



**Film and Television  
Advisory Committee Agenda/Minutes  
Date: January 31, 2020  
Time: 10:30am-1:30pm  
Location: Vista Studios**

	<i>Industry Representatives</i>		<i>Industry Representatives</i>		<i>Industry Representatives</i>	<i>Mt. SAC Administrators</i>		<i>Mt. SAC Faculty &amp; Staff</i>
	Randall Heer, Founder/CEO Vista Studios	X	Allison Berkley Exec. President, Marwar Junction Productions	X	Felicia Hilario Writer/Producer	Mark Lowentrout MFA Dean of Arts MSAC	X	Steven Banks, Prof. Film/TV MSAC
X	Mark Depping, VP Operations Vista Studios	X	Sheila Hanahan Producer, Practical Pictures		<b><i>Mt. SAC Students</i></b>		X	Stillman L. Kelly, Prof. Film/TV Program Coordinator MSAC
	Chris Danley, CTO, Chief Engineer Vista Studios	X	Erin Gamble SVP Current Programming IPC	X	Paul Dresser Student Tutor Aspiring Director/Editor/ Cinematographer		X	Matthew Burgos, Program Coordinator Theater Dept. MSAC
	Yaz Hazini, Senior Systems Engineer	X	Randi Richmond SVP, Head of Production Universal Cable Productions	X	Andrew Cordero Student Tutor Aspiring Cinematographer		X	Michael Nichols, Manager Broadcast Services MSAC
X	Ed Lowrie, Engineer in Charge Fox Digital	X	Steve Foster Former HBO Films Exec and Head of Content for Adaptive Studios	X	Marc Acuna Student Aspiring Producer/Showrunner			Jason Perez, Prof. Photography MSAC
X	Augie Max Vargas Producer	X	Jeff Bown Vice president, QSR Systems				X	Chris Benoe, Prof. Photography MSAC



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<b>Welcome and Introductions</b> <b>Steven Banks/Stillman Kelly</b>  <b>State of the College</b> <b>Mark Lowentroun, Dean of Arts</b> <b>Division</b>	Purpose of Advisory <ul style="list-style-type: none"> <li>▪ Assist Departments and College in evaluating effectiveness of program and preparation of graduates.</li> <li>▪ Recommend changes to curriculum, facilities, and equipment.</li> <li>▪ Assist the program in identifying work experience opportunities.</li> </ul> General Update - State of the College (Mark Lowentroun MFA)			Mark Lowentroun Absent.
<b>Program Achievements for 2019</b>	Review of Program Achievements provided to Committee Members in invitation.			Presented Program Overview. Achievements in event invitation.
<b>Approval of Minutes of February 19<sup>th</sup>, 2019</b>	Previously approved. Supplied for background information.			Approved.
<b>Program Completion Rates</b> <a href="http://datamart.cccco.edu/Outcomes/Program_Awards.aspx">http://datamart.cccco.edu/Outcomes/Program_Awards.aspx</a> Tops Code 60420 <b>Mt. San Antonio College</b>		<b>2017-2018</b>	<b>2018-2019</b>	
	<b>Certificates</b>	1	1	
	<b>Degrees AS/AS-T</b>	20 (AS only)	32 (AS)/ 15 (AS-T)	
	<b>Verified Transfers</b>	NA	NA	
<b>Summary of Current and Projected Employment Outlook</b> <a href="http://www.labormarketinfo.edd.ca.gov/">http://www.labormarketinfo.edd.ca.gov/</a>	<a href="#">New study created at Mt. SAC confirms healthy job outlook.</a> Past Advisory Committee previously noted that TOPS codes undercount jobs. State data doesn't include Camera department, Audio department, Production office workers, and many other positions within the industry. (Impossible to track 1099 Employees)			Reference: LMI 2020
	○ Preparation satisfaction.			



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<b>Alumni Input</b>	<ul style="list-style-type: none"> <li>○ Employment status</li> </ul>	
<b>Advisory Input</b>	<p>Steven Banks:</p> <p><u>Preparing the Next Generation of Storytellers:</u></p> <p>1: Hard skills vs. soft skills for future creatives in the global digital age. If we were to rank them, what would be the priorities in each category when hiring?</p> <ul style="list-style-type: none"> <li>• Hard Skills               <ul style="list-style-type: none"> <li>a. technology (hardware and software)</li> <li>b. editing</li> <li>c. languages</li> <li>d. coding/web design</li> <li>e. social media savvy</li> <li>f. accounting/bookkeeping</li> <li>g. craft/crew experience</li> </ul> </li> <li>• Soft Skills               <ul style="list-style-type: none"> <li>a. leadership</li> <li>b. confidence</li> <li>c. learning ability</li> <li>d. adaptability</li> <li>e. communication (verbal/written)</li> <li>f. empathy</li> <li>g. ability to give and take constructive feedback</li> </ul> </li> </ul>	<p>Committee Members indicated at “Soft” skills were of particular importance and should be emphasized in the curriculum.</p> <p>Notations from Members: “looking for someone who is curious and takes ownership of the job.” “That doesn’t need to be handheld” and “committed into getting the thing done no matter what it takes” “Must be articulate, first and foremost you have to have the social skills to work in the industry.”</p>



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	<p>2: What do you see as the new barriers to entry for a new creative trying to enter the business?</p> <p>3: From an education and/or beginning experience stand-point, are there any common threads that you see missing in job candidates?</p> <p>4: YouTube Creatives: The ability to make and edit short films on a smart phone and a laptop, have had an obvious impact on our culture. There are two affects we would like to discuss with an eye toward “How can we help support and foster....?” and/or “How can we help curb....” so that young creatives are better prepared to enter the business:</p> <ul style="list-style-type: none"> <li>• There is a growing pool of a Jack-of-all-Trades/Master-of-None with some would-be filmmakers. Has this had a positive or negative impact on how you look at job candidates? Are you looking for that type of people? Also, how does it impact job performance once hired?</li> <li>• The shortened attention span in consuming and making content. How important is knowledge of classic story structure, and the language of Film/Television when looking at job candidates?</li> </ul>	<p><i>Members indicated: “It is all about networking as how they get to hiring managers” “Barriers to entry is still that degree.. or maybe you start as an intern”</i></p> <p>What is missing in a students educations from your perspective:</p> <ul style="list-style-type: none"> <li>• “Personal Care.. how you show up.”</li> <li>• “The practical business (side) of the industry are courses that should be taught. It is the business of the industry. Pay schedules...that is important. no question. You should incorporate that when you walk onto your first set... you will be getting coffee... the industry is changing every six</li> </ul>



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	<p>5: Adaptability – with so many creatives now moving freely through various mediums and genres (features, TV, unscripted, short-form digital), how important is adaptability for a new hire? More importantly, is there a common thread that we teach our students to help make them adaptable?</p> <p>6: Diversity– Mt. SAC has a very diverse student body, and we make the importance of diversity, on screen and off screen, an open topic in the classroom. As our students move on and begin their careers, how can we help them find and navigate the various diversity programs and associations that have been established?</p> <ul style="list-style-type: none"> <li>• There seem to be many diversity programs set up for above the line roles. Are there also programs set up for below the line roles?</li> </ul> <p>7: How important is a prospective hire’s social media footprint when you are considering them for a job?</p> <p>8: Has your own social media footprint impacted your career, and are we in an age when young creatives could use an entire semester course focused on creating and building a personal brand?</p> <ul style="list-style-type: none"> <li>• Would this be affective for Below the Line as well as Above the Line?</li> <li>• Has contemporary branding replaced the “reel”?</li> </ul> <p>Stillman Kelly:</p>	<p>months.... Discussion of industry trends... “</p> <ul style="list-style-type: none"> <li>• Member- “When I am hiring and staffing up... there is no time for training. You have to know Avid.. that is one barrier to entry that cannot be an issue... When students do YouTube projects... they do not use the professional standard software.. like Premiere... the whole industry works off of Avid. They have got to know Avid.”</li> <li>• Diversity- Member- “It is very important and is verbalized in meetings... the industry wants to become more diversified. Especially female ... and background</li> </ul>



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	<p><u>Technology Investments, Production Workflows and Technical Training:</u></p> <p>1: Multi-camera Television Production:</p> <ul style="list-style-type: none"> <li>• Changes in technology for multi-camera television production recorded programming (i.e. Strip Shows, Sitcoms, Talk and Reality). (Advisory Input):               <ul style="list-style-type: none"> <li>a. Recording/Capture:                   <ul style="list-style-type: none"> <li>i. Iso/Line-switched recording methods and workflows. Multi-channel recording systems. What is new? What are Producers and/or Directors asking for now? Best of Breed hardware/software recommendations.</li> <li>ii. “Edit while Ingest” and “Insert Editing”. Direct to timeline capture. What is new? What are Producers and/or Directors asking for? Best of Breed hardware/software recommendations</li> </ul> </li> </ul> </li> <li>• Changes in technology for multi-camera Live Production including Sports, eSports, Concerts and Events (Advisory Input):               <ul style="list-style-type: none"> <li>b. REMI (Remote Integration) Business model:                   <ul style="list-style-type: none"> <li>i. What is that model? How is Remi changing live event production?</li> </ul> </li> </ul> </li> </ul>	<p>ethnicity. In my last show... every head of a department was female... Cinematography .. Art.. Editing..”</p> <ul style="list-style-type: none"> <li>• Member- “There are many opportunities if you are really good quickly...”</li> <li>• Member- “We need editors so badly... and AE’s!”</li> <li>• Member- “AE are in huge demand... DITs are in huge demand.”</li> <li>• Member- “How an AE works with the whole editing team is something that is lacking.. focusing on communications”</li> <li>• Member- “and technical knowledge.”</li> <li>• Member- “It is an important business model that is expanding...”</li> </ul>



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	<ul style="list-style-type: none"> <li>ii. Is Remi just for Sports/eSports events?</li> <li>iii. 4K vs. 1080p 60. Industry is crawling to 4K for OTA, however, what is the demand for streaming 4K?</li> <li>iv. Teaching to that business model.               <ul style="list-style-type: none"> <li>1. Industry growth in Sports/eSports production. Expanding/Contracting?                   <ul style="list-style-type: none"> <li>a. Should we be teaching eSports Production?</li> </ul> </li> </ul> </li> <li>v. Crewing for Remote Live Production:               <ul style="list-style-type: none"> <li>1. <a href="https://www.tvtechnology.com/news/ha-2016-remote-live-production">https://www.tvtechnology.com/news/ha-2016-remote-live-production</a>  <b>PEOPLE</b>                    “Another issue in the truck business is finding qualified crew members. “It’s not glamorous to work at a television station,” Harabin said. Hoover said you have to “grow your own. Nobody else makes them. Harvard doesn’t graduate 5,000 of them every year.” Harabin lauded NEP’s training program and said PAC-12 is doing likewise”</li> <li>2. Our Challenge: What are hiring Managers looking for in the next generation?                   <ul style="list-style-type: none"> <li>a. Core skills and competencies. (Focus on Below the Line positons.)</li> <li>b. Technical Knowledge.</li> </ul> </li> </ul> </li> </ul>	<p>Crewing-</p> <ul style="list-style-type: none"> <li>• Member- “It is about reliability and attitude... I only hire people who have a professional attitude. I don’t want to deal with a person coming in (as a new hire) who thinks that they are a Director... having a level of humility... “</li> <li>• Member- “It comes down to the human aspect... and how to interact with</li> </ul>



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	<p style="text-align: center;">c. People and Communication Skills.</p> <p>2: Post-Production/Editorial (Advisory Input):</p> <ul style="list-style-type: none"> <li>• Working in a large Post House and/or a Boutique shop environment.               <ul style="list-style-type: none"> <li>a. Client/Service driven businesses.</li> <li>b. Producers: What are the key things you look for when you are shopping for a post-house?</li> </ul> </li> <li>• Our Challenge and Goal is standing-up a real world working Post environment.               <ul style="list-style-type: none"> <li>c. Holding Students to a tight budget and hard deadlines. Real world business decisions made by Student Producers and Directors.</li> </ul> </li> <li>• Our Challenge: What are hiring Managers looking for in the next generation?               <ul style="list-style-type: none"> <li>vi. Training platforms and software: Rate the following in order of importance: Consensus of group.                   <ol style="list-style-type: none"> <li>1. Avid.</li> <li>2. Premiere.</li> <li>3. DaVinci Resolve (Editing and Color Correction/Grading.)</li> <li>4. Final Cut.</li> </ol> </li> </ul> </li> </ul>	<p style="text-align: center;">people.</p> <p>Member “ It is all about the staffing and the quality of the people working there..” “It is all about the talent.. who is the cutter, who is the colorist... “ “Can they handle 4K and the deliverables for streamers which is the hardest right now.” Member “there are a lot of these houses that need people for the night shift.. that gets them in the door.. Member “If you can be a strong post person... who can be a leader in knowing these things .. the world is your ouster...90% of the production..doesn’t want to know that..”  Member- “ if you are</p>





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	<p style="text-align: center;">5. After Effects.</p> <p>c. Training Young Editors/Creatives: There is a focus on the aesthetics and the technical aspects of the craft.</p> <p style="padding-left: 40px;">Should we include:</p> <ul style="list-style-type: none"> <li>i. Client focus and people skills associated with the positions of AE and Lead.</li> <li>ii. Building a Brand.</li> <li>iii. Knowledge of the business side of the Post world.</li> </ul> <p style="padding-left: 40px;">Your thoughts on how we could incorporate these topics in our curriculum.</p> <p>d. Training Colorist: i. Defining Core skills and knowledge.</p> <p>e. Training Sound Designers: i. Defining Core skill and knowledge.</p> <p>f. Focus on Deliverables as part of training: DCI/DCP and .MXF</p>	<p>talking about jobs its Avid.. double down on your Avid and have a student do a 12 hour AE shift working on multiple projects... that would be invaluable.” Member- “An Avid editor is going to make more money per week.”</p> <p>Members agreed that</p>



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	<p>3: Narrative Feature Film and Episodic Television Production (Advisory Input):</p> <ul style="list-style-type: none"> <li>• Single vs. Multi-Camera (A &amp; B Unit) production training/work environment.               <ul style="list-style-type: none"> <li>a. Our Challenge: Determining whether we should start with a single camera environment in our Beginning Production (R-TV19A) class.                   <ul style="list-style-type: none"> <li>➤ Then in our Advance Production (R-TV19B) class switch focus on multi-camera production.</li> <li>➤ Or start them with multi-camera in our Beginning class.</li> <li>➤ There are pros and cons to both approaches.</li> </ul> </li> </ul> </li> </ul> <p>Our Challenge: There are resource/curriculum issues involved. Your thoughts.</p>	<p>some training is applicable but difficult. It is too situational and could be overwhelming.</p>



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	<p>b. Camera platform investment recommendations:</p> <ul style="list-style-type: none"> <li>➤ Steadicam:</li> <li>➤ Gliders:</li> <li>➤ Gimbal systems:</li> </ul> <p>c. In-Studio vs. On-Location production projects:</p> <p>i. Our Challenge is resource scheduling and logistics to facilitate On-location shoots. Limited amount of time per class session to Set, Shoot and then strike. Does this hinder Students employability?</p> <p>4: Video Engineering (Certificate and Class) (Advisory Input):</p> <p>b. Define the core skills and technical knowledge that an individual must have in obtaining an entry level position in a Maintenance &amp; Engineering Department (whether it be a Remote Production Company (OB), a Station/Network, a Production or Post-Production facility)?</p>	<p>Members indicated that all three platforms were used and needed.</p> <p>Members felt that this was best left to internships where it is too difficult to emulate environment. One member suggested a weekend workshop.</p> <p>No other program available in state. Engineering members of committee were in favor and showed support for a Certificate and advance class.</p>



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	<ul style="list-style-type: none"> <li>c. Define the core competencies and technical knowledge that a Student must have when seeking a career path as Tech. Manager for Remote productions?</li> <li>d. Recommend five key lecture topics and/or practical you would cover if you were authoring/teaching a course in Video Engineering today.</li> <li>e. Is it important to focus on signal integrity and standards? Is it vital for students to be able to read/interpret a Waveform and/or Vector Scope, diagnose the issue and make corrections to that signal?</li> <li>f. Define in general the Career Path of a Video Systems Engineer.</li> <li>g. Should we start teaching NDI and SMPTE Standard 2110 infrastructures and topologies?</li> <li>h. What are other emerging “Bleeding edge” technologies should Students have knowledge of?</li> <li>i. Is it important to focus more on OTT infrastructures and less on traditional OTA and Cable/Satellite program delivery methods?</li> </ul>	<p>Members indicated that both soft and hard skills were a requirement.</p> <p>Missed- Out of time.</p> <p>Expressed the need for a solid foundation in this area.</p> <p>Missed- Out of time.</p> <p>2110 not fully deployed.. NDI is not used at network level.</p> <p>Missed- Out of time.</p> <p>Missed- Out of time.</p>



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	j. Should we focus on video compression (Codecs) technologies for Acquisition, Post-Production and Content Distribution? Specifically what key formats/technologies should we be teaching.			Members confirmed that important in all phases of production. Student needs this background.
<b>4 year Requisite Review-Mandatory</b> <i>(1/2 courses must be reviewed each year)</i> Modifications Due: May 31 <sup>st</sup> 2021.	Course Title	Current Pre-requisite (PR), Co-requisite (CR), Advisory (A)	Appropriate Requisite Y/N	Advisory Comments/ Recommendations:
	R-TV 100 Work Experience for Film and Television	Completion of 12 units (4 classes) R-TV 19A, R-TV 19B, R-TV 20, R-TV21, R-TV22		
	R-TV 41 Video Engineering	No		
	R-TV 23 Reality Show Production	No		
R-TV 14 Media Aesthetics	No			



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<b>Curriculum Review -Mandatory</b> Modifications Due by May 31, 2021 NOTE: All courses are up to date or undergoing curriculum review.	<b>Course Title</b>	<b>4 Year Review Y/N</b>	<b>Modification Y/N</b>	<b>Advisory comments Recommendations</b>
	R-TV 100 Work Experience for Film and Television	Yes	No	
	R-TV 41 Video Engineering	Yes	Yes	
	R-TV 23 Reality Show	Yes	Yes	
	R-TV 14 Media Aesthetics	Yes	Yes	



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<p>Documentation of Program Needs- <i>Mandatory</i></p>	<p>Current Program Needs (NEW)</p> <p>New Curriculum (Proposed):</p> <ul style="list-style-type: none"> <li>• Entertainment Business Management for Creatives. (Includes: Gaming/Animation, Feature Films and Episodic Television, Radio and Marketing.) Lecture only.</li> <li>• Advanced Editing for Film and Television. (Narrative Episodic and Feature film and Reality Show editing.) Lecture/Lab.</li> <li>• Assistant Editor for Film and Television. (AE and DIT specific training) Lecture/Lab</li> <li>• Beginning Digital Cinematography and Lighting. (1<sup>st</sup> AC, 2<sup>nd</sup> AC, Gaffer, Electrics and DOP specific training) (In Collaboration with Photography Program.) Lecture/Lab.</li> <li>• Advanced Digital Cinematography and Lighting. Lecture/Lab</li> </ul>	<p>Members unanimously voted positive on additions to curriculum.</p>



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	<ul style="list-style-type: none"> <li>• Broadcast Operations. (Tech. Ops Center and Master Control specific training. Teleport, Multi-Channel Linear and OTT operations.) Tied to Video Engineering course. Lecture/Lab</li> <li>• Graphics for Television: Both Pre-produced and Live graphics elements. (TV Production) Lecture/Lab</li> </ul> <p>New Certificates of Achievement (Proposed):</p> <ul style="list-style-type: none"> <li>• <b>Post Production for Film and Television.</b></li> <li>• Broadcast Operations.</li> <li>• Digital Cinematography and Lighting.</li> <li>• Producing &amp; Directing for Film and Television.</li> <li>• Entertainment Business Management.</li> </ul>	<p>Continued:</p>





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	<p>Yellow: Committee members reviewed proposed spends and gave suggestions as to equipment and resources to add to inventory. Green: Suggestions for expansion in subsequent years.</p> <p>Committee Member volunteered to help in the design and integration of new production control room and technical operations center.</p> <p style="text-align: center;">1- <u>Studio Upgrade (Live and Recorded Studio Production):</u></p> <p>Core Technology: (Proposed)            Grass Valley Switcher (Three stripe, six keyers, StillStore,)            GVG K-2 Solo two channel server. 12Tb internal storage and PB workstation/position            Evertz Router/Multiview System. (10 stations C&amp;C)            I-Comm Clear-Com communications system, with Free Speak. (15 station system, with 4 channels of IFB)            (4) Sony Broadcast Camera Chains: with Canon lens systems; RCP's, CCU's and MCU. Studio/ENG Finders, Fibre adaptors.            (4) Vinten Camera Support Systems.            Command/Control Infrastructure: Related Switches and KVMs system.            (4) Quality Assurance Stations to include Critical Monitors, Tektronix/Sony/TvLogic. (VC, Engineering, PCR and Tech. Ops.)            (4) Channels Frame Synchronizers.            (3) Dual Channel Ross Xpression Graphics Engines ( 1</p>	



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	<p>Compose and 2 OAG workstations.)            (6) AJA Ki Pro Ultra Plus Recorders (Capture)            Studer Vista Series 24 input Digital Audio mixer.            Critical Audio Monitoring system to support 5.1</p> <p>Ancillary:            Patch bay to compliment router build.            Source DVDA's and DVDA farm.            AES source routing. (contingent on requirement)            (4) BSP's stage Audio and Video drylines (routables)            ACR Source/Pgm monitoring (multi-view)            PCR Source/Pgm monitoring (multi-view)            OAG/Compose Source/Pgm monitoring (multi-view)            VC Source/Pgm monitoring (multi-view)            PB Source/Pgm monitoring (multi-view)</p> <p>Facilities:            Requisite cabling, electrical and HVAC work, equipment racks and production workbenches to fully integrate above. Current space (Bldg. 6 rooms 172 Stage, Room 174 Master Control to be reconfigured to PCR, ACR, MC and CER.)</p>	



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	<p>2- Post-Production Phase 2 technology spend (Expansion 2021): (2) New Workstations: Core Technology-</p> <ul style="list-style-type: none"> <li>• (2) -HP Z8xx Avid Compliant Workstations: Includes dual 27' monitors.               <ul style="list-style-type: none"> <li>○ -Avid Media Composer *</li> <li>○ -Adobe CC Production. *</li> <li>○ ProTools*</li> <li>○ DaVinci Resolve *</li> </ul> </li> <li>• (3) Monitoring: BenQ 32" monitors. Blackmagic SmartScopes.</li> <li>• (1) 65-inch Client Monitors with VESA stands.</li> <li>• (3) Avid Artist Series MC Mix</li> <li>• (1) Avid Artist   DNxIQ Interfaces</li> </ul> <p>Shared Storage</p> <ul style="list-style-type: none"> <li>• Avid Nexis Pro. Expansion Crate (40TB capacity)</li> </ul> <p>Requisite cabling, electrical work, equipment racks and workbenches to fully integrate above described hardware.</p>	



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	<p>3- Digital Cinematography (In-Studio and Location) (Proposed): Core Technology-</p> <ul style="list-style-type: none"> <li>• (2) Arri Alexa Mini.               <ul style="list-style-type: none"> <li>○ PL mount.</li> <li>○ Compliment of Prime Lenes (Manufacture and Focal lengths to be determined).</li> <li>○ Media</li> <li>○ Finder.</li> <li>○ Follow focus system. (Arri/15mm)</li> </ul> </li> </ul> <p>Ancillary-</p> <ul style="list-style-type: none"> <li>• (2) Vinten Tripod and Pan Heads (To be specified)</li> <li>• (4) Bolt DSMC2</li> <li>• (4) 703 Bolt Wireless Field Monitors</li> <li>• (2) Wooden Camera shoulder mounts.</li> <li>• (2) Mathews Sliders</li> <li>• (1) Steadicam Aero 30 with monitor/np mount. (20lb. cap.)</li> </ul> <ul style="list-style-type: none"> <li>• “Grip” Truck or Utility Van.               <ul style="list-style-type: none"> <li>○ Compliment of C-Stands, Baby and Junior stands.</li> <li>○ Compliment of Flags, Single and Double Scrims</li> </ul> </li> </ul>	



**Film and Television  
Advisory Committee Agenda/Minutes  
Date: January 31, 2020  
Time: 10:30am-1:30pm  
Location: Vista Studios**

Item	Discussion	Outcome/Action Needed
	<ul style="list-style-type: none"> <li>○ Butterfly/Silks</li> <li>○ Muslins</li>   <li>● (2) Backstage EZ-Load Grip/Electric cart.</li> <li>● (4) Arri Fresnel Kits- 4 light systems.</li> <li>● (4) Aperture LED Floods</li> <li>● Electrical-               <ul style="list-style-type: none"> <li>○ Distro panels</li> <li>○ 100 and 50ft stingers</li> </ul> </li>   <li>● DIT/Video Assist workstation.               <ul style="list-style-type: none"> <li>○ Q-Take based Video Assist. (Software)</li> <li>○ Teradek Wireless transmit/receiver systems</li> <li>○ DaVinci Resolve workstation (Mac based)</li> <li>○ Critical Monitor (Sony or BenQ).</li> <li>○ DIT cart.</li> </ul> </li>   <li>4- Master Control/Tech. Ops (Proposed): Core Technologies-               <ul style="list-style-type: none"> <li>● Multi-Channel Automation system (To be specified)</li> <li>● Video Servers: (To be specified)                   <ul style="list-style-type: none"> <li>○ 36 hrs storage capacity.</li> </ul> </li> <li>● Router (Existing Evertz system)</li> <li>● Multi-View system: (Existing Evertz system)</li> <li>● Quality Assurance Station to include Critical Monitors,</li> </ul> </li> </ul>	



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Item	Discussion	Outcome/Action Needed
	<p style="text-align: center;">Tektronix/Sony/TvLogic.</p> <p>Ancillary-</p> <ul style="list-style-type: none"> <li>• Source/Pgm monitoring. (Sony/TVLogic)</li> <li>• Audio Monitoring</li> <li>• I-Comm (Existing Clear-Com system)</li> </ul> <p>Transmission (Streaming)-</p> <ul style="list-style-type: none"> <li>• Terradeck Slice encoders (HEVC/h.265)</li> </ul> <p>Additional needs identified through Advisory Committee Input:</p> <ul style="list-style-type: none"> <li>• Equipment:</li> <li>• Staffing:               <ul style="list-style-type: none"> <li>○ Replacement of One-Year Temporary with Full-Time Facility Member.</li> <li>○ Enlarge our Adjunct Pool to cover new courses.</li> </ul> </li> <li>• Conferences and Professional Development:               <ul style="list-style-type: none"> <li>○ Avid Customer Association</li> <li>○ NAB Convention (High Priority)</li> <li>○ Cinegear</li> </ul> </li> </ul>	



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Item	Discussion	Outcome/Action Needed
	<ul style="list-style-type: none"> <li>○ SMPTE/HPA Tech. Retreat</li> <li>○ AES Convention</li>   <li>● Company and Organization Partnerships.               <ul style="list-style-type: none"> <li>○ SMPTE (Student Chapter)</li> <li>○ SBE</li> <li>○ STE</li> <li>○ I.A.T.S.E Locals</li> <li>○ SOC</li> <li>○ DGA</li> <li>○ PGA</li> </ul> </li>   <li>● Curriculum Changes/Additions Recommendations:</li> </ul>	
<b>Overview of Current Facilities</b>	Presentation of HD Production Truck, Stage and Spaces covered in Summary.	
<b>Future Meetings</b>	Next Advisory Committee Meeting: End of January 2021	