

**LACC Cinema/TV Advisory Board Minutes**  
**May 7, 2021, 2:00 - 3:30pm**

**Faculty Members in Attendance:**

Jen Vaughn (Department Chair), Michele Gendelman (FT), Krystle Klein (FT), Christopher Rossiter (FT), Dylan Shields (FT), Joni Varner (FT), and Adjunct Faculty: Linda Beal, Kenneth Thomas, Daniel Nyiri

**Advisors in Attendance:**

Augie Max Vargas (Producer), Kia Kiso (Producer), Eva Bitar, Ken Bolding (LA Trade Tech), Chad Sustin (LAVC), Martha Pelayo (LACC Foundation), Armando Figueroa-Rivera (Dean of CTE), Steven Saltzman, Richard Greenberg (Producer), Du'Ana Speights (Alumni), James Dymond (Alumni), Jessica Moreno (Alumni), Joe Petricca (AFI), Russell Nohelty (Writer) Tom Stemple (Emeritus Faculty), Snehal Patel (Zeiss), Richard Marks (Union 1st), Chase Hagen (ARRI), Aaron Saffa (Panavision), Michael Bravin (Canon), Frank Kay (JL Fisher / ASC), Nancy Murray (Mole Richardson / ASC), Illya Friendman (Hot Rod Camera), Ian McCausland (Abel Cine Tech), Dan Baum (Red), James Lucarelli (Red), Stu Suarez (Sound Engineer), Bruce Schwartz, Eric Swelstead (LAVC), Araxtana Rodriguez (LAVC), Dan Watanabe (LAVC), Manette Bender (Prouducer)

**Minutes:**

Discussed past recommendations from Advisory Board and how Perkins funding has supported our proposals and initiatives toward the following:

1. Continue to modernize the studio and post-production facilities; upgrading of camera equipment, classroom technology and industry-standard editing software is mandatory.
2. Increase industry partnerships, sponsorships, guild relationships & mentorships to form career pathways.
3. Increase internship opportunities and soft skills training through work-based learning, such as our *Cinema Cooperative Education Program*.
4. Job Skills and Career plan development, including awareness of Social Media, Brand Development and Marketing. Create pathways for meeting agents and acquiring representation for Directors and Writers.
5. Advanced skill training in Post Production, Color Correction, Remote Workflow and offer Certifications in Avid Media Composer and Avid Pro Tools.
6. Explore developing curriculum based on remote workflow, live streaming, virtual & augmented reality.

7. Prepare students for remote work environments, online conferencing etiquette, and how to build your network, develop skills and expand career opportunities while sheltering in place during COVID 19.

### **Breakout on Certifications, Job Skills & Workforce Readiness, Hosted by Joni Varner & Linda Beal**

#### **QUESTIONS ASKED BY LINDA AND JONI:**

- JONI: What Certificates are needed?
- LINDA: What non-technical skills would enhance students' readiness for working in the industry?
- JONI: How can students maintain/develop up to date skills? (Pandemic or not)
- LINDA: What are the top 3 annoyances or bad habits you find in co-workers and new crew or staff?
- BOTH FINAL QUESTION: As a practical matter, how much does age impact a candidate's ability to get hired! What advice for older students seeking to enter the industry?

#### **ANSWERS FROM ADVISORS:**

- Music Collaboration Needed (Trade Tech) Ken Bolding
- Soft Skills = Essential Skills (Martha Pelayo)
- Interviewing on Zoom (Eva LAVC)
- Collaboration between departments for grants (Palayo)
- HFPA wants to help both Journalism and Cinema/TV together (Palayo)
- (Able Cine) - camera internships specific - Ian Mccausland - semester long 1-2 days a week. Asset him with classes - and then they are allowed to take every class AbleCine teaches. These include high end camera setup setup [ian@abelcine.com](mailto:ian@abelcine.com).
- (Able Cine) - Students usually don't know anything coming in about camera tech. Example: the 2 types of camera tiedown screws used in the industry. Looking for skills from students: How well do they articulate themselves. Resume is the first thing. Hired interns from ONE PAGE resumes - be brief. Give number of movies NOT titles. Then be ready for phone interviews. Unpaid internships. AbleCine likes to do building tours - will restart internship soon.
- (CTE Dean Armando River-Figuora) - We have money for those in apprenticeship programs - non-perking. They are also working on having real companies come to campus and own an office on campus and run a program from that space.

- Economic Workforce department runs a google calendar on workshops. Alisha and Alexis run the non-credit program.
  - ETMA - Entertainment Industry Professions Mentoring Organization with member partners (Saltzman)
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## **Breakout on Directing and Producing, Hosted by Krystle Klein**

### **Advanced Directing:**

- Have the students work with DP, Art Director, etc. to get the full experience of how those meetings go before and during production
- Have the director and DP go on a location and tech scout
- Have the director create a lookbook/visual guide to talk to all the department keys
- Ensure the directors have mastered coverage and emotional context before exploring other techniques.
- Build essential communication skills as to how to most effectively hold production meetings and rehearsals

### **Producing:**

- Kia volunteered to be a panelist for pitches and liked the idea of having a pitch winner go to a Netflix etc. to pitch. She recommended that the panel of producers vote on the winner, not the students, and that the winner's pitch be recorded or live streamed so that the students can all learn from what is said
- Augie talked about the importance of expanding beyond film and tv to look at all forms of media to produce content for and to get funding for (youtube, promos, crowdfunding) and volunteered to be a guest speaker to talk about his success with crowdfunding.
- Have students work at or learn from Market research company

### **Overall:**

- Ted suggested students look at temp work at companies like Disney etc. to get a foot in the door that way. He offered up his website: [executive-temps.com](http://executive-temps.com)
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## **Breakout on Post Production, Audio Production and Avid Learning Partnerships, Hosted by Dylan Shields & Kenneth Thomas**

We were greatly encouraged to develop our proposed Audio Post class, along with the Sound and Music for Cinema certificate. The advisors also liked that we are creating ADR / Voiceover suites as part of this - in other words, keep going down this path.

Encouraged post students to be more involved with the production students, to make workflow from beginning to end more smooth, and less of a surprise. “Post people, be nosey,” was the exact quote.

There was a lot of discussion about technology. The same way Cal Poly is a training ground for engineers, we can be a training ground for production and postproduction personnel. Continue to create programs with employers such as Avid, Disney, and Netflix. Create a want within the community. Give students the education as well as the contacts and bridge their graduation into internships and jobs. Also develop soft skills such as general etiquette.

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### **Breakout on Screenwriting, Hosted by Daniel Nyiri**

We discussed our existing Screenwriting programs, transferring to four year and grad schools, securing agents and jobs. We heard from two former LACC CinemaTV students: Du’Ana Speights, who has just won the Annenberg Award in her 2nd year of USC’s MFA Writing for Screen and TV - and Jessica Durdock Moreno, who is getting her Goldberg MFA in screenwriting from NYU Tisch next week. In addition to the host, there were 2 other professional writer/producers: Joe Petricca from AFI and Russell Nohelty who writes novels and comics. Tom Stempel, the original LACC Screenwriting instructor and cinema historian, also joined us.

The students and writers were very insightful and encouraging. Tom Stempel hit the high note of the day; “If you can’t do this, do that,” was his advice. Tom cited the example of Yolanda Turner, the LACC CinemaTV alumna who wrote the screenplay for the first all-female Western, *Bad Girls* (1994). She was passed over to direct her screenplay but became an actress and music video director, instead, and had a thriving career. Russell Nohelty also described his start, as part of the crew on low-budget movies. Russell Nohelty and Joe Petricca both emphasised the increasing value of writing for other media, in addition to cinema and television, such as comics, video games and novels

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### **Breakout on Cinematography and Post Finishing, Christopher Rossiter, ICG, CSI**

**Industry experts in the room included but not limited to: Snehal Patel (Zeiss), Richard Marks (Union 1st), Chase Hagen (ARRI), Aaron Saffa (Panavision), Michael Bravin (Canon), Frank Kay (JL Fisher / ASC), Nancy Murray (Mole**

**Richardson / ASC), Illya Friendman (Hot Rod Camera), Ian McCausland (Abel Cine Tech), Dan Baum (Red), James Lucarelli (Red)**

Here are some of the ideas that were exposed during the breakout:

- Develop an AA Degree that focuses on below the line technical skills, Camera Operators, Assistant Camera, Lighting Technicians, Special Skilled Grips like Dolly Grips, etc.
  - Research the newest game engine for VFX work. LED panels for cinematography background for Virtual Productions.
  - Include crane training (not enough technicians available to supply the demand).
  - Take students to studio tours for example Mole Richardson, Panavision, RED, etc.
1. Incorporating a more formalized training on DIT and DMT on set workflows using a DIT station so that the complete data pipeline is learned from set to post finishing.
  2. Incorporating remote workflows via remote file share systems and FTP protocols for both on set and post production. This is something that came as a result of Covid but likely is here to stay.
  3. AA in Cinematography could set this program apart from many others that do not provide a dedicated degree for cinematography. The group wanted more information and thought it important to make sure this distinction was communicated properly to the student and for the program.
  4. Incorporating more remote systems, dolly and jib / crane training as this has become an in demand need in the industry as a result of Covid but likely will be here to stay for the enviable future.
  5. The value of set, studio, facilities and rental house visits. Having a union / guild rep day. The importance of building proper vendor relationships and seeing the process of filmmaking in action.