

LACC CINEMA/TV ADVISORY BOARD MINUTES

February 16, 2024

ADVISORS IN ATTENDANCE:

Augie Max Vargas	Executive Producer / The Vargas Company
Cameron Mitchell	Director - Tequila Mockingbird Productions
Darrell Aranda	Recording Secretary
Dyke Redmond	Pres/CEO Heart And Soul (HAS) Center
Felipe Reina	Director/Editor Flip the Narrative Films
Gary King	VP of Development, Paramount Television Studios
Grant Cotter	Unscripted Development
Gregory P Goeckner	CEO, Golden Globe Foundation
Marty Mullin	Director of Photography, Mullin Productions
Michael C. Edwards	Producer / Director
Michael Dallatorre	Cinematographer
Michael J. Rogers	Retired Lighting Director
Sandra Cuneo	Grants Officer
Shamey Cramer	Writer Producer
Shannon Dobson Fopeano	TV Writer

FACULTY IN ATTENDANCE:

Full Time Faculty: Jen Vaughn, Krystle Klein, Christopher Rossiter, Dylan Shields, Joel Trudgeon

Adjunct Faculty: Linda Beal, Daniel Nyiri, Ken Thomas, Joni Varner

SCREENWRITING – DISCUSSION – Program Recommendations

GARY KING:

Paramount-Viacom Viewfinder Program

Work w/ Paramount Execs on Development

Complimented Xavier Burgin as Alum of program

AUGGIE:

Television Academy Program = good line on jobs

Motion Picture Academy's Academy Gold – focus on diversity

Handy Foundation – work with editors, lots of hiring

Goldhouse – for Asian Americans

MIKE:

Film Independent – 6 month program that has existed for 30 yrs; helps participants break into the next level

Involves workshops, etc.: 5 director, 5 dps, 5 producer, 5 editors; 6 month program, 5 DP's;

?? advisor name in chat

Humanitas: humanitasprize.org

SANDRA CUNEO

Project Involve

Philanthropy Booklet Programs under professional mentoring

STRIKE IMPACT? STUDENT RECOMMENDATIONS ... JOBS

Networking

- Important to balance networking with being mindful about how to approach people;
- need to build relationship before asking for stuff or annoying people: try to set up meeting or offer to create relationship; too many linkedin random contacts
- Important for Students to recognize important of **networking with each other** – everyone rises together
- Instructor sets up **FB group** for each class for internal networking
- **Get on the set** & impress people with capabilities; Young filmmakers – throw ego out the window;
- Intern, find ways to meet people
- **Getting on set “hack”** – doing anything to get on set (being an extra, audience coordinator, work with vendor, etc.); & then find production person to ask about being a P.A.

Stay up to date & know Post-Strike union agreement changes:

- E.g., Studio changes in new **DGA agreement**;

Film Independent/HFPA Grantees – receive free membership

- good for networking & industry education
- great programs

[JEN: LACC’S Networking Activities/Mixers & “How To’s: Film Independent; LFMLA; Film LA – HFPA – 100 Memberships]

MANAGING IN-HOUSE PRODUCTIONS & CAMPUS COLLABORATIONS

Cinematography class - Included a **grading line element** on syllabus that students had to pass: **ability to work harmoniously in a crew environment**; flip director/grip positions

- students knew they were being graded on how well they got along with each other which engendered cooperation

Course on Pre-Req **“How To’s”** that includes: Focus on set etiquette, Calling roll, Interacting w/ other depts, How hierarchy works, breaking down job w/ lots of moving parts; Every set is different; Learn how to navigate moving parts; Check ego at door, can’t be a jerk

TECHNICAL SKILLS FOR TV

Expressions & Teleprompter Operators;

- need less grumpy/not burned out
- CGLA (does expressions classes – current graphics system for awards shows, etc.)

CREATIVE SKILLS

PRODUCTION DESIGN CERTIFICATE

VAMA, THEATER, CINEMA-TV

- Advisors highly recommend this certificate, high demand for Production Designers, Lighting Designers & Lighting Board ops, & Sound Mixers
- Lighting, Set, Production Design can work closely together/in conjunction and across creative industries (theater, tv, film, virtual production)

- Need to be aware of What's Needed within the industry while charting career paths
- Need to Learn different positions/systems in different arenas
- Students should leave the program with Portfolio material, a short film, TV show, play, or animation project where they fulfill the role of Production Designer
- Multi Cam, single cam, features, commercials – be able to transfer/embed skills

GRIP/ELECTRIC

- **Board Operator** position important (within Cinematography side)
- **DIT Career Path** - Data Management positions have been underemphasized
- **Consider:** Speed (vs. making a “beautiful picture”), Time, Getting re-hired

POST PRODUCTION

- **Davinci Resolve** – Important for students to learn: for color correction, have to conform to Davinci; taking EDL into Davinci & making sure comports correctly
- **Premiere** – after-effects or secondary track

AUDIO POST

- Consider a dedicated Sound/Foley stage facility
- Consider alumni access (e.g., Chapman College allows for 2 years after graduation) – both for students & post-grad jobs

VIRTUAL PRODUCTION

- LED WALL
- VOLUME WALL – lots of production making use
 - o Look for co's that are upgrading to donate
 - o XR Studios at Kodak Eastman Building – poss. Resource
 - o Lots of volume walls all around town who sit idle & LACC can use as a favor
 - o Possible course(s): (1) How to Light - Lighting is different – e.g., learn how to work it to get edge or contrast; (2) How to write for a volume wall
- IMAGE-BASED LIGHTING
- FULL GREEN SCREEN

POSSIBLE NEW CLASSES

- Creative Process and Prep;
- From Pitch to Hire
- Advanced Cinematography
- RICHARD – “What do you See”
 - o start with 1-2 page script; include dialog, camera angles, shots, etc.
 - o Analyze how it can be done better

OTHER SUGGESTIONS:

- Remote Production: need Zoom etiquette class
- AI for production (responsible use as a tool) – **Mid Journey** app; **AI Pitchdeck** apps; using AI with **PhotoShop** (to easily remove people, extend images, etc.)
- Investigate current expensive technology & set-ups
- Consider Green Screen; (general view is that it is here to stay)

- Field Trips: Netflix' Eyeline (Image Based lighting) – building fully lit dome; replacing interactive light/LED's with real sources & mapping

FILMMAKING

- Fundamentals Important - learn "hands-on" use of equipment, experimenting with results
- Important to learn how to work with traditional equipment ... what's available
- Also Important for Instructor to help student achieve goals (e.g., visual storytelling with iPhone vs. learning equipment)
- Possibly Make Available: DSLR'S, Black Magic 4k – more widely available
- Consider external lenses for the iPhone