

Los Angeles Pierce College – Commercial Music

CTE – Commercial Music Advisory Committee Meeting Minutes 5/21/24

Mark Cross – Professor of Commercial Music Meeting MC

7:00 - Dinner

7:30 - Meeting started - Welcome to our first LAPC Industry Advisory Committee Meeting.

This is not just a meeting - it's a convergence of some of the sharpest minds and most passionate advocates I've ever had the pleasure of working with.

We are here because we believe in something bigger than ourselves.

We are driven by a purpose, a mission that demands our best thinking, our boldest ideas, and, our relentless dedication.

This advisory committee is not just a formality - it's a vital part of our strategy!

You are the experts, the seasoned veterans, the visionaries.

Your insights will help us navigate the complexities of our industry, anticipate the hurdles, and leverage the opportunities.

We are counting on your candor, your expertise, and your commitment to excellence.

Our goal here is not just to advise - but to inspire, to galvanize our efforts into a cohesive strategy that will propel us forward, and push each other to think differently.

So, let's get to it. And begin with our roll call...

7:30 Roll Call:

Mon Khat: Dean of CTE - unable to attend

Dr. Mary Anne Gaverria: Dean of LAPC Music Dept.

Dr. Wendy Mazon: Chair of Music Dept. LAPC

Dr. Ga Ga: Music Faculty LAPC

Barmey Ung: sound designer, composer, guitarist, Vital part of the Pierce Music Dept

Prof. John Buonamassa: Adjunct of Commercial Music, CSUN, credits include: MD of Mamas and Papas, performed with Madonna, Chuck Berry, and Rupert Holmes

Matthew Reidenbach: Post Production at Disney, credits include: Austin Powers and American History X

Gavin Lurssen: Grammy Winning Mastering Engineer for Raising Sand, Alison Kraus – Robert Plant, Oh Brother Where Art Thou, etc... too many credits to mention

Rob Chiarelli: Grammy Winning Mixer, credits include: Christina Aguilera, Charlie Wilson, The Four Tops, etc... too many credits to mention

Michael Domes: VP at Roundabout Post Production, Burbank, CA

Sharyn Gersh: 2x Emmy Award Winning Music Editor; ER, Ally McBeal, Daisy Jones, Lincoln Lawyer, etc... too many credits to mention

Angie Rubin: credits include: Spirited, Encanto, Borat, Mama Mia, Fifty Shades of Grey, and currently - The Fall Guy,... too many credits to mention

Candace Stewart: Studio Mgr. East West Studios, LEGEND!!!

Trent Slatton: credits include: Rod Stewart, Warren Zevon, Tower of Power, Owner and Manager of Stagg Street Studios

Louis Morales: Dialogue Editor & Dubbing Mixer at Roundabout Post

Chris Roberts: Live Sound Mixer credits include: Taylor Swift, The Jacksons, and Chris Botti,.. Post Production Mixer at Roundabout Post

Lenise Bent: Foley Mixer, Post Production Restoration, Freelance Engineer-Mixer, credits include: Super Tramp, Steely Dan, etc... LEGEND

7:37- No minutes to approve since first meeting

Committee Expectations:

The advisory committee, along with CTE and LAPC Commercial Music Faculty and Staff will work together to ensure that our program delivers learning that is up to date and relevant to current business, industry, labor, and professional employment practices. The advisory committee will provide support and advice to academic programs, assist in the development of new programs, and identify best-practice standards.

Committee members may also serve as ambassadors to the program, providing a connection to and ongoing exchange of information and ideas with members of a broader society.

Specific duties of board members may also include the following:

- Make recommendations to help assure that our program addresses the employment and educational needs of business, industry, labor, and the profession.
- Realistically assess the labor market demand for program graduates.
- Advise the program to ensure students graduate with the skills employers need.
- Identify and possibly present opportunities for student capstone projects or experiences.
- Provide feedback, advice, and/or assistance with a variety of program-driven tasks and projects.
- Assist in the identification and recruitment of new board members.
- Provide recommendations on topic presenters for advisory board meetings.

7:39

- Explanation of the Pierce Program
- Mark Cross was brought on as Professor of Commercial Music at LAPC to help rejuvenate the Commercial Music program
- Music building is currently under renovation so classes are temporarily displaced in LAPC Village
- Commercial Music Currently offers a certificate of Achievement in Recording Arts
- We are currently working on a Certificate of Achievement For Commercial Music as well
- Equipment that Commercial Music currently uses in his classes

- **LAPC Commercial Music - CTE Program as of 2024:**

1. The Commercial Music Program at LAPC currently offers a Certificate of Achievement in the Recording Arts.
2. We are developing an updated Certificate for Recording Arts along with a Certificate of Achievement in Commercial Music. The Certificates require core classes in the Commercial Music Curriculum including: Music Technology I and II (utilizing Pro Tools, Sibelius, and Logic Pro Software), Intro to Recording Arts, and Recording Arts Workshop I and II (also utilizing

- Pro Tools, Sibelius, and Logic Pro Software). Students have the option to take approved electives to fulfill the unit requirements for the chosen Certificate.
3. Commercial Music currently utilizes a TOFT 32 x 8 analog mixing console along with a TASCAM DM-4800 Digital Console in conjunction with AVID HD
 4. Microphones include Neumann U87, AKG C414, Royer R-121, Shure SM-57's and SM-58's. Please let us know if there are any "Industry Standard" consoles, mics, monitors, interfaces, etc. that you feel we may need to update the curriculum and help to ensure student success upon program completion.

(Candace Stuart)

Pierce will need a tape machine. i.e., Studers. – They (East West Studios) use it constantly

Currently there is a big resurgence in tape and analog in a Professional Environment - Studios

She invited us to come to visit East West Studios for reference, and is available to host classes

FYI - Can get Studer 24-track tape machine for \$10-\$15,000

Where do you get tape? Vintage (retailer)

Group Discussion about tape and equipment currently in a Professional Environment

- A lot of legacy artists are going back and getting their old masters and re-mastering to tape
- Important to learn how to work and calibrate multi-track tape machine, because if the assistant **can-not** run a tape-machine, they are not going to have a job
- Students should have both tape and pro tools (DAW) skills
- Pro Tools is the most common DAW format for multi-channel / multitrack
- Students should be prepared to be an entrepreneur and to work both in pro studios and out of your house to be successful
- There are so many more jobs now!!! People think it is less, but there are more!!!
- There is music in more places now than ever!!!
- Students can learn tape skills in a couple of hours on a tape machine.
- Students have got to know the fundamentals for analog

Tape Reference - Iron Mountain Studios – Archive facility

Iron Mountain Studios occasionally hosts events with different tape machines set up with various artist material: Tom Petty's stuff, etc

Greg Parkin from Capitol Recording and went into an executive position and would be a good CTE committee member

Producers and Engineers Wing – Maureen Droney would be great addition and reference

Grammy U – Networking events - would be great addition and reference

These areas could provide Students with an opportunity to meet, network with people that have done records and help get jobs.

Jobs- 7:51pm

Candace (East West Studios) just hired an intern

Entry Level Positions are – Production Assistant (PA) or Runner

Candace hires from various institutions

Other Programs

- **Blackbird** in Nashville
- **Seattle Recording Arts** has an amazing curriculum (Candace)
- **Conservatory of Recording** in Phoenix is also very good
- All three are great models to reference

(Trent Stratten) students need to understand the workflow on large format mixing desks so that they understand signal flow

Students who know general signal flow basics are way more up to speed and useful

(Luis Morales) - Signal flow and etiquette program

- Learning on any mixing board how signal works
- Studio etiquette and communication skills

(Sharon Gersh)

- Diplomacy- came up with a rubric of what makes a good editor
- On the post-production side, be able to work with picture and assistant editors.
- Learn about being patient and be able to sit in a room with someone that has an issue
- Needs to be hybrid in professional and emotional intelligence, you have to learn to read a room

(Matt Reidenbach)

At Disney, he deals with a lot with off-site and high-profile clients

Students must be able to deal with people, and most essentially - etiquette

Many people are hybrid and is a whole technology that needs to be addressed

Amazing how little they can get around when they are in person

Especially the assistants, it is a different environment working hybrid

Candace does a lot of work with remote clients

Sharon- Agrees. It takes a whole different concentration level when working with people remotely

Gavin- communication skills are paramount – and needs to be addressed

There appears to be a big communication divide

Gaga- from educator and performer perspective

Offer a performance-based class

As a performer, we need to take that in consideration

Business considerations - How to deal with an agent

Candace- What about contractors/conductors?

Gaga- you have to be able to follow the conductor

Candace- That is a very important thing for musicians that are trying to make a living,

Sharon Gersh- Pro Tools, organization, write formulas in google doc.

Google docs is the main -

Ableton live, logic pro- (those skills are also important)

Ableton- saw it used to do sound design for a video game

Mark- Ableton is often used for other aspects of a concert

Pro Tools is the industry standard

It would be beneficial if they know both Ableton and Pro Tools

8:07 Mark-

Pierce is working with AVID to become a learning partner and offer pro tools certification in 101, 110 levels – **Group responds positively**

Mark shows Pictures of the Pierce studio

Candace and Matt – suggested that Pierce purchase an Avid S-6 console (or any s-series avid console) as that is the industry standard, great way to prepare students for music tech work.

Matt- Does't know anyone using anything below the AVID S-6

Clients often bring in their laptops and need assistance with apps,

(Candace) Mac laptops are industry standard not PC

-Trent Suggest SSL/AVID hardware

8:11 Meta Alliance Deliverable Standards is mentioned as a reference- accessible through the recording academy website

Gavin- Suggest to talk to Maureen Droney at recording academy

Candace says Meta Alliance is a great resource as they are doing workshops

Students should be able to Back Up data. PA's are always responsible for the clients info.

Rob Chiarelli - Feels this is all great feedback. His assistant has to learn exactly how he does things

Students need to be able to communicate musically with his assistant because he comes from being a player first

- This guides him when working with musicians
 - Don't have to read music but it is a benefit
 - Should be able to follow the music
 - It's the simple things- Needs to be able to follow directions
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- Reasonable expectations and an understanding that some artists can be difficult
 - Understanding **emotional intelligence makes all the difference**
 - Knowing the gear - mic, knowing the pre-amp and understanding the basic recording gear

- If the students have these fundamentals, then the rest can be taught
- They need to know **emotional intelligence** and when not to say something – reading the room – keeping mouth shut

During the internship is when the student gets to be the fly on the wall, this is when they learn these important aspects

· **8:17**

Sharon

- Are internship paid?
- Candace- not paid
- Gavin- It is a give and take

Students need to come in knowing how to fit in, how to adapt

Mark: Pierce - CTE offers funding for entry level interns in certain situations.

Candace Industry is so technically heavy, but is subordinate to the creative process of the artist and musician - It is a service industry

Michael Domes- Usually goes to CRAS for interns

Biggest issue is that the students have arrogance and entitlement when they come in

Understanding the Basics is important

Knowing how to do a layback or learn how to do simple post production tasks

- Matching audio
- Frame rate conversion
- Stems

Candace- Post Production needs it's own school

Matthew- It is a whole different experience working with musicians

Sharon- has to work with many different clients (both musicians and directors, editors, etc.)

Candace- Many different workflows that students need to learn.

- Timing and flow on a union string date or choral date is all different than a rock group

- TV and video games is completely different

Matt- Tech is different now, these days composers working from home and electronic musicians as well

8:27pm

Mark- Pierce has 18 computer stations when moving back to Music building, is that enough?

Group: Pierce should look into expanding to more iMacs – more student access to tech

Sharon- Pierce should explore AI

Additionally, Adobe – it is possible that Adobe might dominate pro tools in the near future.

Pierce should look into **Adobe** especially, **Premiere**

Mark- already teaching AI in classes

8:29 - Thoughts on AI ???

Candace and Trent - Not using AI-

Sharyn Music Editing is full-on with AI

Gaga- see students learn how to put together a resume, CV, headshots, Unions

Candace- No union for music engineers but definitely union for Post Production Engineers - Mixers

Candace, Trent and Group – Pierce should develop a Music Business class-

Candace- gets typos all the time, feels cruel because she tosses resumes that are poorly written

Candace- Interns and Runners - Don't know how to get paid how to start a DBA

Rob Chiarelli

- pricing and billing is brand new to these kids
- offer to teach endless classes so they don't get stiffed
- Contracts and negotiation

Sharon

- Co-owns a union signatory

- Invoice out every week
- Students should be aware of standard business practices

Candace- Need to teach that they are ultimately self-employed and think of this as a business.

Gavin- Need to learn about S-Corps

Rob- Students need to learn about Taxes

Mark - Certificate-

Commercial Music is including Management 013 as an elective for commercial music and recording arts certificates of achievement – **Group responds positively**

Sharon- know your numbers, average length of the project, chart a lot of numbers. Really good to know your numbers, i.e. average time spent on a project,

Candace (to Sharyn) -how do you charge?

Sharon- weekly hire

8:37 - Live Sound

Chris Roberts -Huge opportunities in live sound

Good idea to incorporate **Live Sound – Sound Reinforcement** into the Recording Arts class

Numerous opportunities for Live Sound in a House of Worship – Church – festivals - malls

Live music in clubs, etc.

Live sound and augmenting doing studio stuff

Mark any other live sound people we should consider for committee?

Candace - Flash- live touring engineer and designs venues

Same road guy for years. Lots of money \$\$\$

Gavin- CJ Erickson- sound

Video Game People?

WWISE Programmers?

Sharon- Ask Amber who is on the gaming division

Should Pierce invest in Avid S-1, S-6, consoles – **Group responds positively**

Mark - Where do you see your jobs in 5 years?

Gavin- AI will take over mastering- If something can cannibalize you then you should become a part of it.

Luis- Doing hybrid stuff as well in post. Entrepreneurial skills- cinematography

· having a diverse skillset can set you up higher in the employment ladder

Gavin – students should have several skills

Mark- today's musician has to wear many hats

Sharon- as per IATSE (union) first roles that will get eliminated by AI would be the assistants, which is a problem because these are your feeders

Gavin- bottom line people

There will always be a place for music, etc.

Teaching AI is one solution

Gaga- Courses need to look into the past to see the evolution

Mark- When MIDI came out and they said it would put them out of work. Thinks getting on the positive side of academia with AI

Have students learn how to recognize and learn AI

Sharon- We won't be replaced by AI, but we will be replaced by someone who uses AI as a tool.

8:52 Mark -are there any other aspects we should explore?-

Luis Broadcasting - The evening news

Candace- Perfect time for location sound, truck broadcasting, audio for sporting events (Dodgers, Lakers, etc.)

Wrap-Up 8:54

Mark - Goal is to have these meeting annually in the Spring

Discuss this stuff, report back and talk about things in the future

Sharon- Who is responsible to write the curriculum? Mark raises his hands.

The college music program seems so diverse, but could benefit from programs in live sound and classes at pro studios

Gaga- will help in enrollment, we will be a target

We should reach out to studios to do classes

Trent- has always wanted to have a class at his studio

Sharon- Do we have a performance stage?

Mark- describing the music studio

Create a new facility?

Group: yes, the description of the recording booth in 3400 sounds very small and inadequate for a positive learning environment.

Gavin- Got to cress because etiquette. It is a good benchmark to chase

Candace- we should teach technicians

Trent- techs are aging out and there is a dire need for techs

Matt- students don't know how to fix stuff. Same for post production and won't be replaced by AI any time soon.

Matt can talk to Steven Potter (Disney Tech)

Candace- would like to meet every six months

9:02 pm close the meeting

Candace invited everyone over to the East/West Studio

Meeting Finalization.

Take aways from the Advisory Committee Meeting;

There are more job opportunities in...

Post Production – Pro Tools - Editorial

Live Sound – Sound Reinforcement

Studio Technicians

Pierce should explore having recording arts classes in Pro Studios and Location Sound Venues
(some of our committee members have hosted classes at their facilities)

The committee highly recommends a Music Business Class

The committee highly recommends reinforce professional etiquette