

**To: IPBT**  
**From: Film/TV Department**  
**RE: Strong Workforce Initiative Funds**  
**January 20, 2017**

**Question:** Given the salary/equipment requests your program has submitted, how will those requests assist in increasing your program FTES?

**Response:** Our request for new equipment/software and personnel will increase Film/TV enrollment and CTE certificate rates, address equity concerns, and expose students to the industry standards needed for entry-level jobs. Publicity/marketing, outreach and student word-of-mouth regarding significant advancements in the Film/TV Department's already stellar program will increase our FTES. To quote from *Field of Dreams*: "If you build it, they will come."

The digital video revolution requires the ongoing modernization of our equipment and class offerings. In the last decade, the film and television industries—as well as corporations with in-house production—have experienced an overhaul in their production methods and technologies, moving almost entirely into high-definition video. This rapidly changing scenario affects almost every area of equipment and instruction in Film/TV—from cameras and lighting used on set to the high-end editing and visual-effects software required to assemble the final product. We have been approaching these upgrades area-by-area with the end goal of building a truly cutting-edge CTE training program equipped to handle the sort of workflows that our students will encounter in the professional world.

The requested upgrades and personnel support will make the entire production process available to all of our students. Within the last four years, we have offered more and more access to digital tools, including making cameras available for the first time to students enrolled in *F/TV 20: Beginning Video Production*. Equipment access for all and expanded offerings have resulted in enrollment almost doubling in that course and an increase in retention. In a career area where the means of production are prohibitively expensive, making the equipment/software listed below freely available may mean the difference between students completing their degrees or not.

- AT102 and hall edit-suite software improvements: Avid Media Composer version 8 (37 seats = \$11,815) and Pro Tools version 12 (32 seats = \$10,357). **Total: \$22,172**

These vital program upgrades are essential for *F/TV 53: Nonlinear Editing* and *F/TV 63B: Audio Post Production*. Our current software is significantly out-of-date, and these purchases will meet today's professional and technical standards. Avid Media Composer is the high-end video-editing program that is the industry and broadcast standard. Pro Tools is the comparable industry-standard program for audio and music mixing.

Our outdated software creates a significant problem for students: They cannot work at home on newly purchased software and continue that work in their classes and lab space on our older versions of the programs. These students have project files that cannot be read by the older, outdated programs in our

labs. The issue here is clear: Currently there can be no continuity between the work done in class and the work done at home. Without software updates, there is no fix. The resulting frustration from students affects their process not only in these two classes but also in all other advanced production courses using this same software. Also, the outdated versions create additional issues in our computer lab and AT102 classroom: Other needed computer updates cannot be made without these newer versions.

- Visual effects and color-grading software for upcoming *F/TV 56A: Introduction to Visual Effects and Color Grading* (effective in Fall 2017): DaVinci Resolve full version (2 seats = \$2,164); Red Giant Magic Bullet Suite (7 seats = \$6,054); Red Giant PluralEyes (7 seats = 3,023). **Total: \$11,241**

In 2017-2018, *F/TV 56A Introduction to Visual Effects and Color Grading*, an important new CTE course, will address two major areas for which students working in post-production must acquire skills. The above purchases will ensure that our software is both robust enough for the anticipated project work and up to the level that students will encounter in their immediate future employment opportunities.

Students have requested *F/TV 56A* most frequently in recent years, and its addition to our offerings will directly improve enrollment within our population of Film/TV majors. Additionally, this class is rarely offered outside of industry centers such as New York City and Los Angeles and could be advertised as supplemental training for those already involved in Bay Area media production. *F/TV 56A* will be the second post-production course in our department, along with *F/TV 53: Nonlinear Editing*. Since our graduates often find employment in the post-production area, funding this new course will not only attract students but also give them the direct training they will need post-degree.

- Professional Development \$6,500 for color grading and/or new camera training. **Total: \$6,500**

Rapidly changing technology requires professional development for faculty. More education on state-of-the-art cameras and software will improve instruction and the ability to integrate new equipment into the program. curriculum.

For example, last year we purchased two types of HD cameras that use completely new, advanced shooting technology. To offer dedicated instruction on these cameras, all production faculty need additional training to feel comfortable with the technology. Unfortunately, since most workshops are intended for film industry professionals, they tend to be expensive and located in Los Angeles or New York City, thus the need for additional funding.

- Arri Alexa (\$35,000) plus lens and accessories (\$15,000). **Total: \$50,000**  
Our department does not possess a single high-end, professional video camera used in production today. We even lag behind local high schools that offer this type of equipment and training. Since many of our students directly come from these high schools, we want to maintain that same level of instruction, especially as we consider articulation pathways between programs.

In the last few years, video technology has leapt forward but also diversified in challenging ways. Learning how to operate and shoot with 16mm and 35mm cameras is consistent, because low-end cameras work off the same technology as expensive ones: Film stock is exposed to light and creates an image. Video is another matter entirely. Based on computer code that mimics how film captures light, the technology between cameras and their operating styles can be vastly different. The way that professional cameras work—even in a theoretical sense—is completely different from how the cameras that our students are using work. If we do not offer training in these more advanced processes, we will not be properly preparing students for what they will encounter professionally.

- N-45 11 month IA position that is shared with Graphic Design, Photography and Film/TV and Animation: **Total: \$85,000 shared (IMPORTANT CORRECTION: The IPBT website erroneously lists only Animation—not Film/TV Production and Animation for 1/3 of the shared cost)**

Retention is a consistent challenge in technically demanding disciplines such as Film/TV, and this request will assist with those concerns. For example, despite high enrollments in *F/TV 20: Beginning Video Production*, a large number of students stop attending, fail or do not continue beyond that class. For many, the challenge of learning all areas of the production workflow feels overwhelming. The course covers camera operation and video editing, among other topics, and students may find themselves feeling left behind. Using Perkins funding to hire student employees as mentors has proved successful, but those funds are constrained in many ways that do not allow for consistent help for our students. A dedicated Creative Arts Instructional Associate would not only help with computer needs but also offer ongoing mentorship for those students falling behind or needing technical help outside of class. The more explicit assistance offered to our students, the more student success that will lead to the completion of CTE certificates and job opportunities.

Thank you very much for requesting more information and for your consideration of the most pressing needs of the Film/TV Department.