

El Camino College Digital Arts Program
2 Year Program Review
September 2014
Faculty Contributors: Joyce Dallal, Andrea Micallef

1. How strong is the occupational demand for the program?

Labor market projections for Los Angeles County show 5% projected growth for the occupation of Multimedia Artists and Animators, and 2% growth for Graphic Designers. See below:

Demand for next 5 years (2013-2018):

Region	2013 Jobs	2018 Jobs	Change	% Change	Median Hourly Earnings
All Available Counties	56,876	58,083	1,207	2%	\$23.43
State	90,829	93,466	2,637	3%	\$22.94
Los Angeles County	35,273	36,392	1,119	3%	\$25.92
Nation	535,652	548,201	12,549	2%	\$19.56

Occupation Breakdown - % Change (2013 vs. 2018):

Occupation	Description	All Available Counties	State	Los Angeles County	Nation
27-4021	Photographers	5%	4%	5%	6%
27-1014	Multimedia Artists and Animators	4%	5%	5%	4%
27-1024	Graphic Designers	1%	2%	2%	1%
27-1019	Artists and Related Workers, All Other	1%	1%	1%	1%
27-1011	Art Directors	0%	1%	2%	0%
	Total	2%	3%	3%	2%

Top Industries % Change (2013 vs. 2018):

NAI CS Code	Description	All Available Counties	State	Los Angeles County	Nation
711 510	Independent Artists, Writers, and Performers	9%	7%	9%	5%
512 110	Motion Picture and Video Production	8%	9%	8%	8%
541 922	Commercial Photography	7%	6%	3%	3%
541 921	Photography Studios, Portrait	4%	2%	(1%)	5%
541 990	All Other Professional, Scientific, and Technical Services	2%	0%	3%	7%
	Total	4%	3%	4%	6%

Source: EMSI (Economic Modeling); All available counties include Los Angeles, Orange, San Diego, Riverside, San Bernardino, Ventura and Kern. Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*. Completions for 2012-2013 come from the California Community College Chancellor's Website.

2. How has the demand changed in the past 5 years and what is the outlook for the next 5 years?

The last 5 years showed job losses of 7% in Los Angeles County for Multimedia Artists and Animators, and 7% job loss for Graphic Designers. The outlook for the next 5 years is improving, showing a projected gain in these occupations.

Region	2008 Jobs	2013 Jobs	Change	% Change	Median Hourly Earnings
All Available Counties	61,205	56,876	(4,329)	(7%)	\$23.43
State	95,776	90,829	(4,947)	(5%)	\$22.94
Los Angeles County	37,351	35,273	(2,078)	(6%)	\$25.92
Nation	566,564	535,652	(30,912)	(5%)	\$19.56

Occupation Breakdown - % Change (2008 vs. 2013):

Occupation	Description	All Available Counties	State	Los Angeles County	Nation
27-4021	Photographers	3%	1%	5%	(2%)
27-1019	Artists and Related Workers, All Other	(2%)	(1%)	(3%)	0%
27-1014	Multimedia Artists and Animators	(7%)	(5%)	(7%)	(4%)
27-1011	Art Directors	(9%)	(7%)	(7%)	(8%)
27-1024	Graphic Designers	(10%)	(7%)	(8%)	(7%)
	Total	(7%)	(5%)	(6%)	(5%)

3. What is the district's need for the program?

The California State Chancellor's Office has identified Digital Media as an emergent sector of the economy of Los Angeles County, and the job of the community college is to prepare students to enter occupations identified as 'priority' or 'emergent.' See full report at:

http://extranet.cccco.edu/Portals/1/ExecutiveOffice/Consultation/2013_agendas/October/Doing_What_Matters.pdf

One of the stated objectives in this report is to "Retool programs that are not working or not meeting a labor market need so that students can study what matters." The same report shows a decline in CTE FTEs in the Los Angeles area from 2001-2011. The Digital Arts program at El Camino College will help to align education with labor market needs, and achieve the goal of training students for this emergent sector of the local economy.

4. What is the state's need for the program?

The state as a whole also shows the same percentage of projected growth in these occupations and the development of educational pathways to address growth in this sector is being encouraged. El Camino College is currently partnering with the Centinela Valley Union High School District in a grant for developing one such career pathway in Digital Media.

5. How does the program address needs that are not met by similar programs in the region?

Although there are other Digital Arts and Media programs in Southern California, the program at El Camino College is the only such community college program in the local South Bay area (Torrance, Long Beach, San Pedro.) The Southern California Regional Occupational Center, also located in Torrance, offers classes with high school credits only. Select classes from this ROP program could articulate to introductory offerings at ECC. CSU Dominguez Hills offers two certificates in the area of Digital Media, but are oriented toward television and sound production. Cal State Long Beach does not offer a certificate program in Digital Media, and their Design degree program is impacted. Through a grant recently awarded to the Centinela Valley Union High School District, El Camino and CSU Dominguez Hills will be working towards creating a career pathway in Digital Media to align course offerings and streamline CTE education for Digital Media students.

Other comparable programs in the area are offered at private institutions, or through UCLA extension, and are extremely expensive in comparison to El Camino College and serve a different population.

6. Are the students satisfied with their preparation for employment?

At present, El Camino College is not currently required to calculate a job placement rate for program completers so there are no statistics available to address this question. Anecdotal evidence suggests that the most successful students appear to be those who transfer to a four-year institution to receive a BA or BFA in their area of specialization, or those that already have a BA before entering the Design or Digital Arts certificate program. The California Labor Market Statistic website notes that most employers in this industry are looking for candidates with a 4-year degree. Many certificate students use their portfolio to gain admission to a four-year institution. Students have proven success by receiving advanced placement in elite 4-year programs due to the portfolio they have produced while in the ECC program. Over \$320,000 in scholarship funds have been awarded to El Camino College transfer students from Art Center College of Design alone.

7. Are the employers in the field satisfied with the level of preparation of our graduates?

El Camino College does not track this information. Anecdotal evidence shows that students have found work in the field and have remained employed or moved to better jobs. Our advisory board is made up of local professionals and employers in the Design and Digital Arts fields, and we have recently revised and updated our curriculum in response to their comments to better align with new developments in the industry. The Graphic Design, Advertising and Web Design certificates have been combined into the new Visual Communications certificate, which now includes more classes related to advertising, marketing, and new digital platforms for delivering this content. This new certificate has the advantage of cross disciplinary class selections including class options in Computer Science, Business, Communications, Architecture, Photography, Journalism and Fine Arts so as to allow students to customize their certificate for entry level positions in either, web, print, advertising or environmental graphics. This year the remaining certificates will be streamlined into two Digital Media Arts tracks, one in Digital Imaging, and one in Multimedia and Animation, to better align with developments in the field.

8. What are the completion, success, and employment rates for the students?

Certificates awarded in the Digital Arts:

2008-9: 8

2009-10: 5

2010-11: 6

2011-12: 2

2012-13:1

Institutional Research shows the success rates for the Design and Digital Arts Classes over the last 5 years average 68.85%. Retention averages 84.14%.

Employment rates are not tracked by the college at this time, but anecdotal evidence shows that students who leave the program with a solid portfolio have been successful in finding jobs.

9. What is the role of the advisory committee and what impact does it have on the program?

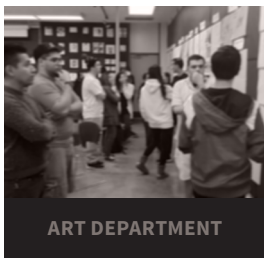
The advisory board has had a great impact on the direction of the Digital Arts Program, and the new Visual Communications (formerly Graphic Design) certificate. We rely on them for advice about current technology requirements in this rapidly changing field, new trends, the continued relevance of foundation art training, the importance of student access to computer labs, and to help shape the curriculum in general. We are particularly proud to have former students now serving on the advisory board in their current capacity as working professionals.

10. If there is a licensure exam for students to work in their field of study, please list the exam and the pass rate. If there are multiple licensure exams in the program, include them all.

There is no licensure exam for this program. Evidence is in the portfolios that our students are producing to receive advanced placement and scholarships into selective 4-year programs.

Attachments:

- Visual Communications Certificate (formerly Graphic Design & Web Design)
- Draft Digital Imaging and Illustration Certificate (formerly Illustration & Digital Photography)
- Draft Multimedia and Animation Certificate (formerly Animation & Motion Graphics)
- 2014 Visual Communications Advisory Board minutes
- 2104 Digital Arts Advisory Board minutes
- Partial list of students matriculated to 4-year colleges and jobs (as tracked by faculty since 2009)



Visual Communications Certificate (32-36 Total Units)

Intended time of completion for full-time students is 3 semesters. For part-time students, 6 semesters.

Career Paths in **Print**, **Web/Apps**, and **Advertising**

18 Units - Core Curriculum

		ART 130	2D Design I	3 Units	
		ART 131	Lettering and Typography I	3 Units	
		ART 132	Advertising Design I	3 Units	
		ART 133	Graphic Design I	3 Units	
		ART 141	Digital Art	3 Units	
		ART 146	Designing for the World Wide Web	3 Units	FALL ONLY

3 Units - One From The Following

		ART 143	Digital Design and Publishing	3 Units	SPRING ONLY
		ART 145	Multimedia Design	3 Units	SPRING ONLY
		ART 231	Lettering and Typography II	3 Units	
		ART 232	Advertising Design II	3 Units	
		ART 233	Graphic Design II	3 Units	

3 Units - One From The Following

		BUS 12	Advertising	3 Units	SPRING ONLY
		BUS 14	Marketing	3 Units	
		BUS 24	Small Business Entrepreneurship	3 Units	
		CIS 30	Introduction to eCommerce	3 Units	SPRING ONLY
		CIS 133	Mashup JavaScript, jQuery, and AJAX	3 Units	
		CIS 136	Building Mobile Apps	3 Units	CIS 133 REQUIRED
		COMS 1	Public Speaking	3 Units	

2-3 Units - One From The Following

		ART 129	Fundamentals of Color	3 Units	SPRING ONLY
		ART 142	Digital Photography	3 Units	
		ART 147	Motion Graphics	3 Units	FALL ONLY
		ART 153	Illustration I	3 Units	
		JOUR 6 / PHOT 106	Basic Photojournalism	2 Units	

Students may select one 3-unit course from the above lists of electives to complete required section units.

6-7 Units - Two From The Following Capstone Courses

		ART 96	Cooperative Work Experience Education	1-3 Units	
		ART 99	Independent Study	1-3 Units	
		ART 195	Portfolio and Career Planning for Artists and Designers	1-3 Units	SUMMER ONLY

Students may select one 3-unit course from the above lists of electives to complete required capstone units.

Students must receive a B or better in all courses to receive certificate.

It is recommended that students take no more than 2 courses per semester if working and attending college, and no more than 3-4 courses if attending college full-time.

Digital Imaging and Illustration Certificate (34-36 UNITS)

Target population: students interested in digital imaging, illustration, fashion graphics, concept artist

(pink = new title or number) (green= new course)

FOUNDATION 15 UNITS			
12 UNITS, REQUIRED			
	ART 110	Drawing Fundamentals I	3 units
	ART 130	Two-Dimensional Design I	3 units
	ART 141	Digital Art Fundamentals	3 units
	ART 150 or ART 101 or New Course	Art of Photography or Art and Visual Culture in Modern Life or Digital Media in Art, Commerce, & Culture	3 units
3 UNITS, CHOOSE FROM:			
	ART 131	Lettering & Typography I	3 units
	ART 133	Graphic Design	3 units
	ART 132	Advertising Design I	3 units
	ART 143	Digital Design and Publishing	3 units
DIGITAL IMAGINING AND ILLUSTRATION COURSES 19-21 UNITS			
3 UNITS, CHOOSE FROM:			
	ART 142A	Digital Imaging	3 units
	ART 142B	Digital Photography	3 units
5-6 UNITS, CHOOSE FROM:			
	ART 252	Rendering	3 units
	ART 129	Fundamentals of Color	3 units
	ART 153	Illustration I	3 units
	ART 217	Life Drawing I	3 units
	ART 222	Painting Fundamentals I	3 units
	ART 187	Printmaking I	3 units
	ART 289	Silkscreen/Lithography	3 units
	New Course	Animation Fundamentals (Cartooning/Storyboarding)	3 units
	PHOTO 101	Elementary Photography	2 units
	PHOTO 102 or PHOTO 204	Basic Photography Portraiture	3 units
6 UNITS, CHOOSE FROM:			
	ART 144	3-D Modeling and Animation	3 units
	ART 145	Interactive Multimedia Design	3 units
	ART 146	Designing for the World Wide Web	3 units
	ART 147	Motion Graphics	3 units
5-6 UNITS, CHOOSE FROM CAPSTONE COURSES:			
	ART 195	Portfolio & Career Planning for Artists/ Designers	2 units
	ART 99	Independent Study or Group Project Capstone	2 units
	ART 96	Cooperative Work Experience Education (CWEE)	2 units
	---	Any of above electives (or advanced-levels)	3 units
	New courses	Upper levels of 144-147	3 units

New Non-Credit Courses to support digital certificate program:

1. Computer Lab class for badges and updating portfolio
2. 2-D Studio for Digital Media

Multimedia and Animation Certificate (34-37 UNITS)

Target population: students interested in 2-D animation, 3-D animation, game arts

pink = new title green= new course

FOUNDATION 15 UNITS			
12 UNITS, REQUIRED:			
	ART 110	Drawing Fundamentals I	3 units
	ART 130 or ART 160	Two-Dimensional Design I or Three-Dimensional Design	3 units
	ART 141	Digital Art Fundamentals	3 units
	ART 150 or ART 101 or New Course	Art of Photography or Art and Visual Culture in Modern Life or Digital Media in Art, Commerce, & Culture	3 units
3 UNITS, CHOOSE FROM:			
	ART 131	Lettering & Typography I	3 units
	ART 133	Graphic Design	3 units
	ART 132	Advertising Design I	3 units
	ART 143	Digital Design and Publishing	3 units
DIGITAL ANIMATION AND MOTION GRAPHICS 19-20 UNITS			
3 UNITS, CHOOSE FROM:			
	ART 142A	Digital Imaging	3 units
	ART 142B	Digital Photography	3 units
5-7 UNITS, CHOOSE FROM:			
	ART 160	Three-Dimensional Design	3 units
	ART 181	Beginning Sculpture	3 units
	ART 282	Life Sculpture	3 units
	ART 217	Life Drawing I	3 units
	ART 222	Painting Fundamentals I	3 units
	New Course	Animation Fundamentals (Cartooning/Storyboarding)	3 units
	THEA 113	Introduction to Acting	3 units
	PHOTO 101	Elementary Photography	2 units
	PHOTO 102 or PHOTO 204	Basic Photography Portraiture	3 units
	FILM 113	Screenplay Analysis	3 units
	FILM 120	Introduction to Film/Video Production	3 units
	FILM 121	Audio Production	3 units
	FILM 122	Production I	3 units
	FILM 236	Editing	3 units
	CIS 133	Mashup JavaScript, jQuery and AJAX	4 units
	CIS 136	Building Mobile Apps	3 units
6 UNITS, CHOOSE FROM:			
	ART 144	3-D Modeling and Animation	3 units
	ART 145	Interactive Multimedia Design	3 units
	ART 146	Designing for the World Wide Web	3 units
	ART 147	Motion Graphics	3 units
5-6 UNITS, CHOOSE FROM PORTFOLIO DEVELOPMENT COURSES:			
	ART 195	Portfolio & Career Planning for Artists/ Designers	2 units
	ART 99	Independent Study or Group Project Capstone	2 units
	ART 96	Cooperative Work Experience Education (CWEE)	2 units
	---	Any above elective (or advanced level)	3 units
	New courses	Upper levels of 144-147	3 units

New Non-Credit Courses to support digital media certificate program:

1. Computer Lab class for badges and updating portfolio
2. 3-D Studio for Digital Media

Minutes to Meeting of 8/23/14

Advisory Board Graphic Design and Visual Communications:

Meeting Location: El Camino College Art Building

Meeting Time: 2:00PM – 4:00PM

Agenda

1. Review of current certificate program
2. Review of current ECC student portfolios
3. Evaluation of how ECC course pathways were reflected in the portfolios
4. Portfolio critique from the board
5. Suggested modification to class structure from the board

Advisory Board members:

1. Lindsey Leigh. Senior UI designer, Emerging Platforms
CBS Interactive, Inc
2. Tina Chang, Senior Designer
Intelligent Beauty
3. Eric Holman, Art Director
Nicole by OPI, OPI Products Inc
4. Jennifer Lau
UX/UI designer (user experience/visual designer/user interface)
Philosophie
5. Brien Holman , Creative Director
Royale Studios
6. Andrew Oldknow , Sr. Product Designer
Nike Golf
7. Michael French, Director Emerging Platforms
Burner Studios
8. Benjamin Dimson, Program Manage, Design Director
Mercedes-Benz Advanced Design Division
Mercedes-Benz Research & Development of North America, Inc.
A Daimler Company
9. Cheri Gray, Senior Designer Identity Systems
Gray Design
10. Cristalle Kishi. Web Master, Program Engineer
Rose Publishing
11. Karen Zoldan, Marketing & Advertising Director
Bridge Marketing

Attending ECC Staff:

Andrea Micallef
Walter Cox
Cheryl Dimson
Lindsey Leigh.
Tina Chang
Eric Holman
Jennifer Lau
Michael French
Benjamin Dimson
Karen Zoldan,

Meeting Notes:

Meeting was called to order at 2:05.

After a review of our current certificate programs the Board looked at 4 ECC student portfolios. The cross-evaluated the content of the portfolios to the classes offered at ECC. The consensus was that the students should have a very strong core design classes that emphasis strong problem solving and communication skills. These visual communication skills should be reinforced in any given pathway students wanted to follow. The certificate should have the flexibility for students to modify their pathways as they discover new areas of relevance to their interest. The board expanded on the importance of the portfolio in this field over and above the certificate.

The topic of students not having the ability to repeat classes could very well effect portfolios in future years. The Board talked about the importance of the portfolio over the certificate but recognized that a well-planned certificate could give the students the tools to produce a strong portfolio.

IT was suggested that many working professions reentering academia need the flexibility of on-line classes. Although no one felt that distance education could match that of the experience in the classroom, all agreed that the use of social media could assist in creating the community so necessary for crit/learning in a creative field.

It was suggested that the certificate have sub categories that reflected current industry trends. It was suggested that students from different sub categories interact as they would in ad agency or studio setting.

Meeting adjourned at 3:50PM
Dinner and Drinks Served

Digital Arts Advisory Board 2014

Minutes from e-mail correspondence March 2013-September 2014

Advisory Board Members:

Daniel Khin Lay, Booz Digital, El Segundo, CA

Nick Smith, Independent CG/3D Artist

Karim Sahli-Wells, Logicalnot Design Studio, Culver City, CA

Anita McLaughlin, Artopolis Design LLC, Art for Games

Henry Mateo, HM Design, Culver City, CA

Jittra McCown, McCown Design Agency

The following are each members answers to the following questions posed by email:

1. How important are intermediate and advanced level classes for students trying to get an entry-level position? Do employers pay a lot of attention to the portfolio or reel?

AM: "Reels" or portfolios are the first thing employers look at. The student should have a website for the work and the work should be 15 or less pieces that are their very best work. They should be brilliant and not look like school assignments. The work should be focused on only the career the student hopes to attain. Having work that represents a discipline the student isn't passionate about is not a good idea, there are many competing for entry level positions and less than stunning work will not get the student a job. The advanced classes are good to have, but it is the work itself that matters.

DKL: In almost all cases it comes down to how good your portfolio or demo reel. No employer looks for a specific set of classes however taking an intermediate or advanced course can do a lot to improve your demo reel and set you apart from the competition.

KSW: I pay attention to the portfolio (form and content) and the human qualities (timeliness, autonomy, leadership, creativity...)

NS: In my opinion, intermediate and advance level classes are very important to separate the fundamental from the in depth techniques. Having beginners and advance together as a class can become problematic due to the speed things are being taught and the constant reiteration of material for the already advance students. As for the Employers the portfolio or reel is EVERYTHING and I can't emphasize this enough. Without a strong reel the chances of entry drop exponentially. Even on an intern level it can be quite competitive, so a strong reel (even if it is basic) helps. (let me know if more info is needed on this)

2. Do you think it is better for a student to have a broad training in digital media or a specific emphasis in one area?

AM: A student first needs to have a very sound and broad basic art training. Most companies state that in any art position they are trying to fill. The student looking for entry level should know how to draw, paint, understand and use color effectively. They need to understand design. Then the student should also be fluent in Photoshop as a basic skill. A person who wants to be a 3D animator must also understand and be able to animate a traditional 2D character before tackling Maya animation. After those areas are covered then I recommend the student focus and become expert on the discipline they want to work in. As an example, if they want to do modeling for games, they need to draw, design characters and then learn modeling. So more than 1 or two classes focusing on character modeling as a specific skill is important.

DKL: Specific emphasis is important as most jobs are looking for someone who is excellent at one thing. That being said, not every student knows what that one thing is until they have taken a broad set of classes. My experience at El Camino was exactly that. I started off as an illustrator, then was exposed to graphic design. I wanted to become a web designer. That exposed me to coding which open the doors for 3D graphics and visual effects. While I worked 10 years as a VFX artist, my demo reel from El Camino allowed me to transition into working for a company that does design work for the web.

I think it would be prudent to consolidate the program into one broad program: Digital Media. There are so many disciplines in a rapidly changing industry that it's very difficult to carve out specific programs for each one. Perhaps Digital Media and offer specific emphasis in Animation or Design? That might help. I think it's important not to offer something specific because students want to try different things and discover what they are good at. Those who are power users and know what they want should be able to cherry pick courses that suit their abilities.

Its worth mentioning that the program I took at UCSD had very little to now 3D graphics courses. Many courses were based on theory. The way I worked around this was that every project I worked on, I integrated some aspect of 3D skills to do the project. For example, one course asked to tell a short story. So I used 3D graphics programs to create that story. Sometimes you have to give power users the wiggle room to do their own thing.

KSW:Both! You should enough skills in every domain to be able to start pretty much anything without too much fear of failure. Then try to master several technics and approaches.

NS: A broad training is great to understand the world and universe of digital and where you fit. Also to find what you like and then things should be honed down to the focus you would like to do.

3. How important is it to have current equipment in our labs and an open lab for students to work in outside of class?

AM: The latest and the best equipment and software is very important.

Companies want someone who can hit the ground running, they have no time to teach an entry level hire. Open labs are crucial. It is only the student who has many many hours of time with the programs and software who will have the kind of work that will get a job.

DKL: Very important. The digital media industry is on the bleeding edge. New technology comes out quickly and new technology quickly becomes dated. Much of this software is too expensive for students to purchase on their own so having open lab time to work and improve their skills and demo reel is a must.

KSW: Access to tools is critical. Students should spend a minimum amount of time with each software/station and know the basics. This is a huge time saver (less training and supervision) for the employer.

NS: Well, it is good to have Wacom tablets for the students but after you have a set of those I wouldn't recommend updating them because it can become costly to the school. Having a base set is great and for those who want the latest and greatest should foot the bill for themselves. (I know that is a mixed answer so if you want I can go into detail later) The printer is great news and much needed for those doing concept art and I'm sure there are an array of classes that can also benefit from it. When it comes to working outside of class; it really does make sense. There is a lot to learn and with all of the information no one can be expected to learn and do everything in class. The software that is being taught is out of the price range for many students, so working on something outside of class in a lab totally makes sense.

As for software of course (Autodesk) Maya is great to have other software would be the usual suspects such as: Illustrator, Photoshop, After Effects, Basically the Adobe suit. Outside of that Nuke is a great compositing software and commonly used in a lot of studios, Boujou is great for viz fx (it's a 3D tracking software) Arnold is getting bigger these days, but not a must as of yet (it's a shading and rendering package much like V-ray). I would recommend Cinema 4D; it's use in the industry has grown to the point where it is almost a must to at least have working knowledge of it. Cinema 4D is a 3D package much like Maya but I would say a lot more intuitive. (if any of this is unclear or you need more info just let me know) Oh and I shouldn't not forget too mention Zbrush. This is a killer software that can really help for getting jobs (This software allows you to sculpt in 3D much like working with clay and can achieve very high detail works)

As far as more lab time to work on reels; couldn't there be a practicum class. Even a practicum 1, 2, and 3 with a prerequisite of a class or two to enter to it. Of course the if the idea of a practicum has been shot down then simply change the name to project development with the same principle of the practicum idea previously stated. (I have a few other idea's for that)

4. How important is an internship to a student looking for an entry-level job?

AM: An internship is the single best way to enter the industry. Competition for intern positions is fierce because a company will hire an intern they know and have worked with before they will hire anyone else. The person hired as an intern needs to have excellent skills and a terrific work ethic and be easy to work with

DKL: Internships provide an important bridge for the next step to getting an entry-level job. Having a good demo reel will get your application looked at but more importantly, employers are also looking for some sort of professional work. That's where the right internship can come in and offer a student some professional work on their reel.

KSW: I personally have mix feelings about internship in general.

A lot of agencies are exploiting this borderline slavery loophole and I hate that. The student is simply exploited. Nothing meaningful is given to her/him.

On the other hand, I wouldn't mind being the little mouse in someone else's studio just to watch how things are made, how folks interact with each others, get a sense of the general pace, etc. All of that for free.

I envision internship as an exchange. The student can do some silly stupid and gruel work for a few hours if there is at least one hour of real genuine mentorship.

NS: A job can be obtained without an Internship, however I would strongly recommend having one.

Everyone has to pay their dues in the industry. Also having real world experience gives you a chance to really see how projects are put together and what is expected of you no matter what the position.

5. Would you be able to offer an internship, or know of a business that could?

AM: I do not have any positions and I would have to do research to find internships that do not require a student to be either graduating with a BA or at least a third year college student.

DKL: Our company can offer internships and I can reach out but its important to understand that internships can be problematic for students and companies. Some companies are just looking to take advantage of free labor while others offer no skills work. For the companies, internships can be a challenge when staff have to take paid time and resources to train the intern. My advice is to only offer internships to rising stars and make sure these are internships that offer some sort of pay. Usually if an internship isnt offering any pay, it's bad news.

KSW: I could. For very short missions (a week or two maximum).

NS: Yes

6. What skills should we be teaching to best equip digital art students for the job market right now? Where are the jobs?

AM: The most important skills are art skills first. It doesn't matter if a person knows which buttons to push in Maya if they don't understand the human form, lighting, color, and art history as well. The person creating a game needs context for the place, character, clothing, and architecture before they can make a compelling game. Then, specific jobs can be anything and the hot job of the moment will be gone in 6 months and the 30,000 students who are learning that skill will be competing for jobs that no longer exist.

The jobs at large companies will be for experienced and talented artists first. There are many out there who have just lost a job and are looking with masterful portfolios and a network of friends who will try to help them get in to the next industry job. However, they are probably more expensive than a beginning artist, so a younger, more inexperienced person may have a chance if they are brilliant and good at what they want to do and less expensive. Also, there are a lot of start ups who are not able to pay much but may make a great game that will make a good company to work for in the future. Students should find out who they know who might be making a game or a film and offer to work for little or volunteer. They will start their network of industry contacts and start to become known as a good person to have on a production team.

And last, I would really argue against combining disciplines as that creates a risk that the students may become masters of no specific skill, but I understand your dilemma.

DKL: There is huge growth in the VFX industry but unfortunately because of the current subsidy race, jobs are located where there are huge subsidies so an artist has to be willing to move around project to project. This is why I left the industry. There is growth right now for great designers in the interactive space, user interface, and user experience. Companies are finding themselves in the stone age with no mobile device apps. If you can design sites specializing in html5, css3, and design apps in android and ios. There are also a good number of local jobs in editing. Lots of shows youtube that need to be edited and this is something that needs to be done locally where the director is.

KSW: Graphic design in general

NS: As for what should be taught; I would say the best way to understand that is to look at the production pipeline. I'm sending a few examples of different pipeline set ups. The production pipeline is the workflow to go from the concept of an idea or story to its final visual presentation; whether it is commercial, game cinematic, tv show, online content or movie. To explain each step would take a bit of time but to generally speak based on how studios work with the pipeline;

modelers, compositors, riggers, lighters, concept artist, and texture artist are some of the key roles. To teach things that focus on these area's can help students in a big way for getting their foot in the door or even starting their career. (Honestly this is such a big topic it would take a phone call or meet to go over it in depth) As for the jobs; they are everywhere. Santa Monica, Venice Beach, Los Angeles, Culver City and a few here in Torrance. And how to find them is an art in itself as well.... Ha ha. There are many websites that post for CG jobs and put people in touch with studios. There are also headhunters or creative groups that you can sign up for and they out source you to companies based on your focused skill set. I would say that having a course on that would really help students as well; sort of a industry/professional prep/survival course. My art college had one for the senior year and it really helped.

In addition, this was sent from Henry Mateo, HM Design in March 2013:

As a designer/illustrator, I feel being as well-rounded as possible in understanding the natural world as well as the manufactured world is essential. In regards to skills needed to excel in the field of illustration, the student needs as much drawing, design, and production experience as possible. This gives the student experience in seeing, touching, and manipulating natural and synthetic material. The computer skills are absolutely essential, especially Photoshop and Illustrator. Photography is a great skill to have, but the main issues to understand are basic understanding of camera operation and getting the image into Photoshop for digital manipulation. Other skills that will help a student to have a stronger illustration edge are: Presentation, Fine Art, and other misc. skills that include anatomy and physics. See the list below:

- Drawing skills
 - Right-brained drawing
 - Perspective
 - Mechanical drawing (architectural and/or engineering)
 - Life drawing
 - Rendering in as much analog media as possible
- Design skills
 - 2-D design
 - Type and typography
 - 3-D design
 - Packaging design
 - Print production skills
 - Manufacturing processes and materials
 - Printing processes
 - Design history
- Computer skills
 - Photoshop (beginning and advanced)
 - Illustrator (beginning and advanced)
 - Computer illustration (beginning and advanced in Illustrator and Photoshop)
- Photography

- Digital photography
- Digital photo retouching
- Presentation skills
 - Presenting your work
 - Public speaking
- Fine art
 - Art history (classic, modern, design, and architecture)
 - Painting (oil, acrylic, or watercolor)
 - Color theory
- Misc. skills
 - Anatomy
 - Kinesiology
 - Physics
 - Architectural structures
 - Machining skills
 - Mechanics skills

The types of illustration I do, varies depending on the project. So, it's imperative that I have a range of skills from a conceptual style as well as a mechanical style of illustrating.

From my perspective, the job outlook is getting better as the economy starts to rebound. So, now is a great time to get those skills in preparation for upcoming jobs. Designer and illustrator jobs are usually easily susceptible to economic trends, so they need to pay attention to business forecasts. Business management for designers would be a great class to have -- designers historically abhor any kind of business issues.

From Jittra McCown, August, 2014 regarding certificate revisions:

Candidates must have a fundamental grasp of all the creative softwares such as photoshop, illustrator, in design, etc., they must take direction very well, speed is essential, candidates must behave professionally, and absolutely must meet each deadline without hesitation. Overall, I must say, 1 out of every 1000 resumes/portfolio's that reach my inbox has a chance, which is quite sad, and mostly due to the "self entitlement" issue that's running rampant (it's not myth, it's actually like a virus) and the lack of desire and drive to treat a job as an actual job. I see many, many talented artists with lots of potential, but they must remember that being an artist doesn't mean you're always creating what you want, it means if you're hired from a company/manufacturer/publisher/etc, that has a need for a final consumer that involves more people than the artist themselves. This is most often hard for younger artists today to understand. We notice that when we start with these basic fundamentals, the rest is learning on the job through good direction, and since each project is different, and involves various creative approaches, there will never be one singular formula to create art.

From Nick Smith, September 2014 regarding certificate revisions:

I reviewed both of your curriculums and have a few questions. I would like to start by saying that they both seem to be well made curriculums and I see the direction you are going with them. My question is for the “employers” out there; when they (the students) reach out to an entity, what will they say or show? I ask this because even with the information from the curriculum; a “reel” is required as proof of knowledge. I do see that you have a *portfolio and Career planning for Artists/Designers* class, but a reel is a showcase of your work; displaying ones strengths, level and competence in the related area they are applying for. I do not feel this is something that can be completed in one class. Basically, I feel that a student going through the course should walk away with both knowledge and a reel of some sort. I guess; how this concept is incorporated into the curriculum is the issue.

Of course, by all means, a person can still take the course and walk away with a better skill set, but they will be set back by the hurdle of working out a reel on their own. I do understand that a reel is not needed for every aspect of digital work, but in some way, shape or form; a reel **IS** the portfolio for the animation/motion/TV/movie driven jobs.

1. *Manato Ushiyama- – Art Center (Graphic Designer)*
2. *Haim Amar – Art Center (Graphic Designer)*
3. *Evan Yabu – Art Center (Graphic Designer)*
4. *Kana Osozawa –Art Center (Graphic Designer)*
5. *Michelle Cho – Art Center (Graphic Designer)*
6. *Peter Santos – Art Center (Graphic Designer)*
7. *Ian Abinoja – Art Center (Graphic Designer)*
8. *Spencer Berry – Art Center (Graphic Designer)*
9. *Kevin Roza – Art Center (Graphic Designer)*
10. *Jennifer Lau – Art Center (Graphic Designer)*
11. *Ken Watanabe – Art Center (Graphic Designer)*
12. *Hadi Jalali- Art Center (Graphic Designer)*
13. *Dev Huang- Art Center (Graphic Designer)*
14. *Erik Molano- Art Center (Graphic Designer)*
15. *Edward Won – Art Center (Graphic Designer)*
16. *Lily Frederick – Art Center (Graphic Designer)*
17. *Jeong Youn Choi- Art Center (Graphic Designer)*
18. *Jessica Zhang- Art Center (Graphic Designer)*
19. *Edward Muela - SAIC*
20. *Audra Jacot – SAIC*
21. *Carlos Vega – CSULB (Graphic Designer)*
22. *Berenice Ashikian – Cal State Fullerton (Graphic Designer)*
23. *George Cheng – CSULB (Graphic Designer)*
24. *Lori Weinkauff – Cal Sate Fullerton (Graphic Designer)*
25. *Christina Alvarado – CSUDH (Graphic Designer)*
26. *Cristalle Kishi – Rose Publishing (Graphic Designer)*
27. *Keelan Countee – CSUDH, and Rose Publishing (Graphic Designer)*
28. *Bill Beekman- OTIS College of Art and Design (Graphic Designer)*
29. *Jessica Le –OTIS College of Art and Design, 2014 (Graphic Designer)*
30. *Hsin (Shin) Nakano – IT/ Creative Recruitment Consultant (Japan)*
31. *Miranda Sung – CSULB (Illustration/Graphic Design)*
32. *Toro Roan - Academy of Art San Francisco (Animation)*
33. *Melissa Kim Martyn – OTIS, Graphic Design Intern at Mattel*
34. *Seon Choi – OTIS College of Art and Design (Graphic Designer)*
35. *Eric Rodriguez – CSULA (Graphic Designer)*
36. *Midori Shinkai – CSULB (Graphic Designer)*
37. *Sonny Nguyen – UCLA, Intern at DreamWorks Animation*
38. *Wesley Saw – CSULB*
39. *Degio Rodregus- CSULB*
40. *Benjamin Tippin – CSULB*
41. *Sliver B Park – Making a documentary Movie as an Art Director in NY*
42. *Jennifer (Hui-Hsien) Chang - OTIS College of Art and Design, (Toy Design)*
43. *Kirstin Vizthum- Graphic Design, Honda*
44. *Padro Rosa- Graphic Design, All Pro Printing and Graphics*
45. *Kayleen Segawa– CSULA (Graphic Designer)*
46. *Andrew Obatake-CSULA (Industrial Design)*
47. *Del Parvazi - CSULA (Industrial Design)*
48. *Charlie Angulo – Transportation Design*
49. *JQ Lam- Art Center (Graphic Designer)*
50. *Christen Morales- Art Center (Graphic Designer)*
51. *Hera Cho- Art Center (Graphic Designer)*
52. *Austin Redman- Art Center (Graphic Designer)*
53. *Rei Watanabe- Art Center (Graphic Designer)*
54. *Joey Dominguez- Art Center (Graphic Designer)*
55. *Hector Gonzales – Transportation Design*

56. *Stephanie Sleiman- USC*
57. *Keelan Count – CSDH- Graphic Design*
58. *Jonathan Kusagaya- CSUN Graphic Design*
59. *Linh Ho- Art Center (Graphic Designer)*
60. *Justin S-I Chen- Art Center (Graphic Designer)*
61. *Carolina Chavez– CSULA (Graphic Designer)*
62. *Ana M. Martinez– CSULA (Graphic Designer)*
63. *Dylan Cunningham- Art Center (Graphic Designer)*
64. *Tyler Harris– CSULA (Graphic Designer)*
65. *Lysistrata Karch-Coar- Art Center (Design-Illustration)*
66. *Phil Kostic- Art Center- Art Center (Design-Illustration)*