



# EXPANSION OF PRE/APPRENTICESHIPS INTO THE FILM & DIGITAL MEDIA INDUSTRY

PREPARED BY  
**VENICE ARTS**

A REPORT FOR  
**LOS ANGELES COUNTY WDACS**

NOVEMBER 15, 2021



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Venice Arts is a 28-year-old, award-winning media arts education, creative career development, and college pathway organization that integrates creative learning with youth development, resulting in life-changing outcomes. With a large network of artists and industry partners, Venice Arts connects low-income young people to learning and on-the-job experiences across the creative sector. Considered a pioneer in participatory-media practices, Venice Arts has consulted with and trained nonprofit organizations, academic institutions, and private foundations around the world in the delivery of participant-produced documentary film and photography projects.

**venicearts**  
Los Angeles Center for **Media & Imagination**

WDACS' mission is to deliver caring services that empower people, communities and businesses to grow, succeed, and thrive. WDACS achieves this through effective partnership driven services that connect individuals to careers, while meeting the workforce needs of growth industries; ensure the safety and well-being of older and dependent adults in their communities; offer vibrant community and senior centers that empower and connect residents; and, resolve conflict and improve human relations in our diverse County.

ON BEHALF OF

**LA COUNTY WDACS**



**wdacs**  
workforce development  
aging & community services



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# EXECUTIVE SUMMARY

Venice Arts was engaged to design and deliver a Film and Digital Media Career Pathways pilot program (2020-2021) for Los Angeles County's Workforce Development, Aging, and Community Services Department (WDACS), and to prepare this report, which discusses opportunities and challenges in building out new pre-apprenticeship and apprenticeship pathways in the creative sector.

Given the complexity of this multi-sector, Venice Arts focused on high growth occupations in Arts and Entertainment, seeking to answer two questions:

- 1 What does data show are highroad, middle-skill jobs in Arts and Entertainment that are projected to grow in the future?
- 2 Would an Apprenticeship pathway represent a reasonable means for entering into such positions?

Findings that informed Venice Arts' recommendations include: (1) internal data on annual and longitudinal impacts of aligned programs; (2) articles and field reports; and, (3) Key Informant interviews and informal discussions with a cross-sector of creative sector companies and organizations.

Data identified the occupations of Producer and Editor as prospective high-road growth pathways. These align with the Federally-registered Arts2Work Apprenticeships in Media Arts and Creative Technologies: Multimedia Producer and Digital Video Editor. Further investigation identified Digital Video Editor as the most viable pathway for this pilot, satisfying both employer interest and market need within and outside of Arts

and Entertainment. It also, uniquely, offers opportunities for growth in decision-making and leadership roles.

Venice Arts' recommends that Los Angeles County develop a 3-year pilot—with the Pre-Apprenticeship program launching in the 4th quarter of Year 1 and the Apprenticeship placements beginning in Year 2—to provide sufficient time for design, execution, evaluation, and learning. Top level recommendations include the following, outlined in detail in this report:

- Engage one Lead Agency, likely the Lead for the Pre-Apprenticeship Pilot, to work with WDACS to identify and convene a partner steering committee and advisory team
- Secure commitments from employer partners, primarily expected to be post-production houses and companies with in-house video production services, and design and develop both programs in alignment with the Federal- and State-registered Digital Video Editor Apprenticeship
- Deliver a 480-hour learn-and-earn Pre-Apprenticeship program for a pilot cohort of 12-15 low-income young people, ages 18-24, with focused outreach to the County's priority populations
- Provide 12-month, full-time Apprenticeship placements with committed employers who receive economic benefits during the Apprenticeship year, such as wage subsidies, and commit to hire at the close of the placement period.



# GLOSSARY OF KEY TERMS

Unless otherwise noted, the follow terms are as defined by the US Department of Labor, California Workforce Development Board, and/or LA County WDACS.

## **BIPOC**

Black, Indigenous and People of Color

## **CREATIVE INDUSTRY**

The Creative Industry, also referred to as “Arts and Entertainment” in this report, references multiple sub-sectors including film, television, and digital media platforms that, together, produce and distribute entertainment content. It also references related businesses providing services such as marketing, promotions, and talent management.<sup>1</sup>

## **DIGITAL VIDEO EDITOR**

Digital video editors edit stories and manage video post production workflows, sometimes including sound design, motion design, visual effects and emerging technologies. They often handle multiple projects from beginning to end under tight deadlines. They possess technical skills (Adobe Premiere Pro is current industry standard) and fluency with creative storytelling in a variety of formats and styles (short-form, long-form, integrated media, social, broadcast, comedy, drama etc.). They are responsible for creating and delivering assets, collaborating with creative directors and producers, and responding to feedback from multiple stakeholders.<sup>2</sup>

## **DIVERSITY, EQUITY, INCLUSION (DEI OR IDE)**

- **Diversity:** Populations who have been, and remain, underrepresented in a field and marginalized in the broader society for reasons including, but not limited to race, ethnicity, gender, gender identity, sexual orientation, and socioeconomic status.
- **Equity:** Building economic opportunity for those who have been marginalized, disadvantaged, and/or denied such opportunity.
- **Inclusion:** The practice of ensuring that people feel a sense of workplace belonging.

## **GIG ECONOMY**

Individual workers pursuing work (“gigs”) on a contract and/or project-basis.

## **HIGH ROAD EMPLOYERS**

Employers providing jobs that pay family supporting wages, compete based on services and quality, and engage workers in building skills and competitiveness.

## **MIDDLE SKILL JOBS**

Middle skilled jobs require more education than a high school diploma, but less than a four-year degree.

## **MULTIMEDIA PRODUCER**

Multimedia producers are responsible for telling stories using video, audio, still photography, code, web design, graphic arts, animation, scriptwriting and interactive media. They advise clients how to incorporate multimedia elements into stories and often direct projects or generate original content themselves. They typically manage the production process (generating ideas, meeting budgets and deadlines) for multimedia projects, collaborate with diverse creative teams and pitch ideas to clients, funders and investors.<sup>3</sup>

## **OPPORTUNITY YOUTH**

Ages 16-24 and disconnected from school and work.

## **PRE-APPRENTICESHIP**

A program or strategies designed to place an individual on a pathway to employability, including in a Registered Apprenticeship Program.

## **PRIORITY POPULATIONS, LA COUNTY**

Ages 16-24 and current or former foster or homeless youth; living in high poverty areas; juvenile justice- or public systems-involved; LGBTQIA.

## **REGISTERED APPRENTICESHIP**

A Registered Apprenticeship Program (RAP) is a proven model of apprenticeship that has been validated by the U.S. Department of Labor or a State Apprenticeship Agency. RAPs enable and energize more employers to participate and provide them access to larger talent pools that have been trained for entry-level to management positions, thereby meeting industry demands and reducing unemployment rates across the country. Among other benefits, RAPs may offer employer incentives such as technical assistance, national credential, quality standards, tax credits, access to federal resources, and recruiting incentives.

<sup>1</sup> From Film and Digital Media: Los Angeles County Perspective, Beacon Economics

<sup>2</sup> Definition from “Arts2Work Work Process Schedule & Related Instruction Outline for the occupation of Digital Video Editor,” by The Alliance for Media Arts + Culture, p. 2. <https://arts2work.media/media/images/Digital-Video-Editor-Digital.pdf>

<sup>3</sup> Definition from “Arts2Work Work Process Schedule & Related Instruction Outline for the occupation of Multimedia Producer,” by The Alliance for Media Arts + Culture, p. 2. [https://arts2work.media/media/images/Multimedia-Producer\\_Digital.pdf](https://arts2work.media/media/images/Multimedia-Producer_Digital.pdf)

# INTRODUCTION

In December 2020, Los Angeles County’s Department of Workforce Development, Aging & Community Service (WDACS), at the direction of the LA County Board of Supervisors, engaged Venice Arts to design and implement a Film and Digital Media (FDM) Career Pathways pilot for low-income young people ages 16-25. Youth identified for priority included opportunity, homeless, and transition-age foster youth; youth previously involved in the justice system; and/or LGBTQIA youth.

Venice Arts designed and delivered a 4-Level, sequenced program—from exposure through internship placement—that reached a diverse cohort of young people from all five districts of Los Angeles County, 40% of whom were priority youth. (See Appendix H).

## SAMPLE OUTCOMES:

- Over 400 young people (288% of goal) participated across all Levels
- 31 of 149 applicants were accepted into Level 3 training
- 30 graduated with a certificate in Digital Media Content Creation
- 4 were certified at the Associate Level by Adobe for Premier Pro
- 21 paid internships were achieved (210% of goal), with one converting to a full-time, permanent position, and one subsidized placement converting to a four-month, full-time unsubsidized placement

For this Pilot, Venice Arts was also asked to develop recommendations for the launch of a new and innovative pre-apprenticeship and apprenticeship program that would lead to highroad employment opportunities in the creative sector. This report summarizes Venice Arts’ recommendations and highlights the processes and data that informed them.



# PROCESS

As a nearly 30-year-old media arts organization, Venice Arts has both deep and broad experience in media arts education and creative career development, working with low socioeconomic and otherwise marginalized young people from across Los Angeles County. It has decades of data on program and longitudinal impacts, and multiple long-term industry partners. This data and experience, coupled with the following research, shaped this Report:

- 1 A review of 27 articles and field reports, including *Film and Digital Media: Los Angeles County Perspective*, prepared by Beacon Economics (see Appendix E for a complete list of sources).
- 2 15 Key Informant interviews (Appendix B), and an additional 10-15 informal discussions with individuals representing creative sector companies, nonprofit organizations, governmental units, and post-secondary education.
- 3 Conversations with members of Venice Arts' Creative Workforce Advisory Board (Appendix D).

Given the complex nature of this multi-sector industry, Venice Arts narrowed its focus to high growth occupations in Arts & Entertainment.<sup>5</sup> It then asked and answered two key questions to focus this Report and its recommendations:

- 3 What does data show are highroad, middle-skill jobs in Arts and Entertainment that are projected to grow in the future?
- 4 Would an Apprenticeship pathway represent a reasonable means for entering into such positions?

Data from Beacon Economics show that the occupations of Producer and Editor answer both of these question in the affirmative. These are among the top occupations in Arts & Entertainment; are middle-skill jobs requiring more than a high school diploma, but less than a 4-year college degree; and are projected to see significant growth in Los Angeles County.<sup>6</sup> Additionally, as the economy recovers from the global COVID-19 pandemic, it is projected that jobs for editing and camera will grow nationwide by 29% (2020-2030)—faster than the average for all occupations.<sup>7</sup>

The occupations of Producer and Editor represent positions fundamental to storytelling and video content creation, and such training pathways offer talented young people opportunities to grow in creative decision-making roles. Preparation for these positions also readies them for occupations beyond the Industry, as digital video content creation represents a burgeoning field of work with video used for advertising and promotion, in-house training, and other business needs.<sup>8</sup>

<sup>5</sup> According to Beacon Economics, Arts & Entertainment employs 40% of the Film and Digital Media industry and also saw significant job growth, increasing 37% from 2006 to 2016. P.9

<sup>6</sup> Beacon Economics. (2018). *Film and Digital Media Industry: Los Angeles County Perspective*. County of Los Angeles, Chief Executive Office.

<sup>7</sup> Bureau of Labor Statistics, U.S. Department of Labor, *Occupational Outlook Handbook*, Film and Video Editors and Camera Operators, at <https://www.bls.gov/ooh/media-and-communication/film-and-video-editors-and-camera-operators.htm> (visited October 28, 2021).

<sup>8</sup> From Beacon Economics. (2018). *Film and Digital Media Industry: Los Angeles County Perspective*. County of Los Angeles, Chief Executive Office.

# FILM & DIGITAL MEDIA LANDSCAPE

## A VAST ECOSYSTEM

Discussing creative career pathways is nuanced and complex. The Industry, even when delimited by Film and Digital media, is an exceptionally vast ecosystem. Beacon Economics groups the Film & Digital Media Industry into two broad categories—Film, with 3 sub-sectors, and Digital Media, with 4 subsectors. They further identify 30 additional subsectors in what they call the Film and Digital Media Industry Cluster, which represents affiliated services intrinsic to Film and Digital Media (Appendix G).

Even when narrowing the focus to creative content production, there are multiple types of companies, occupations, and roles. For example, traditional and independent studios, working in multiple forms, such as live action and animation, and

producing a range of content, including narrative and documentary film and television; new studios birthed out of online platforms, such as Netflix and Amazon; and short-form videos created both by professionals and users through platforms such as YouTube, Snap, and Tik Tok. There are also a host of companies who are essential threads of the creative industry fabric—from talent management and promotions, to editing, coloring, and special effects, as well as affiliated sectors such as gaming.

In some occupations, self-confidence and relationships are more important than creative or technical training; in others—such as acting, music, writing—talent prevails, although relationships are often critical to breaking through to opportunity; and in still others, artistic knowledge and skill, along with technical capabilities, dominates. Thus, while the industry offers expansive workforce opportunity, pathways into jobs are often opaque.

## A WINDOW OF OPPORTUNITY

Over the last few years, the Arts and Entertainment landscape has been slowly shifting toward building a more diverse workforce and telling more diverse stories. The movement for change comes from many places. From the “Oscars So White” viral campaign to raise awareness about the lack of diversity in major motion pictures; to Ava DuVernay’s *Array Now*, a studio and community organization promoting BIPOC representation; to Frances McDormand’s Oscar acceptance speech where she called for an “inclusion rider” on productions to assure talent and crews are racially and gender diverse.<sup>9</sup>

The past 18 months have been particularly galvanizing, as an outcome of disruptions from the global pandemic and the movement for racial justice following the murder of George Floyd. There are increased pressures for true diversity, equity, and inclusion across sectors and, in Arts and Entertainment, the demand for diverse content and storytellers has accelerated.

There also exists an upswell of interest, advocacy, and opportunity in the nonprofit and public sectors. Workforce development is interested in the arts and, especially over the past ten years, arts organizations, both private and governmental, are interested in workforce development. Leaders are attempting to work outside of their traditional silos in order to effect meaningful change. Arts advocates, private foundations, and arts governmental sectors have also been working diligently to ensure that artists and arts organizations are at the center of economic recovery.

Governor Newsom recently (October 2021) signed Senator Ben Allen’s *California Creative Workforce Development Act of 2021*. Inspired by the Works Progress Administration and New Deal of the 1930s, it sets a bold new policy framework for creative sector job opportunity, establishing “creative arts workforce development as a state priority.”<sup>10</sup> There may be multiple opportunities for WDACS and its creative workforce partners to lead in this effort, with aligned programs and priorities such as earn-and-learn, creative work exploration for young people, and Pre-Apprenticeship and Apprenticeship programs.

If past is prologue, this window of opportunity is short and the time is now.

<sup>9</sup> See articles from Dwyer, C (2018) and Yousef, I. (2020).

<sup>10</sup> From Allen, Ben Senator. (2021). *California Creative Workforce Development Act of 2021*



# THE CREATIVE ECONOMY

According to Southern California data from the Otis Report on the Creative Economy, “Southern California has the largest concentration of creative industries in the State, accounting for 49% of California’s creative wage and salary employment and 52% of its contract employment. Creative industries account for 9% of the region’s total employment.” (p. 201)

The report identifies “Entertainment and Digital Media” as the largest creative sector for all types of employment including wage, salary, and “gig” work, which is sometimes called self-employment or 1099 work. Gig work is expected to grow substantially (21%) over a five-year period. This reliance on gig work is of particular importance when considering the viability of building stable, high-road pathways into Arts and Entertainment. Not only is this the largest sector, it is also seeing significant growth, adding over 152,000 jobs (2014-2019), with most in Emerging Digital Media (41%) and Film (18%).

In 2001, Arts and Entertainments share of the creative economy was 58.5%, in 2010 it was 65.9%, and by 2019 reached 71.9%. This data reflect how the sector has responded to the changes wrought by technology over the last several decades.



## OPPORTUNITIES IN PRODUCING & EDITING

Venice Arts believes that the occupations of Producer and Editor offer a unique opportunity for LA County to innovate creative workforce development and place young people on pathways to creative content decision-making positions. In the Beacon Report on Film and Digital Media, data show that producing and editing are significant occupational categories in Arts and Entertainment. Twenty percent (20%) of jobs are held by producers and directors (categorized together by Beacon) and 7% by editors. These are middle-skill jobs where, in 2020, Producers and Directors earned a combined weighted average of \$127,000, 48% more than all sector occupations, and Editors earned just over 30%, or a combined weighted average of \$107,000.<sup>11</sup>

These are also occupations identified as having grown over a ten-year period (2006-2016) and that are projected to continue to grow over the next decade:

- Los Angeles County will experience 3% growth in Producer and Director occupations across all industries. While it is expected to plateau in growth in the Motion Picture Industry, it will outperform in a number of adjacent industries, with 23% growth in Teleproduction, 29% growth in Independent Artists, Writers, and Performers, and 11% in Internet Publishing.
- Los Angeles County will experience 13% growth in Film and Video Editors across all industries. While the occupation is expected to grow at trend within the Motion Picture Industry (12%), it will outperform in a number of adjacent industries with 35% growth in Teleproduction and 32% in Internet Publishing.

<sup>11</sup> Fowler, A. (2021) Email correspondence November 5, 2021

# APPRENTICESHIPS IN LOS ANGELES COUNTY



Union pathways—audio/video specialist, props and construction, grip, camera loader, set lighting, and assistant editor—represent most of the existing apprenticeships identified in our research. These are not projected to see significant job and wage growth in Los Angeles County, offer limited opportunity for advancement, and are not content creation positions.

We are aware of one nonprofit, Hollywood CPR, who after many years of effort successfully partnered with the IATSE Union and West Los Angeles College to create a two-year training and on-the-job pathway program. However, we found that obtaining clear information about this program, or other Union-based opportunities was not possible.<sup>12</sup> In fact, none of our Informants, even those that regularly hire Union members, were not familiar with pathways into Union apprenticeships. As the Beacon Report noted, “Getting on a union roster has not been a straightforward career step for interested individuals not already well-networked in the film sector.” (p. 80)

Collaborating with Unions will be a long journey and, thus, while we would not discourage such partnerships, at this point in time we recommend that the Pilot focus on non-union employers that have shown interest in partnering, particularly in post-production, and who may be able to exercise organizational flexibility.

We found that some large companies, such as studios (e.g., Dreamworks and Disney<sup>13</sup>), and talent agencies (e.g., WME and UTA), have highly-structured, in-house early career development programs that, in some ways, align with the goals of apprenticeship programs. While these companies allow that talented young people, educated in a high-caliber training program such as FDM’s Level 3<sup>14</sup>, or a Pre-Apprenticeship program, might be selected for an internship or early career position, they generally did not see the value in shaping their internal programs to align with a Registered Apprenticeship, nor did they see a compelling reason to include a Registered Apprenticeship track alongside their in-house employee development trajectories.

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<sup>12</sup> We reached out to both Hollywood CPR and the Editors Union for a Key Informant interview. However, they were not able to share information.

<sup>13</sup> Disney Animation offers 8- to 12-week summer internship for college students. Students that participate in the summer internship are given priority to Disney’s

9- to 18-month trainee and apprentice program.

<sup>14</sup> FDM’s Level 3 was a part of the Film and Digital Media Career Pathways pilot program delivered by Venice Arts in 2020-21.

# ARTS2WORK REGISTERED APPRENTICESHIPS

There are currently only two Federal- and State-Registered Apprenticeship pathways in media arts and creative technologies: Multimedia Producer and Digital Video Editor, as well as their Pre-Apprenticeship equivalents. These were developed by the Alliance for Media Arts + Culture (Alliance), a national organization “committed to facilitating innovation, collaboration, strategic growth and cultural impact for the media arts field in the U.S. and around the world.” They are delivered through Arts2Work, a national network of organizations, including Venice Arts in Los Angeles, offering access to creative careers for those traditionally excluded from such opportunities.

During our interviews, we introduced these pathways to Key Informants. Most were immediately responsive to Digital Video Editing and understood and valued the training that it would provide. The Multimedia Producer Apprenticeship, on the other hand, required additional explanation, as it is a more nuanced pathway and, in their opinion, would require significant modification to meet their needs.

Informants also indicated that the most important element in forging a partnership, for Pre-Apprenticeship or Apprenticeship, was working with a known and respected training partner. Some form of economic subsidy, whether wage offsets, training benefits, or tax advantages was also identified as a critical motivator for employer participation.

## MODEL OVERVIEW

### REGISTERED APPRENTICESHIPS

The Registered Apprenticeship model integrates on-the-job learning—one-year (2,000 hours) of full-time employment at a rate of \$15-20 an hour, depending on local wage conditions—with an additional 144 hours of Required Technical Instruction (RTI) and one-on-one professional mentorship. Training meets national standards for placement (Appendix F), is industry-approved, and is designed to result in non-subsidized, permanent hire at the end of the apprenticeship period. To help “create the conditions in the workplace where Apprentices can advance and thrive,” the program is also designed to provide technical assistance and support to employers and professional mentors.

### PRE APPRENTICESHIPS

The Pre-Apprenticeship model is aligned with the Registered Apprenticeship. It is based on 480-hours (over 3-9 months) of compensated training, mentorship, and project-based learning in storytelling and video production—echoing the finding that employers across the sector require applicants grounded in the fundamentals of storytelling—while emphasizing the development of technical competencies in production and post-production. Pre-Apprentices also gain experience through such things as workplace job shadowing and opportunities to learn from client-based projects. Graduates leave with a résumé and portfolio highlighting at least proficient knowledge and skill in each core competence (Appendix F), and the opportunity to sit for the Adobe Premiere Pro Professional Certification.

There are multiple benefits to aligning LA County’s Pre-Apprenticeships with Arts2Work Standards: (a) Graduates are prepared for Registered Apprenticeships; (b) the County will be positioned to take advantage of new tracks being developed by the Alliance for Federal and State Registration; and, (c) the County will become part of a network that will develop impact data that is both nationally and place-relevant.

### EXISTING ARTS2WORK PROGRAMS

Arts2Work partners and funding sources have been highly variable, and each program is in a different phase of implementation, as outlined below.

- **Apprenticeships**  
Baltimore, Maryland. Wide Angel Media (2019) and Visionary Media Productions (2021). Six Apprentices placed, four in the pipeline.
- **Pre-Apprenticeships**  
Philadelphia, PA. PAsmart (2020-21). Seven Pre-Apprentices. Graduating with a short film premiering at the Smithsonian FUTURES Museum. (Nov 2021)

Dallas, Texas. Pegasus Media (2021). 15 Pre-Apprentices. Funded through MIT Solve Prize for Reimagining Pathways to Employment in the US. 13 will graduate with Adobe Premiere Pro Certification. All are eligible for Registered Apprenticeships and/or jobs as Assistant Editors and Associate Producers.

Atlanta, Georgia. EMERGE at re:imagine/ATL (2020). 14 Pre-Apprentices graduating with professional portfolios and work experience at a variety of companies. (Nov 2021)

Programs expected to launch in 2022 or in the pipeline: Albany, New York; Miami, Florida; Los Angeles, CA; and Alameda County office of Education.

# KEY CHALLENGES

## EMPLOYER BUY-IN

In Los Angeles County, the single greatest challenge has been identifying employers who will commit to hiring Apprentices. Although Venice Arts has identified three companies interested in the concept and willing to explore it further, none have yet committed. Venice Arts suggests that these relationships continue to be cultivated, while working to build placements with small- to mid-size post-production companies that have expressed interest in partnering.

## SYSTEMS CHANGE IS SLOW

While key informants were fully committed to the value of positive change, it is important to acknowledge that systems naturally resist change.<sup>15</sup> This is particularly relevant in an industry that is overwhelmingly homogenous and is entrenched in the status quo. Also, the Film and Digital Media Industry is notoriously competitive, and change, especially one that directly affects the workforce, can feel threatening.<sup>16</sup> Systemic change requires disruption to workforce culture,<sup>17</sup> including policies, practices, resource flows, and power dynamics.<sup>18</sup> Only by addressing these concerns is it possible to make lasting change.

## COLLEGE REQUIREMENTS

Data show that Arts and Entertainment represents a highly educated workforce, making it challenging to build training pathways for LA's most marginalized young people lacking college experience.<sup>19</sup> College also remains a requirement for most Internships and entry-level positions. Interestingly, according to CNN Business (2021), in other blue-chip sectors, especially tech, college degrees are no longer considered the only marker of talent, and apprenticeship programs are increasingly being considered a viable career pathway that address employers' labor needs, while building a more diverse workforce. In fact, our Informants were willing to consider waiving college-going requirements for young people with other, demonstrated knowledge, skill, and experience. This small shift, alone, would foster significant change.

## GLOBAL PANDEMIC

It would be impossible to discuss challenges inherent in building an innovative new model without referencing the devastating impact that the global COVID-19 pandemic has had on people's lives. For Arts and Entertainment, COVID has curtailed production

of new content and in-person events, has seen companies large and small move to work-from-home models, and has impacted staffing. According to the Otis Report, in the past year there has been a loss of \$140.6 billion dollars in creative economy output, 507,100 jobs have been impacted, and 47 billion dollars in labor income have been lost.

Many of the companies in Venice Arts' universe do not anticipate returning to the worksite until January 2022, at earliest.<sup>20</sup> And, although editing in particular lends itself to the virtual work environment, with few exceptions, companies indicate that they cannot even consider field trips and job shadowing, let alone imagine implementing a new, robust Apprenticeship model—in-person, remote, or hybrid—prior to the end of 2022.

In Venice Arts' experience placing Interns during COVID, remote Internships were highly challenging for both employers and interns. With the exception of young people who were already experienced working independently, most remote Interns found the work isolating and creating structure at home difficult. To mitigate such work isolation leading to poor outcomes, Venice Arts became the in-person workplace for some, giving them the structure, tools, and support that they needed to be successful.

Remote Internships (and, we would surmise, Apprenticeships) also up-end the fundamental value of such placements, especially for socioeconomically marginalized young people: the opportunity to observe work processes and positions; acclimate to the work culture; and build a personal network.

## CONTRACT WORK & THE GIG ECONOMY

In building an effective Pre-Apprenticeship and Apprenticeship pilot, it will be important to consider that this is an industry in which many jobs are project-based and temporary, requiring that employees have a high degree of tolerance for "gigging" and sufficient financial resources to sustain themselves between jobs. Among other challenges, this may present a conflict between the practices and expectations of employers (e.g., standard 12-hour days on productions, work-from-home studios for many smaller companies), and the workforce development sector, where project-based work is not considered a success. It will be important for workforce development partners to consider the value of providing opportunities for contract work opportunities in building young people's experience, knowledge, and networks.

<sup>15</sup> Damawan, A. & Azizah, S. (2020). Resistance to Change: Causes and Strategies as an Organizational Challenge. 10.2991/assehr.k.200120.010

<sup>16</sup> From Lumen Learning Module 15: Organizational Change

<sup>17</sup> From Kania, J. (2021, Jun 15). Preventing System 'Snap Back'. Stanford Social Innovation Review. [https://ssir.org/articles/entry/preventing\\_system\\_snap\\_back](https://ssir.org/articles/entry/preventing_system_snap_back)

<sup>18</sup> From Seelos, C., Farley, S., & Rose, A. (2021, Jan 14). The 'thou shalt nots' of systems change. Stanford Social Innovation Review. [https://ssir.org/articles/entry/the\\_thou\\_shalt\\_not\\_of\\_systems\\_change](https://ssir.org/articles/entry/the_thou_shalt_not_of_systems_change)

<sup>19</sup> From Beacon Economics. (2018). Film and Digital Media Industry: Los Angeles County Perspective. County of Los Angeles, Chief Executive Office.

<sup>20</sup> Many employer partners also indicated that they have suspended their internship and early career programs entirely until staff return to the office.

# RECOMMENDATIONS

## CONTENT & STRUCTURE

### ALIGNED PILOT PROGRAMS

We recommend that Los Angeles County initially pilot two separate, but aligned, Digital Video Editor Apprenticeship and Pre-Apprenticeship pilots. We believe that these have the potential for significant success, represent innovative new pathways into a growing occupational sector, and cast a wide net of career opportunity within and outside of Arts and Entertainment.

A number of independent production and post-production companies, already involved in the Year 1 Film and Digital Media pilot, have expressed interest in the Video Editor Pre-Apprenticeship track. It may be beneficial to align with the Association of Commercial Independent Producers (AICP), who promoted FDM Internships and “Double the Line” paid shadowing opportunities with its network, may serve as an excellent connector.

To assure a high level of alignment between the Pre-Apprenticeship and Apprenticeship pilots, it may be most efficient to engage a single Lead, likely for the Pre-Apprenticeship pilot that launches first, who can then sub-contract to an Apprenticeship Lead, such as West Los Angeles College, who also has existing relationships with Venice Arts and the Alliance.

### THREE-YEAR WINDOW

We recommend a three-year pilot to offer a meaningful window for design, implementation, evaluation, and learning. This also provides the runway needed to determine how FDM can act as a pipeline into the Pre-Apprenticeship and Apprenticeship programs.

### EARN AND LEARN

Earn-and-learn wages will be critical to the Pilot’s success, as it is difficult to build equitable opportunity if young people cannot afford to participate in learning/training programs without remuneration, unlike their more affluent counterparts.<sup>21</sup> It is possible that a talented young person who successfully moves from FDM through Pre-Apprenticeship and into an Apprenticeship or full-time job placement, might have near continuous learning and remuneration, as shown in the example below.

#### SAMPLE PATHWAY:

- 120-hours of paid, Level 3 FDM training
- Paid internship placement
- 480-hours of paid Pre-Apprenticeship training
- Paid Apprenticeship or full-time job placement

### TARGET POPULATION

We recommend that the County establish, early on, who it most hopes to reach through the Pre-Apprenticeship training program. For example, if the County wishes to test a Pre-Apprenticeship pilot for Opportunity Youth, recruitment, screening, curriculum, and projected outcomes may be different than if the primary population are low-income young people attending Community College.

<sup>21</sup> From Goger, A. (2020, Dec 9). Desegregating work and learning through ‘earn and learn’ models. Brookings. <https://www.brookings.edu/research/desegregating-work-and-learning/>



# RECOMMENDATIONS

## CONTENT & STRUCTURE

### COHORT SIZE & QUALIFICATIONS

#### Pre-Apprenticeship

We recommend 12-15 Pre-Apprentices, screened by the training organization in consultation with employer partners, using Arts2Work technical and behavioral competencies (Appendix F) to establish minimum qualifications. Demographic and educational qualifications should include:

- A** **LOW SOCIOECONOMIC STATUS**  
We recommend that low-socioeconomic status represent the baseline demographic, with priority given to young people who also represent “priority youth populations.”
- B** **AGES 18-24**  
While WDACS and Arts2Work enroll as young as 16, we recommend that participants for this pilot be at least 18 years of age. It is Venice Arts’ experience that most employers in this sector will not hire minors. Additionally, this age cohort reduces the challenges of training teens and young adults, who have different development and educational needs, in the same classroom.
- C** **READINESS**  
Applicants should demonstrate readiness for making a significant commitment to their education, training, and career pathway. This should be assessed by the training partner through application questions designed to determine readiness, and/or through the interview.

- D** **EDUCATION**  
Applicants should have a high school diploma, General Educational Development, or other high school equivalency credential.
- E** **NON-TRADITIONAL EDUCATION**  
Applicants should possess some digital literacy, as demonstrated through basic testing, and some demonstrated prior experience in digital storytelling, whether through school, community-based learning (including graduation from the FDM program), or personal pursuit. This would be measured by a rubric aligned to the Arts2Work core competencies<sup>22</sup> and submission of creative work.

#### Apprenticeship

We recommend that Apprenticeship applicants meet the same demographic and baseline educational qualifications as Pre-Apprentice applicants, as well as demonstrate at least proficient knowledge of video production (pre-production, production, post); possess Adobe Premiere Pro certification, or provide an equivalent demonstration of technical competencies; and, demonstrate proficiency in soft skills, such as communication, time management, and the ability to participate as part of a team.

<sup>22</sup> See Appendix F for a complete list of the Digital Video Editor technical and behavioral competencies.

# RECOMMENDATIONS

## PROGRAM TIMELINE

We project the following timeline and key activities over three years.

### YEAR 1: DESIGN & DEVELOPMENT

**A** **SCOPE**  
Identify and negotiate the Scope of Work with the Lead(s) for both the Pre-Apprenticeship and Apprenticeship pathways.

**B** **STEERING COMMITTEE**  
Establish a Steering Committee, to meet at least quarterly, chaired by the Pre- and Apprenticeship Leads, and including the Alliance and at least two Industry Partners.

**C** **ADVISORS**  
Establish an Advisory Committee that would work with the Steering Committee to articulate the Pilot's five-year vision, and to provide consultation and advice as the Pilot rolls-out. Membership would include representatives from Industry, policy (such as Arts For LA), and both LA County WDACS and the Department of Arts and Culture. Each of the latter can leverage large systems and resources, and bring a complementary perspective to the work at hand. It would also be strategic to include Employer, Association, Guild, or Union representatives whose involvement is being cultivated.

**D** **PRE- APPRENTICESHIP DESIGN**  
Write the curriculum ensuring it is aligned with Registered Apprenticeship Standards; complete systems, application, and evaluation design.

**E** **APPRENTICESHIP DESIGN**  
Design recruitment strategies and screening protocols. Develop Required Technical Instruction content and structure; identify wage subsidies, tax offsets, training benefits, and other financial/ROI benefits to employers.

**F** **CONFIRM PLACEMENTS WITH EMPLOYERS**

# RECOMMENDATIONS

## PROGRAM TIMELINE

### YEAR 2: TRAINING & PLACEMENTS

- A** PRE-APPRENTICESHIP RECRUITMENT  
Recruit for a cohort of 12-15 Digital Video Editor Pre-Apprentices.
- B** PRE-APPRENTICESHIP TRAINING  
Determine the best timeframe and structure for training, e.g., full-time over 12 weeks, or part-time over 24 or 36 weeks, based on the total time allocated to the pilot and timing (start of Apprenticeship opportunities, employer availability, etc.).
- C** DELIVER EDUCATION AND CREATIVE CAREER PLACEMENT SUPPORT SERVICES
- D** DESIGN THE CONTENT AND STRUCTURE FOR REQUIRED TECHNICAL INSTRUCTION
- E** APPRENTICESHIP RECRUITMENT  
Recruit with a goal of having three applicants per opening.
- F** APPRENTICESHIP PLACEMENT  
Begin 12-month placement and workplace mentorship with employers; provide supportive services.<sup>23</sup>

<sup>23</sup> WorkforceGPS. (2020). Hallmarks of High Quality Apprenticeships. Employment and Training Administration, U.S. Department of Labor.



# RECOMMENDATIONS

## PROGRAM TIMELINE

### YEAR 3: EVALUATION, LEARNING & CONTINUED PROGRAMMING

#### METRICS OF PARTICIPANT SUCCESS:

##### Pre-Apprenticeship

Metrics of success will include a range of positive outcomes, such as acceptance into an advanced learning program, entry into college, Apprenticeship placement, and/or entry-level employment.

##### Apprenticeship

The single most important metric of success will be completion of the full-time apprenticeship and placement in permanent employment that shows wage growth over the Apprenticeship wage.

## PROGRAM LEADERSHIP

#### ARTS IN WORKFORCE DEVELOPMENT

We recommend that the County advocate for a seat for an arts/creative workforce representative—from Arts for LA and/or a nonprofit representative—on the LA County and/or California Workforce Development Board, or equivalent advisory body. While it may be common to have industry representatives on such bodies, the perspective of on-the-ground creative career development organizations will be critical for success.

#### ANNUAL CONVENING

We recommend an annual event with aligned partners across the creative career and workforce development sectors. Representatives should come from government, nonprofit, and industry. Minimally, this builds a cross-sector network, optimally it fosters a more strategic and inclusive approach to building a pipeline from community programs through Apprenticeship placements. It's possible that existing networks could meet these goals, e.g., the work being done by Beacon on behalf of the County, or a new network being established by Arts For LA.

<sup>23</sup> WorkforceGPS. (2020). Hallmarks of High Quality Apprenticeships. Employment and Training Administration, U.S. Department of Labor.

# FUNDING

## PROGRAM COST

### **COST PROJECTIONS**

We anticipate the cost of the Pre-apprenticeship pilot to be approximately \$10,000-\$15,000 per participant equivalent, depending on the Scope of Services. This would be exclusive of the 480 hours of subsidized pre-apprenticeship wages at the rate of \$15/hour (\$7,200 per participant).

We project that the Apprenticeship pilot will cost up to \$20,000 per participant, also depending on the final Scope of Work and

the needs and roles of the partnership team and employers. This may include some cost offsets to employers for the first year of the Apprenticeship, such as wage subsidies.

### **FUNDING SOURCES**

For this pilot, funding will largely need to come from LA County, including Americas Job Center of California (AJCC) resources. Opportunities for private dollars will increase after there has been some demonstrated success. There may also be potential training, salary, and tax incentive dollars forthcoming from the American Rescue Plan, the Department of Labor, and the Department of Education that the nonprofit arts sector, small businesses, and others might use to hire Apprentices and develop the creative producers they need for the demands of 21st Century digital jobs.



# FUTURE CONSIDERATIONS

Although not the focus of this report, informal conversations with a wide range of creative sector employers suggest that a variety of other positions may be viable pathways for Pre-Apprenticeship and Apprenticeship programs, with the caveat that they may require significant technical aptitude, as well as artistic training (animation, motion design, and special effects, specifically).<sup>24</sup> These are also areas with growing market need. For example, over the next decade it is projected that Los Angeles County will experience 7% growth in Special Effects Artists and Animators across all industries. While the growth of this occupation is expected to be below trend in the Motion Picture Industry, it will outperform in a number of adjacent industries, with 19% growth in Internet Publishing, 28% in Software Publishing, and 36% in Teleproduction.<sup>25</sup>

Research, coupled with practical experience, clearly show that there is room in the Film and Digital Media landscape for Pre-Apprenticeship and Apprenticeship programs. Success in preliminary efforts and pilot programs will serve to lay the foundation for organizational and systemic change.

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<sup>24</sup> These areas were identified in our Key Informant interviews and informal discussions with individuals representing creative sector companies.

<sup>25</sup> Fowler, A. (2021) Email correspondence November 1, 2021.





# APPENDICES

- A. Summary of Key Findings
- B. Key Informants
- C. Key Informant Questions
- D. Creative Workforce Advisory Board
- E. Reference List
- F. Digital Video Editor Competencies
- G. Arts2Work Digital Media Sector
- H. Film and Digital Media Pilot Overview Flyer

## APPENDIX A:

# SUMMARY OF KEY FINDINGS

The following outlines Key Findings culled from an analysis of aggregate data that informed this report and our recommendations.

1. The landscape of Arts and Entertainment is shifting. There is growing momentum to diversify top occupations, such as Producer, Director, and Editor for which there is also a market need in LA County.
2. Employers are receptive to considering apprenticeship placements, and other strategies that will create a more diverse and inclusive workforce. However, Key Informants indicate that they must be subsidized in some fashion.
3. Some employers found the language of “apprenticeship” a barrier; they were less concerned with what a pathway was called and more concerned with the content and quality of the training and the reputation of the training institution.
4. Tailored support to participating employers was viewed as maximizing the likelihood of pilot success, as was involving employers in curriculum design to assure that they understand the quality of the training provided and that it meets their needs.
5. Of the two Arts2Work tracks, Digital Video Editor provides a clearer and more direct path into Arts and Entertainment than Multimedia Producer.
6. A Video Editor Pre-Apprenticeship prepares young people for positions outside of film and digital media, as video storytelling is a cross-sector need (marketing/communications, promotion and sales, in-house training, etc.).
7. Many positions, including those that are largely technical, require at least foundational knowledge of storytelling. Creative development cannot be sacrificed at the altar of technical skills.
8. Pre-apprenticeship training must be delivered through an “earn-and-learn” model; subsidized learning is central to providing equitable access and opportunity for low-income young people.
9. Opportunities for ongoing learning, access to mentors (in and out of the workplace), and a strong network are key contributors to youth success, building knowledge, skill, and relationships over time.
10. Creativity is viewed as essential to effective problem solving and is considered a critical 21st Century workplace skill.
11. According to significant field research data developed over several decades, early creative development, including building arts knowledge and technical mastery, fosters positive youth development.

## APPENDIX B:

# KEY INFORMANTS

### **WORKFORCE DEVELOPMENT, AGING, AND COMMUNITY SERVICES**

Andre Anthony  
Economic & Business Development

### **ALLIANCE FOR MEDIA ARTS + CULTURE**

Wendy Levy  
CEO

### **AUSTIN FILM SOCIETY**

Max Benitez  
Program and Production Specialist

### **BRIC FOUNDATION**

Nicole Hendrix  
Executive Director

### **CALIFORNIA FILM COMMISSION**

Jerram Swartz  
CA Film & Television Tax Credit Program

### **ETHOS STUDIOS**

Natasha Sattler  
Head of Production

### **ILLUMINATION ENTERTAINMENT**

J-T Ladt  
Head of Digital Strategy

### **LOS ANGELES COUNTY ECONOMIC DEVELOPMENT CORPORATION**

Judy Kruger  
Senior Director, Strategic Initiatives &  
Industry Cluster Development

### **MOTORTREND GROUP**

Jerry Solomon  
Head of Operations

### **MEDIA MONKS**

John Nguyen  
Executive Producer

### **TASTEMADE**

Kevin Furuta  
Head of Production

Lauren Arso  
General Manager, Social

### **WALT DISNEY ANIMATION STUDIOS**

Stephany Morse  
Sr Manager, Recruitment & Talent Development

Tracy Campbell  
Director of Production Training

### **WEST LOS ANGELES COLLEGE**

Tiffany Miller  
Dean of Apprenticeships

Venice Arts also had 10 to 15 informal discussions with individuals representing creative sector companies, nonprofit organizations, governmental units, and post-secondary education.

## APPENDIX C:

# KEY INFORMANT QUESTIONS

1. Does your company currently have a paid internship, apprenticeship or training program?
  - a. If Yes:
    - i. Describe the program (part/full-time, duration, # of positions)
    - ii. What are the entry requirements?
    - iii. What have been the biggest challenges of the program?
    - iv. What success have you seen with the program?
  - b. If No:
    - i. What challenges do you anticipate with implementing a paid internship, apprenticeship, or training program at your company?
    - ii. What possible success might come from implementing a paid internship, apprenticeship, or training program at your company?
2. Do you see value in having a paid internship, apprenticeship, or training program?
  - a. If Yes: Can you tell me more about how this type of training program could be of value?
  - b. If No: Can you tell me more about why you don't see value in this type of training program?
3. What might be some challenges to the Arts2Work apprenticeship model?
4. What value do you see in linking with an existing apprenticeship program such as Arts2Work?
5. Arts2Work is the first federally-registered National Apprenticeship program in media arts and creative technologies, offering two apprenticeship pathways - Multimedia Producer and Digital Video Editor. Do you see a need for either (or both) of these pathways at your company?
  - a. If Yes:
    - i. Where in your company would these roles exist?
6. What other pathways would be of interest?
7. If you were going to invest in or support an apprenticeship pathway, what would be the number one pathway?
8. What skills and/or training would be valuable prior to starting an apprenticeship with your company? And at what level of skill (i.e. basic, proficient)?
9. Could you commit to taking on regular apprenticeship placements?
  - a. If No:
    - i. What would it take for your company to commit to taking on regular apprenticeship placements?

## APPENDIX D:

# CREATIVE WORKFORCE ADVISORY BOARD

### **DREAMWORKS**

Rabia Abedin  
Manager, Early Career Programs &  
Diversity Outreach

### **ILLUMINATION ENTERTAINMENT**

J-T Ladt  
Head of Digital Strategy

### **MACRO**

Ferren Warner  
VP, People & Culture

### **MEDIA MONKS**

John Nguyen  
Executive Producer, Film

### **MOTIVE**

Elyssa Seidman  
Strategy Director

### **PEARL STREET FILMS**

Fanshen Cox  
Producer & Development Director

### **BAZILLE PHOTOGRAPHY**

Wil Bazille

### **SONY PICTURES ENTERTAINMENT**

Catherine Rotunno  
Manager, Global Corporate Social Responsibility

### **SOUTH BAY WORKFORCE INVESTMENT BOARD**

Robert Chavez  
Director

### **ALLIANCE FOR MEDIA ARTS + CULTURE**

Wendy Levy  
CEO

### **UTA FOUNDATION**

Desiree Flores  
Director, Employee Social Impact

### **VENICE ARTS' ALUMNUS**

Kashi Mcdaniels  
Emerging Filmmaker

Silvia Curiel  
Emerging Artist

### **WALT DISNEY ANIMATION STUDIOS**

Berenice Robinson  
VP Post-Production

Mitchell Snary  
Animator

### **WEST LOS ANGELES COLLEGE**

Tiffany Miller  
Dean of Apprenticeships



## APPENDIX E:

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## APPENDIX F:

# ARTS2WORK DIGITAL VIDEO EDITOR

### PRE-PRODUCTION

- Demonstrate working knowledge of required hardware. Set up computer editing system, electronic titling system, video switching equipment, and digital video effects units
- Demonstrate working knowledge of required software (e.g. creating models and prototypes in Adobe Creative Suite)
- Demonstrate understanding of production planning (e.g. read production log and call sheets for current project. Assist Producer with edit scheduling and staffing, map out story arcs, special effects, plans for archival footage and workflow)

### PRODUCTION

- Demonstrate ability to develop character-driven story arcs from scripts, montage sequences, a variety of scene rhythms and styles
- Demonstrate ability to interact effectively with director, talent and crew
- Demonstrate knowledge of video industry standard formats, and media and asset management practices on Mac/Windows platforms and networked environments
- Demonstrate fluency with analog edit process
- Demonstrate fluency with audio edit workflow
- Demonstrate ability to create seamless and effective audio sequences
- Demonstrate ability to create video sequences in diverse styles and genres
- Demonstrate basic fluency with animation production process and video graphics

### POST-PRODUCTION

- Demonstrate ability to coordinate post-production process
- Demonstrate ability to download, log footage from multiple camera sources
- Demonstrate ability to create selects, sequences, rough assemblies
- Demonstrate ability to combine the most effective shots of each scene to build powerful, creative story
- Demonstrate ability to finish and output content in multiple formats
- Demonstrate ability to collaborate with editorial and technical staff to create and package final program to spec
- Demonstrate ability to version and deliver final client-side content on multiple platforms

### CREATIVE PROJECT DEVELOPMENT & LEADERSHIP

- Demonstrate ability to ideate and create rich media content for specific issues and campaigns
- Demonstrate ability to design multiple strategic content streams for independent projects
- Demonstrate ability to design edit toolkits for training and professional development
- Demonstrate ability to supervise youth editors
- Demonstrate intermediate knowledge of industry standard technologies, as needed, including but not limited to Adobe Premiere, After Effects, VFX and Resolve

### BEHAVIORAL COMPETENCIES

1. Participation in team discussions/meetings
2. Focus in team discussions/meetings
3. Focus during independent work
4. Openness to new ideas and change
5. Able to deal with ambiguity by exploring, asking questions, etc.
6. Knows when to ask for help
7. Able to demonstrate effective group presentation skills
8. Able to demonstrate effective one-on-one communication skills
9. Maintains an acceptable attendance record
10. Reports to work on time
11. Completes assigned tasks on time
12. Uses appropriate language
13. Demonstrates respect for clients, co-workers and supervisors
14. Demonstrates trust, honesty and integrity
15. Requests and performs work assignments without prompting
16. Appropriately cares for personal dress, grooming and hygiene
17. Maintains a positive attitude
18. Cooperates with and assists co-workers
19. Follows instructions/directions
20. Able to work under supervision
21. Able to accept constructive feedback and criticism
22. Able to follow safety rules
23. Able to take care of equipment and work place
24. Able to keep work area neat and clean
25. Able to meet supervisor's work standards
26. Able to balance personal life and work
27. Adheres to work policies/rules/regulations

## APPENDIX G:

# FILM & DIGITAL MEDIA SECTORS

In Film and Digital Media: Los County Perspective, Beacon Economics identifies the following sectors.

### **FILM SECTOR (3 sectors)**

- Film
- Artists and Agents
- Sound Production and Recording

### **DIGITAL MEDIA SECTOR (4 sectors)**

- Publishers
- Broadcasters
- Professional Services and Business Operations
- Emerging Digital Media

### **FILM & DIGITAL MEDIA CLUSTER (30 sectors)**

- Advertising Agencies
- Agents and Managers for Artists, Athletes, Entertainers and Other Public Figures
- Commercial Photography
- Graphic Design Services
- Independent Artists, Writers, and Performers
- Libraries and Archives
- Marketing Research and Public Opinion Polling
- Media Buying Agencies
- Media Representatives
- Photography Studios, Portrait
- Cable and Other Subscription Programming
- Internet Publishing and Broadcasting
- Internet Publishing and Broadcasting and Web Search Portals
- News Syndicates
- Television Broadcasting
- Web Search Portal
- Motion Picture and Video Distribution
- Motion Picture and Video Production
- Music Publishers
- Other Motion Picture and Video Industries
- Teleproduction and Other Post-Production Services
- Other Sound Recording Industries
- Sound Recording Studios
- All Other Publishers
- Book Publishers
- Newspaper Publishers
- Periodical Publishers
- Software Publishers
- Custom Computer Programming Services
- Data Processing, Hosting, and Related Services

## APPENDIX H:

# FILM & DIGITAL MEDIA PILOT OVERVIEW FLYER

venicearts  
Los Angeles Center for Media & Imagination



wdacs  
workforce development  
aging & community services

## FILM + DIGITAL MEDIA CAREER PATHWAYS PROGRAM

DESIGNED WITH WDACS, LA COUNTY'S WORKFORCE DEVELOPMENT AGENCY

**FREE** FOR LA COUNTY RESIDENTS AGES 16-25  
NO EXPERIENCE REQUIRED! PROGRAM BEGINS FEBRUARY 17, 2021

Learn from professionals from **Disney, Sony, Dreamworks** and more!

**FREE** four-part, job training program designed for creative youth interested in careers in film and digital media. Attend Levels 1-3 and gain over 100 hours of experience. Graduate from Level 3 and receive a \$500 award; Certification as a Digital Media Content Creator, Entry Level; and prepare to compete for a paid internship and to sit for Adobe Premiere Pro certification.

➔ **Must be 16-25, low-income, and live in LA County to be eligible. Priority is given to former or current foster youth, and youth who are out of work and not in school, homeless, and/or criminal justice involved.**

### LEVEL 1: EXPOSE (NO EXPERIENCE REQUIRED)

**FEBRUARY 17 – MARCH 24, 2021 | Wednesdays + Fridays from 4 to 5:30pm**  
Learn about career pathways in film, digital media, animation, advertising and more through virtual conversations with creative sector professionals and virtual field trips to creative companies.

### LEVEL 2: EXPLORE (ATTEND LEVEL 1 FOR PRIORITY)

**MARCH 15 – 26, 2021**

30 young people will be selected to experience virtual job shadowing plus hands-on, immersive learning to deepen understanding of digital media content creation.

### LEVEL 3: TRAIN (ATTEND LEVEL 2 FOR PRIORITY)

**APRIL 3 – JUNE 26, 2021**

30 young people will deepen creative and technical knowledge, skills, and job readiness through intensive, hands-on training in digital media content creation. Graduate with skills in digital media management and video workflow, while learning camera operation, shot and lighting design, audio recording, and editing. Receive mentoring and assistance with résumé and portfolio development, job interviewing, and more. Graduates receive Venice Arts' Digital Media Content Producer, Entry Level certificate, a \$500 award, and are prepared for Level 4.

### LEVEL 4: OPPORTUNITY (AVAILABLE TO LEVEL 3 GRADUATES)

**JULY – SEPTEMBER 2021**

Receive support for applications to paid internships, creative career mentoring throughout the placement, and additional master classes.

**SPACE IS LIMITED! APPLY HERE** ➔ [VENICEARTS.ORG/FDM](https://www.venicearts.org/fdm)

FOR MORE INFORMATION OR TO RECEIVE A FULL SCHEDULE FOR LEVELS 2 AND 3, CONTACT  
[CRYSTEL@VENICEARTS.ORG](mailto:CRYSTEL@VENICEARTS.ORG) OR CALL 310.392.0846

