



Media Arts Advisory Meeting Notes

Date: September 14, 2022
Meeting Place: Dellos Performing Arts Center

Called to order: 9:30 – 11:30 a.m. **Chair(s):** Jesus Solorio **Note Taker:** Darelene Vera

Members Present: Jocelyn Willis, Johnna Clark McGuire, Jesus Solorio (Chair)

Members Absent: June Greenawalt, Lisa Lindholm, Suzy Miller, Doriana Sanchez, Sydney Sorenson

Fine Arts COMPLEX: **Move in process December 12.**

- Jesus described the dance area and all rooms.
- Johnna and Jocelyn discussed the important of all our facilities and courses, which need to be geared toward success and immediate industry opportunity. “Do you have a sports therapist specialist onsite? You need to go out to hire one if not. It is crucial for your students, who are athletes, which need the best care they can get.”
-Johnna Clark
- Re’Shean: If students aren’t prepared for the industry, they will drown.
- Johnna: You need to have the proper stretching equipment and machines, for flexibility and mobility. If you don’t have that you need to order ASAP for competitive dancers.
- Johnna: Make sure you have enough funds for the competitive dancer costumes as well.

Notes:

- Discussion:**
- Jocelyn: offer a class on how to handle “no’s” and build tough skin. Bill Bowl: Takes an average of 5 years to build relationships in the industry. If they don’t make it in the first year of experience, they will not make it.
 - Re’Shean: Help students disassociate from auditioning being just an audition and not personal. You must play the game, and the minute you allow it to get personal, you let the fear take over, and so limit the opportunity of potentially getting the job.
 - Johnna: About mindset; looking at things as an opportunity to learn. Example: I got a “NO” by moving forward as an opportunity to learn and succeed. Performance is key.
 - Certificate Change/additions: Jazz II, Hip Hop III, Ballet II, Intercollegiate Dance and Dance Conditioning
 - Jocelyn: There should be an audition to get into the commercial dance program.



Re'Shean, I started at the age of 18. You don't have to be advanced in everything, but across the board, you need to be advanced in the fact you understand the industry.

- Johnna: You need to be able to pick up choreography quickly. Dancer needs to learn to mold and blend in. 8000 dancers in LA right now, and only a handful of them represented by agents. There are still opportunities without representation, and students need to be aware of that opportunity as well.

New Courses:

Discussion:

- Conditioning and Dance team should be continual (Every semester).
- Johnna: can you take learned competitive choreography and alter it to stage performance for industry need. The grading system used on film needs to be used for overall grading at the end, to keep it all the same. I hope the students get to explore the differences between performances.
- Jocelyn: It is important that they are prepared to switch and adapt in various styles. List "evolution of grooves" in Hip hop III.
- Jesus: Can we make the intercollegiate courses less hours but still keep at 3 units?
- Johnna: bring in a choreographer specialist for the competition.
- Jesus: We would have to create an auxiliary account for the team, so that funding can come from somewhere. This would help in paying for guest choreographers, costumes, travel expenses and anything else we may need.
- Jesus: I think it would be a great idea to start attending the NDA and UCA intercollegiate competitions, so that we can start the exposure process for our dance program and and classes. Attending such events like NDA and UCA, will attract not only the industry oriented dancer, but the competitive ones as well.

Dancing for Camera:

Doriana Sanchez

- Doriana Sanchez –
- Learn all about camera moves.
- Push in
- Push out.
- Panning
- Framing a shot
- Dutch angles



- And if you are on a set .. the camera directions
- Stage left for example is camera right..
- If the camera is front of house.. normally on big shows there are more than one..
- So, the camera directions are sometimes opposite of stage direction
- How to slate for an on-camera audition
- An on-camera audition
- How to shoot and edit your own dance reel (like AMDA)
- Where to place cameras for the best shot for your piece- and how to think outside the box to get great shots.
- On a set- what every person's job is:
- Producer Director hair makeup costumes set designer props.
- Gaffer grip focus puller DP etc. All the people that work behind the scenes to create a moving image on Film.
- Cast, choreograph, understand costumes, write/ direct/edit and create their own dance film.

Re'Shean: Working relevant choreographers/creators. Taught about sag/Aftra, the business side. Learn to read your own contract. Learn the language. Learn how to be your own manager. For hip hop II, you need to learn the culture of hip hop and the various dance styles. Hire an instructor that knows the profession and has experience in camera work, it can't just be a regular dance instructor. Reels need to consist of social media only now.

Johnna: Something valuable is bringing in working choreographer, but provide an audition opportunity with them, so they have an experience. Bill Bowl (agent) suggests the dancer has to have the "look." If they don't stand out, the opportunity goes out the door. There needs to be a difference between teachers; there needs to be a professional level of instruction, and a program level of instruction, hiring new instructors that are working and at a professional and industry level. There needs to be a separation between the two.

Last Notes:

- What is our brand?
- Jocelyn Willis - Industry Preparatory (Along this line).

Discussion:

- All members agree: You need to hire commercial dance professional instructors that specialize in this genre. It can't be just any instructor. The instructor should be able to teach at a professional level: Commercial Hip Hop, Commercial Jazz, and Commercial Ballroom. There is a difference between using program level instructors and industry professionals.