Arts, Media & Entertainment

Date: 3/13/2025
Time: 8:45-12:00
Location: KVCR
Hosted by: SBCROP and KVCR
Facilitator: Deidra Puentes
Advisory Documents: https://bit.ly/AME_AdvDocs24-25

Advisors:

Briana Navarro, Production Assistant, KVCR
Kelly McGuire, Owner, Music Producer and Audio Engineer, McGuire Sound Factory
Lucas Cuny, Asst. Professor, Co-Faculty Chair, Film, TV, Media Depart., San Bernardino Valley College
Matthew Johnson, Traffic Manager, Taft Broadcasting
Shannon Galuszka, Artistic Producing Director, Redlands Theatre Festival, Inc.

K12 Educational Participants:

Alexander O'Brien, Teacher Art Animation & Game Design, Colton Redlands Yucaipa ROP
Andrew Mitchell, CTE Teacher, Redlands Unified School District
Antoinette Gutierrez, Program Manager, Colton Redlands Yucaipa ROP
Carol Griffitts, Teacher, San Bernardino City Unified School District
Cassandra Shott, Teacher, Nuview Unified School District
Chee Yang, Teacher Art of Animation & Game Design, Colton Redlands Yucaipa ROP
Chelsea Ramirez, Coordinator Workforce Development, San Bernardino City USD
Daryl Hernandez, Commercial Music & Music Production Instructor, San Bernardino City USD
David Aman, K12 Pathway Coordinator, Colton Redlands Yucaipa ROP
Edward Morgan, Digitech Adobe CTE Pathway Lead, San Bernardino City USD
Emily Jeffries, Secondary Ed College & Career Counselor, San Bernardino City USD
Eric Carltock, Media Teacher, Entrepreneur High School
Erick Hendrickson, AME CTE & VAPA Film Production, San Bernardino City USD
Erin McKevitt, Drama Teacher, Fontana Unified School District
Hermie Natividad, Teacher Art of Animation, Colton Redlands Yucaipa ROP
Irene Rivaroli, Resident Teacher, Entrepreneur High School
Kenneth Soldmann, Curriculum Program Specialist, Colton Joint Unified School District
Leslie Bohn, Teacher, San Bernardino City Unified School District
Michael Yu, College and Career Teacher, San Bernardino City Unified School District
Shannon Rogers, CTE Theatre Teacher, San Bernardino City Unified School District
Steven Dominguez, Teacher Graphic Design, Colton Redlands Yucaipa ROP
Vincent Gutierrez, Assistant Principal, Redlands Unified School District
Vivian Juarez, Visual & Performing Arts Manager, Colton Joint Unified School District

Panelist Introductions:

Lucas Cuny: I am the Department Co-Chair for the Film, TV, and Media Department at San Bernardino Valley College. Our classrooms are located right next to this facility. I started here in 2018. What led me here was a love of storytelling and film—growing up in Northeast Indiana, where it was cold most of the time, I spent a lot of hours watching Turner Classic Movies. As soon as I got my driver's license, I went to the movie theater as often as possible. It's really that simple.

Shannon Cabanilla Galuska: Hi, I'm Shannon Cabanilla Galuska, the Artistic Producing Director at the Redlands Theatre Festival. I also teach Theater Arts here at San Bernardino Valley College and at Cal State San Bernardino. I've been involved in theater since I was about five years old—both of my parents were in theater. I actually tried to get away from it for a while, but it pulled me back in. So, here I am. Thank you.

Matthew Johnson: I am currently serving as the Traffic Manager with Taft Broadcasting, the company contracted with the American Forces Network at March Air Force Base. I've been in this role for about nine months after spending nine months in retirement. Most of my career was with Disney, where I started at Disneyland as a tour guide. After about 10 years, I transferred to the studio and worked for Disney Channel and other cable networks, eventually becoming the FCC Manager.

Kelly McGuire: I started out wanting to be a rock star and write hit songs, which led me to record those songs—still working on that. Recording evolved into live sound production because I was in a band, and that has been my path for over 40 years. My career in audio has included studio production, TV post production, and live sound. I currently work as an adjunct instructor for audio-related courses.

Briana Navarro: I'm a former SBVC student and Film, TV, and Media alumni. In my last year of community college, I was part of the first cohort of paid KVCR interns. After graduating, I became a professional expert at KVCR, and I'm soon to be a TV3 CR. During my final year, I was the first student to create a feature-length film, which I wrote, directed, edited, acted in, and produced. I'm currently a working actress trying to make it in the industry and a co-founder of the first Women's Film Festival in the Inland Empire, which will launch in December 2025.

Minutes:

A panel of five industry professionals representing a wide range of positions within the Arts, Media and Entertainment industry sector participated by answering the following questions.

Question 1: What emerging trends and technologies do you believe will drive the most change in this industry over the next 3-5 years, and what should teachers and students focus on to stay ahead?

Briana Navarro: Social media is one of the most influential emerging trends in the film industry. Platforms like YouTube, TikTok, and Instagram are being used not only for entertainment but also for education—students are learning how to set up equipment, create short films, and connect with industry professionals. Social media has also become a key tool for networking and discovering job opportunities. Educators should emphasize the importance of networking and teach students how to build and maintain professional connections using these platforms.

Kelly McGuire: In audio, artificial intelligence (AI) is beginning to impact some sectors like recording and postproduction by automating tasks traditionally learned through experience. However, fields like live sound still require hands-on skills and manual setup—areas where AI has limited reach for now. Educators should ensure students have a solid foundation in core technical and people skills, including initiative and adaptability on the job. Programs like KVCR's that expose students to multiple facets of media production—from editing and sound to color correction—are valuable for preparing students to work across different sectors.

Matthew Johnson: Streaming continues to be a transformative force in media, coexisting with traditional linear broadcasting. AI is accelerating workflows, enabling faster editing and production. Remote production technology is also evolving—from full production trucks to compact mobile setups. To stay current, students should follow industry news through trade publications and conferences like NAB. Educators can support students by encouraging them to stay informed and by integrating real-world industry practices into classroom experiences.

Shannon Cabanilla Galuska: While live performance seems to be declining, immersive theater is on the rise and provides a unique avenue for engaging audiences. Teachers should encourage students to think creatively about storytelling—how to present stories in different spaces and through new formats. Social media influencing is now a legitimate career path, and theatrical training can provide aspiring influencers with the performance and communication skills needed to stand out. Theater education should be framed as a vital part of storytelling in the digital age.

Lucas Cuny: While technology changes constantly, the foundation of media remains storytelling. Rather than worrying about keeping up with every new platform or tool, educators should focus on teaching students how to craft compelling stories. Students will naturally adapt

to new technologies—they often know them better than their instructors—but understanding storytelling will help them apply those tools meaningfully. AI and automation may shift some jobs, but many hands-on roles, like location management, will remain essential. Teaching students to think creatively, understand history, and communicate effectively ensures they stay relevant, no matter how the industry evolves.

Question 2: How should our Career Technical Education (CTE) pathways adapt to ensure students are well-equipped to meet future demands and changes in this industry?

Shannon Cabanilla Galuska: Emphasized that while technology is inevitable, the critical piece for CTE pathways is fostering human connection and creative problem-solving. She expressed concern that students are becoming overly reliant on instant answers via their phones, losing the ability to think critically and solve problems without a screen. To prepare students for the future, she believes educators should prioritize interpersonal skills, creativity, and the ability to collaborate and communicate. Her advice is to encourage students to "farm-bank"—to be resourceful and develop solutions from what's around them, rather than always looking for a digital answer.

Kelly McGuire: Echoed Shannon's points, emphasizing that while technology continues to advance—especially in areas like digital sound and AI tools—core human skills remain irreplaceable. He stressed that in audio work, what's happening "in front of the microphone" will always matter more than the gear itself. Despite innovations in sound mixing and production, personal initiative, creativity, and problem-solving skills are key to thriving in the industry. He also noted a generational shift post-pandemic, where students are more comfortable with screens than with people, creating a need for educators to reinvest in teaching interpersonal and soft skills alongside technical training.

Briana Navarro: Highlighted the critical role of mentorship and emotional support in student success. Reflecting on her own journey, she shared that encouragement and guidance from teachers and mentors gave her the confidence to pursue opportunities in film and TV. Many students, she noted, are the first in their families to pursue careers in media and entertainment, and they may not receive that encouragement at home. Educators, she said, can have a transformative impact by providing that belief and support, helping students take creative risks and build their own path. She encourages teachers to recognize the influence they have in shaping not only students' skills, but also their confidence and persistence in a competitive industry.

Lucas Cuny: Offers a critique of the grade-focused culture that many students bring with them into college, noting that this mindset often stifles creativity and engagement. He urged educators to encourage students to be present and focused on the process rather than the grade, helping them embrace learning through experience. He also emphasized the importance of storytelling in all media disciplines, advocating for a shift from overemphasizing technology to supporting students in developing their creative voice. Lucas noted that technology will continue

to evolve, but educators can anchor students by helping them find meaning, purpose, and human connection in their work.

Matthew Johnson: Spoke to the importance of human skills in high-tech environments, particularly when managing teams or cross-departmental challenges. While technical skills may get students hired, it's often their interpersonal abilities—communication, empathy, adaptability—that determine long-term success. He noted a disconnect between the increasing need for soft skills and the decreasing emphasis on them in education (e.g., the removal of interpersonal communication requirements). For CTE pathways to remain relevant and effective, he suggested a reinvestment in courses and experiences that promote emotional intelligence, collaboration, and conflict resolution.

Deidra Puentes: Reflected on how frequently the panelists returned to essential soft skills like communication, critical thinking, and problem solving. She noted that educational systems often become too focused on academics or moving students along, sometimes at the expense of these core abilities. Her takeaway was a call for educators to ensure that these human-centered skills remain a clear priority within CTE pathway design and instruction.

Question 3: What essential skills, educational qualifications, and certifications are currently required to gain employment in your industry, and how might these requirements change in the near future?

Lucas Cuny: Emphasized that in the film and media industry, especially in roles like post-production or production assistant (PA), certifications are often not the priority—what matters more is reliability, competence, and the ability to follow directions. He questioned the push for certifications, noting that many employers assume students already know the relevant software. What gets people hired is being dependable and showing initiative, not necessarily holding a certification. He underscored the value of project-based learning, which pushes students to collaborate and solve real problems—skills applicable to any job, including outside media. Lucas described a few examples of his department's project-based learning, such as a new noncredit producing course that teaches students logistics, scheduling, and budgeting, and a grip and lighting class focused on hands-on technical work. He noted the importance of knowing how to do foundational tasks like wrapping cables and setting up stands—skills that are often overlooked but highly valued on set. He also emphasized that in lower-budget productions, students must be generalists who can do multiple tasks, which ultimately makes them more employable.

Shannon Cabanilla Galuska: Stated that certifications are not typically required in live theater, but they can indicate that a person has some experience and foundational knowledge. She highlighted punctuality, reliability, and teamwork as far more important traits. She strongly encouraged students to volunteer in community productions to build networks, explaining that nearly every opportunity she's received came through relationships. She emphasized that theater is a small, tightly connected community—so reputation matters. Shannon also addressed

the value of being willing to do unpaid work to gain experience and connections, while acknowledging that not all students have the financial freedom to do so. She also cautioned against students developing an inflated sense of self-worth after earning a certificate, encouraging educators to instill humility and a willingness to do less glamorous but essential tasks. Lastly, she advocated for encouraging students to be generalists who can adapt and handle multiple responsibilities—those are the individuals most likely to be hired and retained.

Matthew Johnson: Drawing on his experience as a hiring manager at Disney, Matthew said degrees and certifications were less important than demonstrated curiosity, flexibility, and professionalism. He looked for candidates with broad educational backgrounds, exposure to different fields, and a proven ability to complete tasks. Technical skills were often learned on the job or through internal company training. He emphasized the importance of soft skills like organization, teamwork, and initiative. Matthew used interviews to gauge whether a candidate was a self-starter—looking at community involvement, volunteer experience, and whether they went beyond academics. His ideal candidates were those who demonstrated growth potential and a hunger to learn, not just those with technical training.

Kelly McGuire: Echoed that certifications alone don't make someone job-ready. In live sound and audio production, the key qualities are showing up on time, being proactive, and knowing how to do the full range of tasks—including physical labor like running cables. Certifications might help someone get in the door, but they don't always demonstrate readiness for the broader demands of the job. Kelly highlighted that young professionals often focus too narrowly on specialization and overlook the value of learning broadly across roles. He encouraged students to say "yes" to opportunities and learn on the fly. Like others, he emphasized the importance of interpersonal skills, especially after seeing a decline in communication skills in the post-pandemic, screen-centric generation.

Briana Navarro: Shared that formal degrees and certifications are not mandatory in film and television—what matters is ability and networking. She has known successful professionals without degrees, but also acknowledged that education—especially film school—creates a valuable space for experimentation, failure, and growth. It also provides a structured environment for building networks and professional relationships. Briana stressed that students must embrace free or volunteer work early in their careers to meet people and gain hands-on experience. She also emphasized the power of social media for finding jobs, staying connected, and establishing a professional presence. For students, her advice was to remain open to learning, prioritize relationship-building, and be willing to start small.

Question 4: What are a few occupations within the industry that do not require advanced degrees yet offer a living wage? Additionally, what advice would you give to a recent high school graduate that would help them gain employment in your industry?

Lucas Cuny: Emphasized the importance of offering students access to certificate programs through dual enrollment, especially in post-production, color correction, and audio editing. These programs are made up of transferable courses that offer valuable technical training and exposure to high-level equipment—such as Davinci panels—that students can list on a résumé. He noted that students who complete such coursework can position themselves for $1,000/day jobs in the industry, even without an advanced degree. Lucas encouraged high schools to look for ways to better utilize CTE dual enrollment opportunities in areas like theater, film, and commercial music.

Shannon Cabanilla Galuska: Advised that continued learning is essential, regardless of whether students pursue a formal degree. She highlighted the value of free workshops and ongoing classes to stay active and current in the field. Her key message was that students must keep their brains engaged and remain in the mix by constantly seeking opportunities to learn and grow, even outside traditional academic settings.

Kelly McGuire: Stressed that while students may not make six figures doing entry-level technical tasks (like burying cables or hauling gear), those jobs still offer a livable wage and valuable experience. He advised students to volunteer, work for free if needed, and become a sponge for knowledge on the job. He cautioned that many younger workers today are "Internet smart" but not job site smart, meaning they may know how to learn online but lack hands-on problem-solving and interpersonal experience. His advice: show up, be on time, ask questions, and stay alert to opportunities that could lead to unexpected pathways.

Briana Navarro: Advised that students should "jump at every opportunity"—even when afraid or uncertain. She shared her own story of being hesitant to apply for an internship at KVCR but doing it anyway, which led to a valuable, career-launching experience. She encouraged students to not fear rejection, noting that they'll hear many "no's" before a single "yes" that could change their lives. She also highlighted that networking and taking risks are crucial in film and TV, and that school is the best place to fail safely, learn from mistakes, and build resilience. Her own journey, from nervous student to confident leader, demonstrates how persistence, self-belief, and seizing opportunities lead to growth.

Matthew Johnson: Emphasized that many entry-level jobs in media and entertainment do not require a degree but do require tenacity, adaptability, and people skills. Drawing from his own experience—starting as a Disneyland tour guide and eventually working his way into management at Disney—he encouraged students to take any job they can, whether paid or unpaid, to get experience. He shared that it took him seven years of persistent applications and networking before landing a role at Disney Channel, only to find it was a clerk position. However, through hard work and relationship building, he advanced. His story underscores the importance of perseverance, humility, and passion—and that students should keep trying even when progress feels slow.

Key Takeaways and Action Items by Panelist

These key takeaways and action item lists highlight each respondent's insights, concerns, and suggested actions to address industry trends and to prepare students for the evolving landscape within their respective industries.

Briana Navarro, Production Assistant, KVCR

Key Takeaways

- Social media platforms like YouTube and TikTok are critical tools for both learning and networking in film.
- Mentorship and emotional support can significantly impact a student's success and confidence.
- Formal degrees are not required for success in film—what matters is networking, risk-taking, and self-driven learning.
- Students should embrace failure as part of the learning process and build resilience through experience.

Action Items

- Encourage students to build an online professional presence and learn industry skills through social media platforms.
- Foster mentorship opportunities and emotional support in classrooms and programs.
- Create opportunities for students to volunteer or intern on film sets, regardless of pay.
- Promote risk-taking, resilience, and persistence through project-based learning and storytelling exercises.

Kelly McGuire, Owner, Music Producer and Audio Engineer, McGuire Sound Factory

Key Takeaways

- AI is entering audio production but won't replace hands-on live sound and post-production roles.
- Core skills like punctuality, initiative, and the ability to troubleshoot on the job remain vital.
- Certifications are useful but do not replace the need for well-rounded, adaptable workers.
- Many younger workers lack job-site readiness despite being tech-savvy.

Action Items

- Expose students to multiple areas of audio and production rather than focusing narrowly on one role.
- Reinforce soft skills like time management, communication, and adaptability in technical training.
- Encourage hands-on practice through volunteer opportunities, including setting up equipment and running live shows.
- Help students build awareness of how to translate classroom knowledge to workplace contexts.

Lucas Cuny, Asst. Professor, Co-Faculty Chair, Film, TV, Media Depart., San Bernardino Valley College

Key Takeaways

- Storytelling remains the core of all media, regardless of technological change.
- Students need to learn foundational tasks and develop real-world production skills.
- Dual enrollment certificate programs are underutilized but offer direct pathways to living-wage careers.
- The obsession with grades can hinder learning; students must be encouraged to focus on creativity and process.

Action Items

- Integrate more project-based learning tied to real production workflows (e.g., producing, lighting, budgeting).
- Expand CTE dual enrollment offerings in post-production, color correction, and commercial music.
- Help students build portfolios that showcase technical and storytelling skills.
- Encourage a shift in mindset from grade-chasing to skill-building and creative engagement.

Matthew Johnson, Traffic Manager, Taft Broadcasting

Key Takeaways

- Streaming, AI, and mobile production technologies are reshaping media workflows.
- Degrees are not always necessary; curiosity, persistence, and people skills matter more in hiring.
- Many successful careers start in entry-level roles unrelated to one's formal education.
- Networking and personal growth over time lead to advancement in the industry.

Action Items

- Encourage students to pursue diverse educational experiences and remain lifelong learners.
- Incorporate real-world interview and communication skills into CTE programs.
- Promote volunteer work, community involvement, and service projects as résumé builders.
- Help students see the value of perseverance and the importance of building professional relationships over time.

Shannon Galuszka, Artistic Producing Director, Redlands Theatre Festival, Inc.

Key Takeaways

- Theater education supports social media influencing and storytelling by strengthening communication and performance skills.
- Critical thinking and problem-solving are being lost to overreliance on digital tools.
- Students benefit from continual learning—even beyond traditional degrees.
- The industry values generalists who can handle multiple roles over specialists.

Action Items

- Frame theater and performance education as essential for communication, collaboration, and creativity.
- Reinforce soft skills and interpersonal development in every CTE course.
- Connect students to community theater or production opportunities to build real-world experience.
- Encourage humility, adaptability, and a willingness to take on any role—especially early in their careers.

Audience Questions:

Audience Question 1: How can I best integrate a unit on social media into my digital media production class for high school students?

Briana Navarro: Start by having students simply have fun and fall in love with the process. Begin with low-stakes projects like making short commercials or marketing something fun. Let them experiment before jumping into more structured content creation. Focus first on creativity and exploration.

Shannon Cabanilla Galuska: Consider creating a class page (such as an Instagram account managed by the teacher) to control what is posted. Assign students to roles like content creators, editors, or social media managers to simulate a real production team while promoting your program.

Audience Question 2: Would it be worthwhile for students to pursue OSHA 10 certifications for work in live event studios?

Lucas Cuny: Certifications like OSHA 10 can be useful, but students will often receive these types of safety trainings once they are on the job, especially in roles like location management. It's more important to be aware of industry safety standards and include professional behavior and safety awareness in coursework.

Audience Question 3: What are valuable industry certifications students can earn in high school that might open doors in film or media?

Eric Hendrickson (audience input): The FAA Part 107 drone certification is a great asset for students interested in production roles involving aerial footage. The county is offering summer classes for incoming juniors and seniors. These certifications meet licensing and insurance requirements for certain jobs.

Lucas Cuny: San Bernardino Valley College is also working on drone-related programming. Certification can be valuable, especially when tied to industry demand.

Question 4: How can we ethically integrate AI into creative coursework, particularly in screenwriting or design?

Lucas Cuny: Use AI as a creative prompt. For example, have students input a scene they dislike into an AI tool and then rewrite it. AI can be helpful for brainstorming, outlining, or research. It's a powerful "Google on steroids" but should be used as a tool—not a replacement for critical thinking or original work.

Kelly McGuire: In audio and music, AI can make mediocre work more accessible—anyone can generate a beat. But live sound still requires manual, human skills. Tools are useful for mixing and feedback control, but they don't replace real experience and artistic judgment.

Audience Member: There are ethical concerns about AI-generated artwork replacing real artists. However, when resources are limited, AI can be a fallback or a sandbox for experimentation. It's about finding balance and educating students on appropriate, responsible use.

Question 5: Are you seeing a lack of originality in student storytelling, especially with everyone wanting to do horror or romance? How do you teach creative variety?

Lucas Cuny: Yes, students often default to familiar genres. To address this, give structured creative prompts like locations or objects to incorporate into scripts. This encourages more diverse storytelling. Lucas also shared how his team ran a sketch comedy show under PBS content guidelines to challenge students' creativity while maintaining appropriate content.

Question 6: How do you help students explore social or controversial topics in a responsible way, particularly when transitioning from high school to college content standards?

Lucas Cuny: Use mainstream TV standards (e.g., the traditional broadcast networks) as a content guideline. Encourage students to find storytelling inspiration from their everyday school experiences—topics like school food, policies, or access. These are personal yet appropriate and can spark creativity and inquiry.

Shannon Cabanilla Galuska: Encourage students to explore socially relevant issues and present them through storytelling. This gives them purpose and practice engaging with real-world topics in thoughtful, creative ways.

Labor Market Information

The following labor market information was sourced from https://www.onetonline.org/ on March 26, 2025.

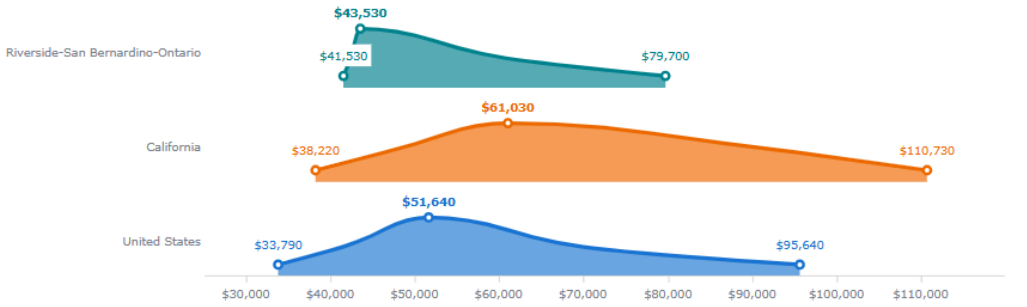
Local Wages

27-4011.00 - Audio and Video Technicians

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$43,530**.
- 10% of workers earn **$41,530 or less**.
- 10% of workers earn **$79,700 or more**.

In California:

- Workers on average earn **$61,030**.
- 10% of workers earn **$38,220 or less**.
- 10% of workers earn **$110,730 or more**.

In the United States:

- Workers on average earn **$51,640**.
- 10% of workers earn **$33,790 or less**.
- 10% of workers earn **$95,640 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-4011.00 - Audio and Video Technicians

View trends for state: California Go

In California:

Employment data for **Audio and Video Equipment Technicians**.

Employment (2020)	10,000 employees
Projected employment (2030)	13,000 employees
Projected growth (2020-2030)	30%
Projected annual job openings (2020-2030)	1,440

In the United States:

Employment data for **Audio and Video Technicians**.

Employment (2023)	87,300 employees
Projected employment (2033)	91,900 employees
Projected growth (2023-2033)	5% Average
Projected annual job openings (2023-2033)	8,000

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

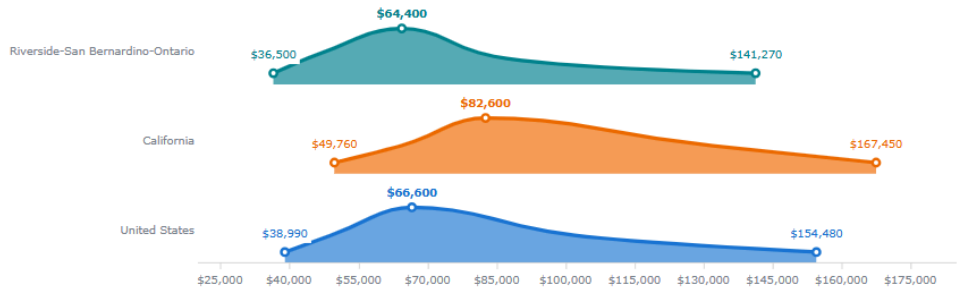
Local Wages

27-4032.00 - Film and Video Editors

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$64,400**.
- 10% of workers earn **$36,500 or less**.
- 10% of workers earn **$141,270 or more**.

In California:

- Workers on average earn **$82,600**.
- 10% of workers earn **$49,760 or less**.
- 10% of workers earn **$167,450 or more**.

In the United States:

- Workers on average earn **$66,600**.
- 10% of workers earn **$38,990 or less**.
- 10% of workers earn **$154,480 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-4032.00 - Film and Video Editors

View trends for state: California Go

In California:

Employment (2020)	16,000 employees
Projected employment (2030)	19,500 employees
Projected growth (2020-2030)	22%
Projected annual job openings (2020-2030)	2,010

In the United States:

Employment (2023)	47,200 employees
Projected employment (2033)	49,400 employees
Projected growth (2023-2033)	5% Average
Projected annual job openings (2023-2033)	4,000

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

Local Wages

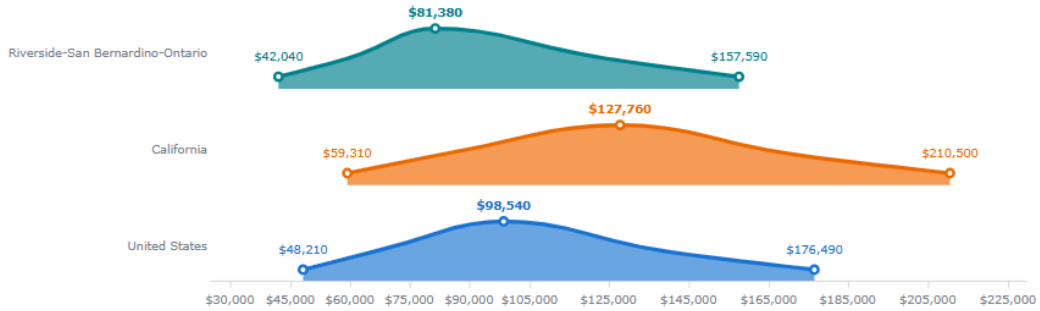
15-1255.01 - Video Game Designers Bright Outlook

Wage data collected from **Web and Digital Interface Designers**.

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

Wage data for **Web and Digital Interface Designers**.

- Workers on average earn **$81,380**.
- 10% of workers earn **$42,040 or less**.
- 10% of workers earn **$157,590 or more**.

In California:

Wage data for **Web and Digital Interface Designers**.

- Workers on average earn **$127,760**.
- 10% of workers earn **$59,310 or less**.
- 10% of workers earn **$210,500 or more**.

In the United States:

Wage data for **Web and Digital Interface Designers**.

- Workers on average earn **$98,540**.
- 10% of workers earn **$48,210 or less**.
- 10% of workers earn **$176,490 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

15-1255.01 - Video Game Designers Bright Outlook

View trends for state: California Go

In California:

Employment data for **Web Developers and Digital Interface Designers**.

Employment (2020)	28,800 employees
Projected employment (2030)	36,000 employees
Projected growth (2020-2030)	25%
Projected annual job openings (2020-2030)	3,070

In the United States:

Employment data for **Web and Digital Interface Designers**.

Employment (2023)	128,600 employees
Projected employment (2033)	138,800 employees
Projected growth (2023-2033)	■■■□ 8% Faster than average
Projected annual job openings (2023-2033)	9,900

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

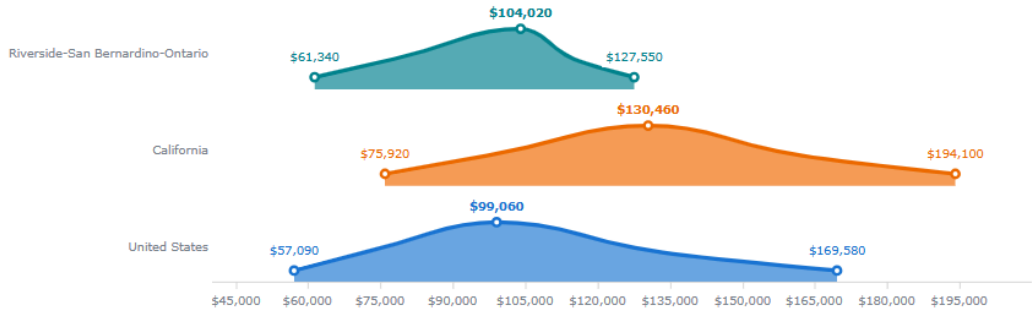
Local Wages

27-1014.00 - Special Effects Artists and Animators

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$104,020**.
- 10% of workers earn **$61,340 or less**.
- 10% of workers earn **$127,550 or more**.

In California:

- Workers on average earn **$130,460**.
- 10% of workers earn **$75,920 or less**.
- 10% of workers earn **$194,100 or more**.

In the United States:

- Workers on average earn **$99,060**.
- 10% of workers earn **$57,090 or less**.
- 10% of workers earn **$169,580 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-1014.00 - Special Effects Artists and Animators

View trends for state: California Go

In California:

Employment data for **Multimedia Artists and Animators**.

Employment (2020)	18,200 employees
Projected employment (2030)	21,100 employees
Projected growth (2020-2030)	16%
Projected annual job openings (2020-2030)	2,270

In the United States:

Employment data for **Special Effects Artists and Animators**.

Employment (2023)	73,300 employees
Projected employment (2033)	76,400 employees
Projected growth (2023-2033)	4% Average
Projected annual job openings (2023-2033)	6,700

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

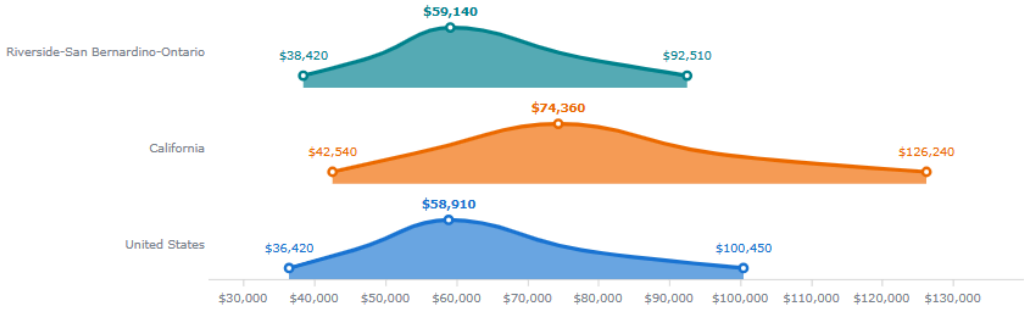
Local Wages

27-1024.00 - Graphic Designers

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$59,140**.
- 10% of workers earn **$38,420 or less**.
- 10% of workers earn **$92,510 or more**.

In California:

- Workers on average earn **$74,360**.
- 10% of workers earn **$42,540 or less**.
- 10% of workers earn **$126,240 or more**.

In the United States:

- Workers on average earn **$58,910**.
- 10% of workers earn **$36,420 or less**.
- 10% of workers earn **$100,450 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-1024.00 - Graphic Designers

View trends for state: California Go

In California:

Employment (2020)	35,500 employees
Projected employment (2030)	39,500 employees
Projected growth (2020-2030)	11%
Projected annual job openings (2020-2030)	3,780

In the United States:

Employment (2023)	267,200 employees
Projected employment (2033)	273,800 employees
Projected growth (2023-2033)	3% Average
Projected annual job openings (2023-2033)	21,100

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

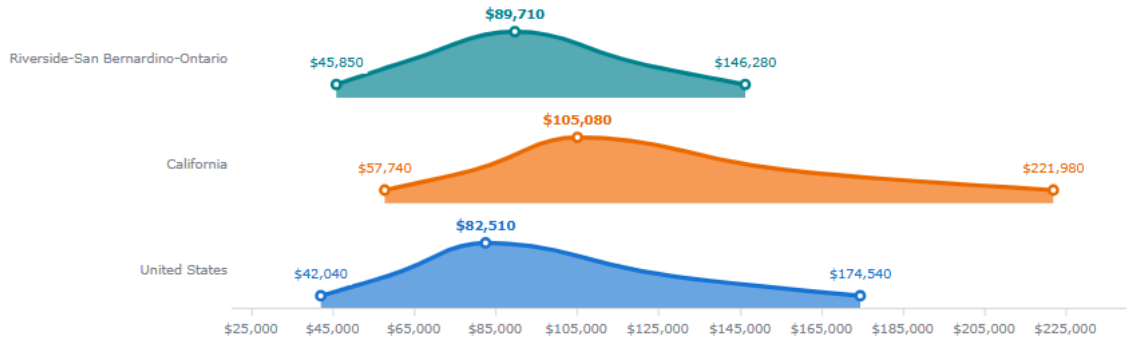
Local Wages

27-2012.00 - Producers and Directors Bright Outlook

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$89,710**.
- 10% of workers earn **$45,850 or less**.
- 10% of workers earn **$146,280 or more**.

In California:

- Workers on average earn **$105,080**.
- 10% of workers earn **$57,740 or less**.
- 10% of workers earn **$221,980 or more**.

In the United States:

- Workers on average earn **$82,510**.
- 10% of workers earn **$42,040 or less**.
- 10% of workers earn **$174,540 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-2012.00 - Producers and Directors Bright Outlook

View trends for state: California Go

In California:

Employment (2020)	49,200 employees
Projected employment (2030)	58,600 employees
Projected growth (2020-2030)	19%
Projected annual job openings (2020-2030)	5,520

In the United States:

Employment (2023)	167,900 employees
Projected employment (2033)	181,500 employees
Projected growth (2023-2033)	8% Faster than average
Projected annual job openings (2023-2033)	13,900

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

Local Wages

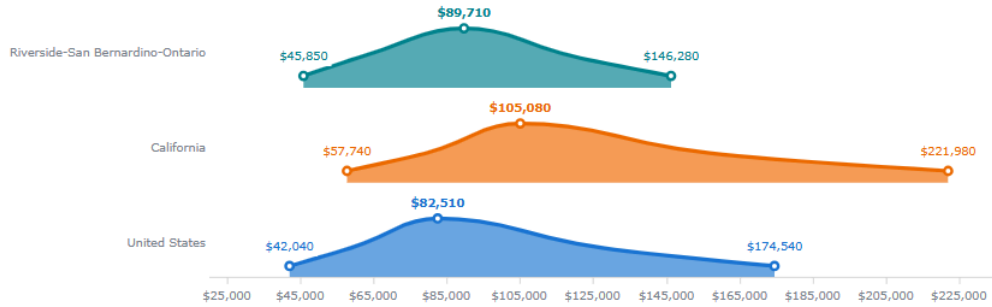
27-2012.05 - Media Technical Directors/Managers Bright Outlook

Wage data collected from **Producers and Directors**.

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

Wage data for **Producers and Directors**.

- Workers on average earn **$89,710**.
- 10% of workers earn **$45,850 or less**.
- 10% of workers earn **$146,280 or more**.

In California:

Wage data for **Producers and Directors**.

- Workers on average earn **$105,080**.
- 10% of workers earn **$57,740 or less**.
- 10% of workers earn **$221,980 or more**.

In the United States:

Wage data for **Producers and Directors**.

- Workers on average earn **$82,510**.
- 10% of workers earn **$42,040 or less**.
- 10% of workers earn **$174,540 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-2012.05 - Media Technical Directors/Managers Bright Outlook

View trends for state: California Go

In California:

Employment data for **Producers and Directors**.

Employment (2020)	49,200 employees
Projected employment (2030)	58,600 employees
Projected growth (2020-2030)	19%
Projected annual job openings (2020-2030)	5,520

In the United States:

Employment data for **Producers and Directors**.

Employment (2023)	167,900 employees
Projected employment (2033)	181,500 employees
Projected growth (2023-2033)	8% Faster than average
Projected annual job openings (2023-2033)	13,900

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

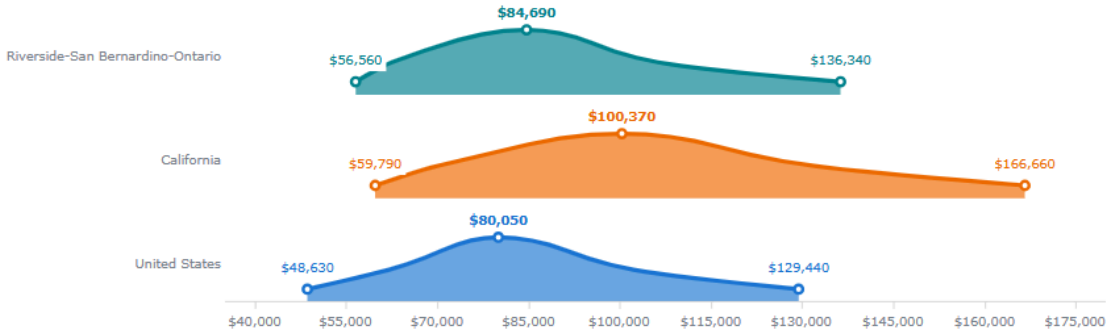
Local Wages

27-3042.00 - Technical Writers

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$84,690**.
- 10% of workers earn **$56,560 or less**.
- 10% of workers earn **$136,340 or more**.

In California:

- Workers on average earn **$100,370**.
- 10% of workers earn **$59,790 or less**.
- 10% of workers earn **$166,660 or more**.

In the United States:

- Workers on average earn **$80,050**.
- 10% of workers earn **$48,630 or less**.
- 10% of workers earn **$129,440 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

27-3042.00 - Technical Writers

View trends for state: California Go

In California:

Employment (2020)	5,700 employees
Projected employment (2030)	6,800 employees
Projected growth (2020-2030)	19%
Projected annual job openings (2020-2030)	670

In the United States:

Employment (2023)	50,100 employees
Projected employment (2033)	52,100 employees
Projected growth (2023-2033)	4% Average
Projected annual job openings (2023-2033)	4,100

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.

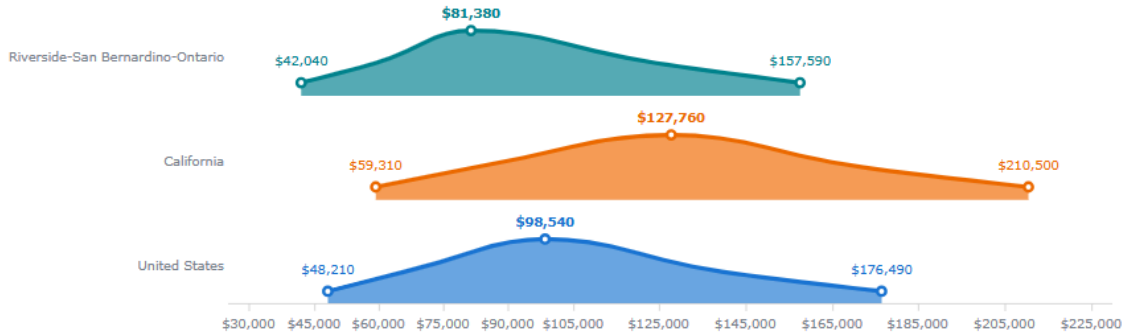
Local Wages

15-1255.00 - Web and Digital Interface Designers Bright Outlook

Wages for state: California Go

Wages near ZIP Code: 92408 Go

Annual Wages | Hourly Wages



In Riverside-San Bernardino-Ontario, CA:

- Workers on average earn **$81,380**.
- 10% of workers earn **$42,040 or less**.
- 10% of workers earn **$157,590 or more**.

In California:

- Workers on average earn **$127,760**.
- 10% of workers earn **$59,310 or less**.
- 10% of workers earn **$210,500 or more**.

In the United States:

- Workers on average earn **$98,540**.
- 10% of workers earn **$48,210 or less**.
- 10% of workers earn **$176,490 or more**.

Source: Bureau of Labor Statistics 2023 wage data.

California Employment Trends

15-1255.00 - Web and Digital Interface Designers Bright Outlook

View trends for state: California Go

In California:

Employment data for **Web Developers and Digital Interface Designers**.

Employment (2020)	28,800 employees
Projected employment (2030)	36,000 employees
Projected growth (2020-2030)	25%
Projected annual job openings (2020-2030)	3,070

In the United States:

Employment data for **Web and Digital Interface Designers**.

Employment (2023)	128,600 employees
Projected employment (2033)	138,800 employees
Projected growth (2023-2033)	■■■■ 8% Faster than average
Projected annual job openings (2023-2033)	9,900

California source: Projections Central 2020-2030 long-term projections. United States source: Bureau of Labor Statistics 2023-2033 employment projections. "Projected growth" represents the estimated change in total employment over the projections period. "Projected annual job openings" represent openings due to growth and replacement.