

**Reimagining Film and Digital Media
Education in Connecticut:**
A Vision for Creative Content Production
Across Three Branches



www.digitalmediact.com

Table of Contents

Introduction	3
Motion and Design Animation	6
Game and Interactive Media Design	9
Film, Video, and Sound Production	11
Generative AI and Creative Technologies	14
A Future Beyond the Silo	16
Acknowledgements	19

Introduction

This manifesto, originally published by Digital Media CT in Summer 2021, aims to align educators and administrators of degree-granting programs in their efforts to support a robust film and digital media talent pipeline in Connecticut.

This revised document was developed in collaboration with 17 university faculty and reviewed by selected members of Connecticut’s film and digital media workforce. It builds on the original manifesto and refines three key areas of focus—referred to throughout this document as branches—that target education in digital media production:

- ▶ **Game and Interactive Media Design:** Encompasses video game development, AR/VR applications, UX/UI design, and interactive storytelling.
- ▶ **Film, Video, and Sound Production:** Covers filmmaking, audio engineering, and post-production techniques.
- ▶ **Motion Design and Animation:** Focuses on visual effects, 2D/3D animation, and kinetic typography.

Connections to Industry

While the broader goals of higher education extend beyond the scope of this manifesto, it assumes that media-related degree programs prioritize career readiness for fields aligned with students' areas of study. Connecticut’s proximity to New York City and its tax incentive program have attracted prominent media companies, including ESPN, ITV America, NBC Sports Group, and WWE. These larger entities are supported by small to medium-sized advertising agencies such as Cronin in Hartford and Digital Surgeons in New Haven, alongside local news outlets and corporate media satellites like the NBC Media Center, CBS Sports, and A&E Networks.

Together, these organizations create a vibrant creative industry that offers multiple career pathways for new graduates. Students can pursue roles across broadcasting, advertising, production, digital media, and corporate

communications, positioning themselves at the intersection of Connecticut’s media landscape and New York City’s global hub of opportunity.

Career opportunities continue to expand as Connecticut’s creative industry grows beyond traditional media. Large corporations, such as Cigna, Henkel, Synchrony, and Charter Communications, actively recruit digital media talent to meet both internal and external communication needs. The intersection of these industries creates a robust landscape of entry-level opportunities across the state’s creative economy, ensuring that graduates in creative content production have access to diverse career paths.

Three Branches of Creative Content Production

In partnership with Connecticut’s Office for Film, Television, and Digital Media, the following branches prioritize the entertainment sectors of Connecticut’s creative economy, with a focus on animation production that qualifies for tax incentives. At the same time, these branches also recognize other areas of content creation that contribute to retaining and supporting digital media talent across the state.

The original manifesto featured four branches, but this updated version consolidates the Communication and Marketing branch into a new subcategory called Creative Strategy. This subcategory emphasizes a hybrid skill set within

each branch, incorporating design research and data analysis to identify optimal platforms and storytelling techniques for target audiences.

Hybrid professionals who combine strategic thinking with creative expression can bridge the gap between business objectives and artistic vision. They leverage big data in communications planning and lead content development through analysis and execution. These skills empower students to navigate Connecticut’s broader creative economy, maximizing career opportunities in business, marketing, and communications.

The Curriculum

The three branches emphasize the needs of Connecticut’s digital media workforce while aligning with values expressed in higher education curricula. DMCT has worked to integrate these branches with existing majors, minors, and departmental goals at partner institutions. This curriculum-first approach respects existing university systems and acknowledges the challenges of developing and modifying higher education programs. The goal of DMCT and similar initiatives supporting a digital media talent pipeline is to strengthen connections between higher education and the evolving needs of Connecticut’s creative workforce.

For example, traditional film or communications programs may focus on large-budget feature films or documentary-style productions. While some

students aspire to pursue careers in Hollywood or as high-end documentary filmmakers, others may seek opportunities closer to home. For these students, developing skills in post-production software and sound design becomes particularly relevant. Knowledge of alternative creative fields that rely on filmmaking skills—such as commercial production, sports media, or branded content—can open new career paths. This broader view of filmmaking, reflected in the inclusion of “sound” in the branch title, aligns with industry needs. Companies like ITV America and NBC Sports Group actively recruit talent with expertise in post-production and sound design.

Similarly, animation programs may focus on traditional 2D processes or specific software. DMCT, however, envisions Motion Design and Animation as encompassing a broader range of visual content production. Students are encouraged to connect traditional animation skills with emerging forms of media, such as augmented reality, virtual reality, educational simulations, and interactive media design. These expanding fields create new career possibilities, ensuring students are prepared for future opportunities that arise as technologies evolve.

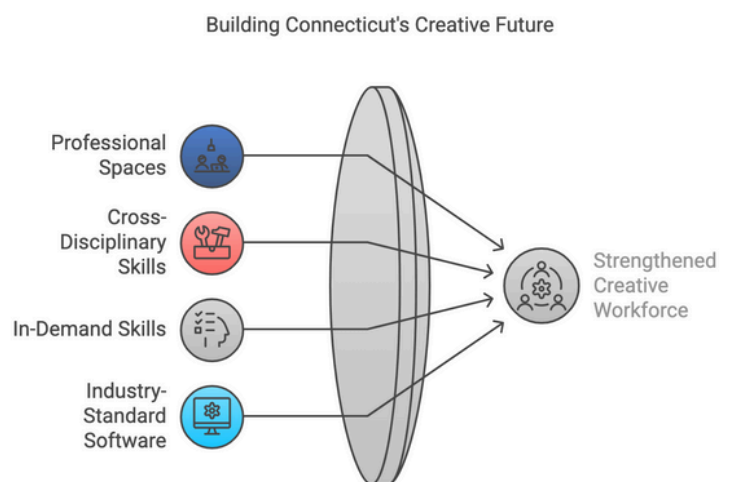
The Branches

We invite educators connected to these branches to champion DMCT's collaborative mission and actively support the preparation and retention of talent for Connecticut's creative workforce. This effort requires educators to critically reflect on the

three branches. Although the branch titles may align with degree programs at Connecticut institutions, we encourage readers to use them as a resource for identifying potential gaps in curricula and opportunities to strengthen connections with emerging job markets.

Each branch begins with a summary of a professional space, highlighting key attributes commonly associated with practitioners working in that area. Many of these attributes are cross-disciplinary, meaning they apply across multiple branches. For example, skills in storytelling or project management may be equally relevant in game design, film production, and animation.

Additionally, each branch section provides a set of keywords representing in-demand skills and job titles, along with a list of industry-standard software used in creative content production. These lists reflect the current landscape but will need regular updates to align with the evolving nature of the creative industries.



Motion Design and Animation

Motion Design—also known as "motion graphics" and often linked to "Graphic Artists" roles in unscripted television—is a time-based medium that combines elements of graphic design, film/video, visual effects, illustration, animation, and interactivity. Motion designers are versatile professionals who create engaging visual and temporal experiences for audiences across various platforms, devices, and channels.

Like graphic designers, motion designers play a crucial role in translating marketing or communication goals into visually compelling content. They also collaborate with scientists and educators to develop materials that convey data, theoretical concepts, and other complex ideas in accessible ways. Some motion designers employ cinematic storytelling techniques to create narrative-driven content, while others adopt abstract or expressive approaches rooted in art, design, film, and animation. This blend of skills allows motion designers to create diverse content, from marketing campaigns and user interfaces to educational animations and data visualizations.

Motion designers traditionally work on title sequences for television, film, and video games,

as well as content for commercials, entertainment marketing, informational media, education, and branding. However, their roles are expanding to include contributions in UI/UX design, augmented and virtual reality (AR/VR) experiences, and Out-of-Home (OOH) content—such as live digital boards on commuter trains. Additionally, motion designers play a critical role in developing social media campaigns across industries, tailoring dynamic visual content to engage audiences on platforms like Instagram, TikTok, and YouTube.

Animation encompasses both process and output. As a process, it involves techniques for bringing static designs, images, or illustrations to life in 2D or 3D environments. As an output, animation is often associated with film or streaming content. In the entertainment industry, animators specialize in various aspects of the production pipeline, such as pre-visualization, modeling, rigging, lighting, and simulations. With advances in accessible software and distribution platforms, independent animators now have the tools to create high-end content. Many have built sustainable careers by sharing their work on platforms like TikTok, Instagram, and YouTube.

Together, Motion Design and Animation equip

students to become well-rounded visual design professionals, capable of creating content for diverse contexts using both established and emerging technologies. These disciplines share a common production language—storyboarding, key-framing, and pacing—and offer complementary outputs. Their applications span traditional formats like film and video as well as innovative platforms such as UI/UX, AR/VR, digital ads, social media content, events, and architectural displays.

In all these contexts, expertise in typography and composition remains essential. Motion designers must apply the foundational principles of balance, hierarchy, and legibility to new formats, ensuring that text and visual elements communicate effectively across platforms. Whether designing for a responsive web interface, an immersive virtual environment, or a fast-paced social media campaign, the ability to adapt typography and composition to evolving technologies ensures that the message remains visually compelling and accessible to diverse audiences.

Given Connecticut’s proximity to one of the nation’s largest production hubs, students trained in Motion Design and Animation are well-positioned to meet regional marketing and communication needs while also pursuing specialized roles within the state’s growing entertainment industry. These roles may involve producing custom animations to support the continuous posting of content on clients’ social

media channels, enhancing brand engagement across platforms.

Students in Motion Design and Animation must also prepare for opportunities in emerging fields such as Augmented Reality (AR) and Mixed Reality (MR). Developing proficiency in creative coding languages like JavaScript will further enhance their ability to streamline workflows and boost production efficiency. As the boundaries between creative and technical roles continue to blur, these interdisciplinary skills will be essential for students to excel in an increasingly complex and dynamic digital landscape that includes platforms such as MetaSpark, Snapchat’s Lens Studio, and Tiktok Effect House.

Creative Strategy in Motion Design and Animation

To thrive in communications and marketing, motion designers must develop a strong understanding of branding theory and leverage data analytics to inform the creation, evaluation, and refinement of marketing content. For tasks such as infographics or lower thirds, motion designers are also expected to possess strong communication skills to ensure their work is free from grammatical or typographical errors, ensuring clarity and professionalism.

In the education sector, motion designers may engage in design research and apply best practices from multimedia instructional design to enhance learning. By aligning visual content with

enhanced learning. By aligning visual content with instructional strategies, they ensure that materials are engaging, accessible, and tailored to how students absorb information most effectively through digital tools.

As motion designers advance in their careers and transition into leadership roles, they must also gain deeper understanding of the business

aspects of motion and animation projects. This includes developing skills in project management, budgeting, time management, and effective stakeholder communication to ensure projects are completed efficiently and within scope. Mastering these business elements is essential for professionals aiming to manage complex productions and lead creative teams.

Keywords: 2D Animation, 3D Animation, 3D Modeling, Motion Design, Motion Graphics, Multimedia, Projection Mapping, AR, VR, MR, Graphic Design, Broadcast Graphics, Title Sequence, Virtual Graphics, Visualizations, Film/Video, Multi-module and Multi-Narrative Storytelling, Data Visualization, Digital Marketing Communication Strategy, Digital Content Creator, Storyteller.

Technology Expectations: Adobe Photoshop, Adobe Illustrator, Adobe After Effects, Adobe Premiere

Advanced Technology: Cinema 4D, DaVinci Resolve, Avid

Game and Interactive Media Design

Game and Interactive Media Design spans multiple disciplines that leverage new and emerging technologies. As a process, it involves brainstorming, designing, and creating artwork, products, and services on computer-based systems that integrate user actions and provide dynamic feedback as part of the experience. This field evolves rapidly as technologies, content types, and platforms continue to change.

The media involved includes traditional elements such as text, audio, animation, video, and games, now converging with digital experiences like web design, user experience (UX) design, motion capture, and procedurally generated music and sound effects. This area also explores the interplay between virtual, physical, and hybrid spaces. In marketing, the rise of Digital Out-of-Home (DOOH) experiences has increased the demand for interactive video content. Game engines, once primarily used for entertainment, are now applied in architecture, vehicle design, spatial computing, and film to visualize environments and products.

Interactive media thrives on collaboration, with interdisciplinary teams combining the expertise of content creators, artists, programmers, UX

researchers, user interface specialists, musicians, and experience designers. These teams are further strengthened by the inclusion of market researchers, strategists, videographers, SEO specialists, e-commerce professionals, and security experts, ensuring that both creative and technical perspectives are integrated throughout the process.

The fusion of these diverse skill sets produces innovative work that engages audiences from multiple perspectives. This intersection of research, strategy, and creativity often leads to outcomes that would be impossible to achieve within the confines of a single discipline, fostering solutions that are as dynamic and multifaceted as the challenges they address.

Creative Strategy in Game and Interactive Media Strategy

Professionals in digital media not only produce content but also manage teamwork, iterative testing, and critical analysis to ensure that messages are effectively transmitted and received by target audiences. Given that the medium is digital, coding and data analysis play a crucial role in both the creative and technical processes. Research and development support professionals

in mastering tools that foster creativity and assessing how their work impacts users, with a focus on creating positive social change.

Digital media practitioners also explore how interactive media, including games, can teach, train, simulate, and promote prosocial behavior. These applications are found in diverse fields such as education, healthcare (e.g., Yale XR Pediatric Group), museums, and commercial enterprises.

Success in this field requires expertise in technical tasks across multiple domains. These include SEO and SEM reporting, UX and UI design, social media integration, e-commerce development, web accessibility, and security protocols. Professionals must also be proficient in

tools like Google Analytics and Tag Manager for data capture, managing social advertising strategies, and developing interactive web elements such as GPS-enabled features. This expertise ensures that projects are optimized for performance, accessibility, security, and user engagement, equipping professionals to navigate the fast-changing digital landscape.

Finally, Connecticut's game and interactive strategy programs train students to develop novel experiences ranging from analog board games and theme parks to esports, AI avatars, and holographic recreations. These programs emphasize both technical proficiency and creative problem-solving, preparing students to meet the evolving demands of the industry.

Keywords: AR, VR, Mixed Reality, Web Design/Development, Mobile App Design/ Development, Digital Media Exhibitions, Interactive Displays, Game Design/Development, Creative Coding, Immersive Experiential, Transmedia Storytelling

Technology Expectations: Adobe Creative Suite, Figma, Maya, Unity, Unreal Engine, ZBrush, Houdini, Figma and Miro for group collaboration.

Programming Languages: Java Script, C#, C++, Python

Film, Video & Sound Production

Film, Video, & Sound Production (FVS) encompasses traditional documentary and narrative filmmaking methods, ranging from short content to feature-length projects. Professionals in this branch can also explore opportunities in content marketing and social media, collaborating with influencers or producing branded content. Their expertise in FVS production is used to amplify brand messages or establish themselves as content creators.

Similar to Motion Design and Animation, professionals in this branch are generalists who apply a wide range of skills beyond a single discipline or filmmaking approach. However, unlike motion designers, their focus lies primarily on capturing content with cinema, broadcast, or ENG cameras and microphones, followed by editing in postproduction. The ability to capture, shape, and convey a narrative with these tools forms the core of a professional's expertise.

The field offers diverse career paths, including roles in news, sports, live events, and unscripted and scripted content. Television production shares many skills with filmmaking, including writing, directing, cinematography, sound design, production design, editing, and visual effects,

while also incorporating audience engagement strategies. The television landscape is evolving rapidly as new distribution channels emerge and interactive technologies become integrated into the field.

Professionals in media production create engaging content for traditional broadcasts, streaming platforms, and digital media outlets. Increasingly, they also produce platform-specific content for social media channels such as Instagram, TikTok, YouTube, and Snapchat, catering to the unique demands of each platform. Additionally, the rising interest in podcasting has expanded the need for audio-only content.

This shift requires a deep understanding of how to adapt content for different formats, including horizontal and vertical video orientations and audio platforms. Media professionals must tailor content to fit each platform's specifications while maintaining consistency in messaging and audience engagement across multiple channels.

Live-event content is another key area, capturing stories in real-time. Genres such as breaking news, sports broadcasts, esports events, scripted and unscripted content, and concerts exemplify

this format. In these high-pressure environments, skills like confidence, organization, multi-tasking, adaptability, and quick decision-making are critical. Broadcast and radio professionals further hone their expertise in voice modulation, tone, and pacing, creating recognizable taglines and expressions.

In the film industry, filmmakers specialize in distinct roles across the production pipeline, such as screenwriters, producers, directors, cinematographers, editors, and sound mixers. Each role demands unique expertise and coordination to bring a project to completion.

Students pursuing careers in FVS production acquire foundational competencies in pre-production planning, equipment operation, post-production editing, and content strategy development. They also develop ethical awareness, editorial judgment, leadership abilities, and the agility to keep up with technological advancements. A comprehensive education in this branch includes historical, conceptual, and critical analysis of film and audio production, helping students understand the shift from linear to digital media and anticipate new trends driven by emerging technologies.

Finally, students interested in working on large-scale feature projects benefit from understanding industry guilds and unions, as these organizations govern the rules and regulations for many professional opportunities within the

entertainment sector.

Creative Strategy in Film and Audio Production

Professionals in film, live broadcast, and audio production must adapt content to fit various online channels and develop concise narratives to engage diverse audiences. Video lengths vary significantly by platform and purpose—for example, a YouTube tutorial may run for 20 minutes, while a TikTok clip may be just 10-15 seconds. Mastering these formats ensures that professionals create compelling content optimized for each platform's unique audience and constraints.

Similar to motion design and animation professionals, those in film and audio production benefit from integrating brand identity into narratives and using data analytics to guide both the development and evaluation of marketing content. This analytical approach helps ensure that content aligns with strategic objectives and resonates with target audiences across different media platforms.

Additionally, a deep understanding of music and sound design is essential, as these elements significantly enhance the emotional impact of storytelling. Whether it's a subtle audio cue in a commercial or an evocative soundtrack in a video campaign, sound design shapes how audiences engage with narratives, amplifying both meaning and emotional connection.

Keywords: 360 Video, Editing, Film Production, Video Production, Documentary Production, Reality Television, Television, News, Audio Production, Podcasts, Live Sports Production, Live Events Production, Multimedia, On-Line Video (OLV), Social Video, Editing, Color Grading, Sports and Entertainment Marketing [and for content creators], Social Media, Search Engine Optimization (SEO), Social Media Analytics, Data-Driven Consumer Insights, personal branding.

Technology Expectations: Adobe Photoshop, Adobe Premiere Adobe Audition, Avid Media Composer, Final Cut X, Final Draft, Frame.io, and Movie Magic Budgeting and Scheduling.

Advanced Technology: Adobe After Effects, DaVinci Resolve, Pro Tools, multi-input live video switching technology, robotic studio operations

Generative AI and Creative Technologies

It would be irresponsible for this manifesto to ignore the rapid emergence of Generative AI (gen AI) and its anticipated impact on creative industries. While professionals may recall past technological disruptions, the unique characteristic of gen AI is its perceived overlap with work traditionally associated with highly creative individuals in digital media (Eloundou et al., 2023).

New technologies have long enhanced and reshaped how creatives produce content. For example, the introduction of animation software in the 1990s transformed the animation industry by eliminating the need for hand-drawn in between frames. Though this shift disrupted traditional workflows, the transition to computer animation still required highly skilled artists capable of expressing their creativity within the new medium.

Similarly, gen AI tools—such as Sora, D-Script, Adobe Firefly, and Opus.AI—are emerging as valuable resources, enabling the generation of videos, images, and 3D environments through text prompts and automated editing processes. While some limitations in quality persist, rapid advancements are anticipated, and these tools are expected to evolve beyond text-based interactions.

The uncertainty around gen AI's future impact

poses challenges for educational programs aiming to prepare students for digital media careers. However, research suggests that these tools will not eliminate the need for creative leadership. Instead, there will be a continued demand for skilled artists to guide production and ensure high-quality, impactful content creation.

Preparing Students for an AI-Augmented Future

Educating students for an unknown future requires identifying which production processes will continue to depend on human skills. It is essential to ensure that Connecticut graduates remain well-positioned to lead as gen AI becomes an integral part of creative content production. Current trends suggest that future creatives will need even deeper knowledge of their fields to excel in prompt engineering and iterating on AI-generated content.

Human intention, critical thinking, and the ability to evaluate ideas will remain central to the creative process, even as gen AI tools advance. Additionally, the ability to create and customize chatbots for creative work points to the importance of developing computational thinking skills and an understanding of large language models. These competencies will allow professionals to maximize the potential of AI tools while maintaining ethical standards in the training and use of such models.

Given the growing importance of AI literacy,

digital ethics must become part of the curriculum, encouraging students to reflect on the societal implications of large language models. Failure to expose students to gen AI tools risks leaving them with skills gaps that could hinder future employment opportunities. More importantly, it would miss the chance to equip them with the knowledge required to lead innovations in their fields.

As part of its commitment to preparing students for the future, DMCT will develop a micro-credential course introducing gen AI tools to emerging creative professionals. This course will ensure that graduates are equipped not only to navigate but to shape the evolving landscape of creative industries.

Generative AI and Creative Technologies

It would be irresponsible for this manifesto to ignore the rapid emergence of Generative AI (gen AI) and its anticipated impact on creative industries. While professionals may recall past technological disruptions, the unique characteristic of gen AI is its perceived overlap with work traditionally associated with highly creative individuals in digital media (Eloundou et al., 2023).

New technologies have long enhanced and reshaped how creatives produce content. For example, the introduction of animation software in the 1990s transformed the animation industry by eliminating the need for hand-drawn in-between frames. Though this shift disrupted traditional workflows, the transition to computer animation still required highly skilled artists capable of expressing their creativity within the new medium.

Similarly, gen AI tools—such as Sora, D-Script, Adobe Firefly, and Opus.AI—are emerging as valuable resources, enabling the generation of videos, images, and 3D environments through text prompts and automated editing processes. While some limitations in quality persist, rapid advancements are anticipated, and these tools

are expected to evolve beyond text-based interactions.

The uncertainty around gen AI's future impact poses challenges for educational programs aiming to prepare students for digital media careers. However, research suggests that these tools will not eliminate the need for creative leadership. Instead, there will be a continued demand for skilled artists to guide production and ensure high-quality, impactful content creation.

Preparing Students for an AI-Augmented Future

Educating students for an unknown future requires identifying which production processes will continue to depend on human skills. It is essential to ensure that Connecticut graduates remain well-positioned to lead as gen AI becomes an integral part of creative content production. Current trends suggest that future creatives will need even deeper knowledge of their fields to excel in prompt engineering and iterating on AI-generated content.

Human intention, critical thinking, and the ability to evaluate ideas will remain central to the creative process, even as gen AI tools advance.

Additionally, the ability to create and customize chatbots for creative work points to the importance of developing computational thinking skills and an understanding of large language models. These competencies will allow professionals to maximize the potential of AI tools while maintaining ethical standards in the training and use of such models.

Given the growing importance of AI literacy, digital ethics must become part of the curriculum, encouraging students to reflect on the societal implications of large language models. Failure to expose students to gen AI tools risks leaving them

with skills gaps that could hinder future employment opportunities. More importantly, it would miss the chance to equip them with the knowledge required to lead innovations in their fields.

As part of its commitment to preparing students for the future, DMCT will develop a micro-credential course introducing gen AI tools to emerging creative professionals. This course will ensure that graduates are equipped not only to navigate but to shape the evolving landscape of creative industries.

A Future Beyond the Silo

Many digital media opportunities in Connecticut intersect with industries such as business and entertainment. As outlined in previous sections, future creative professionals will increasingly benefit from technology skills, especially those related to the design and use of generative AI (gen AI) tools. To remain competitive, students in Digital Media programs must also gain knowledge in marketing, branding, graphic design, strategic planning, and entrepreneurship alongside the core technical and creative competencies discussed earlier.

This shift demands a reduction in the silos that currently dominate higher education and K-12 institutions. Digital Media education cannot remain limited to a collection of technologies or confined within a single discipline. Faculty within these programs must actively seek interdisciplinary connections that expose students to skills and knowledge beyond their immediate expertise. This holistic approach will prepare students to thrive in dynamic professional environments where media, technology, and business converge.

Given Connecticut's size—the third smallest state—success in expanding digital media

opportunities depends on collaborative relationships across public and private sectors. Forging new partnerships and strengthening emerging ones is essential to DMCT's mission. Current partnerships, such as those with the Connecticut Art Directors Club, Norwalk Film Festival, ITV America, and The Village Foundation, have played a key role in supporting the development of DMCT initiatives. These collaborations help expand the program's reach, enhance its impact, and align its educational efforts with industry needs. Continued relationship-building will ensure that Connecticut's creative industries remain agile, innovative, and connected to evolving global trends.

Life-Long Learning

Digital Media is highly sensitive to emerging technologies, making it challenging for any single individual or discipline to stay fully current. To succeed, students must remain attentive to changes across each branch and be prepared to adapt as new tools and practices emerge. This requires not only knowledge of the latest technologies and design methods but also the ability to reflect, learn, and expand thinking beyond a single discipline.

The DMCT Emerging Practitioner course serves as a valuable supplemental resource to foster the mindset of lifelong learning essential for creative professionals. This course promotes continuous education by encouraging students to stay informed, flexible, and curious throughout their careers. It is available to all Connecticut students at PL.digitalmediact.com, supporting their ongoing development in a rapidly evolving field.

Ethical Considerations

Digital Media practitioners must recognize their responsibilities when designing informative and influential content for online consumption. While these responsibilities may appear most relevant to journalism, they are equally important in social activism and social media marketing. Tools such as social media listening and artificial intelligence (AI) technologies provide content producers with essential insights into their audience, enabling them to influence viewership patterns or behavioral change effectively.

At the same time, the increasing use of deepfakes within mainstream media underscores the critical need for media literacy among both producers and consumers. Practitioners must develop digital ethics and AI literacy to navigate these challenges responsibly. While emerging technologies offer new creative possibilities—such as greater control over audience targeting and innovative art forms—they also raise ethical concerns. Among these are the potential impact of generative AI on independent artists' livelihoods, as well as issues

around content authenticity and audience manipulation.

Diversity & Inclusion

The DMCT collaborative believes that a diverse workforce is essential to the vibrancy of the digital media industry. University programs and DMCT's supplemental materials must foster practices that promote inclusion by embracing diverse visions and voices. Access to each branch of digital media education must be available to all students, regardless of background. Achieving this goal requires targeted efforts to address Connecticut's educational achievement gap and develop strategies to support underrepresented groups within the state's digital media sector. Although much of this work falls outside the scope of DMCT, degree-granting programs are encouraged to regularly review application processes, access to technology, and monitor dropout rates, particularly for groups who may face higher barriers to completion.

DMCT also expresses concern over the role of generative AI (gen AI) in influencing the digital divide. Some of the most advanced AI tools are subscription-based, and the rapid pace of innovation poses challenges for digital media programs to stay current. While access to technology remains a central element of the digital divide, outcomes-based inequality is increasingly important—some groups may have more opportunities to learn and use these tools effectively than others. If degree programs fail to

address potential skills gaps in their curricula, they risk unintentionally exacerbating the digital divide, limiting students' opportunities to succeed in the evolving creative landscape.

Working as a Collaborative

As a collaborative of higher education institutions dedicated to advancing Digital Media in Connecticut, this manifesto serves as a working document to guide our efforts in partnership with industry, key stakeholders, and state government. Our initiatives will include designing and co-

delivering online training, hosting live events, and organizing digital media challenges that engage students in hands-on learning. We are also committed to connecting students with internships and expanding partnerships with Connecticut's workforce, ensuring that educational programs align with the evolving needs of the creative industries. These efforts will foster a vibrant, interconnected community of creative professionals prepared to lead in a rapidly changing digital landscape.

Editor

Assistant Editor

Matthew J. Worwood, Digital Media and Design
University of Connecticut

Brea Thomas-Young, Digital Media CT University
of Connecticut

Primary Contributors

Elena Bertozzi, Game Design & Development
Quinnipiac University

Paul Falcone, Film, Video & Sound Production
University of New Haven

Blythe Frank, Cinematic Production Management
Quinnipiac University

Susanne Murphy, Film, Video & Sound Production
University of New Haven

Julie Buck, Cinematic Production Management
Quinnipiac University

JC Barone, Media Production & Postproduction
Western Connecticut State University

David Calabrese, Illustration University of
Hartford

Vertna West, Director of DIMA (Digital &
Interactive Media Arts) Western Connecticut State
University

Nicki Chavoya, Film, Video & Sound Production
University of New Haven

Kenneth Thompson, Digital Game Design &
Development University of Connecticut

University Reviewers

Patrick Brooks, Film, Television and Media Arts
Fairfield University

Julie Casper Roth, Associate Professor of Digital
Media Communication Program, CT State-Norwalk

Andrea Wollensak, Professor of Art, Associate Fellow Ammerman Center for Arts and Technology, Connecticut College

Guy-Serge Emmanuel, Associate Professor of Interactive Media and Design Quinnipiac University

Albert Kim, Dept. Of Communication Media Manchester Community College

Todd Barnes, Film, Television and Media Arts Sacred Heart University

Industry Reviewers

Julian Dinowitz, Motion Designer | World Wrestling Entertainment

Daniel Taylor, President, Creative Director | Taylor Design

Sergio Granada, Senior Virtual Graphic Artist | World Wrestling Entertainment

Danielle Bibbo, Chief Business Officer | ITV America

Jefferey Dobbs, Senior 3D Motion Designer | Founder – JD Visuals

David Gioiella, Creative Director | Northern Lights

Sean Thorpe, Senior Art Director | World Wrestling Entertainment

Mike Marques, Director | Connecticut Art Director's Club

Danielle Mossa, Motion Graphics Designer | World Wrestling Entertainment

Jon Winkel, President | Village Community Foundation

Gary Cohen, Executive Producer | Triple Threat Television

Caitlin Grey-Stroll, Head of Accounts | Block Party

Erickendy Jean Pierre, Full-Stack Developer | ELB Learning

Pete Sena, Founder | Digital Surgeons

Liz Fine, Executive Vice President of Programming | Wheelhouse

David DiBartolo, Senior Motion Designer | NBC Sports Group