



USC Cinematic Arts

cinema.usc.edu

STATISTICS AT A GLANCE

Undergraduate Student Body: **876**

Male: **57 percent**

Female: **43 percent**

Ethnicity:

Asian/Pacific Islander: **11 percent**

Black/African American: **4 percent**

Hispanic: **12 percent**

Native American/Alaskan: **1 percent**

Non-Resident Alien: **4 percent**

White/Caucasian: **60 percent**

Unknown/Other: **2 percent**

Graduate Student Body: **715**

Male: **59 percent**

Female: **41 percent**

Ethnicity:

Asian/Pacific Islander: **9 percent**

Black/African American: **8 percent**

Hispanic: **9 percent**

Native American/Alaskan: **1 percent**

Non-Resident Alien: **20 percent**

White/Caucasian: **47 percent**

Unknown/Other: **7 percent**

Faculty:

Full-time: **96**

Part-time: **219**

Staff:

Full-time employees: **144**

Student workers: **499**

Living Alumni: over **12,000**

(Number rounded to the nearest 100)

Programs and Degrees Granted

The Bryan Singer Division of Critical Studies
Bachelor of Arts, Master of Arts, Ph.D.

Film & Television Production
Bachelor of Fine Arts, Bachelor of Arts,
Master of Fine Arts

John C. Hench Division of Animation & Digital Arts
Bachelor of Arts, Master of Fine Arts

Interactive Media & Games Division
Bachelor of Arts, Master of Fine Arts

Media Arts + Practice
Bachelor of Arts, Ph.D.

Peter Stark Producing Program
Master of Fine Arts

Writing for Screen & Television
Bachelor of Fine Arts, Master of Fine Arts

Undergraduate Minors

Animation & Digital Arts
Cinematic Arts
Cinema-Television for Health Professionals
Digital Studies
Game Animation
Game Audio
Game Design
Game Entrepreneurism
Science Visualization
Screenwriting



The mission of the **USC School of Cinematic Arts** is to develop and articulate the creative, scholarly and entrepreneurial principles and practices of film, television and interactive media, and in doing so, inspire and prepare the women and men who will become leaders in the field.

cinema.usc.edu

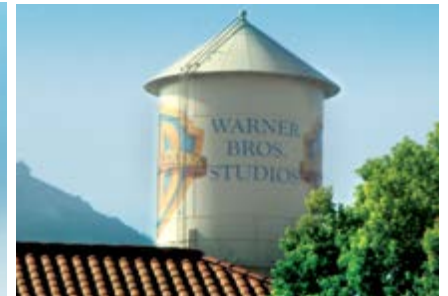
SCA PHILOSOPHY

The SCA teaching philosophy is built on the understanding that people learn best by doing. Additionally, we believe that great ideas arise when theory and practice are in constant interaction, propelling one another forward. Our aim is to give students comprehensive exposure to all facets of film, television and interactive media. Our programs are structured to enable students, regardless of their chosen area of specialization, to take a wide selection of courses from across the disciplines. Through this process, critical studies majors get behind the camera to make short films, writers direct actors to learn how to craft the best scripts and directors immerse themselves in the canon of work made by the generations who came before.

SCA LOCATION

The School of Cinematic Arts is situated in the heart of Los Angeles, regarded as the entertainment capital of the world.

Within just a few miles of the university are the corporate offices and production facilities of leading motion picture, television and interactive companies. The city is also home to talent agencies and management firms, independent producers and new media creators. Archival resources are also in ample supply, affording students access to primary-source research materials, as well as films, programs, scripts and other items from which they can draw insight and inspiration for their own projects.



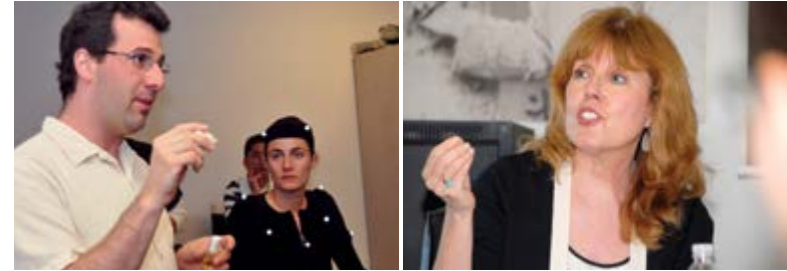
SCA FACULTY



Each SCA faculty member has worked, or is currently working, in their profession.

As directors, editors, writers, producers, game designers, sound designers, lighting artists, animators and in many other roles, they constitute the power behind everything from box-office blockbusters, to independent films, to broadcast and cable television hits, to interactive games and other new media. Many of our faculty have won top accolades including Oscars, Emmys, Golden Globes, NAACP Leadership Awards, the Humanitas Prize, the Pulitzer Prize and others. They are also members of professional organizations including the Academy of Motion Picture Arts and Sciences, the Academy of Television Arts & Sciences, the Society of Motion Picture and Television Engineers, the Writers Guild of America, the Directors Guild of America, the Producers Guild of America and the American Society of Cinematographers. In the Bryan Singer Division of Critical Studies, professors and researchers serve on the editorial boards of many of the discipline's leading journals and are actively engaged in participating in and organizing conventions, lectures and other events that advance society's understanding of the creation and cultural impact of film, television and interactive media. Each and every one of the faculty members takes particular interest in sharing this expertise with their students. And by keeping the majority of our classes small in size, students have ample opportunity to work directly with the faculty, engaging in a lively exchange of ideas and creating relationships that often extend from the classroom to the profession.

cinema.usc.edu/Faculty



TOP: Associate Professor Amanda Pope on a documentary shoot in Moscow.

*RIGHT CLOCKWISE FROM TOP LEFT: Faculty members Eric A. Furie, Georgia T. Jeffries, Professor Mark Harris and Producer Deborah Oppenheimer with their Oscars for *Into the Arms of Strangers: Stories of the Kindertransport*; faculty members Dr. Rick Jewell, Ella Taylor, Tom Sito and Kathy Smith.*

SCA FACILITIES, EQUIPMENT AND RESOURCES

Our state-of-the-art complex provides the perfect setting for film, television and interactive media studies.

The Cinematic Arts Complex, completed in 2013, is comprised of eight main buildings, totaling 262,500 square feet. The George Lucas and Steven Spielberg Buildings house some of the School's essential resources, including the Marcia Lucas Post Production Center, the Ray Stark Family Theatre, which is equipped for 3D presentation, the Dana and Albert R. Broccoli Theatre, as well as numerous specially equipped classrooms and offices.

Adjacent to the Lucas and Spielberg Buildings is the Student Services and Animation Building which houses the Marilyn and Jeffrey Katzenberg Center for Animation, as well as a screening room, mixing rooms, extensive sound production studio space and additional classrooms. The Production Services building includes an equipment center, scenery and prop shops, hair and makeup facilities, along with screening rooms, offices and conference areas.

The Complex features four industry-standard sound stages, including the Sumner M. Redstone Production Building which houses two soundstages—Redstone 1 and Redstone 2—and the 20th Century Fox Soundstage, housed in two separate buildings. The School's newest building, The Interactive Media Building, houses the Interactive Media & Games Division, the Institute for Multimedia Literacy and the Media Arts + Practice Division, as well as programs and curricula focused on interactive architecture, immersive, mobile and environmental media, crowd-sourced cinema, transmedia storytelling, alternate reality games, augmented reality and mixed reality experience.

SCA's other facilities include the 35,000-square-foot Robert Zemeckis Center for Digital Arts, the country's first and only fully digital training center, and the Eileen Norris Cinema Theatre Complex. The Zemeckis Center for Digital Arts currently houses a performance capture studio, an IMAX theatre, four sound stages, four advanced media classrooms, as well as Trojan Vision, the award-winning, student-run television station. The Norris Theatre, which seats 365, is equipped for 3-D presentation and THX sound. It serves as the home of the Hugh M. Hefner Moving Image Archive, made up of a broad selection of student, documentary, educational and feature films, and the Frank Sinatra Hall, which houses a large collection of Sinatra memorabilia.

cinema.usc.edu/Facilities



SCA ALUMNI IMPACT

Numbering just over 12,000 strong, SCA alumni and friends form a close-knit community both in Los Angeles and around the world.

People who just a few years ago were studying in our classrooms and working in our production areas now occupy key decision-making posts throughout the creative, financial and academic ranks of film, television and interactive media.

Through classroom appearances, screenings, internships and mentorships, students can take advantage of numerous opportunities to gain from the wisdom and experience of the men and women who have come before them.

cinema.usc.edu/Alumni

Drawing on the breadth and depth of the School's teaching philosophy, history, interdisciplinary organization, resources and sense of community, our alumni have established an enviable track record of success.

A mere sampling of those achievements includes:

- Nearly every year for the past three decades, a USC alumnus or alumna has received an Academy Award nomination.
- To date, USC alumni have received 289 Oscar nominations, with 82 taking home the cherished statuette.
- Every year since 1973, at least one USC alumnus or alumna has received an Emmy Award nomination.
- To date, USC alumni have received 607 Emmy nominations, resulting in 129 victories.
- Of the top-25 highest grossing movies of all time, 23 have featured a USC alumnus or alumna in a key creative or production position.
- Critical Studies faculty are on the editorial boards of many journals, including *Discourse*, *Film Quarterly* and *Television + New Media* and the division's Ph.D. graduates have been appointed to tenure-track positions at a host of institutions including Dartmouth College, the University of Texas, Austin, as well as in Asia, Africa and Australia.
- Over 200 festivals each year feature our student films, television programs and interactive media projects.
- From 2010-2013 USC was voted the #1 game design school in North America for its graduate degree program by the Princeton Review. This distinction was jointly awarded to the School of Cinematic Arts' Interactive Media Division and the Viterbi School of Engineering's Department of Computer Science.

All statistics cited are current as of June 2013.



Courtesy of the Academy of Motion Pictures Arts and Sciences

CLOCKWISE FROM TOP LEFT: Filmmaker George Lucas, B.A. '66, autographs a student's shirt at the opening of the new SCA complex; Shonda Rhimes '94 attends Commencement; alums Stephen Sommers '93, Peter Segal and John Singleton '90 join Dean Elizabeth Daley for the unveiling of the Hollywood Star at SCA; Lee Unkrich, director of *Toy Story 3* receives his Oscar for Best Animated Feature. Of the top-25 highest grossing movies of all time, 23 have been created with USC alumni in key roles. The revolutionary game console Xbox was co-created by Kevin Bachus '90.

The Bryan Singer Division of Critical Studies

Degrees Offered: B.A., M.A., Ph.D.

The Bryan Singer Division of Critical Studies looks at and engages with all forms of moving image media from an analytical and historical perspective.

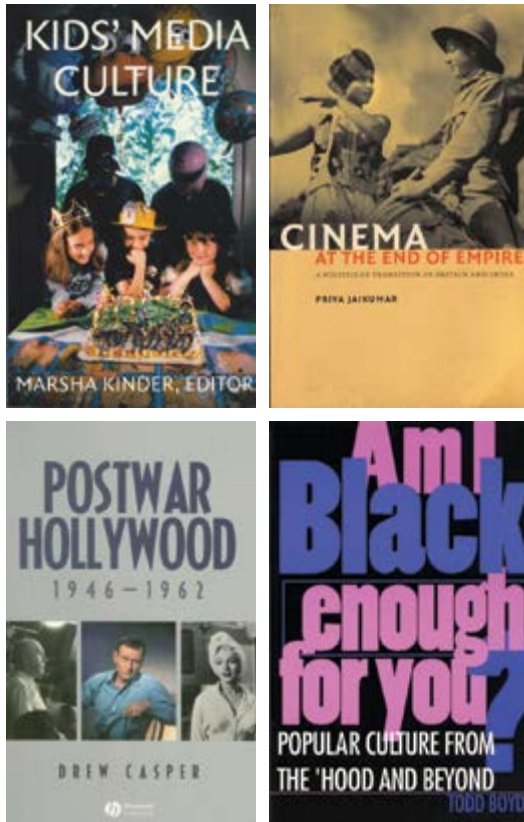
Students are exposed to a vast array of content, ranging from blockbuster movies to avant-garde films to television shows to YouTube clips, and work to decode the messages and intent behind the explosion of imagery that surrounds us in the 21st century. As part of completing a Critical Studies degree, students will examine world cultures, history and politics; literature, theater, and narrative theory; art and aesthetics; psychology and human behavior; race, ethnicity and gender; business, economics and industry; engineering and technology; and law and ethics.

Students in The Bryan Singer Division of Critical Studies work daily with students from the other seven divisions, and create their own projects, through which they can explore their own stories and delve beyond the face value of media. Through a curriculum that encourages a great deal of freedom, they will experience every aspect of the cinematic arts, and in doing so, will be uniquely prepared to follow a wide variety of paths after graduation.

cinema.usc.edu/CriticalStudies

It wasn't until I went into Critical Studies that I got to see all the great movies and hear amazing speakers. My technical knowledge combined with that knowledge, making a perfect marriage for me to graduate into film directing.

—Bryan Singer, Director, *X-Men*, *The Usual Suspects*, B.A. '89, The Bryan Singer Division of Critical Studies





Probably the most surprising thing about Critical Studies was that this division isn't just about art films or high culture products. In Critical Studies, we screen videos on YouTube, we watch the same television shows I'm watching at home and we watch popular films.

—Chera Kee, Associate Professor at Wayne State University, Ph. D. '11, The Bryan Singer Division of Critical Studies

Some of you may have asked, 'What can I do with a degree in Critical Studies?' To this I would respond simply: 'What can't you do?' Critical Studies majors, masters, and doctors have become scholars at the leading institutions of media studies throughout the world; you have written, produced, and directed films and TV programs; you have acted in them, written about them, distributed, promoted, programmed and curated them. You are the Renaissance women and men of this era, and you will define for us the future paths we pursue.

—Akira Mizuta Lippit, Ph.D., Chair/Professor, The Bryan Singer Division of Critical Studies



TOP (L-R): Steven J. Ross, Professor of History and Brian Jacobson celebrate the defense of Brian's dissertation with Dr. Akira Lippit, Chair of The Bryan Singer Division of Critical Studies.

ABOVE: Students from the Critical Studies Audio Culture Class visit IMAX; Graduating Critical Studies and iMAP Ph.D. students.

Film & Television Production

Degrees offered: B.F.A., B.A., M.F.A.



The fundamental mission of the Film & Television Production Program is to nourish personal growth and creative expression through the practice of cinema. Our students develop the ability to take audiences on emotional journeys using a wide array of cinematic arts. We work in all formats, including feature film style, television drama, comedy, reality, documentary, avant-garde, music videos, commercials and webisodes. Every student will practice the basic art of producing, writing, directing, cinematography, editing and sound, with the goal that they graduate as both complete media makers and well prepared specialists in their chosen discipline, as well as personal artists and creative collaborators.

—Michael Taylor, the Kortschak Family Endowed Chair in Film & Television Production

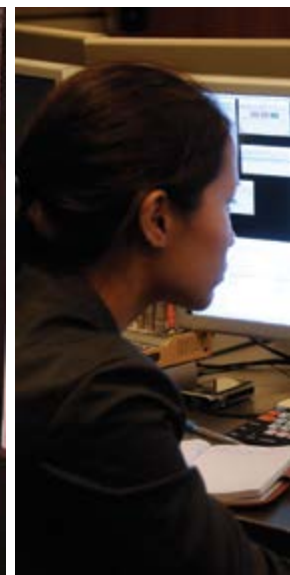
The Division of Film & Television Production plunges students into cinema’s rich creative process.

Students learn all aspects of cinematic storytelling, from writing and producing to directing, sound design, visual effects, cinematography and editing. Working with state-of-the-art equipment and resources that rival or exceed those of commercial production houses and studios, students can hone their skills to create a vast array of projects, including episodic television dramas, situation comedies, content for the web and webisodes, music videos, commercials, reality television, documentaries and traditional, narrative films.

The Division of Film & Television Production has diversified its offering to keep up with the cutting-edge technology and techniques being used in the entertainment industry. From low-budget, DIY features to next generation digital effects, green screen, digital production design, performance capture and world building, students work hands on with the same technology being used on professional film and television sets and will be ready to enter the real world upon graduation.

The Production faculty, all active working professionals, offer invaluable hands-on training and guidance from the very beginning of the program.

cinema.usc.edu/Production



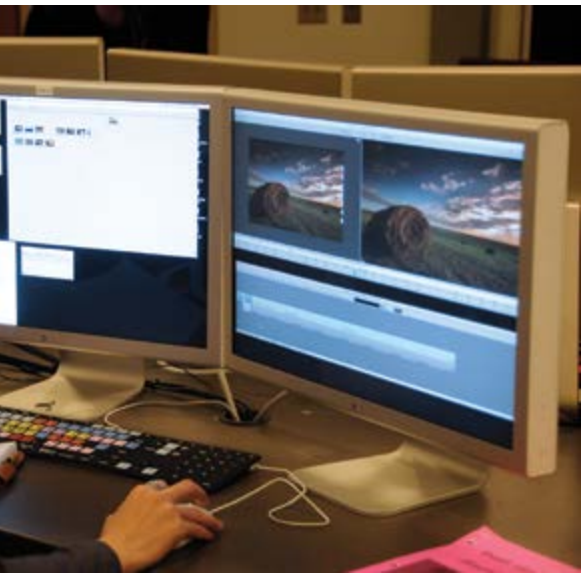


I think studying in the production division allows you to be grounded in all crafts while focusing on the one you're going to spend the rest of your life growing in. The production program's unique one-on-one mentorship program with industry professionals guarantees your education is going to continue even after you leave the School's four walls.

—Michael Koerbel, M.F.A. '12, Film & Television Production

USC is the best film school in the world. When you're a kid growing up, loving film, that's where you want to be. When it came time to pick a film school, as soon as I came to the USC campus, I was like, "Done." It was the first time I saw my kind; people like me.

—Jon M. Chu, Director of *Step Up 2: The Streets*, *Step Up 3D* and *Justin Bieber: Never Say Never*, B.A. '03, Film & Television Production



The John C. Hench Division of Animation & Digital Arts

Degrees Offered: B.A., M.F.A.

Minor Offered: Animation & Digital Arts, Science Visualization

The John C. Hench Division of Animation & Digital Arts (DADA) is devoted to providing its students with the tools, theory and support to fully explore their creative potential as animators.

The field of animation has evolved to encompass everything from traditional, character-based storytelling, to abstract and experimental work, and utilizes techniques including painting and drawing by hand, stop motion and cutting-edge digital design. At DADA, students will delve into a rich and vibrant curriculum that explores every possible aspect of art in motion.

As feature animation takes on more characteristics of live-action cinema and live-action cinema becomes more hybrid, the animator's role is changing and growing. The processes of live-action and animation are conjoined through the script, the actors' performance and the understanding of cinematic language. The animators' fluency in technology allows them to participate, and fulfill their role in the collaborative creative process. DADA offers courses across the spectrum of animation and digital arts, including Character Animation, Performance Capture, Research, Visual Effects, Motion Graphics, Experimental Animation, Documentary Animation and Visualizing Science.

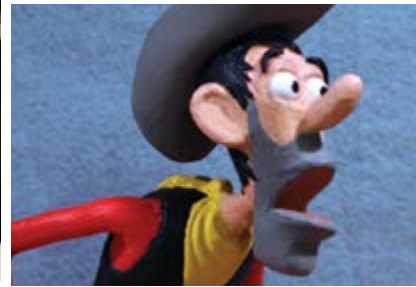
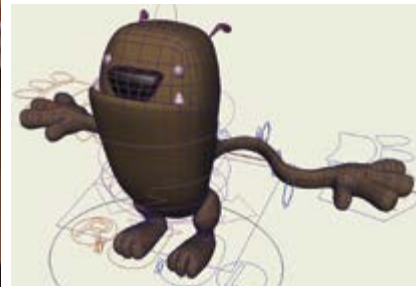
The Marilyn and Jeffrey Katzenberg Center for Animation includes classrooms, figure drawing facilities, an animation library, animation camera rooms, stop motion stages, lounge areas and other resources. The area will be devoted to the instruction of visual effects, 2D and 3D animation and stop motion animation formats.

cinema.usc.edu/Animation



Whether their goal is to work in the industry or forge their own path, students leave our program amply prepared to make their own unique contributions to an art form of animation, digital media and visual effects, the development of which has mirrored the evolution of the human mind.

—Kathy Smith, Chair of The John C. Hench Division of Animation & Digital Arts



As an animation student, I have been introduced to the many methods of animation, from 2D and 3D character animation to live action compositing with CG integration. I have also been equipped with an outstanding theoretical background in animation and visual effects. Both of these areas have provided me with a good foundation for all of my work. Lastly, I have learned storytelling tools both for animation and film, better ways of expressing these stories visually and the technical aspect to bring my imagination to life on the screen.

—Jesse Doyle, B.A. '12, The John C. Hench Division of Animation & Digital Arts

What is animation? It's possibly the most open-ended, undefined visual medium there is. Its boundaries shift with popular culture, software development and the rapidly expanding moving image landscape. As the cutting edge of art and communication, it's important to empower students with not only the newest tools, but the ability to see and express content that's relevant to our contemporary culture.

—Mike Patterson, DGA, SCA Associate Professor



Interactive Media & Games

Degrees Offered, B.A., M.F.A.

Minors Offered: Game Animation, Game Audio, Game Design, Game Entrepreneurism



Our students' games are recognized year after year because of their focus on the artistry of game design. Our faculty and students see beyond the trappings of technology, and we are constantly driving the form forward.

—Tracy Fullerton, Electronic Arts Endowed Chair of the Interactive Media & Games Division

From 2010-2013, USC was voted the #1 game design school in North America for its graduate degree program by the Princeton Review. This distinction was jointly awarded to the School of Cinematic Arts' Interactive Media & Games Division and the Viterbi School of Engineering's Department of Computer Science.

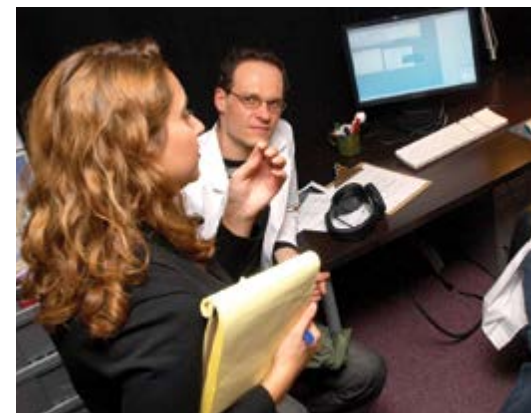
The Interactive Media & Games Division (IMGD) provides leading-edge education and research, and is a creative incubator for future professional interactive media creators. With a track record of over ten years, IMGD is the only program of its kind tied to a cinematic arts school, and offers unprecedented opportunities for students to explore media convergence in an environment that leverages the natural advantages of its Hollywood setting.

IMGD goes far beyond technical or vocational training, drawing from a rich tradition of creative education that has always focused on the emotional experience of the viewer or user. SCA students work and study in an interdisciplinary environment that promotes creative collaboration and innovation. Each day, students are immersed in the interactive and traditional media production processes, networking with writers, directors, producers, sound designers and cinematographers, many of whom are—or soon will be—entertainment industry leaders.

A major component of IMGD is the Game Innovation Lab, a state-of-the-art research space and think tank where new concepts in game design are developed, prototyped and play-tested. In addition, IMGD has an extensive program of research to design and develop new genres of interactive experience. Areas of focus include mobile and environmental media, immersive media, networked environments and social software, interactive cinema and public interactives.

Some of the Division's successes include *fLow*, *Cloud* and *Flower*, all created by Jenova Chen and Kellee Santiago of thatgamecompany; *The Misadventures of P.B. Winterbottom*, developed and designed by Matt Korba and Paul Bellezza; and *Darfur is Dying*, developed by Susana Ruiz.

cinema.usc.edu/Interactive



At IMGD, students are defining the field of interactive media by pursuing their passions. Whatever your interest—entertainment to education, video games to art installation—the faculty will support you and your goals. There are no rules, only challenges.

—Nahil Sharkasi, Producer, Microsoft Game Studios., M.F.A. '10, Interactive Media & Games



IMGD isn't only about making video games. It's about learning to create unforgettable experiences. As an IMGD student, you are challenged to find ways to express and communicate challenging topics through any means of interactive expression—be it on the computer or on paper, for one user or an audience of thousands, as a video game or a completely new mode of intercommunication, etc. USC is such an inspiring place to be, and with the support of its rich network of talented faculty, students and industry, the possibilities of what can be accomplished here at IMGD are truly endless.

—Erin Reynolds, M.F.A. '11, Interactive Media & Games

Peter Stark Producing Program

Degree Offered: M.F.A.

The Peter Stark Producing Program believes in the primacy of ideas and imagination. A producer is a creative originator, an entrepreneurial self-starter, who has a talent for recognizing ideas that have creative and commercial merit.

The mission of the Peter Stark Program is to expose students to the full spectrum of the entertainment business, enabling them to refine and define their individual career goals.

With an equal emphasis on the creative and managerial aspects of producing, the program prepares women and men for careers as independent film and television producers or executives. The program covers the industry's economics and history, entertainment law, studio management, budgeting, marketing and producing for television, studio and independent projects.

The first class of Peter Stark graduates received M.F.A. degrees in 1981. Today, graduates are entrenched throughout the industry as creative executives, in marketing, production, distribution and business affairs. Some are writers and directors, a few are agents or managers, and, of course, many are producers. Stark graduates have won numerous major awards, including Oscars, Emmys and Golden Globes.

cinema.usc.edu/Stark

I became a producer as a way to protect my work and I found the Peter Stark Program for Producing. Some of my very best friends are fellow graduates with me and all of those people that were in the program with me, a huge percentage of them went on to be in the executive and producer ranks in town. I come across Starkies in the strangest places.

—Melissa Rosenberg, Writer/Executive Producer, *Twilight*, *Dexter*, M.F.A. '99, Peter Stark Producing Program

A producer is the person who causes the film to be made. A good producer causes it to be made well.

—Lawrence Turman, Chair of the Peter Stark Producing Program, Oscar-nominated Producer, *The Graduate*, *American History X*





You emerge from your experience (in the program) with both a broad-based knowledge of how to execute movies and television, and a core group of contacts that you will keep with you for years to come as you evolve through the industry.

—Jon Kroll, Emmy-winning Producer, *The Amazing Race*, M.F.A. '89, Peter Stark Producing Program



I'm frequently asked for advice on starting a career in the film and television industry by people who are looking to change from already established careers in other industries. I advocate for Stark in the very first sentence of my reply. I'm not sure how I would've migrated from my previous career in technology consulting without the conduit of the Stark Program.

—Sean Covel, Producer, *Napoleon Dynamite*, M.F.A. '02, Peter Stark Producing Program



Writing for Screen & Television

Degrees Offered: B.F.A., M.F.A.

Minor Offered: Screenwriting



I developed a strong tribe of fellow writers in the program who I know I will continue to work with for years to come. My professors challenged and pushed me creatively to fully investigate my potential as a writer.

—Liz Cotone, M.F.A. Writing '12

Focused on the fundamentals of writing for all visual media, the program teaches students the art of creating compelling scenes, characters and storylines that form the basis of treatments, short scripts and full-length screen- and teleplays, as well as games, reality television and emerging media formats.

Instruction extends into numerous aspects of the art form such as directing, producing, editing, production and history. Through this immersive curriculum, writers gain a full understanding of how their work integrates with the overall creative process.

The Writing for Screen & Television Division provides a host of unique opportunities for its students, including master classes and seminars with distinguished alumni like Judd Apatow (*Knocked Up*, *The 40-Year-Old Virgin*), Melissa Rosenberg (*Twilight*, *Dexter*) and Matthew Weiner (*Mad Men*) and entire classes devoted to the work of a single filmmaker, such as John Hughes and Robert Towne. Students from the Writing Division also put on the annual First Pitch, a lightning-round-style pitch session for industry members held at the Four Seasons in Beverly Hills.

The Division is led by Jack Epps Jr., who holds the Jack Oakie Endowed Chair in Comedy and leads Comedy@SCA, the first academic pathway at a major research university in the United States to approach the fundamentals, performance and analysis of comedy as an art form.

cinema.usc.edu/Writing

RIGHT: Students and industry come together at the Four Seasons Beverly Hills for the annual First Pitch event.

OPPOSITE PAGE CLOCKWISE FROM TOP LEFT: Barnett Kellmann and David Isaacs; Michael Bofshever and Bryan Cranston; *Mad Men* creator Matthew Weiner '90 and cast members of the show; Billy Ray visits USC and speaks to Writing students.



Just as there is no one way to write, there is also no one way to teach writing. A student in our program will be exposed to multiple points of view from their many professors. In the end, we hope they will take a little bit of knowledge from each writing experience and create their own unique approach to their work. While a great deal of time and effort goes into teaching and improving actual writing skills, we also help students gain better character and story instincts.

—Jack Epps, Jack Oakie Endowed Chair in Comedy, Writer, *Dick Tracy*, *Top Gun*



In a sense, the Writing Division was my introduction to a writers' room. Like any showrunner, the professor set the tone for the class, and he/she always created a safe atmosphere to show and critique work. This made it so we – the students – could grow creatively without being afraid to fail and so that we grew together. Besides learning from incredible faculty, we also made lifelong friendships, and I left the program with an education that would be the blueprint for my future.

—Erin Levy, Emmy Award-Winning Writer, *Mad Men*, B.F.A. Writing '05

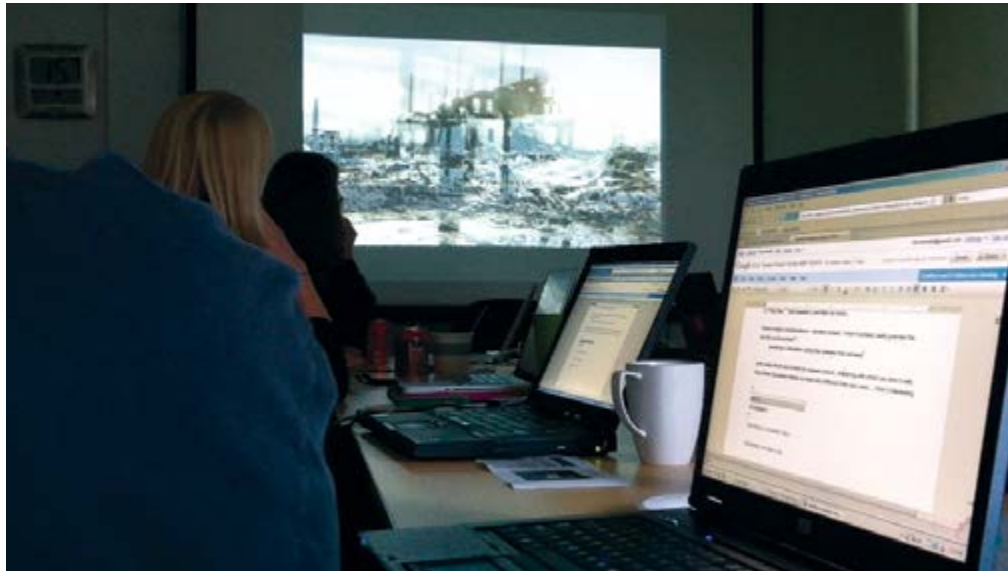
Media Arts + Practice

Degrees Offered: B.A., Ph.D.

The Media Arts + Practice Division is devoted to exploring the potential of scholarly expression, visual storytelling, data visualization and social media across the humanities and professional fields. That includes business, education, medicine, urban planning and law, areas in which digital media is becoming essential for effective communication. The Division recently added the Bachelor of Arts degree, and the Ph.D. degree has already produced cutting-edge, award-winning research that spans multiple disciplines.

The Media Arts + Practice major is ideal for students who are interested in the expanded array of cinematic technologies that can be used for critical, creative expression of ideas, as well as those who want to develop skills in visual communication for use in diverse fields.

cinema.usc.edu/MAP



Media Arts + Practice students engage in a critical and creative exploration of emerging media technologies, combining theory and practice and creating innovative forms of visual, interactive and immersive scholarship for the 21st century.

—Holly Willis, Chair of the Media Arts + Practice Division



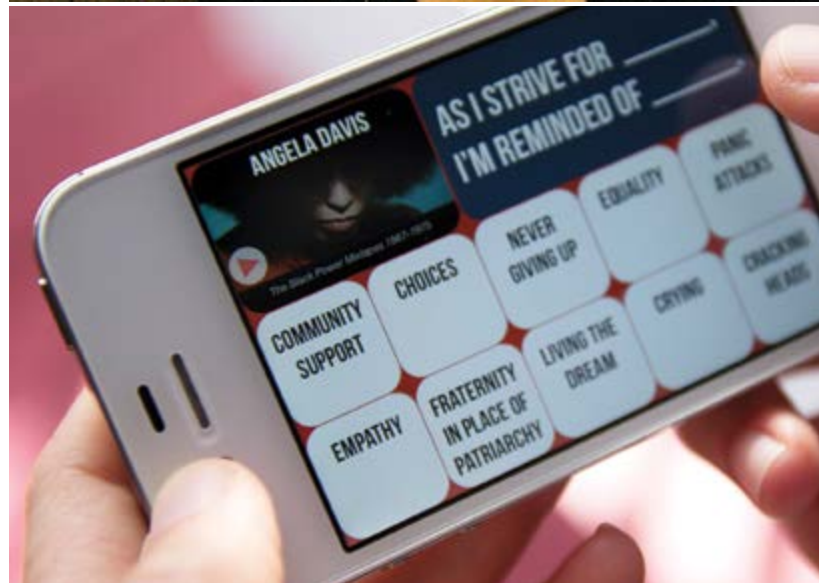
The program is great for people who have a unique idea and want to see it realized. I came in with these disparate interests, math and photography. Some people said it was impossible to join the two disciplines since they're at opposite ends of the spectrum. In my first Media Arts + Practice class, my professor said, 'You're right, you can totally do that.'

—Kylie Nicholson, B.A., '15, Media Arts + Practice



Media Arts +Practice's diversity and interdisciplinary spirit are reflected in its community of international students whose research interests explore various topics including games and social activism, digital humanities and cultural history, experiments in interactive narrative and architecture, data visualization, media literacy as well as issues of globalization, race and technology. Intellectually rigorous yet inviting playful experimentation, MAP is committed to fostering a community of scholars and media artists who can creatively articulate the range in which media and technology create meaning in our world and among our different cultures.

—Kristy Kang, M.A., Ph.D. MAP '12



The MAP program was created as a response to a recent development in the field of media scholarship—a demand for a new type of scholar-practitioner who is able to integrate deep theoretical knowledge with creative and critical design skills.

The program is unique in that it combines the best of everything the School of Cinematic Arts offers and allows the students to find the people and resources they want to work with across the entire school. The MAP faculty comes from all divisions of SCA and fosters an open and interdivisional approach to scholarship and creation. MAP is a small program providing a concentrated and personal environment to pursue cutting-edge research within a diverse group of students.

—Andreas Kratky, Associate Professor,
Interactive Media & Games, Media Arts +
Practice

STUDENT INDUSTRY RELATIONS

One of the first things you'll hear during orientation day is the importance of building your network.

Success in any profession is a balance of what you know and who you know. The SCA Office of Student Industry Relations (SIR) is one of the primary resources we offer to help facilitate this process. Staffed by long-time industry professionals, SIR provides a broad range of services including résumé review, career planning, networking tips, career seminars and the SCA Job Board, which is constantly updated with leads to employment and internship opportunities in film, television and interactive media. In addition, students can post their résumés on the board for prospective employers to search.

The Office of Festivals and Distribution, which is part of SIR, is also a great asset for students. The staff assists SCA members with entering their films in over 125 festivals worldwide each year and negotiates deals for the presentation of student and alumni films in special-issue DVDs, as well as via online venues.

Students can also take advantage of many other networking opportunities including the annual First Look Festival, which is overseen by SIR. The festival, a unified, School-wide exhibition of student work and projects encompasses First Film, a collection of short films from the Film & Television Production Division and the Peter Stark Producing Program; First Frame, the showcase of projects from the John C. Hench Division of Animation & Digital Arts students; and First Pitch, the annual event in which SCA writers from the Division of Writing for Screen & Television meet face to face to present their scripts to industry representatives.

The SCA Network is another vital resource that students can use to help propel their careers. Open to both current students and alumni for a nominal annual subscription, the SCA Network gives members access to the SCA Network Directory, which lists thousands of SCA alumni who are working in the industry. Membership can also allow advance and exclusive access to events such as career seminars, screenings and other activities.

cinema.usc.edu/SIR



Entertainment Business Studies

BACHELOR OF SCIENCE IN BUSINESS ADMINISTRATION WITH AN EMPHASIS IN CINEMATIC ARTS

The undergraduate offerings in this area represent a unique coupling of the School of Cinematic Arts with the USC Marshall School of Business in a four-year interdisciplinary program. In addition to the 10 Marshall School of Business core classes, students will also take a total of 24 units from SCA. These courses will be specialized in business/entertainment topics such as entertainment marketing, entertainment agents/managers, television, film production and interactive media. The goal of this program is to support and promote a well-balanced background in business, while becoming well versed in all aspects of cinematic arts. Both schools are committed to continuing the excellence that has made us world-class leaders in our respective fields. Upon completion of all requirements, students will receive a Bachelor of Science in Business Administration with an emphasis in Cinematic Arts.

GRADUATE CERTIFICATE IN THE BUSINESS OF ENTERTAINMENT

This certificate program provides graduate-level education in various aspects of the business of film, television and new media. In conjunction with the USC Marshall School of Business, the School of Cinematic Arts offers four graduate courses each semester in specialized business topics such as entertainment and marketing, film finance, agents/managers, producing and interactive media. The classes are taught by top industry professionals, and are open to all graduate students at the university and undergraduate juniors and seniors. Qualified graduate students completing four classes in this program will receive a graduate certificate in the Business of Entertainment.



Both Entertainment Business Studies programs touch on all areas of the entertainment business. They are taught by people currently performing the work and actually involved in what they are teaching. Anybody with a possible interest in working in the entertainment industry will be better informed and a better candidate for employment after going through the program.

—Larry Auerbach, Associate Dean of Student Industry Relations and Head of Entertainment Business Studies



Associate Dean of Student Industry Relations Larry Auerbach (L) with guest Norman Jewison in a conversation with SCA students.

Summer Program

The School of Cinematic Arts Summer Program is committed to enabling women and men from across the nation, and around the globe, to explore the world of film, television and interactive media.



Taught by leading industry professionals, our classes take place during two separate six-week sessions. Areas of concentration include feature filmmaking, editing, animation, writing, computer graphics, interactive game design and the business of the industry, among many others.

Besides having access to the school's unparalleled facilities and equipment, Summer Program students have unique opportunities to take advantage of professional resources and access to people throughout Hollywood. Several classes take place on major studio lots such as Warner Bros. and Universal. The program also offers a rich agenda of events, seminars and meetings that bring film and television directors, actors, producers and writers for screenings followed by Q&A sessions. Summer Program enrollment is open to all students and does not require acceptance to the University of Southern California or the School of Cinematic Arts.



cinema.usc.edu/Summer



The Summer Program is a place for students from all over the world to get their feet wet in what it takes to tell a story with the moving picture. Year after year, it's always amazing to see the level of professionalism and creativity that is brought to the table, sometimes by students that have never before picked up a camera. If someone is unsure if they have the drive to be a filmmaker, by the end of the summer program, they will have a much better idea.

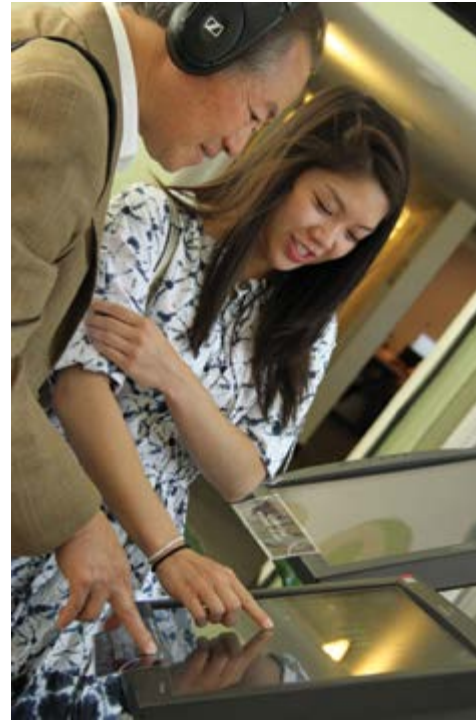
—David Weitzner, Head of the School of Cinematic Arts Summer Program

Institute for Multimedia Literacy (IML)

Honors in Multimedia/Digital Studies

The Institute for Multimedia Literacy (IML) within the School of Cinematic Arts explores how students, faculty members and the public at large can use video, audio and database technologies to express themselves in today's media-rich communication environment. Students who take IML courses gain a great appreciation not only for how to use such media, but also which media is most effective in conveying a message to the audience. With the rapid expansion of video, audio and database technologies in today's society, expertise in multimedia literacy is one of the most sought-after skill sets that prospective employers look for. Students who have taken IML courses have reported that their preparation played a key role in competing for and landing significant and challenging professional positions after graduation.

iml.usc.edu



Studying at the IML gives students the opportunity to investigate innovative forms of research and expression in an open, collaborative and creative environment that welcomes students from across the campus and from all majors.

The IML is a unique community of students who share a passion for the power of visual expression and innovative technologies, and who are willing to lead the way in imagining new forms of research and scholarship in a digital era.

—Holly Willis, Chair of the Media Arts + Practice Division and
Head of the Institute for Multimedia Literacy



Entertainment Technology Center (ETC)

Organized Research Unit

The Entertainment Technology Center (ETC) is a neutral meeting ground that brings together senior executives from the entertainment, consumer electronics, technology and services industries with academic faculty and researchers to address topics related to the creation, distribution and consumption of entertainment content. ETC's work has covered a wide scope, ranging from an instrumental role of testing, evaluating & facilitating the global standard for the rollout of Digital Cinema to the innovative exploration of the Digital Home (broadband entertainment on demand, home networking and new content distribution methods and devices). ETC provides a number of opportunities for students to share their opinions and expertise with industry leaders. ETC's Student Forums are informal discussions where the center's Platinum level sponsors explore issues of entertainment consumption with USC students. Surveys, panels and long-term research projects, as well as sponsor-directed focus groups conducted at ETC's Anytime/Anywhere Content Lab and Consumer 3D Experience Lab, provide fresh feedback on next-generation trends. The students' needs and expectations offer a valuable window of information that many of our sponsors factor into their companies' decisions. These groups are used to study the impact on the consumer of new technologies, how likely they are to be adopted and what future use might develop outside of the intended purpose.

etcenter.org



The Entertainment Technology Center at USC provides a unique and multi-faceted reciprocal relationship between leading entertainment and technology providers, faculty and students. Through presentations, panels, career workshops, challenges, and other events by industry executives, students gain exposure to next-generation technology and employment trends. Conversely, ETC acts as an academic research portal to showcase faculty and student innovation in technology and content creation to these industry leaders.

—Kenneth S. Williams, Executive Director and CEO of the Entertainment Technology Center

Trojan Vision



Operating 24 hours a day, seven days a week, Trojan Vision television station is an important training ground for students from all USC schools. Based in the Robert Zemeckis Center for Digital Arts, Trojan Vision programs are produced exclusively by USC students and are broadcast to the entire USC campus and surrounding student housing, reaching more than 29,000 students and 18,000 university employees daily.



Trojan Vision also goes out to the greater Los Angeles area on LA@36, reaching over 1.8 million homes. In addition, the station provides programming to the Research Channel television network, as well as broadcasting across the globe 24 hours a day through live and on-demand Internet streaming.

TrojanVision.com



Trojan Vision offers a one-of-a-kind experience allowing students from all the schools at USC to be part of the creation and production of live multi-camera television production. If a student's goal is to work in either motion pictures or television, Trojan Vision can give them the very first step to an exciting and gratifying career in mass media.

—Don Tillman, Head of Trojan Vision

OFFICE OF STUDENT SERVICES

ADMISSION

Our Admission team provides applicants with information concerning all of the school's divisions and programs, addresses questions and concerns pertaining to applications and admission, provides tours and one-on-one counseling and organizes outreach events for prospective students both on and off campus. Additionally, the admission team assists admitted students as they transition from being an applicant to a current student. The resources provided by the team are also excellent tools for prospective students' relatives and friends who wish to learn more about SCA.

cinema.usc.edu/Prospective

AIM: SCAdmission

Yahoo Messenger: SCAdmission
(Tues.&Thurs, 10am-1pm Pacific)

GCHAT: SCAdmission

STUDENT AFFAIRS

Our Student Affairs team aids current students by providing a variety of services including:

- Organizing annual orientation sessions
- Addressing registration issues - including D-clearance processing
- Coordinating academic petitions and leaves of absence
- Providing graduation counseling
- Advising undergraduate, graduate and cinematic arts minor students.

In addition, the unit coordinates with the School's Office of Student Industry Relations and the Director of Alumni Relations to organize events and resources that will help students plan for and make the transition from their academic pursuits to their professional paths. Student Affairs also assists the University and SCA's academic divisions with outreach to at-risk students.

cinema.usc.edu/StudentAffairs

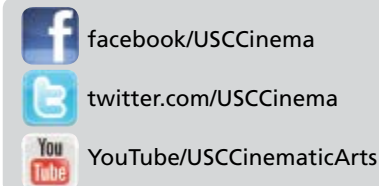
SCHOLARSHIPS

The Manager of Student Services coordinates the scholarships offered by SCA, which include general scholarships open to all students, scholarships limited to specific student populations such as production finishing funds, and merit scholarships awarded for writing, cinematography, directing, editing, interactive media, critical studies and other categories.

To assist students as they prepare to apply for scholarships, the Manager of Student Services holds a scholarship orientation and meets with students both one-on-one and in groups. The Manager answers all applicant, student and parent inquiries and helps them locate USC financial resources. Additionally, the Manager holds webinars for graduate students with the purpose of educating them on how they can fund their educations.

While the Manager may be able to advise students on financial aid matters, the Manager works independently of the University's Office of Financial Aid and will therefore direct students to that resource as appropriate. For more information on the Office of Financial Aid, visit their site: www.usc.edu/admission/fa

cinema.usc.edu/Scholarships



MENTORING

Our current student-to-student mentoring program continues to be a success with our undergraduate and graduate students. This program helps new and returning students transition into the college setting and allows them to begin networking with more experienced students. In addition, both undergraduate and graduate students receive mentoring from faculty and industry professionals through their individual programs.



STUDENT INVOLVEMENT/ STUDENT GROUPS

Building from a foundation of community, the Office of Student Services works with SCA's 14 student clubs and organizations to help them promote themselves, hold events and forge lifelong friendships. SCA believes learning is not exclusive to the classroom. Clubs and organizations provide students with a complete learning experience, which can help them achieve their academic and professional goals.

cinema.usc.edu/StudentGroups

PARENT RELATIONS PROGRAM

In support of the University of Southern California's Parents Program, SCA's Parents Relations Program provides a variety of services and events to ensure that parents and families are engaged and involved within the SCA community. Parent events include the New Parent Orientation, held while students are moving into the residence halls before the fall semester, and our Parent's Weekend events. For those parents and families who choose to sign up, a monthly E-newsletter "Communiqué" is sent at the beginning of each month. The program also oversees an SCA parents Facebook group. The group allows SCA parents to communicate with each other and serves as an additional venue through which they may receive SCA news.



cinema.usc.edu/ParentRelations

MYTH VS. REALITY

Over the years, a number of applicants have told us about the “facts” they heard someplace about the USC School of Cinematic Arts.

Turns out many of these “facts” were myths. So we would like to set the record straight!

MYTH: Don’t even bother applying, it is too hard to get in.

Reality: SCA is highly competitive, drawing thousands of applications from around the globe each year. Though these women and men come from incredibly diverse backgrounds, each and every one is united by talent, vision and determination to be the best in their discipline. If you share those qualities, then we want to hear from you.

MYTH: You have to know someone in the “industry” to be admitted.

Reality: When it comes to reviewing application materials, one thing stands above the rest: talent. If you’ve got that, along with a demonstrated ability to fuse your abilities with the skills and interests of others, that will catch our eye better than the fact that you know “the son of the guy at the place who did the deal...” Oh, and by the way, while it’s true you don’t need to know someone in the industry to be admitted, by the time you graduate, you’ll have had the chance to know hundreds of them.

MYTH: We base our acceptance only on test scores.

Reality: We evaluate applicants on a broad range of criteria: creativity, originality, determination and the ability to work with others. While academic performance is certainly part of that overall equation, it is by no means the sole determinant.

MYTH: We don’t accept transfer students.

Reality: We welcome transfer students from institutions around the city, state, nation and world. For example, in fall 2012, well over one-third of our incoming undergraduate students were transfers.

MYTH: USC is only about directing.

Reality: USC is what you make of it. Stacey Sher, the producer of *Django Unchained*, John Knoll, a visual effects pioneer who worked on *The Lone Ranger*, game designer Jenova Chen, *Mad Men* writer Erin Levy, *The Social Network* cinematographer Jeffery Cronenweth, novelist and filmmaker Stephen Chbosky, Chairman of NBC Entertainment Robert Greenblatt, President of Marvel Studios Kevin Feige and thousands of others learned their craft at the USC School of Cinematic Arts.

MYTH: A cinema degree has no value in the “real world.”

Reality: Our primary emphasis is to teach individuals how to channel their unique backgrounds and experiences into a greater creative endeavor. From the undergraduate to graduate to Ph.D. levels, students are immersed in a highly collaborative environment. This sense of being part of the greater whole, coupled with the specific expertise students acquire during their time at the School, prepares our graduates to make significant professional contributions from the day they pick up their diplomas.

MYTH: It takes forever before you get to do your first “hands-on” work at the school.

Reality: Unless you define the first day of class as “forever,” then you’re going to find that hands-on experience begins right away. And that’s not limited to production division enrollees. Depending on the courses they select, people in the school’s other six divisions can be directing actors, shooting footage, designing levels for games or editing in the Avid suites.

MYTH: There’s no diversity in cinema.

Reality: Providing access to the broadest possible array of voices is one of our primary objectives. To this end, the school has established scholarships and grants to provide financial assistance. We have also expanded our academic opportunities to include the most diverse slate of course offerings possible. Another key element in this effort is that our faculty members come from widely varying backgrounds with professional experiences and interests that allow them to provide a unique level of guidance and inspiration to their students.

cinema.usc.edu

USC School of Cinematic Arts

Let's Get Together

There's no better way to get a sense for the School of Cinematic Arts than visiting in person. The Office of Admissions offers regular information sessions of the School on Monday, Wednesday and Friday. To make arrangements to visit, or to ask about admissions procedures, student services and academic programs for graduates and undergraduates, feel free to get in touch with us via:

Telephone: 213.740.8358

Email: Admissions@cinema.usc.edu

Instant Message

(Tuesday and Thursday, 10 a.m. to 1 p.m. Pacific)

AIM: SCAdmission

Yahoo Messenger: SCAdmission

GCHAT: SCAdmission

www.facebook.com/usccinema

twitter.com/usccinema

School of Cinematic Arts

Office of Student Services

University of Southern California

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Los Angeles, California 90089-2211

cinema.usc.edu