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.
The School of Cinematic Arts’ 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.

To this end, students work directly with professors who are leaders in the industry and in academia. Coming with a broad array of professional skills, many of these women and men have won the top accolades of the art form including Oscars, Emmys, the Palme d’Or, the Pulitzer Prize and the Humanitas Prize, to mention but a few.

Another integral component of the SCA approach is for students, regardless of their chosen area of specialization, to take a wide range 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, animators design game mechanics to see their creations come to life and game designers immerse themselves in the canon of work made by the generations who came before.

The majority of the SCA classes take place in an atelier-like environment, with small groups of undergraduates and graduates paired up with instructors, researchers and teaching assistants. In addition to offering hands-on experience with the latest technologies, working side-by-side also promotes a greater sense of collaboration between the students and instructors. By encouraging a free flow of knowledge and ideas, both students and teachers alike are inspired to draw from each other’s experiences and input, resulting in novel, cutting-edge film, television and interactive works.

When the University of Southern California included “Appreciation of the Photoplay” as part of its curriculum in 1929, USC leaders declared “Photoplay should be considered in any serious historical and scientific study of arts and sociology.”

Our PHILOSOPHY
PREPARING LEADERS THROUGH HANDS-ON, COLLABORATIVE EXPERIENCE

USC SCHOOL OF CINEMATIC ARTS
FACULTY/STUDENT OVERVIEW
(Stats as of 7/10/13)

- Faculty (full-time) 96
- Faculty (adjunct) 219
- Endowed positions 26
- Staff (full-time) 144
- Student Workers 499
- Undergraduate students 876
- Graduate students 715
- Ph.D. students 63
- Student-to-faculty ratio 5.2:1
**Our PHILOSOPHY**

**A FULL SPECTRUM OF FILM, TELEVISION AND INTERACTIVE MEDIA PRACTICE AND THEORY**

**Divisions:**

**Bryan Singer Division of Critical Studies**

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

Committed to the understanding of film, television and interactive media in relation to the world by studying and analyzing the processes behind their creation. Scholars are engaged with the examination of moving image media, popular culture and the art and industry of film, television and interactive media. As a result, students explore their social, political, economic and aesthetic impact both at home and abroad.

**Film & Television Production**

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

Designed to build specific skills upon a strong foundation of general knowledge of film and television production. Students learn all aspects of cinematic storytelling, from writing and producing to directing, sound design, visual effects, cinematography and editing.

**John C. Hench Division of Animation & Digital Arts**

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

Combines experimentation and innovation with digital technologies and rigorous course work that includes the history of animation, writing for animation, animation fundamentals, film and television techniques, experimental animation, interactive animation, computer animation, visual effects and critical studies.

**Interactive Media & Games**

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

Critical and theoretical abilities, creative and conceptual design skills and collaborative and production skills combine with a deep understanding of the knowledge required to meld technology with storytelling, art, music and game design.

**Media Arts + Practice (MAP)**

Degree offered: B.A., Ph.D.

The Media Arts + Practice Division (MAP) focuses on emerging forms of storytelling and use of the moving image in diverse vocations and academic spheres. The B.A. degree 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 Ph.D. degree has already produced cutting-edge, award-winning research that spans multiple disciplines.

**The Peter Stark Producing Program**

Degree offered: M.F.A.

With an equal emphasis on the creative and the 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 and non-mainstream producing.

**Writing for Screen & Television**

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

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

**Organized Research Units:**

**Entertainment Technology Center (ETC)**

The Entertainment Technology Center seeks to understand the impact of new technologies on the entertainment industry. Research areas include Digital Cinema testing and evaluation and the New Digital Home (broadband entertainment on demand, home networking and new content distribution methods and devices).

**Institute for Multimedia Literacy (IML)**

The Institute for Multimedia Literacy is dedicated to sustaining and developing models of teaching and scholarship based on the use and development of new multimedia technologies and applications. The IML’s educational programs promote effective and expressive communication and scholarly production through the use of multiple media applications and tools. The IML also supports faculty-directed research that seeks to transform the nature of scholarship within the disciplines.

**Certificate Program:**

**Business of Entertainment Concentration**

Specialized courses for graduate and undergraduate students interested in learning the underlying dynamics of the entertainment industry. Done in conjunction with the USC Marshall School of Business.
Our History

Catalyst for change across the industry and art form

Ever since the Academy of Motion Picture Arts and Sciences and the University of Southern California teamed up in 1929 to establish the nation’s first university-based film studies program, USC has set the pace for film theory and practice.

Over the course of its history, the program has sought not merely to meet the needs of the industry and art form, but to anticipate them and play an active role in shaping their direction.

Throughout the 20th century and now into the 21st, the School has established an extensive record of leadership.

Among these achievements are:

1932: USC creates the nation’s first bachelor’s degree program in cinematic studies.

1935: The cinematography curriculum is expanded to include one year of graduate study leading to a master’s degree in cinema.

1947: “Films for Television” is added to the cinema course list.

1955: The Face of Lincoln, co-produced by USC and Cavalcade Pictures, wins the Academy Award for best two-reel short subject and is nominated for best documentary.

1958: USC offers the nation’s first Ph.D. in critical studies.

1960: USC students win the Academy Award for best live-action short subject for The Resurrection of Broncho Billy.

1970: Ray and Fran Stark fund the creation of the Peter Stark Producing Program.

1973: USC expands the cinema department into an independent academic unit officially designated as the School of Cinema-Television.

1979: The school establishes its first endowed chair with the creation of the Steven J. Ross/Time Warner Dean’s Chair.

1982: The school creates the Division of Animation & Digital Arts.

1983: The school creates the Division of Writing for Screen & Television.

1996: The school creates the Division of Critical Studies.

2001: The school dedicates the 35,000-square-foot Robert Zemeckis Center for Digital Arts. The facility features over 5,000-square-feet of soundstages, all-digital classrooms and editing suites, and a screening room capable of handling digital or film-format materials.

2002: The school creates the Interactive Media Division.

2006: Alumnus George Lucas ’66 donates $175 million—the largest gift in USC history—for construction and endowment funds. The USC School of Cinematic Arts is officially inaugurated.

2008: The Academy of Motion Picture Arts and Sciences donates $3 million to support the new complex construction.


2010-2013: USC was voted the #1 game design school in North America for its graduate degree program by the Princeton Review.

2013: The School celebrates the official opening of its Interactive Media Building.

2013: The school installs its record-breaking 26 endowed faculty position.
our Impact

Students, alumni, faculty and staff make their mark, underscoring the SCA mission's strength

Drawing on the breadth and depth of the School’s teaching philosophy, history, interdisciplinary organization, resources, and people, members of the Cinematic Arts family have established an enviable track record of success.

A mere sampling of those achievements includes:

• Every year for the past four decades, at least one 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.
As a sign of the school’s impact, 27 of the top-30 grossing movies of all time have been created with USC alumni in key roles.

Located in Los Angeles, the school’s reach is worldwide: SCA instructors work with Hong Kong students during a summer workshop; first graduating class of the Red Sea Institute of Cinematic Arts; John Milius ’67 on location in Southeast Asia; Middle-Eastern students attend an SCA animation workshop in Amman, Jordan; Associate Professor Amanda Pope on a documentary shoot in Moscow.

The school is the repository of collections from notable alumni and friends like Rick Carter, David L. Wolper ’49, Frank Sinatra, John Wayne, Elmer Bernstein and Warner Bros.

From student awards to Oscars, members of the SCA community hold some of the art form’s highest accolades. Gary Rydstrom ’81 has a record-breaking seven Oscars; Conrad L. Hall ’50 won three Academy Awards; Shonda Rhimes ’94 accepts the 2009 Mary Pickford Alumni Award; Ron Howard and Brian Grazer ’74 have earned multiple Emmy, Oscar and Golden Globe nominations and wins; Walter Murch with his two Oscars for The English Patient; John Singleton ’90 was the first African-American nominated for a Best Director Oscar; Matthew Weiner ’90 accepts his second Outstanding Drama Series Emmy for Mad Men.
The industry’s best share their knowledge with cinema students: Alfred Hitchcock, circa 1968; Hugh Hefner, sponsor of the “Censorship in Media” class; John Cassavetes and Gena Rowlands visit the 466 class with Arthur Knight; Ray Harryhausen explains some of the tricks behind Jason and the Argonauts; Lily Tomlin (center right) with the cast and crew of 12 Miles of Bad Road.

The cinema family gets together to celebrate and help: the co-founders of the alumni organization First Team; George Lucas ’66 chats with a production student; the Peter Stark mafia commemorate 25 years of “Stankies;” at the 15th anniversary for Forrest Gump, from left, screenwriter Eric Roth, director Robert Zemeckis ’73, and actors Gary Sinise and Tom Hanks.

Our interests and talents extend from television to new media, from books to film, and cover everything from entertainment to education.

SCA alumni play a role in all facets of the art form: producer Laura Ziskin ’73; an array of USC’s most famous and awarded cinematographers; producers Jennifer Todd ’87 and Suzanne Todd ’86; writer, director and producer Judd Apatow at a Q&A with Leonard Maltin; Oscar-winning sound designer Ben Burtt ’75.
our DIVERSITY
GREAT WORKS COME FROM A RICH ARRAY OF PERSONAL EXPERIENCES

The School of Cinematic Arts has long recognized the importance of diversity in creating a vibrant art form and industry. Over thirteen years ago, the chair of our school’s Board of Councilors Frank Price wrote, “Remedying the diversity situation, both in the School and in the larger entertainment arena, is of the utmost importance to the Board of Councilors. We are committed to making a concerted effort to diversify our student body and hence the talent available to the industry. The global population and market will continue to reflect our multicultural society and the television and film industry must follow suit.”

SCA is committed to bringing new voices to an industry that prides itself on its social conscience, its good intentions and its pioneering spirit. Each year, our seven divisions attract dozens of students from regions as disparate as Asia, the Americas, Europe, Africa, the Middle East and Oceania. Through collaborations with individual, corporate and non-profit partners, the School seeks to help women and men from diverse backgrounds prepare for careers throughout the entertainment arts and to ultimately reach the overarching goal of reflecting the faces of today’s audiences within the industry itself.

Among these partners and initiatives are:

- Bill and Camille Cosby—underwriters of the writing workshop series for aspiring African-American screenwriters and supporters of the Bill Cosby Summer Youth Institute for Film & Television, an eight-week summer program for local high school students enrolled in USC’s Neighborhood Academic Initiative.

- Creative Artists Agency—funds annual scholarships to provide opportunities for under-represented groups in the entertainment industry.

- Electronic Arts Inc.—establishers of the Electronic Arts Endowed Scholarship Fund offered support, encourage, and educate new voices within the interactive entertainment industry and to assist students whose work in game development will further the interests of underrepresented populations in the interactive entertainment industry.

- Samuel and Lorenza Gary Memorial Award—Awarded to students in the Production Division who are studying to become directors with primary consideration to students from diverse ethnic and gender backgrounds.

- The In2TV/Freddie Prinze Endowed Fund for Student Support—a gift from AOL Warner Bros. that provides scholarship assistance to students who help support, encourage and educate alternative views in television and build upon the legacy of Freddie Prinze.

- Leland and Dorothy Muller Scholarship—Awarded to students from under-represented ethnic and gender backgrounds.

- The Courtney and Steven J. Ross Fellowship—scholarship assistance for economically disadvantaged women students.

- The NAACP/CBS Fellowship—awarded to writing students who further the interests of under-represented men and women in the entertainment industry. Recipients are also mentored by CBS executives throughout their academic program and participate in an internship at the NAACP Hollywood Bureau.

- The Gary Cooper Endowed Fund for Student Support—established by Cooper’s daughter Maria Cooper-Janis in honor of her father’s passionate interest in American Indians, their culture, life, beliefs and traditions. This fund furnishes financial assistance for American Indian students.
By the very nature of how they are created, the cinematic arts are a highly collaborative effort, with the success of an individual project directly tied to the shared vision, determination and skills of the teams behind them.

Located in the heart of Los Angeles, the School of Cinematic Arts is uniquely positioned—both geographically and programmatically—to capitalize on this sense of community.

On any given day, top directors, actors, producers, animators, writers, agents, game designers, executives, scholars and others come to campus to share their wisdom and experience with the women and men who seek to follow in their footsteps.

Likewise, leaders from across the film, television and interactive realms help guide the School through their participation on the SCA Board of Councilors Council and the Alumni Development Council.

Numbering over 11,000 strong, our alumni form a close-knit community both in Los Angeles and around the globe. The bonds these women and men form with their classmates often last a lifetime, and they actively support new members of the Trojan family. The School has also been proactive in assisting them, through the creation of alumni job boards, career seminar series and networking events.

SCA is also actively engaged in building community through numerous neighborhood outreach programs to nurture members of the younger generations by exploring how the cinematic arts can profoundly alter their futures.
Creating an Optimal Educational Environment Through Dynamic Partnerships

Through their vision and generosity, individuals and corporations alike have been integral in enabling the School of Cinematic Arts to provide its students with leading-edge facilities and technical resources.

This assistance has fueled the development of the School’s capital infrastructure, including instructional buildings, soundstages, theatres, music scoring stages, a digital arts center and interactive research laboratories. Donations for equipment have also enabled us to outfit these spaces with industry-standard production and post-production hardware and software systems.

In supporting the School, individuals and companies are making a direct investment in the future of thousands of women and men who will leave SCA with the technical and creative knowledge and experience needed to propel the future of film, television and interactive media to new heights.

Beyond direct support, named gifts also serve as a source of inspiration and as a permanent reminder to the artists and scholars who will study at this institution for generations to come. Day in and day out, these students will gain their expertise in facilities that bear the names of the individual and organizations who played leading roles in developing the cinematic arts.

Some of SCA’s strongest supporters include:

- The Academy of Motion Picture Arts and Sciences
- Adobe
- John August
- Avid Technologies
- The Dana and Albert R. Broccoli Charitable Foundation
- Johnny Carson

Gary Cooper Family
- Camille and Bill Cosby
- Creative Artists Agency
- Electronic Arts, Inc.
- Entertainment Partners
- Fox Studios
- David Geffen Foundation
- Susan Harris and Paul Witt
- Hugh M. Hefner
- John C. Hench Foundation
- Hewlett-Packard
- Alma & Alfred Hitchcock Foundation
- Ron & Cheryl Howard Family Foundation
- Iron Mountain
- Katayanagi Institute
- David Kirschner Family
- Walter and Marcia Kortschak
- George Lucas
- Marcia Lucas
- Sandra Malamed
- Kenneth Malamed
- Robert Nardelli
- Jack Oakie and Victoria Horne Oakie Foundation
- Oblong Industries
- Mary Pickford Foundation
- Katherine and Frank Price
- Sumner Redstone
- Jay Roach
- Salon Films
- Linda and Peter Segal
- Frank Sinatra Family
- Bryan Singer
- Jana and Stephen Sommers
- Steven Spielberg
- Spike TV
- The Fran and Ray Stark Foundation
- Scott Stone
- Sony Pictures Entertainment, Inc.
- Universal Studios
- The Walt Disney Studios
- Warner Bros.
- John Wells
- William Morris Endeavor Entertainment
- Rita Wilson and Tom Hanks
- David L. Wolper
- Robert Zemeckis

Years of cinematic memories give way to new buildings and films during demolition of the old “stables” in 1982.

Dedicated in 2001, the Robert Zemeckis Center for Digital Arts opened as the country’s first and only fully digital filmmaking training facility.
On October 4, 2006, filmmaker George Lucas did more than make history through his Lucasfilm Foundation’s $175 million commitment to the School of Cinematic Arts. Of his total gift, $75 million was dedicated to the construction of the new Cinematic Arts Complex, while $100 million was devoted to the School’s endowment. In making this gift, he set forth a bold challenge to the community at large to support the School today and ensure the future of the art form for generations to come.

That challenge plays out on two vital fronts: facilities construction and endowment.

First, he enabled us to continue construction to complete this state-of-the-art cinematic facility in a timely fashion, with the understanding that we would raise the additional $150 million required for the entire $225 million complex. To date, with the help of many friends we have raised nearly $135 million in cash and pledges. Now we must raise the additional $90 million. These remarkable facilities are critical to enabling our students to leave prepared to take their place immediately in our industry and to lead the field in our universities.

The Lucasfilm Foundation’s pledge of $100 million toward endowment made a significant step in securing the future wellbeing of the School. In 1991, the School’s endowment stood at some $6 million. Since then, Cinematic Arts supporters have generously contributed to this initiative, raising our balances to over $92 million in received funds, with another $88 million in future pledges. Together, that $180 million puts the school only $20 million away from achieving a minimum goal of $200 million. The annual yield from this fund profoundly impacts the School on multiple levels. Students enjoy enhanced academic and production support; faculty and staff have been bolstered; facilities, equipment and technology are industry-standard; and alumni receive guidance and support as they transition from their academic to career pursuits.

The success of any cinematic arts endeavor—film, television, and interactive—stems not from the acts of a single person, but rather through the contributions of the greater community. In making their gifts to USC, supporters have set the School firmly on its course and created an incredible opportunity for others to be part of this extraordinary institution in the 21st century and beyond.
our Home

STATE-OF-THE-ART COMPLEX SETS THE PACE FOR FILM, TELEVISION, AND INTERACTIVE MEDIA STUDIES

Recognized nationally and internationally as a superb environment for the study and practice of film, television and interactive media, the School of Cinematic Arts draws thousands of students, alumni, industry professionals, academics and other visitors to Los Angeles each year.

2009 marked the opening of the first phase of the Cinematic Arts Complex, comprised of the George Lucas and Steven Spielberg buildings. These two main buildings rise above a sweeping courtyard named in honor of the Academy of Motion Picture Arts and Sciences, which partnered with the university in 1929 to begin the USC cinema program.

On the lower level of both buildings is the post-production area, including sound dubbing stages, editorial labs, classrooms, and ADR and Foley stages. The first floor of the complex features a grand 200-seat theatre, as well as two digital theatres and a combination screening room/sound dub stage. Both the Lucas and Spielberg buildings have large open lobby areas named for cinema greats, Mary Pickford and Harold Lloyd, respectively.

Level two of the buildings includes offices for the Summer Program and Student-Industry Relations, and features two screening rooms, five classrooms, a graduate student lounge and numerous rooms for student group meetings. Offices for the Production and Writing divisions, the Bryan Singer Division of Critical Studies, as well as the Peter Stark Program, are all housed on the third level. Two more screening rooms are on the third floor, along with several informal gathering areas for students and faculty. The Office of the Dean, as well as production faculty and external relations, can be found on the fourth floor.

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 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.

Since its beginning, the School of Cinematic Arts has been looking to the future, always expanding its facilities, classes, divisions and staff. At the same time, we incorporate the latest technologies, theories and ideas to encourage new projects that will entertain, inspire and educate for generations to come.

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.

The construction and utilization of these new spaces, combined with our existing facilities, ensure that the School of Cinematic Arts will continue to build on its foundation as the finest institution devoted to educating tomorrow’s leaders in film, television and interactive media.
ACADEMY OF MOTION PICTURE ARTS AND SCIENCES COURTYARD

USC SCHOOL OF CINEMATIC ARTS

STATUE OF DOUGLAS FAIRBANKS, SR.
FLOOR PLANS
MULTI CAMERA STAGE 4
$5 M
107

PRODUCTION CONTROL ROOM
$500 K
100 A

AUDIO CONTROL
$500 K
100 B

FOX STAGE 3
105

BUILDING C: STAGES 3 & 4
Plan: level 1

USC SCHOOL OF CINEMATIC ARTS COMPLEX

PRODUCTION SERVICES BUILDING

ADMINISTRATIVE/GENERAL

As of: March 17, 2014
USC SCHOOL OF CINEMATIC ARTS COMPLEX

PRODUCTION SERVICES BUILDING