



CTAN 505: The Business of Animation

Units: 2.0

**Spring 2023—Mondays—4:00 PM to 6:50 PM
Pacific Time**

Location: SCB 205

Instructor: Richard Goldsmith, Adjunct Associate Professor
School of Cinematic Arts
John C. Hench Division of Animation + Digital Arts

Office Hours: By appointment.

Contact Info: rgoldsmi@usc.edu

Student Assistant: Pablo Hicks
Contact Info: diazdele@usc.edu

THIS IS AN IN-PERSON CLASS

In accordance with university recommendations, all meetings of this class will be held in person. Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments, to the extent possible. Please contact Professor Goldsmith and your SA, Pablo Hicks, at least one hour prior to class start time if you become ill and need to self-isolate. Do not come to class if you are experiencing any symptoms of COVID-19 or other illnesses. Requests for longer term exemptions will be considered on a case-by-case basis, and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).

Course Description

“The Business of Animation” provides an overview of the global production, media, and entertainment industries as well as fundamental business skills, with an emphasis on animation and the animation professional. Understanding both the industries surrounding animation and related business skills can enhance students’ careers in whatever area of animation that they pursue.

This course provides a comprehensive look at animated content on media platforms ranging from Disney to Netflix to YouTube, and animated feature film and television entertainment produced by companies from large studios to independents. Included are focuses on intellectual property that animation professionals create, how to own and protect creative

works, and a basic understanding of business practices to develop, finance, distribute and market animated productions and derivative assets like consumer products. In addition, we will look at the role of the animation professional in these industries and also how to seek employment and “market” yourself. Lectures will be enhanced by guest speakers from top animation production and media companies. Past guests have visited from companies including Netflix, Apple, Amazon, Hulu, Disney, WarnerMedia, Nickelodeon, Stoopid Buddies and Bento Box.

The Final Project is a complete “pitch package” for an animated production developed by each student (either a feature film or television production) intended for commercial exploitation, including a creative pitch deck and business plans (production schedule, budget, finance plan, etc.).

Learning Objectives

The goal of “The Business of Animation” is to empower students with a working understanding of animation-related industries and best business practices for whatever career path chosen.

This course compliments the other coursework of graduate students by providing knowledge about careers, business, and economics as they relate to animation and animated productions. Combined with other historical, theoretical and creative courses that students take, this course is designed to produce well-rounded, well-informed professionals for a career in animation.

Course Notes

This semester, we assume that “The Business of Animation” will meet weekly in person. That said, University policy regarding COVID may require at-home Asynchronous Learning (via Zoom). In such cases, the instructor will provide the Zoom participation information to students before each class.

The format of class will generally be:

30:00 Opening Remarks, Questions, and a Group Discussion to Review Weekly Industry News
60:00 Lecture, Q&A
15:00 Break
60:00 Guest Speaker(s)
5:00 Closing Remarks, Group Discussion

Visuals will be utilized in the classroom (and on Zoom) to enhance the Lecture materials.

There will be a short break between the Lecture and the Guest Speaker portions of class.

Guest Speakers will normally be announced the week before class.

Students are expected to attend all classes. If a student has a conflict or a problem that will cause them to be absent, late or have early dismissal, please notify the instructor in advance by email.

Your instructor is available to you for questions, advice and guidance regarding this class and your academic and professional careers. Feel free to email the instructor at any time to communicate in writing or to request a phone or Zoom meeting. (rgoldsmi@usc.edu)

Technological Proficiency and Hardware/Software Required

Students should take notes in lectures electronically or with paper. Lectures will be posted after class on Blackboard. Throughout the course, you will need to store some of your assignments and elements of the Final Project electronically and/or as a hard copy.

Assignments, such as essays, presentations, and plans, can be enhanced with word processing, spreadsheet, and presentation software (such as Microsoft Excel, Word and PowerPoint). The Final Project is expected to be particularly well presented and enhanced with a reasonable number of graphics and artwork added.

Required Readings and Supplementary Materials

Being well informed about current industry developments and trends can enhance an individual's academic and professional careers. Each week, students will read major online publications about current industry-related news (both general media and entertainment and animation-related) and will present to the class a summary of one article of interest along with their personal observations as to why they chose the article and what they found to be relevant to the class curriculum and/or their career in animation. These presentations should be a few minutes each. Five students per week will discuss their article in class as the news is reviewed and discussed as a group. A schedule of students assigned this task will be provided by the instructor. A list of free, online publications will also be provided to students:

- **Animation Magazine** (animation)
- **Cartoon Brew** (animation)
- **The Hollywood Reporter** (general entertainment)
- **Variety** (general entertainment)
- **Deadline.com** (general entertainment)
- **Kidscreen** (kids' entertainment)
- **Worldscreen** (TV)
- **TBI Vision** (TV)
- **Rapid TV News** (TV technology)

Description and Assessment of Assignments

In addition to the news assignment, weekly written Assignments will be a combination of (a) essays related to topics from Lectures, (b) various creative and business assignments related to Lectures that will help prepare for the Final Project. Essays should generally be 2 or more pages in length.

Students will also take turns researching the Guest Speakers and their companies. Students will be expected to introduce themselves to the speaker, comment on the Speaker and/or their company and ask a relevant question to the Guest Speaker. A schedule of students assigned this task will be provided by the instructor.

Participation

Students are encouraged to participate orally and have dialogue in the classroom with the instructor, Guest Speakers and fellow students.

Grading Breakdown

The Final Grade will be determined as follows:

Class Participation:	15%
Assignments:	60%
Final Project:	25%

Grading Assessment

The students' grades will be based mainly on completion of weekly news analysis, Assignments and the Final Project. Students will also be graded by class participation. Students will not be judged on their creative ability, drawing or financial skills, but will rather be assessed on work that demonstrates their knowledge of the curriculum and its application to the Assignments. Late and/or incomplete assignments and/or multiple absences will negatively affect grades, if not approved by the instructor in advance or if the instructor and student do not agree to an alternate plan. Please contact the instructor at rgoldsmi@usc.edu.

Assignments and the Final Project will be evaluated on the following criteria:

- a. Accuracy of assignment guidelines.
- b. Demonstration of principles covered in class.
- c. Communication and presentation of ideas.
- d. "On time" submission.

Grading Scale

Course grades, including the final grade, will be determined using the following scale:

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69

D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

Assignments shall be delivered to the instructor via Blackboard and will be considered to be “on time” if received before the beginning of the next scheduled class.

Grading Timeline

Weekly grading will normally be posted on Blackboard before the beginning of the next scheduled class.

Attendance

Students are expected to attend class in person. Please inform the instructor in advance in writing if you have any issue or problem that would prevent you from meeting these requirements (rgoldsmi@usc.edu). Multiple unexcused absences will negatively affect grades, if not approved by the instructor in advance or if the instructor and student do not agree to an alternate plan.

Additional Policies

Please be on time out of respect for your instructor, fellow students and Guest Speakers. Class starts at 4:00 PM and students should be in class or logged into Zoom for a prompt start, including after the break in the middle of class.

If you are in a time zone where our class time is outside of the hours of 7:00 AM to 10:00 PM, please let the instructor know so that accommodations can be made, if necessary.

Zoom Etiquette

In the event that we cannot meet in-person or we require video conferencing during an in-person class, we will utilize Zoom. The instructor requests (and appreciates) that all cameras remain ON to maximize the online learning experience for all students and also to be respectful to our Guest Speakers who take the time to visit with us. That said, students should use their best judgment based on their individual situations. Alternate accommodations are available to students who contact the instructor directly with reasonable requests.

The University requires that all Zoom classes are recorded and posted on Blackboard or Zoom until the end of the semester. Students must maintain their responsibilities towards the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). Students are also reminded that they are not permitted to create their own class recordings without the instructor’s written permission.

Academic Integrity

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission

of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

Enjoy your semester!

Course Schedule (By Week)

WEEK 1

January 9

The Business of Animation: An Overview – We begin with a look at the semester's curriculum, including weekly Lectures and the Final Project. Topics will focus on the media and entertainment industries and how they relate to producing, distributing, and marketing commercial animation as well as lectures about general business practices for animation professionals, such as owning intellectual property that you create and how to finance your future productions. Finally, the instructor and the students will provide some background about themselves and their goals beyond graduate school.

Read: Online publications (list to be provided).

Assignment: This is a three-part assignment:

1. Write an outline of your key accomplishments since graduating high school to prepare your *CV (resume)*. You should have four main categories:
 - a. your professional experience
 - b. volunteer experience
 - c. education
 - d. awards and honors.

For each, you should list
(1) the name

- (2) the dates that you were there
 - (3) the city in which it was located in
 - (4) your degree (for education experiences) or your title (for work-related) experiences,
 - (5) your top achievements for education experiences or your main responsibilities and top achievements for work-related experiences.
2. Second, write a separate list of your *creative credits* to include:
 - (1) the name of the project
 - (2) your role
 - (3) the type of media
 - (4) the date.
 3. Write a separate list of your *professional references* to include:
 - (1) the name of the person
 - (2) their title and company/institution
 - (3) how you know them
 - (4) their email address

NOTE: If you have finished CVs and/or credits and/or references and they are comprehensive, you can submit those.

WEEK 2

January 16

HOLIDAY: MARTIN LUTHER KING DAY

NO CLASS

WEEK 3

January 23

The Animation Professional – The various companies and career paths for animation professionals. A look at how animation studios and media and entertainment companies are structured and operate, as well as individual roles of animation professionals from employee to entrepreneur. Finally, strategies for seeking employment, including how to write a CV (resume) and interviewing techniques. We will also look at the impact that the pandemic has had on the animation industry.

Read: Online publications (list to be provided).

Assignment: Write three separate documents: (1) a CV (Resume), (2) Credits and (3) References. Please also provide a link to your public portfolio, if available, for the instructor's reference.

WEEK 4

January 30

Television I: Traditional Platforms – Television is the biggest commercial market for animation. This week we will look at the traditional television market that began over 70 years ago with “the golden age of television:” syndication, terrestrial (broadcast) stations and networks, basic

and pay networks, major global and regional players, the history of animated TV content and an insider's view of typical company operations.

Read: Online publications (list to be provided).

Assignment: Write an essay about a *traditional* TV network. What is the network and where is it located? Why did you choose this network? Did you respect it, simply liked their content, or did it have some influence on you? Provide a brief history of the network. What kind of programming did/does the network have? Who was/is its audience? What made/makes it special (creatively, from a business perspective, marketing and branding)? Was it a commercial success and is it still? Will the network survive with the next generation of viewers? What do you recommend they should do to remain relevant?

WEEK 5

February 6

Television II: Direct-to-Consumer Platforms

We continue our look at the television industry with platforms that have recently created a “second golden age” of television by reaching consumers directly via “over-the-top” (OTT) technologies with on-demand content. These platforms include subscription video-on-demand brands like Netflix, Amazon, Disney+ and HBO Max and ad-supported ones such as YouTube, Pluto and Tubi, traditional TV networks including CBS and Discovery, the rise of FAST channels, and entrepreneurial apps such as Kidoodle.

Read: None.

Assignment: Write a business proposal for a new subscription video-on-demand (SVOD) platform that features some form of animated and/or other type of content. Include your strategies for: (1) content, (2) target audience, (3) subscription fee and business model, (4) user interface and (5) the name and how you define the brand, (5) your marketing plan to gain subscribers, (6) your rationale for this idea as a viable business and (7) any other unique aspects or visions that you want to highlight.

WEEK 6

February 13

Elements of Modern Animated Feature Films - Watch WAKING SLEEPING BEAUTY about how The Walt Disney Company modernized animated feature films or THE PIXAR STORY about how technology further modernized animated feature films.

Read: None.

Assignment: Write an essay about the top 3 reasons (in your opinion) that The Walt Disney Company or Pixar transformed the animated feature film industry, why these were important to the industry, how they ultimately changed the industry and if these changes are still relevant for modern-day audiences. What does the company and its influence on animation mean to you personally and professionally?

WEEK 7

February 20

HOLIDAY: PRESIDENT'S DAY

NO CLASS

WEEK 8**February 27**

Feature Films – The second largest industry for animated content is the feature film industry. Today, we explore the commercial feature film world from independent producers and distributors to major studios like Disney, Sony and NBC Universal, including new players like Netflix, along with the thousands of movie theaters and ancillary distribution to other platforms that provides additional revenues.

Read: Online publications (list to be provided).

Assignment: Write an essay about a favorite animated film, or one that had a memorable impact on you, and why. What made the film unique from a creative perspective? Do some research about the business perspectives of the film’s release, such as how it was marketed and advertised and if there were any other revenue streams such as DVD, video games, toys and other consumer products and recorded music. Was it a global or regional commercial success? If successful or not, why? What would you have done differently? Is the film still relevant for today’s audience?

WEEK 9**March 6**

How to Sell Your Project – The steps to package, sell and finance animated TV series and feature films, including preparing creative pitch materials, business plans, sales strategies, business etiquette and tips for pitching live. Included will be a look at navigating the various options to finance content via studios, networks and independent distributors. We will also look at the difference between traditional distribution and self-distribution.

Read: None.

Assignment: Write a “sales pitch” that describes the project that you would like to do for your Final Project, either a commercial animated TV series or feature film. This should be an introduction to the creative aspects including the general storyline, your inspiration for the project, your key characters, key settings, key props, vehicles and other unique elements, the animated style and creative vision that you intend to produce. The document should “sell” the instructor on your idea.

MARCH 13**SPRING RECESS****NO CLASS****WEEK 10****March 20**

Brands & Marketing – What is a brand and what are the attributes of a successful brand? What are the world’s most popular and valuable brands? What are your responsibilities as the owner of intellectual properties (brands) that you create? How is awareness built for brands, specifically animated content, with both the consumer and the trade via traditional advertising and social media techniques as well as festivals, sales markets (conventions), public relations, and fan engagement.

Read: Online publications (list to be provided).

Assignment: Write a Marketing Plan for your project for the trade and the consumer, including a timeline of what will be done and what the goal for each step is. Include strategies for advertising, social media, YouTube and TikTok content, fan engagement and other ways to reach your target audience. Your plan should include marketing to support (a) the first window distribution, such as in movie theaters or on a television platform, and (b) any significant distribution of ancillary products.

WEEK 11

March 27

Ancillary Revenues – Given the nature of animated productions, there are many opportunities to distribute the content itself and to produce consumer products based on the artwork and stories from the same content. Combined, these are considered to be important “ancillary revenues” for a production to be profitable. These are revenues which are in addition to the core, or first distribution, of the production such as in movie theaters or on a television platform. Content can almost be viewed everywhere, which creates sales opportunities to airlines, hotels, the corporate market and otherwise. Consumer products, part of the world of licensing and merchandising, ranging from t-shirts to toys to music as well as advertiser-promotions based on characters and other intellectual property derived from animated characters and content, can be hugely profitable for animated productions.

Read: Online publications (list to be provided).

Assignment: Write a Business Plan on how you plan to develop, monetize and market the ancillary products from your project. What are the unique and most prominent graphics, vehicles, props, gadgets, music or other creative elements that will make your Final Project special? In addition to these, as well as the storyline, characters and settings of your project, which ones can translate to consumer products? What types of products can be licensed and what other ancillary revenue sources can be pursued, such as recorded music?

WEEK 12

April 3

Business Affairs and Legal – This week’s lecture provides a basic understanding of business and legal matters for the animation professional. Included are the fundamentals of legal agreements, negotiating strategies and how to own and protect what you create via trademarks, copyrights, and other means. Since many artists outsource this kind of work, we also look at how to get representation from agents, attorneys and accountants.

Read: Online publications (list to be provided).

Assignment: Assume that you are an attorney for an animation artist who has been offered a senior position on a production (you can pick the role and the type of production, either a feature film or television series). Write a letter to the studio requesting what deal points you would like to be included in your client’s deal, including the terms of their employment and any revenue or equity participations in the production. Included should be: Parties to the Agreement (Company and Person), Project Name, Services to be Rendered, Credits on the Production, Work-for-Hire or Profit and/or Equity Participant, Term of Services, Compensation,

Payment Schedule, Benefits, Vacation and Sick Time, Work Location and any other items that you would like to request for your client.

WEEK 13

April 10

Production Economics & Finance - The basics of preparing materials to determine if your animated productions are viable from both economic and time perspectives. We review the elements that are key to include in Production Budgets and Production Schedules. Once you have this information, you can draft a Production Plan of how you intend to operate your production.

Read: Online publications (list to be provided).

Assignment: (1) Draft a Production Budget for your Final Project (this should be a chart). (2) Draft a Production Schedule for your Final Project (this should be a chart). (3) Write a Production Plan for your Final Project (this should be a narrative) that describes the animation style(s), studio(s) and/or co-production partners, how the production will be managed, the work split, potential talent, and other elements that will get people excited about your production. For the items above, estimate the numeric figures to the best of your ability, as it is more important to demonstrate your understanding of the process than to be accurate with the numbers (for this assignment).

WEEK 14

April 17

Distribution Economics & Finance – How to finance productions and to profit from distributing animated content. The role of co-producers, government subsidies, pre-sales, private investment and bank loans to finance productions. A look at the various types of distribution revenues associated with animated productions, including royalties, residuals, and equity, and how to maximize financial opportunities with both “windowing” distribution and exploiting ancillary revenues.

Read: Online publications (list to be provided).

Assignment:

(A) Write a Production Finance Plan of how you will raise the financing for your Final Project production (this can be a narrative or a chart).

(B) Write a Distribution Plan for your project, including: (1) a general statement of how you plan to distribute your production, the audience you are targeting and the rationale for your strategy and (2) the “windowed” Release Plan (or Schedule) of (a) first and (b) second windows including specific types of platforms (and some examples of which ones) and the timing of each release (this can be a narrative or a chart) and (3) the Ancillary Revenues Plan (this can be a narrative or a chart) and (4) the Distribution Projections of what revenues you expect to achieve (this should be a chart).

For the items above, estimate the numeric figures to the best of your ability, as it is more important to demonstrate your understanding of the process than to be accurate with the numbers (for this assignment).

WEEK 15**April 24**

The Final Project – As a Final Project, students will create their own creative bible, pitch deck and business plans for an animated feature film or television production, its financing and distribution. This session will focus on what is expected of students, will provide professional examples of materials, and give students an opportunity for questions that they may have about how to be successful with their project. For the last part of the class, each student will have the opportunity for individual time with the instructor to review their plans and to ask any questions.

Read: None.

Assignment: Complete your Final Project.

April 29 - May 2**STUDY DAYS****May 8****FINAL EXAM****4:00 PM – 6:30 PM**

Final Project Presentation - Each student shall give a live pitch to the class (of approximately 5 minutes) utilizing multi-media presentation materials and shall submit a written/electronic copy of the Final Project to the instructor.

Statement on Academic Conduct and Support Systems**Academic Integrity:**

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, comprises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University's educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

[Counseling and Mental Health](#) - (213) 740-9355 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

[988 Suicide and Crisis Lifeline](#) - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

[Relationship and Sexual Violence Prevention Services \(RSVP\)](#) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

[Office for Equity, Equal Opportunity, and Title IX \(EEO-TIX\)](#) - (213) 740-5086

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants.

[Reporting Incidents of Bias or Harassment](#) - (213) 740-5086 or (213) 821-8298

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office for Equity, Equal Opportunity, and Title for appropriate investigation, supportive measures, and response.

[The Office of Student Accessibility Services \(OSAS\)](#) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

[USC Campus Support and Intervention](#) - (213) 740-0411

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

[Diversity, Equity and Inclusion](#) - (213) 740-2101

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

[USC Emergency](#) - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

[USC Department of Public Safety](#) - UPC: (213) 740-6000, HSC: (323) 442-1200 – 24/7 on call

Non-emergency assistance or information.

[Office of the Ombuds](#) - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

[Occupational Therapy Faculty Practice](#) - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

PLEASE NOTE:

FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACE
IN THE SCHOOL OF CINEMATIC ARTS COMPLEX