CTPR 310 PURPLE 18490-D
Fall 2024-See Weekly Schedule for Times/Locations

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SAFETY IS THE MOST IMPORTANT PRINCIPLE ON SET. An unsafe work environment will not be tolerated. As a department head and a leader on your production, you assume responsibility for the wellbeing of yourself, the cast, the crew, the locations and the equipment. If you are concerned that a situation is unsafe, notify your faculty and SA immediately. Do not continue to work under unsafe conditions.

Course Description

Welcome to 310! In this Cinematography component you will be introduced to the responsibilities of a cinematographer working with a small crew. You'll work closely and collaboratively with your crew from pre to post-production. Location scouting, co-designing the visual style, creating shot lists and lighting diagrams and basic color grading are a few skills you'll practice. All projects are shot on the FX6 camera, 4K 24P. The class consists of lectures, demonstrations and meetings to prepare for productions.

Learning Objectives
Our primary objective is to create an environment where you and your team can express, through creative means, the narrative idea that has been proposed. This is achieved by collaborating and examining the possible approaches to your idea as it relates to the location, lighting, blocking production design, camera movement, coverage and other creative solutions.

Students will
• construct a Look Book with their trio illustrating the visual look of the film
• scout, identify and evaluate appropriate filming locations
• create stills or smartphone video of locations planned
• design blocking of scenes with the director
• develop a shot list and lighting plan with the director
• plan camera and lighting equipment needed
• communicate camera and lighting instructions for photography during setup and production
• facilitate the workflow
• color grade the film

Prerequisite(s): CTPR   295
Course Notes

Memory Cards

Each Trio will purchase 3 SDXC memory cards. See photo: for the correct read and write speeds.

- *One SONY 64GB SDXC, Class 10, V30 memory card, to save the camera settings (approx.: $25.00 each)*

- *Plus, TWO SONY 1298GB SDXC V90 memory cards, to record the project footage (approx.: $185.00 each)*

- *If students want to shoot slo-mo beyond 60fps, they MUST purchase OR rent a TYPE A, SONY CF Express card 160GB and above. ($350.00 each) OR rentals on ShareGrid (approx. $39.00 day/weekend $117/week) https://www.sharegrid.com/losangeles/l/173219*
  NOTE: *USC insurance does not cover ShareGrid rentals.)*

It is recommended that each project shoot no more than 125 minutes total. (Shooting ratio of 23:1)

Equipment Policies

Please visit the following page on SCA Community for the latest production, cinematography and equipment policies: https://scacommunity.usc.edu/resources/student_resources/policies.cfm

LENSES: All trios will be issued three prime lenses: 24mm, 50mm, and 85mm. There are no zoom lenses. Rental or use of any additional lenses must be discussed with and approved by me.

GIMBALS: Steadicams and other similar devices that require professional training are not permitted. Some less sophisticated stabilizers and gimbals may be allowed on a case-by-case basis but may interfere with the sound recording equipment. Consult with the sound and editing instructors about this and get their signatures on the CTPR 310 & 508 Equipment Request Form.

Rental or use of any gimbal or stabilizer must be discussed with and approved by me. I will require a demonstration by the cinematographer that they are able to build and operate the equipment safely.

UNDERWATER: Underwater work is permitted only with a GoPro available from CEC.

WHAT IS NOT PERMITTED (including but not limited to):

- Remote follow focus systems
- Peripherals that require the SDI out connector. DO NOT USE THIS CONNECTOR.
- Drones
- Any single lens with a value that exceeds $3,000

See the 310/508 Cinematography Policies in the class's shared drive for more information.

Description and Assessment of Assignments

1) Look Book: Cinematographers and Directors EACH present at least 10 images that serve to convey the look and feel of your film. These images should inspire and help communicate the look, color, vibe, or mood of your film. Examples can be film stills, art, photography, AI generated images, etc. Upload these to your respective Look Book folders on Google Drive. Use either the filename to describe your reasoning (i.e. "Framing01.jpg") OR make a document where you explain your choices in text. At the cinematography breakout prior to the first week's shoot, both the cinematographer and director will be prepared WHY you've chosen each image.

DUE DATES:
Project 1: Week 2 (9/2)
Project 2: Week 7 (10/7)
Project 3: Week 12 (11/11)

2) Camera Test: The cinematographer (alone or with your trio) will shoot a camera test that explores some aspect of your film you would like to test: exposure, movement, lighting, framing, color, etc. Take it through the Avid process to apply the LUT automatically, export, check your footage and upload it to your Camera Test folder on Google Drive. NO LOG FOOTAGE IN CLASS. It's not helpful. We will view these tests at the cinematography breakout prior to the first week's shoot. Be prepared to explain what you tested and what you learned.

DUE DATES:
Project 1: Week 2 (9/2)
Project 2: Week 7 (10/7)
Project 3: Week 12 (11/11)

3) Overhead Diagram: (Shot Designer is free or $20 Pro version, other digital versions or scanned drawings are acceptable too) With the director, cinematographers design an overhead diagram with blocking, camera positions and lighting for at least one scene for the coming weekend's shoot and upload to the Overheads folder on Google Drive.

DUE DATES:
Project 1: Week 2 (9/2)
Project 2: Week 7 (10/7)
Project 3: Week 12 (11/11)

4) In-Class Scenario: After the first week's shoot, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. If you can't find an example, just write a short description of what you want to achieve. Scenarios could include day interior/exterior, low-light scenes, testing color or lighting styles, or even moods like romance, horror or

drama. You can even use the dolly, though we won't have track. Try to keep the scope to something we could actually achieve in class. No crane shots over a crowd of thousands. We will put some of these on their feet and actually shoot some shots.

Grading Breakdown

Refer to the 310 Master syllabus for grading breakdown.

Production Division Attendance Policy

Refer to the 310 Master syllabus. NOTE: I take this policy seriously. I keep a record of your attendance and it will affect your grade if you are tardy or missing class. Your classmates rely on your help during class as you rely on theirs. It is fair to give at least as much as you get.

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.

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.

Artificial Intelligence (AI) Policy:

In this course, you are allowed to use artificial intelligence (AI)-powered programs to help you with assignments that indicate the permitted use of AI. You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus, they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g., text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review

the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Asynchronous Learning
Wherever possible, faculty will be understanding and make accommodations to ease the inconvenience of asynchronous learning. Students from outside the U.S. Pacific Time Zone for whom the class falls between the hours of 10pm and 7am may still be required to complete certain components of the course. These components will be announced at the beginning of the semester and students with concerns about meeting these requirements should discuss them with their faculty at that time.

Zoom Etiquette Rules

- Participation is essential.
- You must turn video on unless you have made a previous arrangement with your instructor.
- Mute yourself unless you have a question or comment.
- Only post chat messages relevant to the discussion.
- While it's important to stay hydrated, please refrain from eating during zoom sessions.
- Try to find a quiet space and stay in an attentive sitting position. Please no reclining or multi-tasking.
- Avoid sitting in front of a bright background which may either be distracting or render you in silhouette.
- It is essential that we foster an environment that creates a direct sense of engagement that connects us.
- I expect that we all will comport ourselves in a professional manner.

310 18485 (Purple) Cinematography Course Schedule: Weekly Breakdown

<u>**WEEK 1**</u>
<u>**Tuesday, August 27th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P1 DPs**</u>
*All DPs bring complete camera kit with media and tripod.

BEFORE WORKSHOP 1: Download the EON-XR app and do the Sony FX6 lesson to familiarize you with the parts and buttons on the camera. Instructions for this assignment are in the shared Google Drive under [Sony FX6 Virtual Introduction.pdf](#).

Knowledge Quiz: This short quiz will assess students' knowledge of basic cinematography concepts and skills.

Workshop 1:
Course overview, Preparation for work.

Enter/confirm camera settings and save to students' cards. We will review building the camera, recording format and formatting cards, lenses and exposure, shutter settings and motion artifacts, Base ISO and Log vs s709, metering techniques including waveform.

Exercise: There will be a brief practical exercise which will test each participant's ability to control camera variables. We will review the material on stage.

Assignments: Look Book, Camera Test shoot and Overheads. See the assignment description above for more details.

In-class scenario: The Monday night before the next class, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. See the assignment description above for more details. We will actually shoot some shots.

<u>**Saturday, August 31st, 2024 9:00am-1:00pm – On SCE Stage 3 (4 hr. class) BOOTCAMP – All Students**</u>

This bootcamp is designated for all students to participate.
Introduction to lighting principals. Using DOF as a narrative tool.
Review camera accessories for class use: hi hat, baby legs, tall tall legs, follow focus, mattebox, filters, handheld rig and doorway dolly.
How to slate. How to set a light, c-stand. Electrical safety.
How to do a proper location scout and presentation. Using predictive software for sun position and quality of light in your location.
Aspect ratio and framing considerations.

Exercise: There will be a brief practical exercise which will test each trio's ability to create a randomly assigned emotion with lighting and exposure. Wear closed toe shoes and bring your gloves! We will review the material on stage.

WEEK 2
Tuesday, September 3rd, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P1 DPs and Dirs.
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

BEFORE WORKSHOP 2: Review the Power Distro on SCA Stages document.

Workshop 2:
Review test footage, look book and overheads. We will discuss any challenging techniques or setups for your films.
Directors can go.

Quiz: DPs demonstrate how to properly set a c-stand and baby 1K light.
Stage Tour and power safety on USC stages.

Exercise: In-class scenarios. We will try to get to at least three. I will choose the most relevant or challenging.

Assignment: In-class scenario. The Monday night before the next class, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. See the assignment description above for more details. We will actually shoot some shots.

WEEK 3
Tuesday, September 10, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P1 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

Workshop 3:
Problem solving from first shoot and upcoming second weekend shoot.

Exercise: In-class scenarios. See the assignment description above for more details. We will actually shoot some shots.

WEEK 4
Tuesday, September 17th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P1 & P2 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

Workshop 4:
EITHER IN CLASS OR AFTER CLASS, cameras and lighting equipment are handed off to the P2 DP's. If not in class, arrangements will be made. P1 DPs share lessons/experience/advice. P2 DPs go.

Review discussion of lighting, camera or crew management or collaboration techniques used on set or in class: what worked well or needs improvement?

Exercise: In-class lighting challenge: Each student will be randomly assigned a mood and scenario and light the scene to effectively portray the given mood.

Assignment: Watch LinkedIn Learning Avid Color Correction Course.

WEEK 5
Wednesday, September 25th, 2024 1:00pm-3:50pm – Avid Lab SCA B154 (3 hr. class) P1 DPs and Editors arrive at 1:00pm, and Dirs. arrive at 2:00pm

Workshop 5:
Editors load Avid project file for color, check that everything is connected and working. When the project is ready, editors can go.

Additive color theory and how it applies to the color grading session.
Luminance, chrominance, gamma, saturation, hue, Y waveform, limiters/legal signal, and achieving a seamless look.
Review of the Avid color workspace.
Directors arrive.

Exercise: Color Grading session. Editors set up the Avid Timeline and project protocols for grading with Directors and DPs. Instructor and SA will visit all groups, helping to solve individual grading concerns.

Assignment: Finish grading your film.

WEEK 6
Tuesday, October 1st, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P2 DPs
***All DPs bring complete camera kit with media and tripod.**

BEFORE WORKSHOP 1: Download the EON-XR app and do the Sony FX6 lesson to familiarize you with the parts and buttons on the camera. Instructions for this assignment are in the shared Google Drive under Sony FX6 Virtual Introduction.pdf.

Knowledge Quiz: This short quiz will assess students' knowledge of basic cinematography concepts and skills.

Workshop 1:
Course overview, Preparation for work.

Enter/confirm camera settings and save to students' cards. We will review building the camera, recording format and formatting cards, lenses and exposure, shutter settings and motion artifacts, Base ISO and Log vs s709, metering techniques including waveform.

Exercise: There will be a brief practical exercise which will test each participant's ability to control camera variables. We will review the material on stage.

Assignments: Look Book, Camera Test shoot and Overheads. See the assignment description above for more details.

In-class scenario: The Monday night before the next class, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. See the assignment description above for more details. We will actually shoot some shots.

WEEK 7
Tuesday, October 8th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P2 DPs and Dirs.
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

BEFORE WORKSHOP 2: Review the [Power Distro on SCA Stages document](#).

Workshop 2:
Review test footage, look book and overheads. We will discuss any challenging techniques or setups for your films.
Directors can go.

Quiz: DPs demonstrate how to properly set a c-stand and baby 1K light.
Stage Tour and power safety on USC stages.

Exercise: In-class scenarios. We will try to get to at least three. I will choose the most relevant or challenging.

Assignment: In-class scenario. The Monday night before the next class, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. See the assignment description above for more details. We will actually shoot some shots.

WEEK 8
Tuesday, October 15th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P2 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

Workshop 3:
Problem solving from first shoot and upcoming second weekend shoot.

Exercise: In-class scenarios. See the assignment description above for more details. We will actually shoot some shots.

WEEK 9
Tuesday, October 22nd, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P2 & P3 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

Workshop 4:
EITHER IN CLASS OR AFTER CLASS, cameras and lighting equipment are handed off to the P3 DP's. If not in class, arrangements will be made. P2 DPs share lessons/experience/advice. P3 DPs go.

Review discussion of lighting, camera or crew management or collaboration techniques used on set or in class: what worked well or needs improvement?

Exercise: In-class lighting challenge: Each student will be randomly assigned a mood and scenario and light the scene to effectively portray the given mood.

Assignment: Watch [LinkedIn Learning Avid Color Correction Course](#).

WEEK 10
Wednesday, October 30th, 2024 1:00pm-3:50pm – Avid Lab SCA B154 (3 hr. class) P2 DPs and Editors arrive at 1:00pm, and Dirs. arrive at 2:00pm

Workshop 5:
Editors load Avid project file for color, check that everything is connected and working. When the project is ready, editors can go.

Additive color theory and how it applies to the color grading session.
Luminance, chrominance, gamma, saturation, hue, Y waveform, limiters/legal signal, and achieving a seamless look.
Review of the Avid color workspace.
Directors arrive.

Exercise: Color Grading session. Editors set up the Avid Timeline and project protocols for grading with Directors and DPs. Instructor and SA will visit all groups, helping to solve individual grading concerns.

Assignment: Finish grading your film.

WEEK 11
Tuesday, November 5th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P3 DPs
*All DPs bring complete camera kit with media and tripod.

BEFORE WORKSHOP 1: Download the EON-XR app and do the Sony FX6 lesson to familiarize you with the parts and buttons on the camera. Instructions for this assignment are in the shared Google Drive under [Sony FX6 Virtual Introduction.pdf](#).

Knowledge Quiz: This short quiz will assess students' knowledge of basic cinematography concepts and skills.

Workshop 1:
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Assignments: Look Book, Camera Test shoot and Overheads. See the assignment description above for more details.

In-class scenario: The Monday night before the next class, upload a still or video clip as a guideline or example of a shot or shooting scenario you would like to discuss/explore/test to Google Drive. See the assignment description above for more details. We will actually shoot some shots.

WEEK 12
Tuesday, November 12th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P3 DPs & Dirs.
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

BEFORE WORKSHOP 2: Review the [Power Distro on SCA Stages document](#).

Workshop 2:
Review test footage, look book and overheads. We will discuss any challenging techniques or setups for your films.
Directors can go.

Quiz: DPs demonstrate how to properly set a c-stand and baby 1K light.
Stage Tour and power safety on USC stages.

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WEEK 13
Tuesday, November 19th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P3 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.
Workshop 3: Problem solving from first shoot and upcoming second weekend shoot.

Exercise: In-class scenarios. See the assignment description above for more details. We will actually shoot some shots.

WEEK 14
Tuesday, November 26th, 2024 1:00pm-3:50pm – On RZC Stage E (3 hr. class) P3 DPs
*1 DP brings complete camera kit with media, 1 DP brings accessories kit, 1 DP brings a tripod.

Workshop 4:
Review discussion of lighting, camera or crew management or collaboration techniques used on set or in class: what worked well or needs improvement?

Exercise: In-class lighting challenge: Each student will be randomly assigned a mood and scenario and light the scene to effectively portray the given mood.

Assignment: Watch LinkedIn Learning Avid Color Correction Course.

WEEK 15
Wednesday, December 4th, 2024 1:00pm-3:50pm – Avid Lab SCA B154 (3 hr. class) P3 DPs
and Editors arrive at 7:00pm, and Dirs. arrive at 8:00pm

Workshop 5:
Editors load Avid project file for color, check that everything is connected and working. When the project is ready, editors can go.

Additive color theory and how it applies to the color grading session.
Luminance, chrominance, gamma, saturation, hue, Y waveform, limiters/legal signal, and achieving a seamless look.
Review of the Avid color workspace.
Directors arrive.

Exercise: Color Grading session. Editors set up the Avid Timeline and project protocols for grading with Directors and DPs. Instructor and SA will visit all groups, helping to solve individual grading concerns.

Assignment: Finish grading your film.

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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.

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.

Diversity and Inclusion

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self- expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation or violence against person or property. If students are concerned about these matters in the classroom setting they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu. You can also report discrimination based on a protected class here https://equity.usc.edu/harassment-or-discrimination/

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.

Disruptive Student Behavior:
Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

Support Systems:

S[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 SPACES IN THE CINEMATIC ARTS COMPLEX