USC Cinematic Arts

CTPR 431 - PLANNING THE DOCUMENTARY PRODUCTION
2.0 Units
FALL 2024 | Wednesdays 9AM - 11:50AM

Location: SCA 316

Link to Google Drive: https://drive.google.com/drive/u/8/folders/0ADRuY6e3i-RDUk9PVA

Instructor: Professor Lori Webster Fore
Office: Virtual
Office Hours: By appointment
Contact Info: lawebste@usc.edu

Teaching Assistant/ Student Assistant: Aric Lopez
Contact Info: ariclope@usc.edu

Course Description

Welcome to "Planning the Documentary Production." This class will cover the fundamentals of non-fiction filmmaking while encouraging creative growth, confidence-building, and real-world problem solving. Each student will develop their own unique documentary project, culminating in a film sample ("pitch tape"), treatment/deck, and pitch presentation to the 547 faculty and other students. In addition to lectures, this class will include in-class simulations, workshopping of your work, and discussions with professionals currently working in documentary. **Students are expected to write/develop, shoot footage, and edit throughout the course** with emphasis on story development. Previous film experience is encouraged but not required.

Learning Objectives

- Discover, develop, and build confidence in your voice
- Learn fundamental documentary filmmaking skills
- Develop and execute creative ideas

Course Notes

Classwork:

- Create a 5-10 page treatment/deck
- Create a 3-5 minute sample film (aka the "pitch tape")
- Present a 4-5 minute oral pitch for your project

Total time (including Q&A): 7-10 minutes for 547 non-consideration; 10-12 minutes for 547 consideration

*All students will pitch their project on CTPR 547 pitch day, even those students who do not wish to be considered for CTPR 547 or who are not eligible for CTPR 547.

<u>On CTPR 547 Consideration</u>

While consideration for CTPR 547 is optional, the faculty will be selecting 3 projects among the undergrad and grad students, who pitch, to fund and support in the CTPR 547 course for the following semester. To be eligible for CTPR 547 selection, you must:

- Be a graduate production student who has completed CTPR 507/508, and who has crewed (or is crewing) for a CTPR 546 or CTPR 547 project.
  OR
- Be an undergraduate production student who has completed CTPR 310, and has completed (or is currently taking) CTPR 450.

The CTPR 547 committee will select 3 documentary projects between the graduate and undergrad students on Pitch Day. If selected, the student who pitched becomes the writer/director on the project the following semester and must secure eligible crew members for the other positions on the film. It is possible to co-develop, co-pitch and/or co-direct a project with another eligible student.

Those who are pitching for consideration are encouraged to start seeking student crew members prior to pitch day. Be sure to thoroughly vet potential crew members by interviewing and checking references. You are encouraged to crew up within two weeks of being selected in order for the project to be officially greenlit. Claudia Walters for grads, Marcus Anderson for undergrads, and the 547 Directing and Producing Faculty should be kept informed as the crews commit. Students also must disclose any reasons preventing their projects from adhering to 547's customary Sat/Sun shooting times at the time when they decide to pitch.

This course also takes the place of CTPR 553 as a prerequisite for a CTPR 581 or CTPR 582 thesis project.

Required Readings and Supplementary Materials

- Directing the Documentary by Michael Rabiger (7th ed., Focal Press, 2015)

Optional Readings and Supplementary Materials

- *Clearance and Copyright: Everything the Independent Filmmaker Needs to Know*, by Michael C. Donaldson (Silman-James, 4th ed., 2014)
- *Looking Two Ways*, by Toni de Bromhead (Left Coast Press, 1996)
- *Documentary Film: A Very Short Introduction*, by Patricia Aufderheide (Oxford Press, 2007)

Description and Assessment of Assignments

<u>FILMS TO WATCH</u>

Viewing a variety of documentaries is a necessary way to enrich your repertoire. Throughout the course you will watch documentaries both in class and on your own. Refer to the documentary

watch list in the class Google Drive for recommendations of documentaries to watch. New recommendations are also welcome!

In addition, the Monday 547 Screenings with filmmaker Q&A are an invaluable opportunity to see the latest documentaries and gain insight on process from foremost documentarians in the industry. While Monday screenings are not required, they are highly encouraged.

JOURNALS

Periodically throughout the semester, you will be required to write a journal entry to be compiled in a single Google document. **Journals when assigned are due by 9am Tuesday by email to me.** A lot of your most important learning will happen by doing, seeing, and observing in the field. Journals are a record of your changing connection with and response to the subject matter, which can be useful in retrospect, especially at the production stage. Questions to consider in your journal entry – How is your thinking developing? What new ideas and observations about your project are coming up? What questions are you asking yourself about how to proceed? You're encouraged to dig deep for understanding, challenge your own assumptions, and consider ways your identity and experience inform your perspective.

Journals will be kept confidential (this restriction doesn't apply if there are any safety or legal implications). If you'd like a direct response to something in your journal, please state it in your journal. On occasion I may request permission to anonymously discuss a topic of interest mentioned in your journal entry.

Below are opportunities for Extra Credit:

● Legal Clinic with [USC's Intellectual Property & Technology Clinic](copyright, public domain, fair use, defamation)
● 547 Monday Screenings with Q&A
○ For an expanded documentary repertoire, 431 students are encouraged to attend 547 screenings and Q&As on Mondays from 10AM - 12:50PM in SCA 112. Upcoming films and guests will be announced in the weekly recap emails from your SA. _Students who attend should be in their seats in SCA 112 by 10am sharp, as the films start on time._

Participation

Class participation is an essential part of the course. Your participation includes attentively engaging with the works in progress of colleagues and offering thoughtful, honest, constructive feedback. Learning to recognize, analyze and be tactfully articulate and helpful with problems throughout the documentary pitch development process are all part of being a good collaborator, as are learning to listen to, interpret, sift through and make good use of feedback from others.

Grading Breakdown

Assessment Tool (assignments)	% of Grade
Participation / Engagement	20%
Weekly Assignments	20%
Final Treatment	20%
Final Sizzle (aka "Pitch Tape")	20%
Final Oral Pitch	20%
TOTAL	**100%**

Grading Scale

Course final grades will be determined using the following scale:

Letter Grade & Percentage Range

A	100% to 94%	C	76% to 73%
A-	93% to 90%	C-	72% to 70%
B+	89% to 87%	D+	69% to 67%
B	86% to 83%	D	66% to 63%
B-	82% to 80%	D-	62% to 60%
C+	79% to 77%	F	59% to 0%

Assignment Submission Policy

Grading will be heavily dependent on the level of effort during the course of the semester. No one is expected to begin or end the course as an expert, or to make the "perfect" film. However, students who demonstrate a genuine interest in improving their craft and opening themselves up to growth opportunities will be rewarded for their effort.

The ability to meet deadlines will be factored in as well. Understandably, challenges will arise, but being accountable and communicative throughout the process of developing your project will provide the opportunity to brainstorm problem solving strategies during class discussions.

Grading Timeline

Submitted assignments will be graded on an ongoing basis throughout the semester. Feedback will be provided in a timely manner via comments on your submitted Google document.

Course Specific Policies

Assignments must be submitted on time. A late assignment will result in a student's grade being lowered by one notch for each day it's late.

Attendance

Students are expected to be on time and prepared for each class. One unexcused absence may result in a student's grade being lowered by one notch (IE: A becomes A-). Two unexcused absences may result in a student's grade being lowered by two notches (IE: A- becomes B). A third unexcused absence may result in a student's grade being lowered another full point (IE: B becomes C). Grades can be lowered by one full point for every additional absence.

Tardiness**:** A student is deemed late 7 minutes (number can be adjusted as desired) after the class is scheduled to start. One late arrival may not affect your grade. Two late arrivals equate to one full absence. (IE: A becomes A-). Three late arrivals may result in your grade being dropped by two portions (IE: A- becomes B). Four late arrivals may result in your grade being dropped three portions (one full point: B becomes C). Lateness of more than 30 minutes will count as an absence.

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).

- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to zoom into class. However, Faculty may choose to use zoom at their discretion in an effort to help students stay current in their course work.

Students must contact the professor or SA 24 hours prior to class start time if they need to miss class for any reason.

Classroom norms

A Safe & Constructive Space

- All are encouraged to speak to the class or to the professor to communicate issues.
- All are welcome to communicate their preferred pronouns, identifiers, orientations, or boundaries if they would like to.
- All are encouraged to be receptive to any respectful and constructively-given feedback.
- All are encouraged to embrace diversity of opinions in discussions.

Zoom etiquette

In-person attendance is mandatory. If in-person attendance is infeasible, you must contact the professor or SA prior to the start of class with a valid reason and request for the class Zoom link. You are encouraged to keep your camera on during synchronous Zoom sessions and actively participate during class.

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.

In this course, I encourage you 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.

Please ask me if you are unsure about what constitutes unauthorized assistance on an exam or assignment, or what information requires citation and/or attribution. In this class, you are expected to submit work that demonstrates your individual mastery of the course concepts. Plagiarism includes the submission of content written by, or otherwise obtained from someone else.

If found responsible for an academic violation, students may be assigned university outcomes, such as suspension or expulsion from the university, and grade penalties, such as an "F" grade on the assignment, exam, and/or in the course.

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. (Living our Unifying Values: The USC Student Handbook, page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](), page 13).

Course Evaluations

Course evaluation occurs at the end of the semester university wide. It is an important review of students' experience in the class. A [mid-semester evaluation]() will be administered for early course correction.The end-of-semester evaluation is helpful for planning future semesters.

Course Schedule

Week #1 – AUGUST 28 | DOCUMENTARY: MEANING AND IMPACT

- Introductions, overview of course, expectations
- What is a documentary?
- Exploring personal motivations for storytelling
- Ideation and finding / creating story ideas
- In-class samples & exercises

HOMEWORK

Choose 3 documentary ideas you want to pursue, and:
   1. Write a paragraph description for each
   2. List 3 scenes that you would like to shoot for the idea
   3. List 3 people you would like to reach out to for interviews/shoot
   4. Write an assessment on the challenges of producing this idea
Ideas must be able to be produced locally and completed within one semester.

JOURNAL #1: Write a paragraph in your journal about your reason for taking this course as well as aspirations you may have in the world of documentary. What are you most eager to learn? What are your areas of strength? What, if anything, about documentary filmmaking seems daunting at this stage?
READ: Rabiger - Chapters 1-4

Week #2 – SEPTEMBER 11 | VOICE & POINT OF VIEW

- Voice, point of view, and ways to focus an idea
- Research & methods of inquiry
- Clarity of storytelling – Who is your audience? What do you want to achieve?
- Artistic integrity & accountability
- In-class samples & exercises

HOMEWORK

Select the topic you want to pursue in this course, and:
   1. Write a rough outline of your idea (half page to a 1 page), the themes you want to explore, and a "wishlist" for the scenes you want to shoot. Include a section on your motivation and creative vision.
   2. Identify 3 potential characters for your project and prepare a list of questions.
   3. Initiate contact with your 3 potential characters and pre-interview each of them.

Watch a documentary from the list provided in the Google Drive and be prepared to give a brief presentation with your observation of style, technique, elements that inspired you and/or that you may have approached differently.
READ: Rabiger - Chapters 5-7

Week #3 – SEPTEMBER 18 | CHARACTERS: PRODUCING & INTERVIEWING

- Discuss homework
- Selecting characters & building connection (i.e. "get out the car")
- The craft of documentary interviews (style, technique, ethical consideration)
- In-class simulations and exercises
- Assign class members into GROUP A and GROUP B

HOMEWORK
Group A & B –   1. Prepare a spoken "elevator pitch" to share with the class   2. Watch a documentary from the list provided in the Google Drive and be prepared to give a brief presentation with your observation of style, technique, elements that inspired you and/or that you may have approached differently.
READ Rabiger - Chapters 17, 18 & 31

Week #4 – SEPTEMBER 25 | CRAFTING SCENES

- Elevator pitch (Group A & B)
- B-roll vs. verite
- Coverage – shooting for the edit
- The impact of scenes vs. talking heads
- Documentary scene samples

HOMEWORK
Group A – Conduct and shoot a video interview; select 3-5 minutes unedited to screen in class
Group B – Watch a documentary from the list provided in the Google Drive and be prepared to give a brief presentation with your observation of style, technique, elements that inspired you and/or that you may have approached differently.
READ: Rabiger - Chapters 19 - 22, Chapter 31 (pg 449 - 471)

Week #5 – OCTOBER 2 | ACTIVE LISTENING

- Discuss homework
- How to receive and give feedback
- Strengthening directing skills - in-class exercises on active listening
- Producing skills for documentary

● Workshop interview footage (Group A)

HOMEWORK
Group A – 1. Write the first draft of a treatment (1-3 pages) 2. JOURNAL #2: Write a paragraph in your journal about how your documentary development process is going so far. What feelings come up for you? What challenges are you facing at this stage? What milestones do you look forward to building on?
Group B – Conduct and shoot a video interview; select 3-5 minutes unedited to screen in class

Week #6 – OCTOBER 9 | CREATING A COMPELLING SIZZLE

● What is a sizzle reel (or pitch tape)? What is a sample?
● Narrative structure
● What makes for a good sizzle for 547, for streamers, for potential partners?
● Workshop interview footage (Group B)

HOMEWORK
Group A – Plan and shoot enough footage for a scene involving one or more potential characters, and cut the scene together a Scene #1 (no longer than 5 minutes)
Group B – 1. Write the first draft of a treatment (1-3 pages) 2. JOURNAL #2: Write a paragraph in your journal about how your documentary development process is going so far. What feelings come up for you? What challenges are you facing at this stage? What milestones do you look forward to building on?

**************FALL RECESS OCTOBER 10-11*************

Week #7 – OCTOBER 16 | THIRD PARTY CONTENT

● Feedback on treatments
● When archival / third party content is beneficial
● Legal considerations with copyright (licensing, fair use, public domain)
● Workshop edits - Screen Scene #1 (Group A)

HOMEWORK
Group A – Watch a documentary from the list provided in the Google Drive and be prepared to give a brief presentation with your observation of style, technique, elements that inspired you and/or that you may have approached differently.
Group B – Plan and shoot enough footage for a scene involving one or more potential

characters, and cut the scene together a Scene #1 (no longer than 5 minutes)

***************MID SEMESTER CHECK-INS**************
SA will arrange 15 minute Zoom meetings with professor this week

Week #8 – OCTOBER 23 | CREATING A COMPELLING DECK

- Discuss homework
- Deck structure and essentials
- Format & aesthetics – making it "you"
- Workshop edits - Screen Scene #1 (Group B)

HOMEWORK
Group A & B –   1. Shoot/edit Scene #2 of pitch tape to screen (max 3 minutes)   2. Work on second draft of treatment (in pitch deck format)

Week #9 – OCTOBER 30 | PITCH FUNDAMENTALS

- Overview of pitch requirements
- Structuring your pitch presentation
- Finding a compelling hook for your pitch
- Workshop edits - Screen Scene #2 (Group A&B)

HOMEWORK
Group A & B –   1. Prepare rough cut of pitch video to screen in class   2. Practice rough oral pitch

Week #11 – NOVEMBER 6 | HONING YOUR VOICE

- Overcoming fears of public speaking & pitching
- Remembering your why
- Projecting your voice and your vision
- Doc ideas that bravely break the mold
- Screen Rough Pitch Tapes and practice Rough Pitch (Group A&B)

HOMEWORK
Group A & B –   1. Make revisions to pitch tape   2. Practice oral pitch

Week #12 – NOVEMBER 13 | POWERING THROUGH

- Facing creative challenges and obstacles
- Problem-solving / producing through problems
- Drilling the fundamental 547 questions
- Screen Rough Pitch Tapes and practice Rough Pitch (Group A&B cont.)

HOMEWORK
Group A & B –   1. Continue revisions to pitch tape and oral pitch   2. Finetune pitch deck

*****************PITCH MATERIALS DUE FRIDAY, NOVEMBER 15****************

Week #13 – NOVEMBER 20 | BRINGING IT ALL TOGETHER

- View 547 Pitches
- Practice your narrative
- DRESS REHEARSAL FOR PITCHES: Pitch tape & oral pitch (Group A&B)
- Thinking on your feet - mock Q&A

HOMEWORK
Group A & B – Finalize pitch materials. Final submission instructions to be provided via email.

***********************PITCH DAY – FRIDAY, NOVEMBER 22**********************

Week #14 – *THANKSGIVING HOLIDAY NOVEMBER 27 - DEC 1*

Week #15 – DECEMBER 4 | DEBRIEF & CLASS CELEBRATION

- Celebrating personal growth
- Reflecting on lessons learned
- Feedback on pitches

HOMEWORK
Group A & B – JOURNAL #3 - Write a paragraph in your journal about the biggest life lessons you've learned from this course. What areas did you strengthen? What surprised you most (about your topic, yourself, etc)? What are your aspirations for the future.

The School of Cinematic Arts Support Systems and Statements

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 persons 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 or anonymously submit a report on SCA Community: https://scacommunity.usc.edu/secure/diversityEquity/ You can also read more about how to report discrimination based on a protected class here: https://eeotix.usc.edu/get-help/what-are-my-choices-text/

SCA Office of Student Services
213-740-8358 or StudentAffairs@cinema.usc.edu

SCA Embedded Therapists
Students enrolled in an SCA major program can schedule an appointment with an embedded therapist for the School of Cinematic Arts through the student health portal MySHR.

SCA Community
For additional SCA resources please visit scacommunity.usc.edu

Creative Technology and Support
(213) 821-4571
creativetech@cinema.usc.edu
Location: SCA 128
Support Hours: Monday - Friday, 8:30 AM - 8:30 PM
https://knowledgebase.sca.usc.edu/
https://workstations.sca.usc.edu/

Physical Production Office
The Physical Production Office assists students and faculty with production-related matters including production numbers, locations, permits, insurance, gear and equipment vendors, safety issues, and crew and actor policies. More information can be found by visiting the online Production Procedures and Safety Handbook. The Physical Production Office is located at SCA 304 and is open every weekday from 9am-5pm (Fridays 9am-1pm). You can also reach the Office by calling 213-740-1298 or by email at spo@cinema.usc.edu.

Office of Industry Relations
School of Cinematic Arts - SCA 235
(213) 740-4432
ir@cinema.usc.edu

Cinematic Arts Library Research Guide
https://libguides.usc.edu/cinema

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, compromises 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 accommodation is 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:

COVID-19 Resource Center **-** https://coronavirus.usc.edu/what-should-i-do/

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