

## ART 484: Super 8 and Hand-Made Film



**ART 484: Super 8 and Hand-Made Film /// 4 units [Pre-req: None]**

**Schedule: T/TH 12-2:40 WAH 6**

**Taught by Associate Professor David Kelley**

This course examines analog filmmaking, Super 8 format, and the use of film as a medium for formal aesthetic experimentation. You will explore moving image projects as well as film-based sculptural installation projects. You will shoot film with a Super 8 cameras, process and project it, and edit it in Premiere and After Effects. We will experiment with hand painting, scratching, engraving, staining film. We will make collage, sculpture and moving objects with film. We will read and learn about the history of experimental, structural, and hand-processed film, and explore contemporary returns to the analog medium.

Artists examined include: Rosa Barba, Tacita Dean, Lucy Raven, Carolee Schneeman, Stan Brakhage, Paul Sharits, Jennifer West, among others.

About Faculty: David Kelley

<https://roski.usc.edu/profile/david-kelley/>

[davidkelley.org](http://davidkelley.org)



ART 484

Super 8 and Hand-Made Film



Instructor: Associate Professor  
David Kelley  
USC Roski School of Art and Design

Image: Mothlight, Stan Brakhage (1963, 4 minutes, film made without camera)

**ART 484**

**Super 8 and the Hand-painted Collage Film**

**Units: 4**

**Term—Day—Time: Spring 2021 t/TH 12pm to 2:40pm**

**Location:** Remote/Hybrid **Instructor:** David Kelley, Asso. Professor of  
the Practice of Fine Arts

**Office:** davidmke@usc.ed

**Office Hours:** By appointment only, during the hours of:

Mon: 1:30-2:30pm

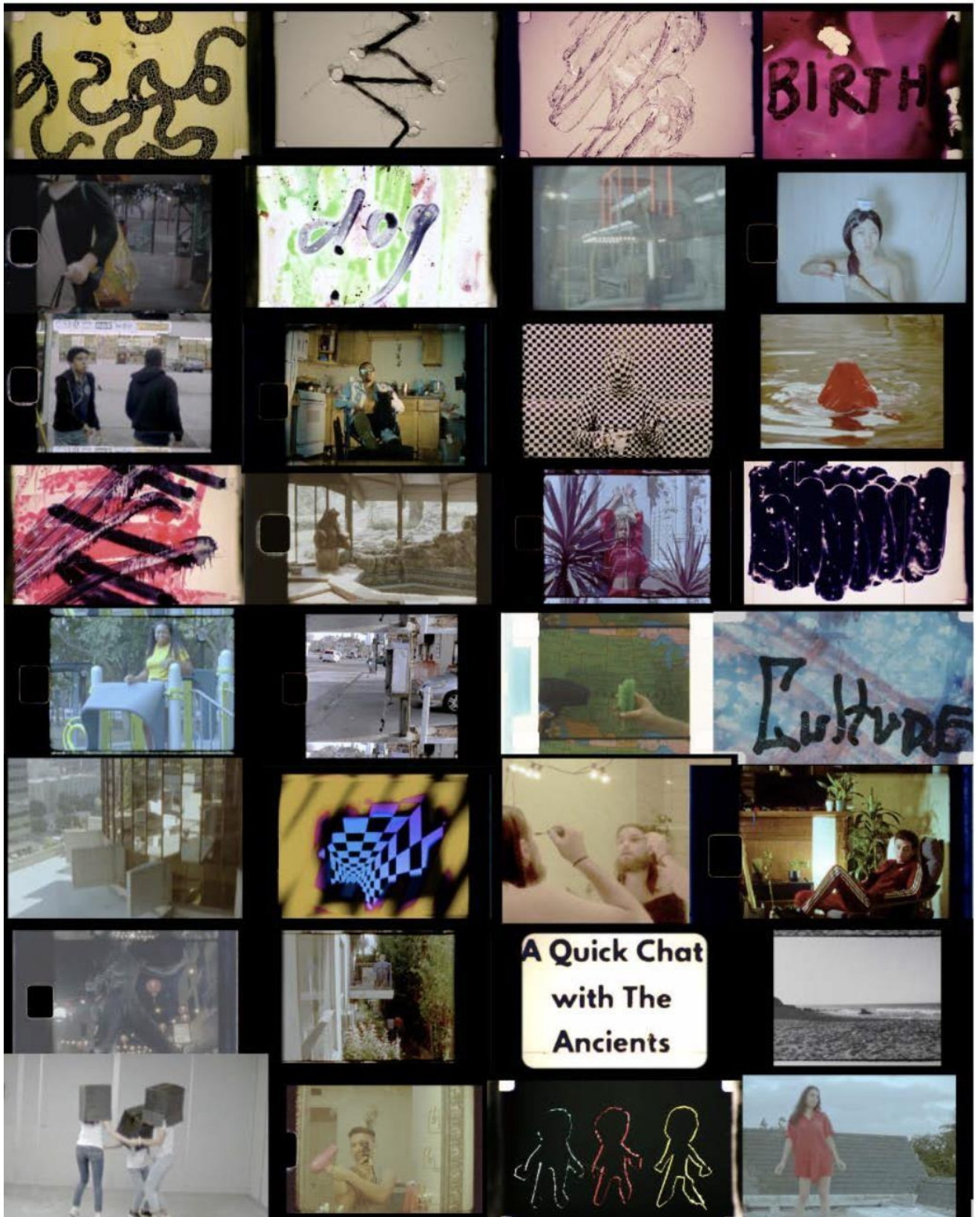
Wed: 6:00-7:00pm Email to  
schedule meeting.

**Contact Info:** [davidmke@usc.edu](mailto:davidmke@usc.edu), Roski School of Art and Design Office  
(213) 740-2787. Will respond to messages within 48 hours.

**IT Help:** ITS Customer Support Center

**Hours of Service:** Telephone: 24 hours per day, 7 days per week; Email  
support: [consult@usc.edu](mailto:consult@usc.edu); Hours for Email Support Monday – Friday,  
8:00 a.m. – 6:00 p.m.

**Contact Info:** Hayk Avetisyan, [havetisy@usc.edu](mailto:havetisy@usc.edu), 213-740-5555, ext.  
11414



Images: Film class student work 2016-2019

### Course Description

This course examines analog filmmaking, Super 8 format, and the use of film as a medium for formal aesthetic experimentation. You will explore moving image projects as well as film-based sculptural installation projects. You will shoot

film with a Super 8 camera, process and project it, and edit it in Premiere and After Effects. We will experiment with hand painting, scratching, engraving, staining film.

We will make collage, sculpture and moving objects with film. We will read and learn about the history of experimental, structural, and hand-processed film, and explore contemporary returns to the analog medium.

### **Learning Objectives**

This studio course affords the student a conceptual and practical platform from which to explore and execute films and film based sculpture and drawings that combine the analog and digital. Your primary focus throughout this course should be to experiment with these unique processes while engaging in the discourse of art film digital age. Process of making, presentation and context of work will be considered as part of subject matter whether its painting or corroding filmstrips and transferring hand-made film to digital files, using found filmstrips or presenting as video projections in an art setting or building film contraptions to create installation. The class will interrogate the questions: What does it mean to transfer and process digitally methods from the physical and material world, or *vice versa*? What does it mean to circulate, copy, degrade and corrupt analog images today for artists? What is authentic in these processes today? What is liberating about making film as art? What are its limitations?

This course involves training in techniques of hand-painting, drawing, collaging, corroding and etching 16mm filmstrips as well as digital scanning processes. Students will make film quilts, collages, or installation contraptions. Students will learn to shoot Super 8 film, record audio, edit video with Premiere Pro and create soundtracks.

The class has three sections and three projects. All projects are presented to the class for intensive critique. The first project students will create a 60 second hand-made film created without the use of a camera to a sound score. The second section is the "1 Roll Super 8 Challenge". The third project students will make a film, film object, installation choosing the technique and form (either Super 8 film with shot images, found film, hand-made film, sculptural techniques or a hybrid of all methods.

Examples of artists and filmmakers include: Man Ray, Hollis Frampton, Len Lye, Buster Keaton, Alice Guy, Stan Brakhage, Lis Rhodes,

Shirley Clarke, Cauleen Smith, Tony Conrad, J'atovia Gary, Harry Smith, Kevin Jerome Everson, Jack Goldstein, Luke Fowler, Marie Menken, Emmanuel Lefrant, Storm De Hirsch, Aldo Tambellini, Joyce Weiland, Takahiko Limura, Barbara Hammer, Raphael Montanez Ortiz, Paul Sharits, Aldo Tambellini, Dieter Roth, Jose Antonio Sistiaga, Jodie Mack, Sky Hopinka, Ben Rivers, Khalil Joseph, Lotus Kang, Joris Ivens, among others.

**Prerequisite(s):** N/A **Co-Requisite(s):** N/A **Concurrent Enrollment:** N/A

**Recommended Preparation:** Students with background in cinema, animation, drawing, painting, photography, video, media arts, sculpture and printmaking and analog filmmaking are encouraged to enroll. Background in these areas is useful but not required.

### **Course Notes**

#### **Project Required Documentation**

Project 1:

Phase 1 Critiques: Students turn in a 16mm exercise to the instructor to be screened on 16mm.

Phase 2: Students turn in 30 feet (60 seconds) of 16mm to be digitized at USC Cinema Archives & will receive a .MOV to edit

Phase 3: Students will be required to turn in a Quicktime .MOV or .MP4 file uploaded to the class googledrive and vimeo

Project 2: Quicktime .MOV or .mp4 uploaded to class googledrive vimeo

Project 3: Quicktime .MOV or .mp4 uploaded to class googledrive vimeo

Quicktime File Technical Specs:

-Export the final version of your project as a Quicktime file (.MOV or .mp4) using the Apple Pro Res codec

Documentation should be submitted in the following manor:

-Label your Quicktime with your first and last name and project number. EXAMPLE:  
Maya\_Deren\_Project 1.MOV

**Readings:**

Readings and class handouts provided as PDFs on Google drive (you will receive an invite). Hard copies will be provided for pertinent handouts.

**Homework:**

Upload PDF to "Homework" folder on Google drive. Please label with your first and last name and assignment name. For example, "Kelley\_David\_Proj1\_Critique"

**Additional:** Course Googledrive:

**Syllabus, Field Trip Forms, Technical hand-outs:**

Provided on googledrive.

**Required for class:**

- Notebook/sketchbook – taking notes is mandatory
- Headphones (for in class editing)
  
- Thumb flash drive

**Technological Proficiency and Hardware/Software Required Storage:**

- Portable Hard Drive Capable of Working With Video Files.
- Hard drive must have USB 3.0 connection
- Instructor will review hard drive specifications in class including how to format for "Mac OS Extended"

**Software:**

- Adobe Suite provided to all students while enrolled in the class, Premiere Pro will be used for editing digitized films
- Adobe Suite + Premiere Pro provided on computer stations in classroom for in class work
- Adobe Suite + Premiere Pro provided on in Galen Lab (located in Harris Hall)

**Equipment Information:**

4D Area Equipment/Lab Guidelines PDF provided on googledrive

**Materials Provided/Kit Requirement/Cost Breakdown**

**Analog Film Materials Kit: (Instructor will provide a breakdown)**

- Set of Sharpies (fine point, colors and black), 1 set of food coloring (neon or regular for egg dyeing), white artist's tape, 1 tooth brush, push pins, 1 or more small brushes, plastic /metal straight edge, plastic gloves and cup, clear tape, needle & thread, other materials such as fabric dye, natural dyes, sand paper, etc. all will work. Note: most items are available at grocery store/hardware store/art store. -Phytogram workshop with Holly Willis (Holly will mail kits)

Project 1: Film Leader & Opaque Kit Fee: \$0.00 – covered by Roski Instructor will provide 16mm film and film cores for each student.

The digitizing will be done for free at the USC film archives.

Project 2: Each student will be required to purchase (1) roll of Super 8 film (includes stock, processing and digitizing) 10 percent special class discount: \$76.79/Production Package: \$88.20

<https://www.pro8mm.com/collections/film-stock-process-and-scan-film-to-digital> Project

3: Cost TBD per project, found film, cameraless film or super 8.

**Required Readings and Supplementary Materials**

Readings and class handouts provided as PDFs on Google drive. Hard

copies will be provided for pertinent handouts.

- 1) Schlicht, Ester. *Zelluloid: Cameraless Film*. Frankfurt: Kerber, 2010. Introduction: 15 pages. Artist Entries: pages 44-178 (required to read 20 pages)
- 2) Bryne-Daniel, J. *Grafilm: An Approach to a New Medium*. London, Studio Vista; New York, Van Nostrand Reinhold, 1970. Introduction: 9 pages; Chapter 2: Project Clear Film Leader: 15 pages.
- 3) Zinman, Gregory. *Making Images Move*. California: University of California Press, 2020. Abstractions in Time: 40 pages.
- 4) Deren, Maya. "Amateur Versus Professional," *Film Culture* 39, Winter 1965, 45.
- 5) TBA

### Supplementary Readings

- 1) Brakhage, Stan. *Metaphors on Vision*. New York: Anthology Film Archives, 1976.
- 2) Zinman, Gregory. *Making Images Move*. California: University of California Press, 2020. Chapter 1: Between Canvas and Celluloid.
- 3) Iles, Chrissie. *Dreamlands: Immersive Cinema and Art, 1905–2016*. New York: Whitney Museum of American Art, 2016. 4) Stereyl, Hito. *In Free Fall: A Thought Experiment on Vertical Perspective*. New York: E-flux, Journal #24 - April 2011 5) Readings will be added to the list as semester progresses.

\*Course texts are provided as PDFs on the class googledrive.

### Description and Assessment of Assignments Class

#### Projects:

#### Project 1

##### **PROJECT CLEAR LEADER – Making a film without a camera**

Make a 60 second 16mm film using clear or black film leader with a musical soundtrack.

This project is designed for you to practice the techniques you have learned working directly on filmstrips – drawing, painting, printing, taping, writing, etching, image transfer etc. while pairing them with a musical soundtrack. Students are expected to draw on their existing interests in art and film translating those to the medium. Class screenings and lectures will lead to an understanding of the language of abstraction in film and how artist's have used the medium for specific ideas from 1910 to the present day. Intersections with other art forms ranging from painting to photography to art movements in visual music to conceptual and processed based works will help to develop an understanding of the hand-made, cameraless film.

The project grade includes proposal (paper drawing of film), 16mm digitized final project with a musical soundtrack presented for critique and turned in as a .MOV or .mp4 & critique evaluation.

#### Project 2

##### **SUPER 8 FILM PROJECT – Make a Super 8 Film with a single roll of film**

Make a film with or without sound that is comprised of images shot on a single roll of Super 8 film. Students will be exposed to a variety of films that use different conceptual, visual and sonic approaches including Hyperbolic Abstraction, Cinema Verite, City Symphony, Silent Film, Film Gifs, The Long Take, Performative, the Artist's Studio, Structural Film. This film may or may not use sound. Students are encouraged to experiment with the form of the film while translating their interests in subject matter and aesthetics to the medium. The constraint of working with a single roll of super 8 film (2 minutes, 50 seconds minutes) will require you to consider and plan every second of film you shoot.

The project grade includes proposal, storyboard /shot list and final edited Quicktime .MOV or .mp4 of finished project screened for critique and written critique evaluation.



**Project 3**      **ANALOG FILM PROJECT / Film, Sculpture, Quilt, Contraption** Make a film that is 3 minutes or longer on the subject of your choice with or without sound. Or, make a 2D or 3D object that incorporates film (found, shot or hand-made). There will be lectures and screenings on found footage film, expanded cinema, and film installation. Further develop techniques and form utilized in project one and two (this can include shot images and hand-made film techniques). This project should allow for each student to show a development in their artistic voice in the unique qualities of analog and hand-made film – both conceptually and materially. Development of the subject of your film and the processes and techniques utilized will take place through the project proposal, storyboard and/or paper film drawing and discussions with your faculty during the fabrication and editing process. The project grade includes proposal, final edited Quicktime .MOV of finished project screened for critique or an object or installation presented live in class for critique and written critique evaluation.

### **Proposal And Project Presentations**

These are written presentations to the class. They provide an opportunity for you test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible. Proposals for films that are made by drawing on filmstrips will be different than proposals for films that require shooting image (Super 8 project).

#### **Hand-made Film Proposals:**

1) 1-page description

2) Hand-drawn filmstrip drawing

These should consist of a 16mm filmstrip drawing (using template provided by instructor). In addition, there should be a 1paragraph description of the concept which includes a description of the soundtrack.

#### **Super 8 Film Proposals:**

1) 1-page written description

2) Venn diagram that includes your film's subject & form 3) References to support your conceptual and aesthetic goal

#### **Your proposal should address:**

1) What the idea of the project is and why it interests you.

2) How your chosen form will relate to and realize your conceptual concerns.

3) How you will technically accomplish the project. For this you should consider your shooting method, location, cast and production schedule.

4) Explain how you are considering the project concept and theme. Reference other artists' work that we have screened in class.

5) Bring any visual support materials to further explain your conceptual and aesthetic goal.

In the process of creation it's entirely likely that your ideas and practice will shift, perhaps radically. If this is the case, please be sure to address how and why you changed your project as you prepare for class critiques and in your written critique evaluation.

### **Written Critique Analysis**

Following your critique you will be asked to write a 2-page analysis of your project and critique. Page One:

The first page of the essay should include the most important lessons and insights from the critique given to you by both the class and the professor. The analysis should also address:

1) Ideas you garnered from the project.

2) Ideas that you want to continue to explore in future projects.

3) What was successful about your project, what was not successful and why.

- 4) Techniques and aesthetics used for the project. These are important to catalog as a material record when making abstract films. Additionally, note how they functioned in the piece conceptually. Did they have the affect you intended? How did the projection change?
- 5) After the works are digitized and projected digitally – how does this change the perception of the work? How does it change the way in which the work can circulate on online platforms? How do you perceive the difference?

Page Two:

- 1) Take notes during your peers project presentations.
- 2) Choose three of your peers' projects that interested you most.
- 3) Write 1 paragraph on each of their projects. Note their project titles. Discuss what drew you to their work and why. What aesthetics did they employ? What was their concept? How did this work build, develop or differ from previous projects?

### **Grade Breakdown**

Project 1 – 20% (Includes Proposal, Paper Drawing, Project, Critique Evaluation)

Project 2 - 35% (Includes Proposal, Storyboard/Shot List, Project, Critique Evaluation)

Project 3 - 35% (Includes Proposal, Storyboard/Shot List AND/OR Paper Drawing, Project, Critique Evaluation) Participation in Class Discussions (reading and screenings) and Critiques & Written responses– 10%

Extra Credit: You Need It – Just Ask

### **Grading:**

See also “Explanation of Grading”

A to A - 95 to 90: Excellent work, exceeds expectations, demonstrates critical and original thinking. All due dates fully met, fully prepared and engaged in all classes.

B+ to B- 89 to 80: Very good work, met all expectations, demonstrates original thinking. All due dates fully met, fully prepared and engaged in all classes.

C+ to C - 79 to 70: Average work, some late work and ill prepared for classes. D+ to D- 69 to 60: Poor work, late work, and ill-prepared for class. F : 59 or below

### **Assignment Submission Policy**

Please see “Notes” for submission guidelines of video files, drawings and written work.

### **Grading Timeline**

In-progress project feedback will be given in class during one on one instructor meetings.

For additional feedback on projects, students are welcome to schedule a meeting during office hours. All project grades will be provided to students in their private folder in googledrive.

### **Explanation of Grading**

Projects are graded on the conceptual and aesthetic quality of finished work, technical/craft expertise, and conceptual and technical investment of time. Grading for projects includes project development and project analysis. There will also be proposals and analyses due throughout the semester. These should reflect a significant investment of time and thought. For more on grading, see project page. Late assignments will have one full letter grade.

### **Participation**

Your grade will be lowered if you do not actively and constructively participate in critiques. Your grade will be lowered if you do not come to class prepared to productively work on projects during open studio times.

### **PROJECTS Explanation Of Grading**

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be

A major component of your grade, you must satisfy other criteria as well:

Conceptual merit: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

## **Additional Policies**

### **GRADING AND ATTENDANCE POLICIES**

#### **Attendance**

Attendance is crucial to your success in the class. Class critiques and lectures are critical to create a dialogue in the class.

Attendance will be taken at all meetings and is mandatory.

Your final grade will be dropped one full letter grade for each 2 unexcused absences.

Unexcused absences are determined when you are not excused due to illness or other significant reason approved by instructor.

All illnesses must be approved by the instructor. See policy for missed classes below.

#### **Tardies**

It is important that you arrive on time to class. Class announcements happen at the start of class. Respect your peers in class by never being late to critique days. Export your projects in advance of class. I will warn you when tardiness is excessive.

Your grade will be lowered if it persists.

#### **Missed Classes**

Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

#### **Class Conduct**

Cell phone usage and online browsing (other than for class purposes) will not be tolerated in class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. **NO CELL PHONE USE IN CLASS.**

#### **Equity Statement**

By registering for this course, you are agreeing to a social contract. We recognize that in order to establish the conditions by which we will collectively and individually develop a practice of freedom, we must leave our preconceptions and biases outside of the classroom. Confronting and undoing the work of oppressive indoctrination requires us to unlearn and relearn modes of thought and existence in a space of generosity, support, and mutuality. Every member of this class has the right to freedom of discrimination pertaining to citizenship, race, ancestry, ethnicity, cultural expression, class, disability, place of origin, skin color, religious belief, sexual orientation, gender expression, age, record of offenses, marital status, and family status. This applies to all areas of shared space and related classroom activities including interactions with faculty, visitors, colleagues, and the class as a whole. By registering for this course, you acknowledge that you will be an active and engaged member of this community. You consent to uphold, and when appropriate, advocate for the practice and maintenance of this freedom.

## **Academic Integrity**

USC students are expected to acknowledge when any part of their work is taken directly from another artist's and/or writer's work. Any work that has not been personally completed should not be represented as one's own.

## **Analog Art Film Resources**

### **Equipment, etc.**

Super 8 Film, Processing and Digitizing (Burbank)

Pro8mm (using for class) <https://www.pro8mm.com>

Spectra Film and Video (North Hollywood):

<https://spectrafilmandvideo.com>

Film Leader and Supplies (Burbank): <https://www.christys.net>

### **Echo Park, LA: Super 8 and 16mm Workshops, Screenings, Equipment Rental**

#### **Screenings, resources:**

<http://www.echoparkfilmcenter.org>

<http://www.echoparkfilmcenter.org/studio/equipment/>

Best Art film Lab – Maryland:

<http://colorlab.com>

Camera rental/workshops/film developing space NYC/Livestreams:

<http://mononoawarefilm.com>

Community film space, rentals, workshops screenings Oakland:

<http://shapeshifterscinema.com>

List of Film and Media Arts Organizations:

<http://www.echoparkfilmcenter.org/studio/resources/>

KODAK – order film direct from

Kodak Students receive discount:

Super 8, 16mm, 35mm, etc:

<https://www.kodak.com/pk/en/motion/Products/Production/default.htm>

16mm Film Lab: <https://www.fotokem.com> (North Hollywood)

### **Viewing Resources, Venues Online and in Art Film Theaters in Los Angeles:**

Hand-made Cinema Website: <http://www.handmadecinema.com>

Online Art Film Viewing: <http://www.ubu.com/film/>

<http://www.vdrome.org/upcoming/>

City Symphony Films: <http://www.echoparkfilmcenter.org/blog/sound-we-see/>

Links to Artists Sites: <http://www.centerforvisualmusic.org/ArtistsPages.html>

Independent Film Screenings: <http://www.lafilmforum.org>

Art film and video programming: <https://www.redcat.org/category/redcat-event-type/film-video>

Art House Theaters <http://thenewbev.com> (Quentin Tarantino's theater) <https://www.landmarktheatres.com/los-angeles/nuart-theatre>

## **Academic Conduct:**

### **Statement on Academic Conduct and Support Systems**

Plagiarism – presenting someone else's ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Part B, Section 11, "Behavior Violating University Standards" [policy.usc.edu/scampus-part-b](http://policy.usc.edu/scampus-part-b). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, [policy.usc.edu/scientific-misconduct](http://policy.usc.edu/scientific-misconduct).

## **Support Systems:**

*Student Health Counseling Services* - (213) 740-7711 – 24/7 on call  
[engemannshc.usc.edu/counseling](http://engemannshc.usc.edu/counseling)

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

*National Suicide Prevention Lifeline* - 1 (800) 273-8255 – 24/7 on call  
[suicidepreventionlifeline.org](http://suicidepreventionlifeline.org)

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

*Relationship and Sexual Violence Prevention Services (RSVP)* - (213) 740-4900 – 24/7 on call  
[engemannshc.usc.edu/rsvp](http://engemannshc.usc.edu/rsvp) Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED) | Title IX* - (213) 740-5086  
[equity.usc.edu](http://equity.usc.edu), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

*Bias Assessment Response and Support* - (213) 740-2421 [studentaffairs.usc.edu/bias-assessment-response-support](http://studentaffairs.usc.edu/bias-assessment-response-support)  
Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

*The Office of Disability Services and Programs* - (213) 740-0776 [dsp.usc.edu](http://dsp.usc.edu)  
Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy* - (213) 821-4710 [studentaffairs.usc.edu/ssa](http://studentaffairs.usc.edu/ssa)

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

*Diversity at USC - (213) 740-2101 [diversity.usc.edu](http://diversity.usc.edu)*

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*

*[dps.usc.edu](http://dps.usc.edu), [emergency.usc.edu](http://emergency.usc.edu)*

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) 442-120 – 24/7 on call [dps.usc.edu](http://dps.usc.edu)*

Non-emergency assistance or information.