Department of CTVA 2015-16 Annual Program Assessment Report

Please submit report to your department chair or program coordinator, the Associate Dean of your College, and to james.solomon@csun.edu, director of assessment and program review, by September 30, 2016. You may, but are not required to, submit a separate report for each program, including graduate degree programs, which conducted assessment activities, or you may combine programs in a single report. Please identify your department/program in the file name for your report.

College: Mike Curb College of Arts, Media and Communication (MCCAMC)

Department: Cinema and Television Arts (CTVA)

Program: Undergraduate CTVA Options (Film Production, Television Production, Media Theory and Criticism, Multimedia Production, Electronic Media Management, and Screenwriting) and Graduate MFA in Screenwriting

Assessment liaison:

1. Please check off whichever is applicable:
   A. X Measured student work.
   B. Analyzed results of measurement.
   C. X Applied results of analysis to program review/curriculum/review/revision.

2. Overview of Annual Assessment Project(s). On a separate sheet, provide a brief overview of this year’s assessment activities, including:
   • an explanation for why your department chose the assessment activities (measurement, analysis, and/or application) that it enacted
   • if your department implemented assessment option A, identify which program SLOs were assessed (please identify the SLOs in full), in which classes and/or contexts, what assessment instruments were used and the methodology employed, the resulting scores, and the relation between this year’s measure of student work and that of past years: (include as an appendix any and all relevant materials that you wish to include)
   • if your department implemented assessment option B, identify what conclusions were drawn from the analysis of measured results, what changes to the program were planned in response, and the relation between this year’s analyses and past and future assessment activities
   • if your department implemented option C, identify the program modifications that were adopted, and the relation between program modifications and past and future assessment activities
   • in what way(s) your assessment activities may reflect the university’s commitment to diversity in all its dimensions but especially with respect to underrepresented groups
   • any other assessment-related information you wish to include, including SLO revision (especially to ensure continuing alignment between program course offerings and both program and university student learning outcomes), and/or the creation and modification of new assessment instruments

3. Preview of planned assessment activities for next year. Include a brief description and explanation of how next year’s assessment will contribute to a continuous program of ongoing assessment.

Prepared by Joel Krantz and Jacob Enfield
Overview of Annual Assessment Projects
For the 2015-16 academic year, our major assessment activity focused on re-writing and revising the Department of CTVA undergraduate SLOs. We realized that this was an absolutely essential task, as our original SLOs were written over 15 years ago and thus were badly outdated. Moreover, they were not inclusive of our six undergraduate CTVA Options:

- Film Production
- Electronic Media Management
- Media Theory and Criticism
- Multimedia Production
- Screenwriting
- Television Production

Original Department of CTVA Undergraduate Student Learning Outcomes (Unrevised)
At the end of a program of study, students should (as reflected by the curriculum in their individual Option) be able to:

1. Understand and articulate the history, theories, and critical models of cinema and the electronic media.
2. Research, structure, and write dramatic and non-dramatic scripts for cinema, television, and multimedia.
3. Employ pre-production, production, and post-production techniques for all electronic and digital media formats in both the studio and the field.
4. Conceptualize, produce, direct, edit, and distribute cinema projects for both entertainment and informational purposes.
5. Operate and manage business structures, personnel, budgets, advertising, sales, research, and regulation of independent, studio, and network electronic media.

Problems with Using the Original CTVA SLOs for Assessment
After looking at and discussing our old SLOs, we realized that before we could even begin to think about conducting any future assessment activities, we needed first to revise our Department SLOs, so that each individual SLO could be measured in each of our six undergraduate CTVA options. In addition, we also realized that our old SLOs needed to make better use of action verbs.
Process Used for Creating New Student Learning Outcomes

The process of revising our Department SLOs was neither quick nor easy. It took the entire 2015-16 academic year in order for the entire full-time CTVA faculty to research, discuss, write, revise, and ratify the final version. Time was set aside for this task at our monthly faculty meetings during the 2015-16 academic year as well as at a retreat held in January 2016.

We agreed that the SLOs should reflect the courses that all CTVA students are required to take, regardless of option. We then identified the major concepts, knowledge, and skills that we wanted our students to acquire after successfully completing this common core. After numerous discussions and revisions, the CTVA faculty finally approved and ratified the following four new Department of CTVA SLOs, which were submitted to the college for its approval. The approval secured, the SLOs were submitted for publication in the 2016-17 University Catalog.

New Department of CTVA Undergraduate Student Learning Outcomes (Ratified April 2016)

At the end of a program of study, students should (as reflected by the curriculum in their individual option) be able to:

1. Identify and critically analyze the fundamental components and aesthetics of audio-visual storytelling.
2. Develop and write scripts for fiction and non-fiction audio-visual productions.
3. Demonstrate knowledge of historical, cultural, critical, theoretical, and emergent aspects of media arts.
4. Develop the skills necessary to produce, research, and/or present an entertainment industry or other media project.

The CTVA Graduate MFA in Screenwriting program has the following, already created SLOs:

Current CTVA Graduate MFA in Screenwriting SLOs (Ratified Spring 2013):

At the end of a program of study, students should (as reflected by the curriculum in the Graduate Screenwriting Program) be able to:

1. Demonstrate advanced writing proficiency appropriate for entry into competitive professional screenwriting and teleplay-writing careers.
2. Demonstrate critical thinking, research and analytical skills appropriate for accomplishing professional and personal goals.
3. Demonstrate the practical communication and technical skills required for entry into a competitive professional field.
4. Demonstrate insight into and objective understanding of screen story structures when analyzing scripts or outlines, and the ability to offer positive, ethical solutions for story problems.
5. Demonstrate understanding of the issues of cultural inclusiveness and diversity in creative work, along with a basic understanding of creative ownership law.

With the Department of CTVA SLOs updated for both our undergraduate and graduate programs, we are now in a much better position to conduct more relevant and meaningful assessment of all of our CTVA Programs of Study.

**Measured Student Work**

In addition to our year-long activity of writing/revising our department SLOs, we also collected student data from the Multimedia Option’s end of the year student showcase (May 2016), which is a public exhibition of student works from their production classes.

CTVA’s Multimedia Production Option has modified the format of the annual Multimedia Showcase with assessment in mind. This past academic year, the showcase went online, making it possible to accept many more student projects than what was previously accepted. Submissions received (including 34 videos, 20 animations, 12 games, 8 websites, and 17 digital art projects) came from the following four Multimedia classes:

- **CTVA 361 Computer Fundamentals for Multimedia** (primarily a web design class)
- **CTVA 461 Interactive Multimedia Design** (primarily a 2D animation class)
- **CTVA 464 Multimedia Design** (primarily a streaming video production class)
- **CTVA 468 Multimedia Production** (primarily a game design class)

Entries from these classes provided us with a large sample of student work that can be used for assessment purposes. The submissions for the Multimedia Showcase were a combination of students electing to self-submit and faculty recommendations encouraging students with the best projects in their classes to self-submit. As a result of this submission process, only the highest quality projects were submitted for the Multimedia Showcase, with the best projects screened in their entirety at the Multimedia Showcase awards ceremony.

Prepared by Joel Krantz and Jacob Enfield
Regarding the judging, 11 working industry professionals were recruited as judges, and every submission was scored on a rubric by a minimum of 3 judges. Unfortunately, due to time and scheduling constraints, the judges were not able to go through the process of norming the rubric prior to scoring the showcase submissions. While this caused some variations in the final scoring (i.e., some judges were tougher scorers than others), there was a consistency of scoring with each judge. For future Multimedia Showcases, the judges will go through a norming process prior to judging the student entries, in order to ensure more consistent and uniform scoring. While the scores and the written feedback provided by the judges were used to determine winning projects and to provide students with professional feedback, they have also been saved for assessment purposes. Since this was the first year of this new Multimedia showcase format, it was decided that it would be more useful to collect the 2016 Multimedia Showcase scoring data and later compare it with the data from Multimedia showcases over the next several years. These results will not only provide a snapshot in time of the quality of work produced by students completing the Multimedia Production program (and therefore inform areas where improvement is needed), but they will also facilitate multi-year longitudinal studies that will provide a more detailed and complete picture of the trends of student Multimedia production quality over time.

Appendix A (pages 8-14) of this document includes a sample scoring rubric and individual scoring totals from the Multimedia Showcase judges. Since this was the first year that a scored Multimedia Showcase with judges took place, we are not interpreting the scores at this time, but instead are planning to incorporate the scores into a longitudinal study over the next several years. A list of the Multimedia Showcase industry judges (with their pictures and brief bios) who were used for scoring the projects can be found in Appendix B (pages 15-20) of this document. For more detailed information about the 2016 Multimedia Showcase, go to http://multimediashowcase.net.

EAS Pilot Study
Department of CTVA assessment liaisons (Joel Krantz and Jacob Enfield) along with Art Department faculty member Joseph Bautista were involved with a pilot study this past Summer 2016 as a means of testing the new Electronic Assessment System (EAS) being designed and developed by the CSUN Meta+Lab in partnership with the Office of Institutional Research. CSUN’s EAS is a new, multifaceted system that has been under development for several years. Its goal is to simplify the process of assembling and assessing student signature work, so that faculty can spend more time considering how to strengthen existing programs and curricula in the light of assessment findings. The new Electronic Assessment System (EAS) features were tested using all of the student final projects from the Multimedia gateway class, CTVA 361: Computer Fundamentals for Multimedia (primarily a web
Department of CTVA 2015-16 Annual Program Assessment Report

design class) and the capstone class, **CTVA 468: Multimedia Production** (primarily a game design class) – 68 projects in total. Because this **EAS Pilot Study** used all of the final projects from both the **CTVA 361: Computer Fundamentals for Multimedia** gateway class and the **CTVA 468: Multimedia Production** capstone class, while the 2016 Multimedia Showcase only used a sampling of the best work from these classes and others, it was therefore not possible to analyze, compare, and correlate the results of this pilot study with the Multimedia Showcase scores discussed earlier in this report.

Although this EAS study has not yet been completed, we did use 2 different independent evaluators who have already scored the projects using a standardized rubric. The rubric and the current progress of the study can be found in **Appendix C** (pages 21-22) of this document. Because the EAS does not (yet) allow a norming-the-rubric activity in the system, the two independent scorers were not able to norm the rubric prior to scoring the projects. Since the focus of this pilot test study was more on testing the EAS’s reliability, feature set, tools, and functions, and less about the actual data collected, we felt that it was not absolutely essential to norm the rubric prior to scoring the projects for this study. While the study remains incomplete as of now, we plan to complete it and to provide additional feedback to the EAS development team regarding its features and functions over the next several weeks.

**Indirect Assessment**

In addition to using direct assessment instruments to evaluate the various CTVA undergraduate and graduate programs, we also have some indirect assessment indicators showing that our program is successfully educating our students.

First, the Department of CTVA was honored to receive a two-million-dollar grant from the Hollywood Foreign Press Association (HFPA) this past spring 2016. The HFPA is the organization that produces the Golden Globe Awards, which is televised annually each year. Half of this generous gift will be allocated to fund full scholarships for students from traditionally underrepresented populations who demonstrate financial need. The other half will be used to fund hardware and software equipment purchases and upgrades, so that the Department of CTVA can continue to provide instruction for our students using state-of-the-art, industry-standard tools. This gift was provided in clear recognition of the quality of CTVA’s programs. A copy of the **CSUN Today** article discussing the HFPA Grant (dated Sept. 12, 2016) is listed in **Appendix D** (pages 23-24) of this document.

Second, the Department of CTVA was again privileged to be listed in the August 2016 issue of *The Hollywood Reporter* “Best Film Schools 2016: Top 25 in the U.S.” (ranked #22 out of 25). This prestigious listing is an honor and a testament to the quality of the

Prepared by Joel Krantz and Jacob Enfield
instruction that our students are receiving in the Department of CTVA, especially considering we were listed amongst other very highly respected film schools, such as USC, UCLA, Chapman University, Columbia University, Stanford University, Cal Arts, New York University, and the American Film Institute (to name a few). A copy of this article (including complete school rankings) is listed in Appendix E (pages 25-56) of this document. Earlier in 2016, CSUN CTVA was listed among the top film programs in Variety’s “Schools on the Move” feature.

Preview of Planned Assessment Activities for 2016-17 Academic Year

Having completed the revised Department of CTVA Undergraduate SLOs, we now plan to complete work on Option-specific SLOs this academic year. Since creating Option-specific SLOs is controlled by the faculty in each Option, our assessment liaisons plan to coordinate efforts and work with all CTVA Option Heads to create specific SLOs for each Option.

Reasons to create Option-specific SLOs include:
1. Will allow us to clearly define or re-define what it means to be a graduate of each of the CTVA Options.
2. Will allow us to plan, change, and adapt our CTVA Options for the future.
3. Will help us to more precisely align with WSCUC and CSU Chancellor’s office requirements for assessment.
4. Will strengthen our position and argument when proposing new courses and curriculum changes.

When creating Option-specific SLOs, each of our Option Heads will consider the following questions:
1. What does it mean to be a graduate of your CTVA Option?
2. What skills, knowledge, expertise, and capabilities should a graduate of your CTVA Option possess?

In addition to creating Option-specific SLOs this academic year, we are also planning to design and implement new and improved assessment instruments that can be used across all of our undergraduate and graduate CTVA programs, using our newly revised Department SLOs. This will provide us with more accurate, relevant, and meaningful assessment data in future years to come.

Finally, we will continue to regularly collect assessment data that can later be analyzed and used to “close the loop” and to inform better our decisions regarding new curriculum proposals and existing curriculum changes.

Prepared by Joel Krantz and Jacob Enfield
Multimedia Showcase
Cinema and Television Arts
California State University, Northridge

Score each category using the scale of:

- **0** very poor quality
- **1** poor quality
- **2** average quality
- **3** high quality
- **4** very high quality

### VIDEO

<table>
<thead>
<tr>
<th>Category</th>
<th>Description</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Story/Concept</strong></td>
<td>Clear purpose, draws in viewer and maintains their interest.</td>
<td>4</td>
</tr>
<tr>
<td><strong>Image Quality</strong></td>
<td>lighting is clear and appropriate, camera is steady, zooms/pans are smooth and at appropriate speeds, and picture is in focus.</td>
<td>3</td>
</tr>
<tr>
<td><strong>Cinematography</strong></td>
<td>effective use of multiple camera angles, camera movements, and shot composition</td>
<td>3</td>
</tr>
<tr>
<td><strong>Editing</strong></td>
<td>cuts, transitions, scene placement, and scene length holds viewer interest and enhances the story</td>
<td>3</td>
</tr>
<tr>
<td><strong>Audio</strong></td>
<td>appropriate, even, and clear with little or no background noise; music is well coordinated with the video and adds meaning or tone.</td>
<td>3</td>
</tr>
</tbody>
</table>

**TOTAL** 16

### COMMENTS

I commend your video about the CSUN Learning Resource Center. You documented very well the services provided by the center. There is a shot that shows several students in isolation, perhaps it would have been better showing more students being tutored. The lower third for Mrs. Abramowitz should read SMART instead of Smart.
### DIGITAL ART

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Debbi Chiang</th>
<th>Hanna Luna</th>
<th>Jolie Roberson</th>
<th>AVE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Woman's Ambition</td>
<td>14</td>
<td>16</td>
<td>16</td>
<td>15.3</td>
</tr>
<tr>
<td>Spectacles (series)</td>
<td>15</td>
<td>15</td>
<td>13</td>
<td><strong>14.3</strong></td>
</tr>
<tr>
<td>Life in a New York Minute</td>
<td>12</td>
<td>14</td>
<td>15</td>
<td><strong>13.7</strong></td>
</tr>
<tr>
<td>Newspaper *</td>
<td>11</td>
<td>13</td>
<td>15</td>
<td><strong>13.0</strong></td>
</tr>
<tr>
<td>Save Her</td>
<td>13</td>
<td>15</td>
<td>11</td>
<td><strong>13.0</strong></td>
</tr>
<tr>
<td>In The Light (series)</td>
<td>11</td>
<td>15</td>
<td>12</td>
<td><strong>12.7</strong></td>
</tr>
<tr>
<td>Silhouette DTLA</td>
<td>12</td>
<td>10</td>
<td>16</td>
<td><strong>12.7</strong></td>
</tr>
<tr>
<td>The Libertines</td>
<td>15</td>
<td>13</td>
<td>10</td>
<td><strong>12.7</strong></td>
</tr>
<tr>
<td>Tian Tan Buddha</td>
<td>11</td>
<td>11</td>
<td>15</td>
<td><strong>12.3</strong></td>
</tr>
<tr>
<td>1000 Days of Jonathan</td>
<td>11</td>
<td>10</td>
<td>13</td>
<td><strong>11.3</strong></td>
</tr>
<tr>
<td>Santa Monica Pier</td>
<td>12</td>
<td>12</td>
<td>10</td>
<td><strong>11.3</strong></td>
</tr>
<tr>
<td>Sara Park</td>
<td>12</td>
<td>9</td>
<td>11</td>
<td><strong>10.7</strong></td>
</tr>
<tr>
<td>Serenity</td>
<td>11</td>
<td>6</td>
<td>15</td>
<td><strong>10.7</strong></td>
</tr>
<tr>
<td>The Happiest Place on Earth</td>
<td>11</td>
<td>6</td>
<td>15</td>
<td><strong>10.7</strong></td>
</tr>
<tr>
<td>Super Selfie</td>
<td>9</td>
<td>9</td>
<td>13</td>
<td><strong>10.3</strong></td>
</tr>
<tr>
<td>Honest Eyes (series)</td>
<td>10</td>
<td>7</td>
<td>13</td>
<td><strong>10.0</strong></td>
</tr>
<tr>
<td>The Flower Girl</td>
<td>13</td>
<td>6</td>
<td>11</td>
<td><strong>10.0</strong></td>
</tr>
</tbody>
</table>

**TOTAL Average Score**  
11.9  11.0  13.2  12.0

* Prof. Enfield broke the tie, selecting Newspaper
<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Jim D'Addario</th>
<th>Raul Cabrera</th>
<th>Jolie Roberson</th>
<th>Matt Lord</th>
<th>AVE TOTAL</th>
<th>Miguel Lara</th>
</tr>
</thead>
<tbody>
<tr>
<td>CSUN Solar Observatory</td>
<td>18</td>
<td>20</td>
<td>20</td>
<td>19</td>
<td>19.3</td>
<td></td>
</tr>
<tr>
<td>CSUN Boxing Club</td>
<td>18</td>
<td>19</td>
<td>20</td>
<td>18</td>
<td>18.8</td>
<td>17</td>
</tr>
<tr>
<td>#WeMatterProject</td>
<td>17</td>
<td>18</td>
<td>20</td>
<td>18</td>
<td>18.3</td>
<td>18</td>
</tr>
<tr>
<td>CSUN Ghost Hunting Club</td>
<td>18</td>
<td>16</td>
<td>20</td>
<td>18</td>
<td>18.0</td>
<td>15</td>
</tr>
<tr>
<td>CSUN Esports Club</td>
<td>18</td>
<td>16</td>
<td>19</td>
<td>18</td>
<td>17.8</td>
<td>12</td>
</tr>
<tr>
<td>CSUN Passions: Matabots</td>
<td>16</td>
<td>16</td>
<td>18</td>
<td>19</td>
<td>17.3</td>
<td></td>
</tr>
<tr>
<td>CSUN Secret Agent: Hidden Spots</td>
<td>19</td>
<td>15</td>
<td>20</td>
<td>15</td>
<td>17.3</td>
<td></td>
</tr>
<tr>
<td>CSUN Secret Agent: Off-Campus Fun</td>
<td>18</td>
<td>14</td>
<td>20</td>
<td>17</td>
<td>17.3</td>
<td></td>
</tr>
<tr>
<td>Mata-Dine: Velp Food Reviews w/ Man Fieri</td>
<td>17</td>
<td>15</td>
<td>19</td>
<td>18</td>
<td>17.3</td>
<td></td>
</tr>
<tr>
<td>Mike Curb: Taking Theatre</td>
<td>18</td>
<td>16</td>
<td>19</td>
<td>16</td>
<td>17.3</td>
<td></td>
</tr>
<tr>
<td>CSUN Basketball Club</td>
<td>17</td>
<td>16</td>
<td>19</td>
<td>16</td>
<td>17.0</td>
<td>15</td>
</tr>
<tr>
<td>CSUN Secret Agent: Secret Food Deals</td>
<td>18</td>
<td>15</td>
<td>20</td>
<td>15</td>
<td>17.0</td>
<td></td>
</tr>
<tr>
<td>CSUN Learning Resource Center</td>
<td>16</td>
<td>14</td>
<td>20</td>
<td>17</td>
<td>16.8</td>
<td>16</td>
</tr>
<tr>
<td>CSUN Women’s Basketball Recruitment</td>
<td>17</td>
<td>15</td>
<td>18</td>
<td>17</td>
<td>16.8</td>
<td>16</td>
</tr>
<tr>
<td>CSUN Pride Center</td>
<td>16</td>
<td>13</td>
<td>19</td>
<td>17</td>
<td>16.3</td>
<td>16</td>
</tr>
<tr>
<td>Historicizin’ and Contemporizin’ the Black Aesthetic</td>
<td>15</td>
<td>12</td>
<td>20</td>
<td>18</td>
<td>16.3</td>
<td></td>
</tr>
<tr>
<td>Mata-Dine: Farmers Market Spring Sangria</td>
<td>19</td>
<td>12</td>
<td>20</td>
<td>14</td>
<td>16.3</td>
<td></td>
</tr>
<tr>
<td>CSUN Archery Club</td>
<td>16</td>
<td>12</td>
<td>18</td>
<td>18</td>
<td>16.0</td>
<td>15</td>
</tr>
<tr>
<td>CSUN Theatre Department - Actors</td>
<td>16</td>
<td>16</td>
<td>19</td>
<td>13</td>
<td>16.0</td>
<td>16</td>
</tr>
<tr>
<td>CSUN Theatre Department - Set Design</td>
<td>16</td>
<td>14</td>
<td>19</td>
<td>15</td>
<td>16.0</td>
<td>15</td>
</tr>
<tr>
<td>Citrus of the Summer</td>
<td>17</td>
<td>11</td>
<td>20</td>
<td>15</td>
<td>15.8</td>
<td></td>
</tr>
<tr>
<td>Secret Spirits: CSUN Matador Band</td>
<td>16</td>
<td>11</td>
<td>20</td>
<td>16</td>
<td>15.8</td>
<td></td>
</tr>
<tr>
<td>Secret Spirits: CSUN Dance Team</td>
<td>17</td>
<td>12</td>
<td>18</td>
<td>15</td>
<td>15.5</td>
<td></td>
</tr>
<tr>
<td>CSUN Womens Rugby Team</td>
<td>18</td>
<td>11</td>
<td>20</td>
<td>12</td>
<td>15.3</td>
<td>15</td>
</tr>
<tr>
<td>CSUN E-sports</td>
<td>15</td>
<td>13</td>
<td>17</td>
<td>15</td>
<td>15.0</td>
<td>13</td>
</tr>
<tr>
<td>CSUN UFO Hunting Club</td>
<td>15</td>
<td>12</td>
<td>20</td>
<td>13</td>
<td>15.0</td>
<td>13</td>
</tr>
<tr>
<td>In The Ring: The Tournament</td>
<td>18</td>
<td>12</td>
<td>19</td>
<td>11</td>
<td>15.0</td>
<td></td>
</tr>
<tr>
<td>Successful Women of CSUN - Salsa Libre</td>
<td>18</td>
<td>13</td>
<td>18</td>
<td>11</td>
<td>15.0</td>
<td></td>
</tr>
<tr>
<td>Vocal ARTillery</td>
<td>16</td>
<td>11</td>
<td>20</td>
<td>12</td>
<td>14.8</td>
<td></td>
</tr>
<tr>
<td>Secret Spirits: Secret Spirits</td>
<td>18</td>
<td>10</td>
<td>17</td>
<td>13</td>
<td>14.5</td>
<td></td>
</tr>
<tr>
<td>Mata-Dine: The Pilgrimage For Sustenance</td>
<td>17</td>
<td>11</td>
<td>18</td>
<td>11</td>
<td>14.3</td>
<td></td>
</tr>
<tr>
<td>Design Hub</td>
<td>14</td>
<td>12</td>
<td>18</td>
<td>11</td>
<td>13.8</td>
<td></td>
</tr>
<tr>
<td>CSUN Boxing</td>
<td>15</td>
<td>10</td>
<td>12</td>
<td>9</td>
<td>11.5</td>
<td>12</td>
</tr>
<tr>
<td>Sound Environment</td>
<td>11</td>
<td>5</td>
<td>19</td>
<td>8</td>
<td>10.8</td>
<td></td>
</tr>
</tbody>
</table>

**TOTAL Average Score**

|               | 16.7 | 13.5 | 18.9 | 14.9 | 16.0 | 14.9 |

Prepared By Joel Krantz and Jacob Enfield
### ANIMATION

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Jim D'Addario</th>
<th>Jolie Roberson</th>
<th>Anna Marie</th>
<th>Ryan Somohano</th>
<th>AVE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ANKH *</td>
<td>25</td>
<td>21</td>
<td>27</td>
<td>27</td>
<td>25.0</td>
</tr>
<tr>
<td>The Unfortunate Cookie *</td>
<td>25</td>
<td>20</td>
<td>28</td>
<td>21</td>
<td>23.5</td>
</tr>
<tr>
<td>Superhero Beau *</td>
<td>23</td>
<td>23</td>
<td>25</td>
<td>19</td>
<td>22.5</td>
</tr>
<tr>
<td>Takeover *</td>
<td>24</td>
<td>24</td>
<td>23</td>
<td>17</td>
<td>22.0</td>
</tr>
<tr>
<td>Ghosts in the Pumpkin Soup *</td>
<td>26</td>
<td>23</td>
<td>20</td>
<td>15</td>
<td>21.0</td>
</tr>
<tr>
<td>The Pound</td>
<td>25</td>
<td>21</td>
<td>16</td>
<td></td>
<td>20.7</td>
</tr>
<tr>
<td>Jason Samurai</td>
<td>24</td>
<td>18</td>
<td>19</td>
<td></td>
<td>20.3</td>
</tr>
<tr>
<td>No Strings Attached</td>
<td>22</td>
<td>20</td>
<td></td>
<td></td>
<td>20.3</td>
</tr>
<tr>
<td>Don’t Be Late</td>
<td>24</td>
<td>20</td>
<td>16</td>
<td></td>
<td>20.0</td>
</tr>
<tr>
<td>Purrfect Mix-Up</td>
<td>23</td>
<td>20</td>
<td></td>
<td></td>
<td>19.7</td>
</tr>
<tr>
<td>Supply Story</td>
<td>22</td>
<td>19</td>
<td>18</td>
<td></td>
<td>19.7</td>
</tr>
<tr>
<td>Cat vs Dog</td>
<td>24</td>
<td>18</td>
<td>16</td>
<td></td>
<td>19.3</td>
</tr>
<tr>
<td>Run for the Hills</td>
<td>23</td>
<td>25</td>
<td></td>
<td>9</td>
<td>19.0</td>
</tr>
<tr>
<td>Lock Jaw - The Ballad of Customer Service</td>
<td>22</td>
<td>20</td>
<td>13</td>
<td></td>
<td>18.3</td>
</tr>
<tr>
<td>The Witching Hour</td>
<td>22</td>
<td>23</td>
<td></td>
<td>10</td>
<td>18.3</td>
</tr>
<tr>
<td>The Lost Little Dino</td>
<td>23</td>
<td>20</td>
<td>11</td>
<td></td>
<td>18.0</td>
</tr>
<tr>
<td>Tie’s World</td>
<td>22</td>
<td>19</td>
<td>11</td>
<td></td>
<td>17.3</td>
</tr>
<tr>
<td><strong>TOTAL Average Score</strong></td>
<td><strong>23.5</strong></td>
<td><strong>20.8</strong></td>
<td><strong>24.6</strong></td>
<td><strong>16.1</strong></td>
<td><strong>20.3</strong></td>
</tr>
</tbody>
</table>

* Anna Marie added as judge to serve as tie breaker
## GAMES

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>David Warhol</th>
<th>Kristina Bethea</th>
<th>Matt Lord</th>
<th>AVE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hide and Seek</td>
<td>15</td>
<td>22</td>
<td>18</td>
<td>18.3</td>
</tr>
<tr>
<td>Searching for Sam</td>
<td>14</td>
<td>21</td>
<td>19</td>
<td>18.0</td>
</tr>
<tr>
<td>Cosmonaut Run *</td>
<td>13</td>
<td>21</td>
<td>18</td>
<td>17.3</td>
</tr>
<tr>
<td>Inversions</td>
<td>18</td>
<td>14</td>
<td>20</td>
<td>17.3</td>
</tr>
<tr>
<td>Quarantine</td>
<td>13</td>
<td>19</td>
<td>19</td>
<td>17.0</td>
</tr>
<tr>
<td>Wolfhound</td>
<td>16</td>
<td>14</td>
<td>18</td>
<td>16.0</td>
</tr>
<tr>
<td>Zombie Drive</td>
<td>12</td>
<td>23</td>
<td>13</td>
<td>16.0</td>
</tr>
<tr>
<td>Dino's Quest</td>
<td>16</td>
<td>11</td>
<td>19</td>
<td>15.3</td>
</tr>
<tr>
<td>El Matador Rises</td>
<td>11</td>
<td>13</td>
<td>20</td>
<td>14.7</td>
</tr>
<tr>
<td>Paintball</td>
<td>10</td>
<td>13</td>
<td>19</td>
<td>14.0</td>
</tr>
<tr>
<td>Rudy Black Cat Vampire Bat Slayer</td>
<td>7</td>
<td>16</td>
<td>13</td>
<td>12.0</td>
</tr>
<tr>
<td><strong>TOTAL Average Score</strong></td>
<td><strong>13.2</strong></td>
<td><strong>17.0</strong></td>
<td><strong>17.8</strong></td>
<td><strong>16.0</strong></td>
</tr>
</tbody>
</table>

* Prof. Enfield broke the tie, selecting Cosmonaut Run
## WEBSITES

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Jim D'Addario</th>
<th>Jolie Roberson</th>
<th>Kristina Bethea</th>
<th>AVE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Portfolio - Kim Sookyung</td>
<td>23</td>
<td>23</td>
<td>19</td>
<td>21.7</td>
</tr>
<tr>
<td>League of Loren</td>
<td>23</td>
<td>21</td>
<td>15</td>
<td>19.7</td>
</tr>
<tr>
<td>Portfolio - Yuka Yamashita</td>
<td>19</td>
<td>18</td>
<td>16</td>
<td>17.7</td>
</tr>
<tr>
<td>shremco *</td>
<td>21</td>
<td>17</td>
<td>15</td>
<td>17.7</td>
</tr>
<tr>
<td>AM Makeup Artist</td>
<td>22</td>
<td>17</td>
<td>13</td>
<td>17.3</td>
</tr>
<tr>
<td>Portfolio - Brad Macinnes</td>
<td>21</td>
<td>18</td>
<td>12</td>
<td>17.0</td>
</tr>
<tr>
<td>Portfolio - Charles Schaefer</td>
<td>20</td>
<td>17</td>
<td>12</td>
<td>16.3</td>
</tr>
<tr>
<td>We Are Titan</td>
<td>20</td>
<td>12</td>
<td>12</td>
<td>14.7</td>
</tr>
<tr>
<td><strong>TOTAL Average Score</strong></td>
<td><strong>21.1</strong></td>
<td><strong>17.9</strong></td>
<td><strong>14.3</strong></td>
<td><strong>17.8</strong></td>
</tr>
</tbody>
</table>

* Prof. Enfield broke the tie, selecting shremco
### Appendix A: 2016 Multimedia Showcase Sample Rubric & Score Totals

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Hanna Luna</th>
<th>Debbi Chiang</th>
<th>AVE TOTAL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Into the 60s</td>
<td>10</td>
<td></td>
<td>10.0</td>
</tr>
<tr>
<td>Extended 360 of CSUN Oviatt Library Steps</td>
<td>7</td>
<td></td>
<td>7.0</td>
</tr>
<tr>
<td><strong>TOTAL Average Score</strong></td>
<td>8.5</td>
<td>0</td>
<td>8.5</td>
</tr>
</tbody>
</table>
Appendix B: 2016 Multimedia Showcase - About the Judges

Anna Marie Piersimoni
California State University, Northridge

Anna Marie Piersimoni teaches New Directions in Digital Media at California State University Northridge and is an independent consultant in media production and marketing. Previously, as the Director of Internet Communications for the American Film Institute, she created and ran the Digital Content Lab and developed a K-12 Screen Education Center. She began her career in a film and video artist and later, as a writer/producer of video content and on-air promotions, working for ABC Entertainment, E! Entertainment, and KCET Televison, among others. She holds a BFA from the Hartford Art School, University of Hartford in Connecticut and is currently pursuing a Masters degree in Media Psychology at Fielding Graduate University, Santa Barbara, CA.

Judging categories:
- Animated Shorts

David Warhol
Real Time Associates

David Warhol is founder and president of Realtime Associates, Inc., one of the longest-established independent game production studios in operation today. Founded in 1987, Realtime Associates has released over 100 consumer products on game platforms ranging from the original Nintendo Entertainment System to current platforms, specializing in ESRB EC, E, E10+, and T-rated software. Notable releases include Marios Mansion for the Nintendo Entertainment System (8-bit); a launch title for the Sega Saturn and the first title developed for the Saturn in North America; the first appearance of Sesame Street Muppet characters in 3D with Elmos Letter and Number Journeys; and Battle Stations for the PlayStation and Saturn, which received Electronic Arts Gold Medal standard (500,000+ copies sold). In addition to its consumer entertainment work, Realtime develops in the field of "Serious Games", non-retail games that entertain while serving another purpose, such as improving health care, training conflict resolution skills, or informing journalism.

Mr. Warhol started working in video games in 1982 as a programmer of tile-based games at Mattel Electronics and independently as a producer of the 25 "RIV Corporation" real-time games at the tail end of the life of the console. Mr. Warhol is the 2014 recipient of the Game Audio Network Guild’s Lifetime Achievement award for his music, sound effects, and custom audio drivers for dozens of first- and second-generation video games and home computer games, working for publishers such as Electronic Arts, I-Play, and LucasFilm Games. Mr. Warhol is an invited guest of the White House Office of Science and Technology and gave the keynote address at Serious Games at the Game Developers Conference China in 2012. Mr. Warhol has a degree in music theory and composition from Pomona College.

Judging categories:
- Games
Appendix B: 2016 Multimedia Showcase - About the Judges

Debbi Chiang
M E D I A  D E S I G N E R

Debbi Chiang, a freelance media designer graduated from California State University, Northridge with a degree in Cinema Television Art emphasis in Multimedia Production. She has worked with different Asian marketing and media agency including Star Zone Entertainment, Live Nation Taiwan, Bii Music and WeCow LA Media. In 2014, she worked with Live Nation to coordinate an Asia rock band concert at LA Sports Arena, with over 9,000 audiences. She currently owns her own designer store / production office while continues to work with different clients on media planning, media design, post production and event planning.

Judging categories:
- Photo/Digital Art

Hanna Luna

Hannah is a working professional at California State University Northridge where she provides multimedia material for the purposes of marketing, instructional design, and documentation. She aspires to receive a master's degree in Instructional Design, to be applied to public health. She is interested in creating digital lessons and media to inspire others to live more healthy lifestyles.

Judging categories:
- Digital Art/Photography
- Other
Appendix B: 2016 Multimedia Showcase - About the Judges

Jim D’Addario  
*Walt Disney*  
Jim D’Addario has been an award-winning producer for the Walt Disney Company since 1995. His earliest stint was with Disney Interactive as a Production Supervisor on multiple educational projects, including the best-selling Lion King Activity Center and Toy Story Activity Center. Jim was then recruited by Walt Disney Imagineering (WDI) to produce sound tracks and interactive projects for Walt Disney World, Tokyo DisneySea and Walt Disney Studios Park in Paris. During his tenure at WDI, Jim also worked on the new indoor interactive theme park “DisneyQuest” in Florida and Chicago, and rides and attractions including Animal Kingdom Park’s opening. In Jim’s words, “my most memorable moment at WDI, though, was working with the Sherman Brothers (of Mary Poppins fame) on the new Winnie the Pooh Ride in Florida. Working side-by-side the greatest composer that Disney has ever produced was a childhood dream.” After WDI, Jim took a position with Walt Disney Parks and Resorts Online (WDPRC) as a Media Producer. “It really was a jack of all trades job that had me shooting video and stills for Disney World, Disneyland, and Disney Cruise Line, and then producing the final product which you see today on the websites.” Jim currently works for the marketing group (Disney’s “Yellow Shoes”) that produces commercials, web videos, in-room videos, DVDs and print campaigns for the Disney Parks. One of the more fun projects Jim has produced recently are interactive video displays at Orlando International Airport and Burbank Airport. He created a 360° video real-time interactive web site for the stunt show at Disney’s Hollywood Studios: Lights, Motors, Action! And Jim’s latest projects included broadcast television commercials for the Disney Cruise Line and radio commercials for EPCOT at Disney World.

Judging categories:
- Video Shorts
- Animated Shorts
- Web Design

Jolie Roberson  
*The Ellen DeGeneres Show*  
Jolie has been a programmer and graphic designer in the Digital Department at The Ellen DeGeneres Show for two seasons and is the head of Search Engine Optimization on ellenTube.com. In her free time, Jolie is a freelance graphic designer primarily for a local theater in Bakersfield, CA and a Co-Owner, Producer and Director of Photography at Vicious Kitten Productions. Jolie graduated from California State University Northridge with a degree in Cinema and Television Arts with an emphasis in Multimedia Production.

Judging categories:
- Videos
- Photo/Digital Art
- Websites
- Animated Shorts

Prepared By Joel Krantz and Jacob Enfield
Appendix B: 2016 Multimedia Showcase - About the Judges

Kristina Bethea
MINDTOUCH
Kristina Bethea is a former CSUN graduate who studied CTVA with an emphasis in Multimedia Production. Previously at CSUN, she created a game along with two other students in which it placed 1st in the small group entry at the BEA Festival that was held in Las Vegas, Nevada. She is currently working at a software company in San Diego, California called MindTouch where she delivers and provides value to customers to be able to structure their website correctly according to MindTouch standards. She also is a freelance Web Designer where she builds sites from ground up using a HTML 5 editor.

Upon her career at MindTouch, she would like to work more closely with TV Production to be able to be a Director of Photography or a Cinematographer.

Judging categories:
- Websites
- Games

Matt Lord
E! ENTERTAINMENT TELEVISION
Matt Lord is a California State University, Northridge alumni with a major in CTVA Multimedia Production. He is currently working at E!, managing digital content for the network’s website. “I Am Cait,” “Keeping Up With the Kardashians” and “Total Divas” are a few of the many shows that he helps curate for the online platform.

Judging categories:
- Video Shorts
- Games
Appendix B: 2016 Multimedia Showcase - About the Judges

Miguel Lara
CALIFORNIA STATE UNIVERSITY, MONTEREY BAY

Miguel Lara is an assistant professor in the School of Computing and Design at California State University Monterey Bay (CSUMB). He received a master's degree in Computer Science, a master's degree in Instructional Technology and Telecommunications, and a doctoral degree in Instructional Systems Technology with a minor in Human Computer Interaction. He has over ten years of professional experience as a systems analyst, coordinating and developing web applications and instructional web sites using a wide range of technologies. His main interest focuses on investigating effective approaches to integrate emerging technologies into the classroom to promote learning. He is the director of the Master's in Instructional Science and Technology blended program at CSUMB, in which he teaches Interactive Media and Multimedia Tools. He also teaches Internet Programming related courses in the Computer Science department.

Judging categories:
- Animation
- Videos
- Photo/Digital Art

Raul Cabrera
LIVE MEDIA GROUP

I am the Engineering Coordinator at Live Media Group. I received my BA in Cinema and Television Arts with a concentration in Multimedia Production. I've been involved in a multitude of projects including filming and photography for lucha libre, establishing a YouTube Channel for a start-up called So Moment, to filming a short documentary for a non-profit called Face Forward LA. While at Live Media Group, I've had the opportunity to work on movie premieres, concerts, and cast chats for award winning TV shows and Movies. My current role at LMG is to produce shows for Live Nation's 365 concert series on Yahoo.

Judging categories:
- Videos
Ryan Somohano
Disney XD

Ryan Somohano is the programming coordinator at Disney XD and a recent graduate of the Cal State Northridge Cinema and Television arts program. Prior to joining the Walt Disney Company, Ryan has had the opportunity to work on productions for a range of popular kids shows including SpongeBob SquarePants and Adventure Time. In addition to the work Ryan has done with other studios, he has also produced his own “shorts”, some of which have been recognized at festivals domestically and internationally. Ryan hopes to continue to cultivate his love of both storytelling and the entertainment industry in general through his relentless exploration of the field.

Judging categories:
- Animated Shorts
## Appendix C: EAS Interactive Media Pilot Study Rubric and Review

**Interactive Media Project**

General rubric that may be used to evaluate interactive media projects, including websites and games.

<table>
<thead>
<tr>
<th>Subject:</th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Tags: None</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Purpose/Value</th>
<th>Satisfactory [2.0]</th>
<th>Outstanding [3.0]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor [1.0]</td>
<td>Project has a purpose and/or value making it worthwhile to the target audience.</td>
<td>Project has a purpose and/or value making it worthwhile to the target audience. The project fulfills the purpose.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Usability: Navigation/Structure</th>
<th>Navigation and structure is adequate.</th>
<th>Navigation and structure is intuitive and appropriate for the intended experience.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor visual design</td>
<td>Visually appealing. Enhances experience and focuses user attention on important content.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Visual Design</th>
<th>Methods of interaction are intuitive and little or no instructions are needed for a novice to successfully interact with the project. Conventional methods for interaction that would improve usability are adhered to.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poor visual design distracts from the intended experience.</td>
<td>Visually appealing. Enhances experience and focuses user attention on important content.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Interaction Design</th>
<th>Methods of interaction are confusing and the mechanics of interacting with the media are confusing. Conventional methods for interaction that would improve usability are ignored.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Methods of interaction are provided and sufficient for learning to successfully interact with the project. Conventional methods for interaction that would improve usability are adhered to.</td>
<td>Methods of interaction are intuitive and little or no instructions are needed for a novice to successfully interact with the project. Conventional methods for interaction that would improve usability are adhered to.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Usability: Functionality</th>
<th>Project has no errors and any unexpected use of the media has no negative result on the experience.</th>
<th>The functionality enhances the experience and serves to achieve the intended purpose.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Errors (e.g., bugs, broken links, etc.) result in an unintended negative experience.</td>
<td>Audio is of good quality and enhances the experience to achieve the intended purpose. Audio is of good quality, but the use of audio would not have enhanced the project and may have detracted from the intended experience.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Audio Design</th>
<th>Project has poor audio quality OR audio that is distracting from the intended experience. OR---- No audio was used, though there is a clear need.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Audio is of good quality AND does not distract from the intended experience. OR---- No audio was used, though the use of audio could have enhanced the project.</td>
<td>Audio is of good quality and enhances the experience to achieve the intended purpose. Audio is of good quality, but the use of audio would not have enhanced the project and may have detracted from the intended experience.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Originality/Creativity</th>
<th>The project does not have enough original content or functionality to give it worth among projects with a similar purpose.</th>
</tr>
</thead>
<tbody>
<tr>
<td>The project has enough original content or functionality to give it worth among projects that provide a similar value or experience.</td>
<td>The purpose/value provided is original. No other project provides a similar value or experience.</td>
</tr>
</tbody>
</table>
Appendix C: EAS Interactive Media Pilot Study Rubric and Review

CTVA Multimedia Production Pilot

Assessment Leaders: 1
Assessors: 2
Documents to Be Assessed: 58

Data gathered from all sections of CTVA 361 (gateway) and CTVA 468 (capstone) in SP16.

Review

Difference Threshold: 3

- s26_document_1179.zip Diff: 7.00 (Difference Too High)
- s26_document_1180.zip Diff: 3.00 (Difference Too High)
Cinema and television arts department chair Jon Stahl (left) and film option head Nate Thomas (right) with actor Warren Beatty (center) at the Hollywood Foreign Press Association’s annual dinner. Photos courtesy of the Hollywood Foreign Press Association.
Justin Timberlake, Hugh Grant, Emma Stone, Gina Rodriguez and Simon Helberg were among the celebrities on hand last month when the Hollywood Foreign Press Association (HFPA) awarded California State University, Northridge $65,000 to support film students.

HFPA gave CSUN $60,000 to support senior film projects and an additional $5,000 toward a $25,000 endowment for scholarships the association set up at the university a couple of years ago. The presentation to CSUN’s Department of Cinema and Television Arts was made during the association’s star-studded annual dinner. The award comes on the heels of a $2 million gift the organization made to the department earlier this year to support students, including the creation of a Hollywood Foreign Press Association Scholars program, and to enhance technology.

“The Hollywood Foreign Press Association continues to support all aspects of our program,” said cinema and television arts professor Nate Thomas, head of CSUN’s film production option. “We have become a steadfast partner with them in training the next generation of filmic storytellers and implementing real diversity within the ranks of the industry. Others talk about diversity, while the HFPA puts their money where their mouth is. Even though we got an unprecedented $2 million gift earlier this year, [the most recent grant] is evidence they will continue to support the ongoing senior film projects.”

HFPA, which is made up of international journalists who report on the entertainment industry and hosts the Golden Globe Awards each year, handed out nearly $2.4 million in grants to a variety of entertainment-related and charitable organizations at its annual Grants Banquet, held at the Beverly Wilshire Hotel. The donations were for a wide range of projects, including film preservation, higher education, training and mentoring, and the promotion of cultural exchange through film.

CSUN’s relationship with the association dates back to 1996. Over the years, HFPA grants have supported student film projects and helped keep CSUN’s film program current with the latest technology. Students edit in the Hollywood Foreign Press Association Senior Film Edit Suite on campus, and they work on sound design in a state-of-the-art sound mix facility made possible by a grant from the association.

In January, the HFPA announced a $2 million gift to the university. A portion of the grant created endowed scholarships to support underrepresented film and television students in the industry. Scholarship recipients are named Hollywood Foreign Press Association Scholars and mentored by department faculty and industry professionals.

CSUN’s Department of Cinema and Television Arts has an international reputation for producing dedicated and talented entertainment industry professionals who recognize the value of hard work as they learn and continue to perfect their crafts. The department currently enrolls nearly 1,700 undergraduate students and 30 students in its graduate screenwriting program. Its alumni work in all aspects of entertainment media, from writing, producing and directing to manning cameras and having the final say in what project is made. In 2014, The Hollywood Reporter listed CSUN as one of the top film schools in the U.S., and this year, Variety listed CSUN as one of the top 30 film programs in the U.S. and one of the top 40 film programs internationally.
The Hollywood Reporter grades the colleges and universities — from USC to Yale — turning out the next generation of moviemakers.
Learning to become a filmmaker used to be much simpler: All you needed was a 16mm camera, a few scraps of film stock and an inspirational teacher. But these days, film schools are considered useless unless they offer state-of-the-art augmented reality labs, high-end digital Steadicams and at least one course taught by James Franco — all of which makes applying to these institutions more confusing than ever before.

To help, THR presents its sixth annual ranking of the 25 best U.S. film schools (and a list of 15 of the best foreign film schools). As always, the magazine assembled the list by consulting with academic experts, industry professionals and scores of film school alumni.
Yale University

Tuition: $45,800 (undergrad)

If classes like World Cinema — which explores the "coexistence of globalization and the persistence of national identities" — are
your cup of tea, then Yale is the school for you. Its film program also boasts impressive partnerships: You can study abroad at the Czech Republic's FAMU. And while James Franco doesn't teach any courses, he plans to get his Ph.D. here.


---

### Florida State University

Tuition: $3,880-$7,760 (in-state undergrad); $12,980-$25,960 (out-of-state undergrad); $14,380-$21,589 (in-state grad); $33,321-$49,982 (out-of-state grad)

Tucked away in Tallahassee, Fla., FSU recently unveiled a 5,000-square-foot visual effects lab and will launch a VR storytelling curriculum in 2017. Some alumni feel the school's greatest asset is its remoteness. "You're out of New York or Los Angeles, so you have pure instruction and pure filmmaking," says *Spotlight* exec producer Jonathan King ('92). "Florida State is a conservatory. You get away and create."

**NOTABLE ALUMNI** *The Maze Runner* director Wes Ball, *It Follows* director David Robert Mitchell
Syracuse University
Tuition: $43,440

(Pictured: Syracuse students take part in a combined Film Production and Italian Studies program in Bologna, Italy.)

Upstate New York's other film school also focuses on international filmmaking, with exchange programs in Bosnia, Peru and Italy (where students get to work with the great Bernardo Bertolucci). It also has a strong presence on the festival circuit, sending students for internships at Cannes and
Sundance.

Says alum and *Princess and the Frog* screenwriter Rob Edwards, “Barely a day goes by when I don't think about the principles I learned as a film student at Syracuse. Many schools focus on theory but Syracuse puts it into action. I made 6 films during my Freshman year and the practical experiences made me fearless and eager to take on the challenges of the hyper-competitive Entertainment Industry.”

**NOTABLE ALUMNI** Pixar’s Jim Morris, producer Thom Oliphant, *Coraline* director Henry Selick
Cal State University, Northridge

Tuition: $6,582 (in-state undergrad); $7,848 (in-state grad), $15,510 (out-of-state undergrad), $15,660 (out-of-state grad)

A $2 million grant from the Hollywood Foreign Press Association is helping spruce up this San Fernando Valley campus — half the money is being used to update equipment and facilities. The school also is fighting the good fight for diversity, devoting the other half to scholarships for students from underrepresented populations.

NOTABLE ALUMNI Actress Joan Chen, My Cousin Vinny writer Dale Launer, Screen Gems production president Glenn Gainor

San Francisco State University

Tuition: $6,476 (in-state undergrad); $18,380 (out-of-state undergrad); $7,742 (in-state grad); $19,646 (out-of-state grad)

In 2014, it had 800 undergrad and graduate students; this year, enrollment has ballooned to 1,200. But its masters programs
remain exclusive: Only 15 students are admitted each year for MFAs and only 10 for MAs. "My favorite experience at SFSU was walking around the city with a 16mm Bolex and only a loose idea of what I wanted to film," recalls Ethan Van der Ryn ('85), who went on to become sound editor for the *Transformers* and *The Lord of the Rings* franchises.

**NOTABLE ALUMNI** Steve Zaillian, producer Jonas Rivera (*Inside Out*)

---

**ArtCenter College of Design, Pasadena**

Tuition: $40,046 (undergrad); $42,324 (grad)
(Pictured: Students at Pasadena's ArtCenter College of Design set up a shot.)

It's one of the few schools that lets students retain rights to the work they make on campus. "The school doesn't baby you," says filmmaker Saman Kesh (‘11), attached to direct Cube at Lionsgate and Controller at Fox. "It's like a mini-industry when you're there." ArtCenter recently signed a partnership with China's Huace Group for a $300,000 scholarship fund, and it's adding augmented reality facilities to a new Immersive Media Lab in spring 2017.

**NOTABLE ALUMNI** Michael Bay, *Pulp Fiction* co-writer Roger Avary, *The Vow* director Michael Sucsy
Rhode Island School of Design

Tuition: $46,800

It's an arts school — arguably the arts school — so it's hardly surprising that half of the film program's students focus on animation. A partnership with Laika, the Oregon studio that made the Oscar-nominated film *Coraline*, has turned the school into a pipeline to Hollywood animation studios.

**NOTABLE ALUMNI** Seth MacFarlane, Gus Van Sant, Martha
Ithaca College
Tuition: $41,776

Come to upstate New York and see the world. Ithaca offers students more semester-abroad options than just about anybody — you can study in London, New York, Los Angeles and now Cuba. Three students are in Brazil, assisting NBC Sports as it broadcasts the Rio Olympics. Back on campus, the new Innovation Lab, filled with 3D printers and eye-tracking devices, is set to open in the fall. "My best friends in L.A. are IC grads," says TLC president Nancy Daniels ('94). "They've become my West Coast family."

NOTABLE ALUMNI Bob Iger, David Boreanaz, producer Bill D'Elia
The only school on this list that produces its own streaming sitcom; every quarter a new episode of *The Buzz* — about a bunch of college grads hanging out in a coffee shop — gets produced, directed, edited by a different set of students and streamed on the school's website. The show is produced at SCAD's new 22,000-square-foot filmmaking complex, but the school also has a digital media center in Atlanta. "It had such a rounded curriculum — you could just bounce around," says video editor Alex Hammer (’06). "It was an entire visual effects program."

**NOTABLE ALUMNI** *Sicario* associate producer Emma McGill, *Zootopia* animator Zach Parrish
Ringling College of Art & Design

Tuition: $39,510 (undergrad)

(Pictured: Dylan McDermott (left) directed his web series, with DP Nick Morgulis, at Ringling College of Art & Design.)

The youngest film school on this list — the 48-acre Sarasota, Fla., campus launched its film program in 2007 — it will open in December a 30,000-square-foot soundstage and postproduction...
complex, the Gulf Coast's first such professional film facility. And Ringling's Studio Lab program, a partnership with Semkhor Networks, continues to lure talent, collaborating with directors like Kevin Smith, who will shoot his next film on location there in November.

**NOTABLE ALUMNI** Oscar-winning animator Patrick Osborne, YouTube star Michelle Phan

---

**Columbia College Chicago**

Tuition: $24,590 (undergrad); $28,950 (grad)

The largest film school in the U.S., offering about 200 specialized courses, is located 2,000 miles from Hollywood. But that's a plus, according to Eric Freedman, the new dean of Columbia's School of Media Arts. "Our students engage with and learn from one of the nation's most dynamic media ecosystems — Chicago." A few other pluses: There's a $100,000 annual fund for student films, a partnership with the Beijing Film Academy and — in Hollywood — a five-week studio immersion program.

**NOTABLE ALUMNI** Director Jordan Vogt-Roberts, *The Lego Movie* editor Chris McKay, *Barbershop* producer George Tillman
University of North Carolina School of the Arts

Tuition: $8,930 (in-state undergrad); $24,400 (out-of-state undergrad); $10,556 (in-state grad); $23,963 (out-of-state grad)

This small school in a picturesque patch of Winston-Salem is transforming into a cutting-edge tech hub. This fall, it's offering a new track in immersive entertainment and augmented reality as students create a VR movie with help from Jacquie Barnbrook, producer of The Martian VR Experience. In 2015, the school completed its 30,000-square-foot digital media building, housing state-of-the-art equipment for digital design, gaming, animation and effects. Enrollment has skyrocketed, up nearly 37 percent compared with 2015.

NOTABLE ALUMNI Vice Principals creators (and UNCSA classmates) David Gordon Green, Jody Hill and Danny McBride
Boston University

Tuition: $49,176 (undergrad); $49,176 (grad)

The film program got new digs this year. It has taken over a 3,000-square-foot space on Babcock Street that used to store dorm-room mini-fridges and transformed it into a production beehive for cinematography and directing classes. The university picked up the bill for the renovations, and Chinese venture capitalist Hugo Shong provided cash for a slew of state-
of-the-art cameras and other equipment.

BU also is known for its outpost in L.A., on Wilshire Boulevard, where 200 students come to learn from industry pros. "BU is about finding yourself as a filmmaker," says director Henry Hughes ('06), who got an Oscar nomination for his 2015 short *Day One*.

**NOTABLE ALUMNI** Lauren Shuler Donner, Bonnie Arnold, Joe Roth, Nina Tassler

---

Stanford University

Tuition: $47,331 (grad)

This MFA program focuses on documentaries and only documentaries. And now, thanks to the new $85 million McMurtry Building — home to the Department of Art & Art History, where the program resides — every student gets his or her own editing room. Not such a tight squeeze, considering only eight MFA applicants are accepted to the program each year.

The intimacy tends to keep students bonded for life. "Six years after graduating, I still work closely with my classmates," says...
Appendix E: The Hollywood Reporter "Best Film Schools 2016: Top 25 in the U.S."

Jason Sussberg ('10), co-director of the upcoming *The Bill Nye Film*.

**NOTABLE ALUMNI** Leah Wolchok (*Very Semi-Serious*), Mike Attie and Meghan O'Hara (*In Country*), Mark Becker (*Art and Craft, Pressure Cooker*)

---

**University of Texas, Austin**

Tuition: $4,977 (in-state undergrad); $17,621 (out-of-state undergrad); $6,362 (in-state grad); $12,436 (out-of-state grad)

Where else can you learn at the feet of Matthew McConaughey? "In the Script to Screen class, students get to follow the journey of a film I'm working on through a semester," says the Oscar-winning actor ('93), who delivers lectures on campus and through recorded videos. "Students become privy to the choices and changes we make during the process."

Aspiring writers participate in a writers room workshop, with their scripts shopped around to network and cable outlets. Plus there's the Austin Film Festival. All right, all right, all right!

**NOTABLE ALUMNI** Director-producers Mark and Jay Duplass, DreamWorks Animation's Jennifer Howell, Sony Pictures
Emerson College

Tuition: $42,144 (undergrad); $1,251 per credit (grad)

For a school in Boston, it has great industry connections. Its internship program is super-aggressive, placing students with Hollywood producers, networks and studios. New Regency production president Pamela Abdy ('95) did her internship at Jersey Films then landed a gig as the company’s receptionist.
"The internship program gave me access to Hollywood," she says. "And honestly, being from New Jersey, I had no Hollywood connections whatsoever." Emerson also has a satellite campus in Hollywood, which recently upgraded to cool digs on Sunset Boulevard. But back in Back Bay, the college that graduated Jay Leno and Norman Lear launched a BFA program in comedic arts in 2015.

**NOTABLE ALUMNI** DreamWorks’ Holly Bario, Sony's Andrea Giannetti, Viacom's Doug Herzog

---

**Wesleyan University**

| Tuition: $50,312 (undergrad) |

Wesleyan's College of Film and the Moving Image is a liberal arts college as much as it is a film school, meaning students are not only educated in the practical side of filmmaking but also steeped in critical and historical analysis. Beloved faculty icon Jeanine Basinger all but invented the discipline of film studies — and we mean *discipline*. "We were not allowed to be late — if you were late for her class, she locked the door," recalls *The Purge* franchise producer Brad Fuller ('87). Adds *Chuck & Buck* director Miguel Arteta ('89), "Jeanine puts into your mind
that your own greatest weapon is the screwy way you see the world." Other teachers at the Middletown, Conn., school include The New York Times film critic A.O. Scott and A24 executive David Laub.

**NOTABLE ALUMNI** Michael Bay, Akiva Goldsman, Alex Kurtzman, Matthew Weiner, D.B. Weiss, Paul Weitz, Joss Whedon

---

**Loyola Marymount University**

Tuition: $43,526 (undergrad); $20,916 (grad)

Courtesy of Subject
Producer Effie Brown ('93) couldn't get in to LMU's School of Film and Television, so she enrolled as a theater major but then cornered the film dean and begged him to let her switch.

"He said, 'You had me when you started talking about your heart,'" recalls the Project Greenlight star. The school, based in Westchester, Calif., remains smallish — 12 students per teacher — but its curriculum continues to grow. It's launching a facility in neighboring Silicon Beach and new certificate programs in documentary and digital storytelling and media.

**NOTABLE ALUMNI**

*Hunger Games: Mockingjay — Parts 1 and 2* director Francis Lawrence, *American Horror Story* producer James Wong, *Bond* producer Barbara Broccoli
Chapman University
Tuition: $24,155 (undergrad); $24,180 (grad)

There’s a reason Ted Sarandos, Steve Mosko, AMC’s Ed Carroll and even Hugh Hefner have sent their children to this school — and it’s not only because the Orange County campus is close to home. Chapman’s Dodge College of Film and Media Arts is equipped with a $42 million, 76,000-square-foot facility designed by Bastien and Associates, the same firm that has
built soundstages for Paramount, DreamWorks, Universal and Warner Bros. Say Matt and Ross Duffer ('07), who recently hit it big with the Netflix horror series *Stranger Things*: "The kids are smart and passionate. And it's not too pretentious — our senior thesis was about a shape-shifting cannibal, and the students and faculty loved it."

**NOTABLE ALUMNI** *Dear White People* director Justin Simien, *BoJack Horseman* staff writer Kelly Galuska

---

**California Institute of the Arts**

Tuition: $45,030

Naturally, the school Walt Disney built in Valencia, Calif. — he introduced it to the public in 1964 by screening a short during the premiere of *Mary Poppins* — is famous for producing top-notch animators. In February, Pete Docter ('90) became the latest to pick up an Oscar, for *Inside Out*.

But cartoonists aren't the only ones who go there: Zackary Drucker ('07) and Rhys Ernst ('11), co-producers on Amazon's Emmy-winning series *Transparent*, are CalArtians (yes, that's what they call themselves). "I wish I could go back," muses Jorge R. Gutierrez ('98), the Mexico-born director of animated
movie The Book of Life. "To be surrounded by such diverse and incredible talent was inspiring." This fall, students can be inspired by One Act to Cinematic Event, a class James Franco has taught at CalArts for about five years.

**NOTABLE ALUMNI** John Lasseter, Brad Bird, Kirby Dick, Tim Burton, Brenda Chapman (co-director of *Brave* and the first woman to win an Oscar for an animated feature)

---

**Columbia University**

Tuition: $52,478 (undergrad); $57,296 (grad)

Without Columbia's MFA program, celebrating its 50th anniversary in 2016, *Making a Murderer* would not have happened. The crime doc series was hatched a decade ago when two graduate students — Moira Demos ('08) and Laura Ricciardi ('07) — began tracking the Steven Avery case.

When they went on to make the show for Netflix in spring 2015, they chose one of their former professors, film program chair Maureen Ryan, to serve as production adviser. "Columbia is so focused on story, character and narrative — it played a major role in helping us turn thousands of hours of footage into something a layperson could follow," says Demos. Other faculty
moonlight for Netflix as well, including Frank Pugliese, who in February was promoted to co-showrunner on *House of Cards*.

**NOTABLE ALUMNI** Nicole Holofcener, James Mangold, James Ponsoldt

---

**UCLA**

Tuition: $15,457 (in-state undergrad); $16,405-$26,917 (in-state grad); $42,139 (out-of-state undergrad); $31,507-$39,162 (out-of-state grad)
There was grumbling when the undergraduate film program shifted from a two-year to a four-year program in 2014, but UCLA’s School of Theater, Film and Television remains the first choice for a huge number of aspiring filmmakers (only 2 percent of undergraduate applicants are accepted). Part of the reason is its free-spirited approach to filmmaking, encouraging students — and graduates — to experiment.

When Francis Ford Coppola (’67) recently came up with his Live Cinema concept — a combination of live theater, film and TV performed in front of an audience — he tested it at his alma mater, with 75 students as his crew. And when Courtney Marsh (’09) came up with the idea of “traveling to a foreign country and filming a documentary in a language I didn’t speak” — that would be her 2015 Oscar-nominated short Chau, Beyond the Lines, about a 16-year-old Vietnamese boy disabled by Agent Orange — UCLA guided her as she planned her trip.

"They even helped me in getting the funds," she says. When not lecturing at USC or NYU, James Franco sometimes teaches here as well.

**NOTABLE ALUMNI** Frank Marshall, Justin Lin, Dustin Lance Black, George Takei
New York University
Tuition: $53,882 (undergrad); $56,804 (grad)

NYU's Tisch School of the Arts, the best, most prestigious American film school east of the Hudson River, is alma mater to such cinematic heavyweights as Martin Scorsese, Oliver Stone and M. Night Shyamalan. Ang Lee ('82), after studying drama at the University of Illinois, arrived on the NYC campus barely speaking English but discovered the universal language of 16mm.

"Making movies was easier than every other thing I did in America. It's just sight and sound; I could speak broken English and make it work," says the director, who in November will release his experimental 120-frames-per-second film *Billy Lynn's Long Halftime Walk*. NYU students create more than 5,000 movies a year — some on old-school celluloid — and can pick the brains of David Fincher, Sofia Coppola and scores of other A-list filmmakers as part of the recently launched Chair's Workshops series. James Franco not only sometimes teaches here, it's also where he got his MFA.

**NOTABLE ALUMNI** Spike Lee, Jim Jarmusch, Cary Fukunaga, Joel Coen, Colin Trevorrow
American Film Institute

Tuition: $47,030 (first year); $58,216 (second year)

AFI made history at this year’s Student Academy Awards, becoming the first school to sweep the medals — gold, silver and bronze — in the narrative category. It can add those to the pile of trophies its alumni have collected during the past year, including prizes at the Cannes and Venice film festivals, and display them in the school’s newly renovated library on its woodsy campus overlooking Hollywood.

AFI’s efforts toward gender equality also are awards-worthy. In 2015, for the first time, the incoming class for the directors program included more female students than male. The school’s editing track is getting a boost with the hiring of Oscar nominee Matt Chesse, and students’ thesis films are guaranteed distribution through AFI.com, where they are available for rental or purchase. "The biggest lesson I learned at AFI was the challenge of executing a vision that you have to defend and get other people to collaborate on," says Patty Jenkins ('00), director of Warner Bros.’ upcoming Wonder Woman. Jenkins’ AFI thesis, by the way? A female superhero movie.
NOTABLE ALUMNI Darren Aronofsky, David Lynch, Terrence Malick

USC

Tuition: $51,442 (undergrad); $46,454 (grad)
USC's School of Cinematic Arts has been around since 1929, but *THR*'s No. 1 film school — for a fourth consecutive year — always is one step ahead of its time. These days USC is betting big on virtual and augmented reality, with VR content company Jaunt announcing in January that it would fund a VR incubator at the school. The Jaunt Cinematic Virtual Reality Lab, under construction next door to the Zemeckis Center, will be home to courses like Directing in the Virtual World (taught by Oscar-winning visual effects artist Michael Fink).

But the school is ahead of the curve in other ways as well,
pushing Hollywood toward diversity. In October it received a $10 million endowment, partly from alum George Lucas ('67), earmarked for financial support for students from underrepresented communities. Says *The Birth of a Nation* producer Jason Michael Berman ('06), who teaches a course, "Filmmakers from diverse backgrounds have really incredible and important stories to tell, so to be able to offer those students these scholarships is going to be amazing and so important." USC's location — in Exposition Park — also keeps the school on top, providing easy access to many of the best brains in the business ... and James Franco, who teaches one of his far-flung film courses here.

**NOTABLE ALUMNI** Judd Apatow, John August, Susan Downey, Kevin Feige, Doug Liman, Shonda Rhimes, Bryan Singer, John Wells