2016-17 Department of CTVA 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, 2017. 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. X Analyzed results of measurement.
   C. X Applied results of analysis to program review/curriculum/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
Overview of Dept. of CTVA Annual Assessment Projects

For the 2016-17 academic year, the Dept. of Cinema and Television Arts assessment activities were varied and multifaceted. This assessment report will discuss and detail our activities in the following areas:

- Department of Cinema and Television Arts (CTVA) participation in CSU Graduation Initiative 2025 and CSU Executive Order 1071.
- Identifying and eliminating high DFU rates in Department of CTVA courses.
- Eliminating opportunity/achievement gaps for PELL grant students and students from traditionally underserved minority groups.
- Creating a rubric for assessing graduate and undergraduate original screenplays in the Screenwriting Option.
- Television Production Option Studio Equipment Upgrade
- Collecting judge’s scoring data of student works from the 2017 Multimedia Showcase.
- Hollywood Foreign Press Association (HFPA) Manzanita Hall Wing Dedication Ceremony (September 15, 2017).
- New Top Film School Listings in multiple entertainment industry trade publications.
- Future Planned Assessment Activities for 2017-18.

CSU Graduation Initiative 2025

Graduation Initiative 2025 is the California State University’s system-wide initiative that states as its major goals:

“.... a desire to increase graduation and retention rates for all CSU students, while eliminating opportunity and achievement gaps. Through this initiative, the CSU will ensure that all students have the opportunity to graduate in a timely manner according to their personal goals, positively impacting their future and producing the graduates needed to power California and the nation.”

In order to achieve this objective, CSUN will address the following six areas (see Figure 1):
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Figure 1: CSUN Graduation Initiative 2025

Academic Preparation: CSUN is committed to a new approach to academic preparation in which all students are afforded the opportunity and support needed to complete 30 college-level semester units (or 45 quarter units) before beginning their second academic year. The faculty of the Dept. of CTVA is currently engaged in on-going discussions about how our own department can provide additional tutoring, mentoring, study groups, and other solutions that better support our students and keep them on a path to success and graduation. The Dept. of CTVA currently offers daily tutoring for all screenwriting classes in our Scripts Library using graduate screenwriting students, but we are planning to expand this to include more CTVA classes in the future using peer mentoring and tutoring.

Enrollment Management: CSUN, in partnership with its Colleges and their respective Departments, will ensure that students are able to enroll in the courses they need, when they need them. In the Department of Cinema and Television Arts (CTVA), we have already identified the bottleneck courses that impede and delay student graduation, and remain committed to working with the Mike Curb College in order to secure the necessary funding, so that we can hire additional full-time faculty and offer more sections that meet the current student demand, with schedules that accommodate many of our working students’ jobs and family lives.

Student Engagement and Well-Being: CSUN will continue to address the well-being of its students while fostering a strong sense of belongingness on campus. We are planning to promote the creation of more clubs and create more opportunities for our students to attend Dept. of Cinema and Television Arts sponsored special events, screenings, panels, “meet and greets”, and other gatherings that allow our students to feel more connected and foster a stronger sense of community within the department. We plan to promote and advertise these special events through emails, class announcements, and a new planned Department of CTVA Canvas page that will be used for direct, targeted announcements to the students in each of its

Prepared by Joel Krantz
six Options. We also plan to explore the possibility of using social media platforms like Facebook and Twitter, to spread the word about special events. We are planning to make the events interesting, informative, and engaging, so that students will choose to attend these events. For example, one event that is currently in the beginning planning stages, is a multi-day film sound event, where the Dept. of CTVA will bring in top Hollywood sound professionals to screen and talk about their sound work on some of the best known Hollywood films. Creating unique events like this for our students, will help them stay motivated, while allowing them to connect with the faculty, their peers, and industry professionals.

Financial Aid: CSUN will ensure that financial need does not impede student success. In addition to the financial aid that CSUN is able to offer to our students, we will also work to encourage more of our students to apply for scholarships and awards from the Department of CTVA’s private donors and other external scholarship sources. Due to the generous $2 million gift from the Hollywood Foreign Press Association (HFPA), we were able to fund a new Diversity Scholars Program and begin offering full tuition scholarships to one undergraduate and one graduate student in our department, beginning in the 2016-17 academic year. In the future, we plan to expand the Diversity Scholars Program to include three undergraduate full tuition scholarships and one graduate scholarship. We promote and advertise these scholarships mainly through email announcements, class announcements (after first identifying the relevant classes), and through informal discussions with our students through individual student advisement.

On September 15, 2017, the Department of CTVA, Mike Curb College, and President Dianne F. Harrison, along with other CSUN administrators, honored guests, and film/television star Jenna Elfman, gathered in the Armer Theater of Manzanita Hall to officially recognize and celebrate the recent $2 million gift from the HFPA, with a special dedication and naming of the southwest wing of the building, now called the “Hollywood Foreign Press Association Wing”.

At the dedication ceremony, President Harrison said:
“We are exceptionally appreciative of the support and generosity that the Hollywood Foreign Press Association has shown to CSUN over the years. Their support is a big reason why our film program is ranked among the best in the world. For more than 20 years, the association’s commitment to empowering the filmmakers of tomorrow has borne fruit at CSUN. The association exposes global audiences to new voices, and its annual grant to our senior film projects reflects its dedication to expanding opportunities for diverse perspectives to be heard. It’s only fitting that we dedicate a wing of the building where those new voices, tomorrow’s filmmakers, learn their craft.”
In addition to the generous $2 million gift from the Hollywood Foreign Press Association, they also continue to provide $65,000 in new funding on an annual basis, in order to fund on-going student productions in the Film Option.

**Administrative Barriers:** CSUN will identify and remove administrative barriers. Although the Department of CTVA has limited power on its own to remove administrative barriers for students, we will work with our students and the CSUN administration to identify and address issues that arise. Some of these administrative barriers tie-in with the enrollment management issues (discussed earlier in this report), such as tuition fees, class availability, and scheduling. One administrative barrier that we were able to eliminate was an issue with student Financial Aid that is not available for classes offered during the Summer session. Working with our College, the Dept. of CTVA was able to secure additional funding for our students who needed to enroll in Summer classes, but were unable to afford the classes without an additional funding source. The Mike Curb College is now able to provide limited funding to our students who are most in need, so that they can continue their studies during the Summer sessions, staying on track to graduate as originally planned. The Dept. of CTVA will continue to advocate for our students and work with the CSUN administration to provide real solutions, so that our students can continue to progress through their programs of study and graduate on-time.

**Data-Driven Decision Making:** CSUN will use evidence and data-driven analytics to identify and advance the most successful academic support programs. CSUN’s commitment to data analytics has already helped us in the Department of Cinema and Television Arts to identify areas that need improvement. Through our work with MCCAMC Graduation and Retention Specialist Michael Kurland, we were able identify, gather, and compare/contrast data relating to First Time Freshman (FTF) and First Time Transfer (FTT) students for the years 2009-2015. (See Appendix B: CTVA Data for Student Success Initiative 2025, starting on page 25 for the complete data set.)

CSUN University-wide goals are to improve graduation, retention, and opportunity gaps by 2025 as shown in Figure 2 (below).
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Figure 2: CSUN Graduation Initiative 2025 Goals

Figure 3 (below) shows a table of Department of Cinema and Television Arts courses with the highest opportunity gaps, comparing Non-Underrepresented Minority students to Underrepresented Minority students.

In looking at the data from Appendix B, Figure 2, and Figure 3, here are the statistical facts that were learned related to the Dept. of CTVA student graduation and retention rates, breakdown of the CTVA student population, high DFU Rates, and student opportunity gaps.

1. Of the FTF CTVA students enrolled in 2009, 76% continued into their second year of schooling.
2. 19% of FTF CTVA students who began their studies in 2009 were able to graduate in 4 years.
3. 56% of FTF CTVA students who began their studies in 2009 were able to graduate in 6 years.
4. Of the FTT CTVA students enrolled in 2011, 85% continued into their second year of schooling.

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5. 25% of FTT CTVA students who began their studies in 2011 were able to graduate in 2 years.
6. 79% of FTT CTVA students who began their studies in 2011 were able to graduate in 4 years.
7. Traditionally underserved minority students make-up 44% of the CTVA students in the CTVA 2011-16 courses with the largest opportunity gaps.
8. 46% of 2016 CTVA students are from traditionally underserved minority groups with an opportunity gap of 3-4%. While these CTVA numbers are lower than the CSUN average, any opportunity gap that exists at all is unacceptable.
9. 44% of 2016 CTVA students are Pell Grant Recipients.
10. Female/Male 2016 CTVA student breakdown = 41% female, and 59% male.
11. The highest CTVA DFU Rates 2011-2016 are occurring in CTVA 100 (19%, 456 students), CTVA 210 (21%, 602 students), CTVA 309 (18%, 375 students), and CTVA 310 (18%, 176 students).

To view or download the latest draft of the CSU Northridge Draft of the Student Success Plan 2025, go to:

While this data has uncovered some unsettling facts about the Department of Cinema and Television Arts student population, we have already begun acting on this information. For example, CTVA 210: TV-Film Aesthetics was found to have a high DFU rate of 21%. We have setup a learning community for the faculty teaching these courses to work on barriers to student success and course curriculum. We have also reduced class sizes in some of our largest classes, such as CTVA 100: Introduction to Mass Communications, which has a DFU rate of 19%. The Dept. of CTVA is continuing to plan an implement other interventions and techniques that will help our students with the greatest needs achieve success. In the 2017-18 academic year, the department will be focusing on the lower division common core classes to further address DFU rates and opportunity gaps by looking at curriculum and teaching solutions.

While we know that the above planned CSUN 2025 goals are ambitious, using the interventions and solutions as outlined in the complete CSU Northridge Draft of the Student Success Plan 2025 document, combined with our own department discussions and actions will help us achieve the CSU stated goals. Since we only recently received the student data, the Department of Cinema and Television Arts needs to continue its ongoing discussions and seek out solutions that will improve graduation rates and eliminate opportunity gaps for all of our students as quickly as possible.

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CSU Executive Order 1071 (Revised January 20, 2017)
Related to the CSU Graduation Initiative 2025, is the curriculum re-alignment work that we’ve done to meet the requirements of CSU Executive Order 1071, specifically Subsection 3.2 which states:

“To ensure valid reporting to the National Center for Education Statistics through the Integrated Postsecondary Education Data System, an option, concentration, or special emphasis (or similar subprogram) must constitute less than one half of the units required in the major program.”

(See Appendix C: Executive Order 1071, for a complete copy of the executive order, starting on page 32.)

CSU Executive Order 1071 requires more than 50 percent of the required major core program curriculum to be shared across all Department of Cinema and Television Arts Options. This also means that all unique Option-specific courses need to represent less than 50 percent of the major requirements.

During the last Dept. of CTVA faculty meeting (held on September 18, 2017), we were able to discuss and agree on the common lower division and upper division core courses that all of our students will take, regardless of their Option. Currently the Department of Cinema and Television Arts offers the following six Programs of study (more commonly referred to as Options):

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

In the current Department of Cinema and Television Arts curriculum, all students in all of the above Options are required to complete 45 Total Units, so this means that 24 Total Units must come from common courses across all Options. Of the 24 Total Units that must be common across all Dept. of CTVA Options, we’ve determined that 12 Units will come from Lower Division courses, and the other 12 units will come from Upper Division courses.
Shared courses across All Department of Cinema and Television Arts Options

Note: Theses shared courses are still in draft form and may change before they are finalized and ratified by the Department of Cinema and Television Arts full-time faculty.

Lower Division Common Core Courses (12 units total)
Student in all Dept. of CTVA Options MUST take all of the courses listed below:

CTVA 100: Introduction to Mass Communication Arts (3 units)
CTVA 210: Television-Film Aesthetics (3 units)
CTVA 220: Foundations of Media Writing (3 units)

Media Production Course (3 units) [Choose ONE of the following] *
CTVA 230: Fundamentals of Audio Production (3 units)
CTVA 240: Fundamentals of Video Production (3 units)
CTVA 250: Fundamentals of Film Production (3 units)
CTVA 260: Introduction to Digital Filmmaking (3 units)

* Note: The Media Theory & Criticism Option has NOT yet confirmed which of the above production courses their students will take.

Upper Division Common Core Courses (12 units total)
Students in all CTVA Options MUST take one course in each of the following four categories:

History:
CTVA 305: History of Broadcasting (3 units)
CTVA 310: History of American Cinema (3 units)

Criticism:
CTVA 319: Criticism in Cinema and Television Arts (3 units)

Professional Preparation:
CTVA 329: Program Production (3 units)
CTVA 494: Internship (3 units)

Management:
CTVA 351: Anatomy of Film Producing (3 units)
CTVA 480: Electronic Media Management (3 units)
CTVA 487: Social Controls and Regulation of Electronic Media (3 units)
Note: Each of the courses in the Department of Cinema and Television Arts Lower and Upper division core courses must satisfy one or more of the department SLOS (listed below).

Department of CTVA Student Learning Outcomes (SLOs)
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.

Note: After all Lower/Upper Division core courses are finalized, there may need to be changes, additions, and/or deletions to the existing Department of Cinema and Television Arts SLOs.

Assessment of the Graduate MFA in Screenwriting Program
During the 2016-17 academic year, the Dept. of CTVA screenwriting faculty collaborated in order to create a standard rubric that could be used for graduate students, as both a gateway and capstone assessment of the student screenplays. After deliberation, the Dept. of CTVA screenwriting faculty was able to finalize a rubric that will be used for assessing the graduate screenwriting students. (See Appendix D: Screenwriting Rubric-Film Script, starting on page 35.) Since students are only admitted into the graduate screenwriting program one time per year (applicants apply in the Spring semester for Fall admission into the program), we will start using the new rubric for assessment purposes with the Fall 2018 cohort. We plan to assess our graduate students using longitudinal analysis, so that we can follow and track each student through the program and measure their individual levels of improvement and success at entry into the program and again before they graduate (exit the program). We are also encouraging our undergraduate screenwriting faculty to adopt and use the very same screenwriting rubric in their own undergraduate screenwriting classes as well, and are currently discussing the possibility of using the new screenwriting rubric to collect data and assess some of the undergraduate screenwriting students this Fall 2017 semester as well.

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

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 Cinema and Television Arts SLOs for our graduate program in place, coupled with our newly designed screenwriting assessment rubric, we are now in a much better position to conduct more relevant and meaningful assessment of our Graduate MFA Program in Screenwriting, starting with the Spring 2018 applicants who are applying for Fall 2018 admission.

Television Option Studio Upgrade Project

This past Summer 2017, the Television Option completed a $530,000 renovation of their television studio, replacing their obsolete standard-definition cameras with four new state-of-the-art Canon 4K HD television cameras, with all of the required infrastructure. We know that one of the best ways that our students can find jobs in the entertainment industry, is for them to acquire knowledge and skill sets that are current and up-to-date. Providing them with the latest television camera technologies will better prepare them for jobs in a modern multi-camera television studio production environment. This was a simple way to “close the loop”, made possible by using some of the money from the recent $2 million gift from the Hollywood Foreign Press Association (HFPA).

Collected Student Data

In addition to our year-long activity of working on the CSUN Graduation Initiative 2025, compliance with CSU Executive Order 1071, and creating a screenwriting assessment rubric for our graduate program, we also collected student data from the Multimedia Option’s end of the year student showcase (May 2017), which was a public exhibition of student works from their production classes. This was the second year that we collected data from the Multimedia Option’s annual showcase.
CTVA's Multimedia Production Option has modified the format of the annual Multimedia Showcase with assessment in mind. For a second year in a row, the showcase was online, making it possible to accept many more student projects than what was previously possible. Submissions received for 2017 (including 23 videos, 6 animations, 9 games, 4 websites, and 15 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)

In addition, a new category was added in 2017, Virtual Reality (VR), which is a relatively new art form that is seeing explosive growth in the entertainment, corporate, and educational markets. There were a total of 12 entries in this new category.

Entries from these classes provided us with a sample of student work that will 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 2017 Multimedia Showcase awards ceremony.

Since there was a slightly lower number of entries for the 2017 Multimedia Showcase (when compared to the 2016 Multimedia Showcase), coupled with some scoring anomalies and a limited sampling of judge’s scores for some categories, we have decided to collect data for one more year before we begin to compare, contrast, and analyze the Multimedia Showcase scoring data. (See **Appendix E: 2017 Multimedia Showcase Scoring Data**, starting on page 35 for a complete listing of the student scores.)

One additional factor beyond our control is the fact that the current Multimedia Option Head, Professor Jacob Enfield, has accepted another position at a local charter high school, and is currently on a one-year leave of absence. We now have a temporary acting Option Head replacing Prof. Enfield (Professor Jared Rappaport). At this point, we do not know if Professor Enfield will return to CSUN in the Fall of 2018, or if he will resign at the end of the 2017-18 academic school year. Until we are able to hire a replacement for Professor Enfield, the Multimedia Option program development and assessment will probably need to be placed on hold until a successor is chosen.
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 support or contention that the Dept. of CTVA is continuing to successfully educate our students.

First, the Department of Cinema and Television Arts was honored to be listed (again) in Variety magazine’s April 2017 issue in an article titled, “Entertainment Education: Stellar Film Schools in 2017”. The publication included CSUN ‘s Department of CTVA in a listing of the top 30 Film Schools in the world.

Second, the Department of Cinema and Television Arts was listed for the first time in the September 2017 issue of College Wrap “Top 50 Film Schools” (ranked #22 out of 50). This prestigious listing is an honor and a testament to the quality of the instruction that our students are receiving in the Department of Cinema and Television Arts, 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 complete copy of both the Variety magazine article and the College Wrap article are listed in Appendix F: Entertainment Industry Press Coverage (pages 38-63 of this document).

Preview of Planned Dept. of CTVA Assessment Activities for 2017-18
Major assessment plans for this 2017-18 academic year include:

• Assessing Arts and Humanities GE courses (CSU Executive Order 1100).
• Working towards the goals outlined in the CSU 2025 Graduation Initiative.
• Addressing and reducing problems with high DFU rates in all of our courses in the Department of Cinema and Television Arts.
• Revise our SLOs (if necessary) to comply with all Department of Cinema and Television Arts courses.
• Revision of the Department of Cinema and Television Arts (CTVA) Course Alignment Matrix to align with all of our new and existing courses and revised SLOs.
• Finalizing the Lower/Upper Division courses in order to comply with CSU Executive Order 1071.
• Complete Program Mods for all six of our CTVA Options in order to comply with CSU Executive Order 1071.
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• Continuing to collect data for the Multimedia Showcase and expand our data collection to include additional production options.
• Begin to assess the Graduate MFA Screenwriting Option using our new assessment rubric.
• Discuss creating Option-specific SLOs for the Options. This task was placed on hold for the 2016-17 assessment cycle because Frances Gateward (Media Theory and Criticism Option Head) was on a sabbatical and Quinn Saunders (Television Option Head) was on a leave of absence. We are hoping to get back to this task for the 2017-18 assessment cycle, but we will still have two interim Option Heads this year (Multimedia and Media Management), which may limit what we are able to accomplish.
• Create a standardized rubric for assessing and grading create audio-visual works.
• Communicate and create indirect assessment data by surveying our student alumni and industry professionals.
• Work with the full-time and part-time faculty to encourage more of them to attend faculty development workshops and to use high impact teaching practices in their classrooms that fully engage their students. Some of the high impact teaching practices that are currently being employed in the Dept. of Cinema and Television Arts include:
  o Writing-intensive courses
  o Collaborative Assignments and Projects
  o Undergraduate Research
  o Internships
  o Capstone Courses and Projects
  o Note: Implementing additional High Impact Teaching Practices are still under discussion by the Department of CTVA faculty.
• Continue to plan, design, use, and implement new and improved assessment instruments that can be used across all of our undergraduate and graduate CTVA Options and programs of study.

Final Thoughts
Student success, achievement, engagement, and graduation rates have recently become a critically high priority throughout the entire CSU system. Here in the Dept. of CTVA, we continue to strive to help our students gain the knowledge and skills that they will need to achieve success beyond CSUN. With even greater reliance on data analytics as an assessment tool, we know that we will be able to utilize this information in order to help us to better understand, identify, and serve the students in the Dept. of CTVA, especially those who are most in need.

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Finally, we will continue to regularly develop, refine, and improve our assessment efforts, so that we can identify areas that need improvement, and then devise a plan to “close the loop”. Through our ongoing assessment efforts, we will become better informed and able to make more intelligent and thoughtful decisions regarding new equipment purchases, faculty and staff hiring, teaching spaces, new curriculum proposals, and existing curriculum modifications for the betterment of the Dept. of CTVA’s diverse student population.
In January the Hollywood Foreign Press Association announced the award of a $2 million endowment to California State University Northridge to support the school's acclaimed Department of Cinema and Television Arts. The grant is part of the Hollywood Foreign Press' commitment to fostering excellence and diversity in film arts education. Similar HFPA grants have been awarded to educational institutions such as Los Angeles City College, USC School of Cinematic Arts and many others.
Appendix A: CSUN Dedicates Building Wing in Honor of HFPA

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 1,600 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. Earlier this year, the entertainment trade magazine Variety listed CSUN as one of the top 30 film programs in the world. The Hollywood Reporter also listed CSUN on its list of the top 25 U.S. film schools.

On September 15, in recognition of the grants which have allowed for the awarding of 172 student fellowships to date and the upgrading of school materials including state of the art editing suites, CSUN celebrated the naming of the South Wing of Manzanita Hall, which houses the Department of Cinema and Television Arts, in honor of the Hollywood Foreign Press Association.

HFPA at CSUN: senior members Dr. Aida Takla O’Reilly and Noël de Souza, moderator Jenna Elfman, senior members Jorge Camara, Mehfouz Doss and Dagmar Dunlevy.

HFPA/LUCA CELADA

Northridge President Dianne F. Harrison welcomed guests and the HFPA delegation to campus and said: “We are exceptionally appreciative of the support and generosity that the Hollywood Foreign Press Association has shown CSUN over the years. Their support is a big reason why our film program is ranked among the best in the world. For
more than 20 years, the Association's commitment to empowering the filmmakers of tomorrow has borne fruit at
CSUN. The association exposes global audiences to new voices, and its annual grant to our senior film projects
reflects its dedication to expanding opportunities for diverse perspectives to be heard.

“The Hollywood Foreign Press Association has supported CSUN and its film program for more than 20 years,” said
cinema and television arts professor Nate Thomas, head of the film program. “There is a lot of talk in the
entertainment industry about diversity. For HFPA, it’s not just talk. The association and its members appreciate and
respect the rich diversity of people that make up CSUN’s student body, and the students in our film program. It
recognizes that our film students are the next generation of filmmakers, who will be telling the stories from a variety
of perspectives to audiences around the world. The Association’s support ensures that diversity of visions is out
there.”

“We take pride in charitable giving,” noted HFPA president Meher Tatna. “In the past 31 years, the HFPA Trust has
bestowed more than $29 million in fellowships and grants to film schools and non-profit organizations. This year
once again CSUN is amongst them.”
To celebrate the event CSUN and the HFPA sponsored a special screening of Golden Globe winner *The Red Shoes* (1948), whose UCLA Film and Television Archive restoration was funded by the Hollywood Foreign Press Association, The Film Foundation, and the Louis B. Mayer Foundation.

In addition to the formal building dedication ceremony, CSUN and HFPA hosted a special panel discussion with the participation of senior HFPA members, honoring this year’s 75th anniversary of the Golden Globe Awards. The panel was conducted by Golden Globe-winning actress Jenna Elfman (*Dharma & Greg*) who quizzed Aida Takla O’Reilly, Mahfouz Doss, Noël de Souza, Jorge Camara and Phil Berk on the Association’s early days and the origins of what has grown into Hollywood biggest party. “We are here today because of their invaluable contributions,” said Tatna introducing the panelists. “We are thrilled that they will share their stories with you.”

The lively conversation that followed kept the audience of students, alumni, and general public enthralled. Dr. Takla O’Reilly began by recalling how she had been a dean at CSUN when she divided her time between journalism and academia.

De Souza, who joined the HFPA in 1958, after working as both actor and correspondent for newspapers in India, recalled visiting the MPAA offices, then on Melrose Avenue, in order to screen films. Ms. Elfman reminded the audience that Mr. de Souza also had been in charge of calligraphy for the hand-written invitations which were sent.
Mahfouz Doss, who joined the HFPA just one year after de Souza, in 1959, as Egyptian correspondent, remembered the days in which the Globes were handed out in the Ambassador Hotel’s Cocoanut Grove. The growth of the Globes since those days, Doss mused, is a testament to the growing importance of the foreign market in terms of overall Hollywood revenue. Something, he supposed, which just may have something to do with the work of the HFPA’s correspondents over the years.

Mr. Camara, a member of the Association since 1964, when he was dispatched to cover Hollywood by Mexico’s *El Heraldo*, also recalled the changes brought by the Globes being broadcast on network TV (NBC). And journalism itself has undergone several transformations, added Camara, since the days in which, in order to file deadline copy, he was instructed to go to the airport and ask Mexico-bound passengers to deliver typewritten articles.

South African Phil Berk, who joined the association 40 years ago and went on to lead the HFPA as president eight times, talked about the evolution of the organization from a small band of foreign journalists to an integral part of Hollywood.
Appendix A: CSUN Dedicates Building Wing in Honor of HFPA

The conversation both enlightened and amused the audience. “I remember the event with Marilyn Monroe and Rock Hudson,” Doss recounted. “As a matter of fact, someone took a picture of me. It was me, Marilyn Monroe and Rock Hudson. The three of us together.” When Elfman asked if he still had the photo, Doss responded, “Yes, I still have it. I show it to people from time to time.” Elfman joked, “If you get pulled over by the police, just pull that out.” As the room erupted with laughter, Doss replied, “That’s what I’ll do.”

When Elfman asked the group about their most memorable interview, de Souza recalled: “In the early days, we didn’t have these press conferences, so the studio publicists would get us one-on-one (interviews). I had one with Charles Bronson. I went up to his house and I remember he was teaching me how to do karate and jiu-jitsu, while we were munching on cookies.” De Souza also recalled how the Foreign Language category was eventually added to the Globes in the 1960s with the support of the Laemmle brothers whose theaters showed many foreign films.

Jenna Elfman closed the proceedings by confirming: “You know how to throw a good party.” As a closing compliment, Ms. Elfman also said that having first-hand knowledge, “the HFPA journalists always ask the best questions, the kind I could get from my aunt. I mean asked with genuine interest, not just glib lip service.”
California State University, Northridge Debuts HFPA Wing

2:47 PM PDT 9/17/2017 by Tara Bitran

Allison Bird

From left: CSUN president Dianne F. Harrison, Nate Thomas, Jenna Elfman and Meher Tatna
On Friday, California State University, Northridge's south wing of the Cinema and Television Arts Department in Manzanita Hall was renamed in honor of the Hollywood Foreign Press Association's continued commitment to the university.

Jenna Elfman, a CSUN alum, hosted the ceremony and moderated the panel of HFPA former presidents and journalists including Jorge Camara, Noel de Souza, Mahfouz Doss, Philip Berk and Aida Takla-O'Reilly.

A Northridge-area native, Elfman was a declared Theater major before “Hollywood swept her up,” as Nate Thomas, CTVA Film Option Head, noted during the ceremony.

The actress praised the HFPA for “their questions [that] always come from a place of real human interest. They ask real questions my aunt or uncle would ask me.” She also added that “they know how to throw a good party,” as Camara and Doss jested about how people generally like the Golden Globes ceremony better than “that other awards show.”

As The Hollywood Reporter had exclusively reported, the HFPA donated $2 million to CSUN. The result of their philanthropic efforts particularly benefited the HFPA Scholars Program, which provides financial support to underrepresented students and gives them unique opportunities like interning with the Golden Globes.

In a video screened for attendees, Thomas noted: “Studying filmmaking isn't only for the privileged. It's for people that have stories to tell. And many times, they're very diverse stories.”

Each year, students in the film option pitch movie ideas and four are selected as Fellows. The four selected from last spring had the opportunity before the ceremony for a private meeting with panelists.

Of the HFPA’s involvement with CSUN, Fellow Niko Ren noted how the organization made his childhood dreams come true, as “[his] film is about a Chinese guy flying all the way [to America] to play basketball. This is actually my story. The HFPA gave me the opportunity to make films here.”
Once the ceremony began, CSUN president Dianne F. Harrison thanked the HFPA for their extended support as an organization that actually “walks the walk.”

After the panel was underway, Elfman probed the panelists about their beginnings in Hollywood. Camara joked about an encounter with Bette Davis’ publicist, who warned him that “she eats little boys like you for breakfast.” But luckily: “The publicist got me an interview with her ... and she didn’t eat me.”

Recalled de Souza: “I remember one year Marilyn Monroe was being honored. She was walking three feet away from me and was being helped by Rock Hudson. I think she was either nervous or slightly inebriated.”

Camara also recognized how much easier it is to send in an article in 2017: “I used to mail in my stories that I’d written on my typewriter, and sometimes the deadlines wouldn’t work out. So, my editor thought that I should go to the airport, look for the people who were flying to Mexico City, and to please ask to take the story with them. Most of them agreed, and then when they got into Mexico City, there was somebody waiting to pick it up.”

The CSUN wing dedication ceremony is part of the HFPA’s celebration of 75 years of the Golden Globes. Upcoming festivities will include a Sept. 21 screening of *A Face in the Crowd* introduced by Steven Spielberg, screening of *The Red Shoes* on Sept. 22 with Christopher Nolan, a panel discussion with television showrunners through the decades including Norman Lear, Shonda Rhimes and David E. Kelley at the Paley Center and a planned two-hour NBC special honoring the past 75 years.

The Golden Globes are set to air Jan. 7, 2018.
Current Landscape in CTVA

Descriptive Data for Cinema and Television Arts

Student Success Initiative 2025

CSUN
2015 Graduation at a Glance: CTVA Cohorts

2009 FTF Cohort
- 152 enrolled
- 76% (115) remained at CSUN after the 1st year
- 19% 4-year rate
- 56% 6-year rate

2011 First-Time Transfer
- 265 enrolled
- 85% (225) remained at CSUN after the 1st year
- 25% 2-year rate
- 79% 4-year rate
## 2015 Graduation at a Glance: 2009 FTF Comparisons

<table>
<thead>
<tr>
<th>Metric</th>
<th>CTVA</th>
<th>MCCAMC</th>
<th>CSUN</th>
</tr>
</thead>
<tbody>
<tr>
<td>FTF 2009 Enrolled</td>
<td>152</td>
<td>595</td>
<td>4,193</td>
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<tr>
<td>Continuation</td>
<td>76%</td>
<td>74%</td>
<td>74%</td>
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<tr>
<td>FTF 4-yr</td>
<td>19%</td>
<td>18%</td>
<td>11%</td>
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<tr>
<td>FTF 6-yr</td>
<td>56%</td>
<td>57%</td>
<td>50%</td>
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## 2015 Graduation at a Glance: 2011 FTT Comparisons

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<thead>
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<tbody>
<tr>
<td>FTT 2011 Enrolled</td>
<td>265</td>
<td>823</td>
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<tr>
<td>Continuation</td>
<td>85%</td>
<td>82%</td>
<td>81%</td>
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<td>FTT 2-yr</td>
<td>25%</td>
<td>33%</td>
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<tr>
<td>FTT 4-yr</td>
<td>79%</td>
<td>77%</td>
<td>71%</td>
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### CTVA Major Comparison: Fall 2016 Cohort

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<tr>
<td>Female/Male</td>
<td>41%/59%</td>
<td>52%/48%</td>
<td>55%/45%</td>
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<tr>
<td>Traditionally Underserved</td>
<td>46%</td>
<td>50%</td>
<td>54%</td>
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<tr>
<td>Pell Grant Recipients</td>
<td>44%</td>
<td>48%</td>
<td>53%</td>
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<tr>
<td>Full Time Students</td>
<td>85%</td>
<td>86%</td>
<td>82%</td>
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### High Impact Courses in CTVA: 2011-2016

**High DFU Rates and High Enrollment**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
<th>Enrollment</th>
<th>Non-passing rate</th>
<th>Impact</th>
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<tr>
<td>CTVA100</td>
<td>Intro Mass Comm</td>
<td>2,460</td>
<td>19%</td>
<td>456</td>
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<td>CTVA196DF</td>
<td>Intro Dgtl Flmknng</td>
<td>189</td>
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<td>CTVA210</td>
<td>Tv-Film Aesthetics</td>
<td>2,892</td>
<td>21%</td>
<td>602</td>
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<td>CTVA220</td>
<td>Found Media Wrtng</td>
<td>1,840</td>
<td>4%</td>
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<td>CTVA230</td>
<td>Fund Audio Prod</td>
<td>237</td>
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<td>16</td>
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<tr>
<td>CTVA240</td>
<td>Fund Video Prod</td>
<td>862</td>
<td>2%</td>
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<td>CTVA250</td>
<td>Fund Film Prod</td>
<td>862</td>
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<td>22</td>
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<tr>
<td>CTVA301</td>
<td>Desgn Media Messg</td>
<td>953</td>
<td>7%</td>
<td>68</td>
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<tr>
<td>CTVA305</td>
<td>Hist of Brdcsng</td>
<td>1,629</td>
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<td>218</td>
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<tr>
<td>CTVA309</td>
<td>Film As Literature</td>
<td>2,095</td>
<td>18%</td>
<td>375</td>
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<tr>
<td>CTVA310</td>
<td>Hist Amer Cinema</td>
<td>978</td>
<td>18%</td>
<td>176</td>
</tr>
</tbody>
</table>
January 20, 2017

MEMORANDUM

TO: CSU Presidents
FROM: Timothy P. White
Chancellor
SUBJECT: Delegation of Authority to Approve Subprograms
(Options, Concentrations, Special Emphases) and Minors
Executive Order 1071 Revised January 20, 2017

Attached is a copy of Executive Order 1071 revised January 20, 2017, which
supersedes Executive Order 1071 March 26, 2012 and updates policy for options,
concentrations, special emphases, and similar subprograms. The policy also
addresses minors.

In accordance with policy of the California State University, the campus president
has the responsibility for implementing executive orders where applicable and for
maintaining the campus repository and index for all executive orders.

If you have questions regarding this executive order, please contact the Office
of Academic Programs and Faculty Development at (562) 951-4722 or
degrees@calstate.edu.

TPW/clm

Attachment

c: CSU Presidents
   CSU Office of the Chancellor Leadership
   Provosts and Vice Presidents of Academic Affairs
   Associate Vice Presidents of Academic Affairs
   Deans of Graduate Studies
   Directors of Institutional Research
   Directors of Admission
EXECUTIVE ORDER:
1071 Revised January 20, 2017

EFFECTIVE DATE:
January 20, 2017

SUPERSEDES:
Executive Order 1071 Effective March 26, 2012

TITLE:
Delegation of Authority to Approve Options, Concentrations, Special Emphases (and Similar Subprograms) and Minors

This executive order is issued pursuant to Section II (a) of the Standing Orders of the Board of Trustees of the California State University and sections 40100 and 40500(c) of Title 5 of the California Code of Regulations. This executive order supersedes Executive Order 1071 March 26, 2012.

1. Delegation of Authority
Authority is delegated to the presidents to approve campus implementation of options, concentrations, special emphases (and similar subprograms), and minors.

2. Definition of Terms
2.1 Options, concentrations, special emphases and similar subprograms are not defined at the system level, nor are unit minima for these “subprograms” established at the system level.

2.2 Minors are not defined at the system level, and campuses may set local policy regarding minors.

3. Requisite Conditions of Approval
3.1 An option, concentration, special emphasis (or similar subprogram) or a minor may be approved under the authority delegated by this executive order only if the requirements comply with CSU policy and applicable law and if adequate faculty, physical facilities, and library holdings sufficient to establish and maintain that subprogram already exist, or where such support can reasonably be expected to become available.

3.2 To ensure valid reporting to the National Center for Education Statistics through the Integrated Postsecondary Education Data System, an option, concentration, or special emphasis (or similar subprogram) must constitute less than one half of the units required in the major program.
4. **Required Chancellor’s Office Notification**

4.1 Prior to implementation of any option, concentration or special emphasis (or similar subprogram) approved under this delegation, the campus shall obtain a Chancellor’s Office confirmation of compliance with CSU policy and applicable law. Campus notifications shall be submitted to the Department of Academic Programs and Faculty Development (at degrees@calstate.edu), and shall include:

a. The exact title of the new subprogram and the complete degree designation and title of the major degree program housing the new subprogram (e.g., Bachelor of Science in Biology with a Concentration in Biochemistry);

b. A list of courses and required units constituting the major and the new subprogram;

c. Total units required to complete the entire degree, including the combination of subprogram and major program;

d. The complete list of courses and required units constituting the major degree program;

e. A 4-year major-and-subprogram roadmap for freshmen and a 2-year major-and-subprogram roadmap for transfer students;

f. The CSU degree program code (formerly called “HEGIS”) that students use to apply to the major degree program;

g. The campus-proposed CSU degree program code to be used to report enrollments in the concentration (may be the same as the degree code);

h. A detailed cost-recovery budget for self-support subprograms to be offered within state-support major degree programs; and

i. Documentation of all campus-required curricular approvals.

4.2 Subsequent to receiving Chancellor’s Office confirmation and prior to implementation of any option, concentration or special emphasis (or similar subprogram) approved under this delegation, the campus shall enter the new subprogram into the CSU Degrees Database. Minors are not included in the CSU Degrees Database.

4.3 There is no requirement to notify the Chancellor’s Office of new, modified or discontinued minors.

5. **Policy Compliance**

The Chancellor’s Office shall require the discontinuation of any option, concentration, or special emphasis (or similar subprogram) that does not comply with CSU policy within the timeframe specified by the Chancellor’s Office.

Timothy P. White, Chancellor

Dated: January 20, 2017
# Appendix D: Screenwriting Rubric-Film Script

<table>
<thead>
<tr>
<th>Categories of Assessment</th>
<th>Criteria</th>
<th>Points earned</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FORMAT</strong></td>
<td>EXCELLENT: Expert use of format – no errors (10 points)</td>
<td>GOOD: Few format errors (8-9 points)</td>
</tr>
<tr>
<td>PROTAGONIST-GOAL</td>
<td>Well defined protagonist, who consistently and actively pursues a well-defined goal (or evolving goal) (19-20 points)</td>
<td>Clear protagonist, clear goal, intermittently active pursuit of goal (17-18 points)</td>
</tr>
<tr>
<td>CONFLICT</td>
<td>Strong conflict emanating from characters’ clear, opposing scene goals (19-20 points)</td>
<td>Moderately clear conflict, moderately clear scene goals (17-18 points)</td>
</tr>
<tr>
<td>STRUCTURE</td>
<td>Clear beginning, middle and end resulting from the introduction, escalation and resolution of the conflict (19-20 points)</td>
<td>Evident beginning, middle and end, with less-than-distinct turning points and/or soft resolution and/or passages of static conflict (17-18 points)</td>
</tr>
<tr>
<td>DIALOGUE</td>
<td>Conversational, true to characters, “better than real-life speech” (dialogue with text and subtext, rhythm and sonic unity) (15 points)</td>
<td>Conversational, true to characters, but lacking in subtext and/or rhythm and/or unity (13-14 points)</td>
</tr>
<tr>
<td>DESCRIPTIONS</td>
<td>Evocative descriptions of action, image and sound that indicate an understanding of cinematic writing while avoiding “directing on the page” (15 points)</td>
<td>Descriptions that advance character and plot, but which are somewhat perfunctory (13-14 points)</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td>35</td>
<td>35</td>
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</tbody>
</table>
## Appendix E: 2017 Multimedia Showcase Scoring Data

### DIGITAL ART

<table>
<thead>
<tr>
<th>PROJECT</th>
<th>Debi Chiang</th>
<th>Anna Marie</th>
<th>Anthony Gaona</th>
<th>TOTAL</th>
<th>Rank</th>
<th>J. Enfield</th>
</tr>
</thead>
<tbody>
<tr>
<td>10am on the balcony</td>
<td>14</td>
<td>9</td>
<td>6</td>
<td>9.7</td>
<td></td>
<td></td>
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<tr>
<td>Abstract Minded (series)</td>
<td>14</td>
<td>14</td>
<td>9</td>
<td>12.3</td>
<td>#5</td>
<td>I broke tie</td>
</tr>
<tr>
<td>Coffee Fields</td>
<td>8</td>
<td>9</td>
<td>8</td>
<td>8.3</td>
<td></td>
<td></td>
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<tr>
<td>Filming overnight</td>
<td>14</td>
<td>10</td>
<td>7</td>
<td>10.3</td>
<td></td>
<td></td>
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<tr>
<td>Inside Out</td>
<td>15</td>
<td>16</td>
<td>7</td>
<td>12.7</td>
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<tr>
<td>NoDAPL March (series)</td>
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<td>15</td>
<td>9</td>
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<td>Real Life Church (series)</td>
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<td>10</td>
<td>10</td>
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<tr>
<td>Split</td>
<td>16</td>
<td>11</td>
<td>8</td>
<td>11.7</td>
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<td>The Maze</td>
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<td>8</td>
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<td>United Against Hate (series)</td>
<td>16</td>
<td>11</td>
<td>10</td>
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<tr>
<td>Untold Stories</td>
<td>12</td>
<td>16</td>
<td>10</td>
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<td>Urban Lights (series)</td>
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<td>16</td>
<td>10</td>
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<td>Venice Street Photography (series)</td>
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<td>14</td>
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<td>Vince Fishing Pier</td>
<td>11</td>
<td>14</td>
<td>11</td>
<td>12.0</td>
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<tr>
<td>Winter in Paris</td>
<td>16</td>
<td>10</td>
<td>11</td>
<td>12.3</td>
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### VIDEOS

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<tr>
<th>PROJECT</th>
<th>Debi Chiang</th>
<th>Jon Wong</th>
<th>Jim D'Addario</th>
<th>Tom White</th>
<th>TOTAL</th>
<th>Rank</th>
<th>J. Enfield</th>
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<tr>
<td>Bull Ring: New Venture Competition</td>
<td>14</td>
<td>17</td>
<td>12</td>
<td>15</td>
<td>14.5</td>
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<tr>
<td>Chris + Karina</td>
<td>San Moritz Lodge</td>
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<td>19</td>
<td>16</td>
<td>0</td>
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<td>CSUN Alumni Profiles: Don Bodnow</td>
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<td>20</td>
<td>20</td>
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<td>Friday Morning Matadors</td>
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<td>CSUN Campus Services</td>
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<td>CSUN Clubs</td>
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<td>18</td>
<td>7</td>
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<td>CSUN Events</td>
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<td>CSUN Performance Arts: Stage Design &amp; Technology</td>
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<td>18</td>
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<td>CSUNV Club Passion - A Disney Club</td>
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<td>16</td>
<td>8</td>
<td>13.3</td>
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<tr>
<td>How to Check Out a Book at the Oviatt Library</td>
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<td>16</td>
<td>17</td>
<td>15</td>
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<tr>
<td>Inside Associated Students: Marketing</td>
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<td>18</td>
<td>15</td>
<td>12</td>
<td>16.0</td>
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<td>I broke tie</td>
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<tr>
<td>Inside Associated Students: Senate</td>
<td>17</td>
<td>13</td>
<td>13</td>
<td>7</td>
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<td>Oviatt Library - Connect. Engage. Transform.</td>
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<td>16</td>
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<td>Rolling Rubber Band Ball</td>
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<td>SPOTS - in the Heart of the Valley</td>
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<tr>
<td>What Time is It?</td>
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### Animation

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### Appendix E: 2017 Multimedia Showcase Scoring Data

#### Virtual Reality

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*Tom scores not included because they were received too late. Would not have changed top 5, but would have changed their order.

#### Games

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Entertainment Education: Stellar Film Schools in 2017

Variety Staff
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APRIL 26, 2017 | 10:00AM PT

Variety picks stellar academies in the U.S. and abroad:

American Film Institute
Los Angeles

With several of its alumni receiving awards and nominations during the 2016-17 awards season, AFI’s newly implemented programs aim to further increase the progression of students from education to the workforce. Students have the opportunity to take screenwriting courses that employ the collaborative format of a TV writers’ room for creating pilots, and participate in the AFI Writers’ Room Ready, pairing graduating screenwriters and their pilot scripts with accomplished AFI mentors. This year, AFI alumnus and cinematographer Frederick Elmes will
receive the Franklin J. Schaffner Alumni Medal, an honor that recognizes the exceptional creative talents of an AFI alum who embodies the qualities of cinematographer Schaffner.

**Altos de Chavon Film School**
Dominican Republic
The La Romana film school is a two-year program in audiovisual media, offering both theoretical and practical study in screenwriting, film production, animation techniques, digital post-production and design. The school integrates its other disciplines — fine art, fashion and visual communication — into the film studies program to provide a broader perspective of artistic and cultural images.

**Boston University**
Boston
Entering the second year of offering its pioneering MFA in cinema and media production, Boston University’s Department of Film and Television at its College of Communication promotes a collaborative team approach focused on developing, prepping and shooting a thesis project, aimed at preparing students for the creative collaboration they will experience in the professional sphere.

**California Institute of the Arts**
Valencia, Calif.
CalArts boasts a list of distinguished alumni, including Tim Burton, Brenda Chapman, and Stephen Hillenburg. This year, CalArts School of Film/Video is developing options to increase the diversity and number of writing for film classes, as well as developing an initial plan for a center for new media, VR, immersive experience, gaming and coding.

**California State U. Northridge**
Northridge, Calif.
CSUN’s Department of Cinema and Television Arts (CTVA) features six expert-taught undergraduate programs and one graduate program, with degrees in film and television production, entertainment media management and screenwriting — all offered at the low-cost CSU tuition rate. CTVA students can also collaborate with peers from the Universidad Nacional Autonoma de Mexico, the largest university in Latin America, through the annual Summer Film Producing Workshop.
Chapman University
Orange, Calif.
Boasting a full-time faculty comprising award-winning instructors working in the biz, Chapman's Dodge College of Film and Media Arts teaches filmmaking in an environment modeled on a working studio — the Sodaro-Pankey Undergraduate School of Film and Media and the graduate Conservatory of Motion Pictures. Alumni include the Duffer brothers (“Stranger Things”) and Michael Mohan, who won the 2015 SXSW short film grand jury prize.

Colorado Film School
Denver, Colo.
Though Colorado Film School's enrollment is at approximately 350 students, the school produces more than 1,000 films per year. CFS students participate both as interns and paid cast and crew for productions in and around the Denver area. Alumni have worked on films ranging from "The Avengers" to "Gone Girl."

Columbia College Chicago
Chicago
With nearly 200 specialized undergraduate and graduate courses, Columbia College’s Cinema Art and Science program prides itself as the most diverse and comprehensive curriculum of any film school in America. Cinema Art and Science offers an extensive internship program as well as a semester in Los Angeles program, which is the only year-round academic program on a Hollywood lot.
DePaul University
Chicago
Earlier this year, DePaul University added a second soundstage to its program, building on to its already generous 10,000 sq.-ft. soundstage on the Cinespace Chicago Film Studios. The new 12,500 sq.-ft. stage features editing spaces, offices, classrooms and more, further enabling the school to act as a pipeline to fill positions on the many productions at Cinespace, even before students graduate.

Emerson College
Boston
Emerson’s Visual and Media Arts department offers three unique undergraduate degrees in production, media studies, and media arts production. Emerson’s BFA program in comedic arts is the first of its kind in the U.S., integrating writing, performance and production with new courses that look at comedy from a variety of perspectives. Its Los Angeles-based program is ever-increasing in student popularity.

Hofstra University
Hempstead, N.Y.
Hofstra University’s Department of Radio, Television and Film taps into the wealth of resources available from New York City — located just 25 miles from campus — as well as an award-winning faculty of industry experts and award-winning professionals and two state-of-the-art TV/film/radio facilities. The RTVF Internship Program has placed students with such media institutions as the Sesame Workshop, “Saturday Night Live” and NBC Universal.

University of Television and Film
Munich
The Munich film academy celebrates its 50th anniversary in 2017 as it continues to provide a world-class education to a small but dedicated group of 350 aspiring filmmakers, cinematographers and documentarians. Students have recently captured top awards at the German advertising awards and overseen short film projects for Tesla. Alumni include Wim Wenders, Uli Edel and Roland Emmerich.

London Film School
London
The opportunity to train at the professional level in a wide array of filmmaking
skills, including directing, producing and cinematography, as well as intensive screenwriting and international film business classes, are the cornerstone of this international institution in the U.K.

**Loyola Marymount University**
Los Angeles
LMU students produced 790 films between 2014 and 2015 alone while pursuing degrees in film and television production, screenwriting and animation. LMU also has internships at more than 400 partner companies and access to more than 500 studios, as well as tech and media companies in Silicon Beach, where it has launched a Playa Vista campus for film graduate students.

**Mount St. Mary’s University**
Los Angeles
The private liberal arts college and all-women’s university in Los Angeles has earned a reputation for its research into gender, health and science issues. On the film front, the school offers a two-year, 52-unit MFA in film and television program, and hosts the Geena Davis Institute on Gender in Media, founded by the Oscar-winning actress (“The Accidental Tourist”) and producer.

**New York U. Tisch School of the Arts**
New York
The Tisch School of the Arts offers a three-year graduate program that has produced the likes of Spike Lee, Jim Jarmusch and Cary Fukunaga through its
intensive laboratory setting. Emphasis is placed on the development of a personal voice and students are trained in producing, editing, cinematography and more.

**New York Film Academy**
New York
With locations across the globe, the New York Film Academy offers a variety of accelerated degree, conservatory, or workshop programs in visual and performing arts. Work produced by NYFA graduates has been screened at Cannes, Sundance, Toronto, Venice and SXSW film festivals.

**Pratt Institute, School of Art**
Brooklyn, New York
Pratt’s Brooklyn-based program offers a bachelor’s degree in film/video. The faculty has a strong presence at prestigious film festivals worldwide. Eliza Hittman won the director award at the 2017 Sundance Film Festival for her feature, “Beach Rats.” Recent distinguished visitors to the school include Kelly Reichardt, Edward Lachman, Sam Green and Werner Herzog.

**Ringling College of Art and Design**
Sarasota, Fla.
The Ringling College of Art and Design utilizes the studio model of teaching in its 10 BFA and two BA disciplines to create globally aware artists and designers. The college recently opened the first building in its new Ringling Studios soundstage and post-production complex.

**Sarah Lawrence College**
Bronxville, N.Y.
Sarah Lawrence College offers a filmmaking and moving image arts bachelor’s degree at its Creative & Performance Arts school. The college is home to the Reelies Film Festival that showcases the work of Sarah Lawrence students. The school also has a theater MFA program. Alumni includes Jenni Konner, showrunner of HBO’s Emmy-winning series “Girls.”

**Savannah College of Art and Design**
Savannah, Ga.
Recently named best motion graphics school by the Rookies, a global competition created by a visual-effects veteran that reviews submissions from more than 500 schools, SCAD is the first university to host its own dedicated
motion-media festival; graduates have gone on to work with Fox Sports, CNN and NBC. A survey of spring 2015 graduates found that 98% were employed within 10 months of graduation.

**Stanford University**  
Stanford, Calif.  
Situated within the department of art & art history, Stanford offers its students the opportunity to pursue a B.A. with a minor, or honors degree in film & media studies, as well as an MFA in documentary film and video. Its MFA program provides graduate students with a theoretical framework to master both the conceptual and practical skills for production nonfiction film and video.

*Syracuse University*  
Syracuse, N.Y.  
The university’s College of Visual and Performing Arts offers students a chance to pursue a BFA in art video, film and computer art and animation, while students at its S.I. Newhouse School of Public Communications can obtain a bachelor’s degree in television, radio & film.

**UC Berkeley**  
Berkeley, Calif.  
UC Berkeley’s film & media department offers a series of innovative, interdisciplinary programs that guide its students along one of two trajectories: a B.A. in film or a doctorate in film & media. The department inundates its students
with all forms of moving-image culture, including film, still photography, television and digital media. The respective programs aim to equip students with the academic tools with which to critically analyze film and media within a broader humanistic lens. It also provides curricular support for the designated emphasis in film studies to bolster the academic proficiency of doctoral students in other departments.

UCLA
Los Angeles
Under the mentorship of its award-winning faculty, students at UCLA’s School of Theater, Film and Television follow a hands-on, cutting-edge interdisciplinary approach to the art and craft of both the entertainment and performing arts industries. The school’s recently revamped curriculum, which offers a variety of subsidiary degrees within its department of theater and its department of film, television and digital media, seeks to develop artists and scholars who use their works to engage with and inspire universal change. Upon graduating, students join the ranks of a global alumni community comprising Academy Award-, Emmy-, Golden Globe-, and Tony-winning industry leaders, including Francis Ford Coppola, Mariska Hargitay, Carol Burnett, Jack Black, James Dean, James Franco and Ben Stiller.

UC Santa Cruz
Santa Cruz, Calif.
At UC Santa Cruz, students pursue either a B.A. minor, master of arts, or doctorate in film and digital media. The department offers an integrated curriculum, which delves into the cultural impact of movies, television, video and the internet. Additionally, it provides those students who have expressed interest in establishing a hands-on knowledge base with the opportunity to create work in video and interactive digital media. Graduates have established careers as filmmakers, editors, digital media artists, film archivists, media educators, script analysts, cinematographers, television producers, computer programmers and studio executives. Several recent graduates have screened work at the Sundance Film Festival, Cinequest, the Milan Film Festival and on HBO.

University of North Carolina School of the Arts
Winston-Salem, N.C.
Applications to the Winston-Salem based UNCSA rose 35% in 2017 — the third straight year of successive growth — due in part to its commitment to hands-on
film production training with professional-caliber production and post-production facilities, including equipment from the VR tech company Oculus. Alum include Jeff Nichols (“Loving”) and Brett Halsey (“The Hero”).

**USC**  
**Los Angeles**  
With its close proximity to Hollywood and roster of notable, award-winning alumni including Scott Alexander and Larry Karaszewski (“American Crime Story: The People v. O.J. Simpson”), Judd Apatow and Bryan Singer, USC’s internationally esteemed School of Cinematic Arts engages all its students, regardless of their specific major, in its multi-pronged curriculum. This spans across seven subdivisions: animation & digital arts, cinema & media studies, film & television production, interactive media & games, media arts & practice, producing, and writing for screen & television. Equipped with world-renowned faculty and state-of-the-art resources — the facility itself was borne out of a multimillion-dollar gift from one of its most famous alumni, George Lucas — degree pursuants study in a uniquely interdisciplinary environment that thrives on the constant synergy between theory and practice.

**University of Wisconsin, Milwaukee**  
Milwaukee  
University of Wisconsin’s Peck School of the Arts offers undergraduate, graduate, and cross-departmental degree programs in film, video, animation & new genres. The program places a dual focus on the theoretical and practical worlds of filmmaking. Because of the program’s commitment to transforming its students into expressive filmmakers with a mature grasp on creative, conceptual and technical skills, it provides students with the flexibility to explore all aspects of the industry. The department’s faculty comprises professionals and filmmakers who actively screen their work at festivals and exhibition spaces, including the Sundance Film Festival and the Centre Georges Pompidou in Paris.

**Vancouver Film School**  
Vancouver, B.C.  
Founded in 1987, the Vancouver Film School, located in one of the most picturesque spots in British Columbia, boasts the largest digital paint and effects lab in Canada, featured as part of its classical animation program. Thirteen full-time programs, including study in film, gaming and makeup design for film, are all available to students, while a partnership with Shanghai University in 2014 resulted in the Shanghai-Vancouver Film School.
Vanderbilt University
Nashville, Tenn.

Vanderbilt University’s Cinema & Media Arts program, which emphasizes cinema as a modern aesthetic form and encourages hands-on practice, focuses on blending media theory and global film history. Courses cover diverse international cultures as well as critical and creative practices, including firsthand training in both 16mm and digital cinematography.
TOP 50 FILM SCHOOLS

Who’s up, who’s down and who are the hot newcomers in TheWrap’s second annual ranking of the top U.S. schools for filmmaking, dealmaking and new media

BY TIM APPELO
For TheWrap’s exclusive film-school ranking, we interviewed industry experts and academics and compiled a list of the top 50 schools. Then we asked 1,457 film educators and industry insiders to rank each one in terms of prestige in an online poll in which the schools’ order was randomized for each voter. All votes were anonymous. The list inevitably compares apples with oranges—some programs are undergrad, some solely for grad students, some for future academics or critics, others for practical filmmaking. But like a director or a studio or an actor, a school has a reputation, and in the court of public opinion, schools really are judged against each other.

In the end, you could throw a dart at the list and hit a school that could make one’s career outlook brighter. For those in Hollywood seeking talent that can make art and money, look no further. Kids from these schools will be running this town one day. Soon.

**University of Southern California**

**IF HOLLYWOOD HAD TO** choose just one feeder school on earth, it would be the behemoth USC, whose alums inundate the industry. Grateful grads keep coming back, like 2017 commencement speaker Will Ferrell, and giving back, like John Wells, who poured some winnings from *ER, Shameless* and *The West Wing* into USC’s new Division of Writing for Screen & Television. George Lucas has donated untold millions, along with endowing the new Robin Williams chair in comedy and Joseph Campbell chair in cinematic ethics; his foundation just doubled USC’s diversity program with a $10 million gift to the university that is already the country’s second-most diverse.

The forecast is always the same at USC School of Cinematic Arts: It’s raining money. But it’s not just that some grads get rich and nostalgic. USC is interwoven with the social and professional fabric of the entertainment industry today, as evidenced in new partnerships like Zynga’s with USC’s Interactive Media & Games division. Expect more of these programs soon, because they’re not just for students’ benefit. Zynga can afford to do creative experiments at USC it could never risk otherwise, and of the three mobile games each class invents, one hit could make them all stars. The Zynga program also has a diversity angle, proving that doing good and making a killing have never been seen as incompatible in Hollywood’s favorite school.
NYU IS UP TWO PLACES ON THIS year’s poll. Maybe it’s good buzz from the new free-film-equipment loan program for grad students, the first graduating class of the Film BFA/Stern School of Business dual degree. Or maybe it’s the students’ new access to historic Kaufman Astoria Studios, where Marx Bros. flicks were shot. Or could it be widespread gratitude for alum Jon Watts’ salvation of one of the last cash-cow franchises standing with Spider-Man: Homecoming, or the extraordinarily timely social commentary of double Emmy-nominated BFA grad Reed Morano’s work on Hulu’s Handmaid’s Tale, or Sam Esmail’s scarily au courant Mr. Robot?

Do The Right Thing

“We’ll find out,” Ted Braun said with a slightly nervous chuckle in answer to the very serious question, “How do you teach ethics?” As the first holder of the George Lucas–funded Joseph Campbell Endowed Chair in Cinematic Ethics at USC, Braun knows he’s stepping into “terra incognita, in an academic sense.” But the director of such hard-hitting docs as Darfur Now and Betting On Zero has found himself facing his share of ethical dilemmas in his career. And, he pointed out, “it sure as heck wasn’t something they taught me about in film school.”

Braun wants to make sure that his students don’t suffer that same fate. This fall’s pilot “Cinematic Ethics” course is required for all incoming grad students in the production division, and the plan is to expand it to all other divisions of USC’s School of Cinematic Arts.

“Ethical questions often occur at the collision between ambition and conscience,” said Braun. “But unlike medicine or law, filmmaking doesn’t have a fixed standard to which our practitioners are held.” Still, he added, “I’m not aspiring to give people a cheat sheet about how to navigate forks in the road.”

Instead, he has gathered from fellow faculty real-life case studies that students will discuss and debate. “The hope is that they will have navigated these questions so that when they’re suddenly in the difficult position of having to decide what to do, they’ll have a sense of having practiced.”

It’s heady stuff for young filmmakers—and though most USC students weren’t even born when benefactor Lucas’ Raiders of the Lost Ark first hit the big screen, they can in part thank Indiana Jones for the lessons coming their way. “One of the impetuses behind this program for Lucas,” said Braun, “was the scene where the [Arab] guy is swinging his sword around, and Indy just pulls out a gun and shoots him. That was not, apparently, scripted. They thought it was funny, so they kept it in. But Lucas told me that he feels regret because it was an expedient solution for a laugh that was against the core of the character and his values. It’s something he felt was a mistake, and it has stayed with him.”

So why has it taken so long for film schools to offer ethics studies? “There’s probably been a stronger alignment between unethical behavior and great cinema than ethical behavior,” said Braun. “It’s like drinking and screenwriting. It seems to go together. Also, there’s this deep impulse within all of us engaged in the arts to be free. So to find a way to talk about ethics that was in harmony with the practitioners of it and not in opposition, it’s taken a while.”

—STEVE ROOT

Yes, people still flock to NYU inspired by the legends who began there so long ago one might question their relevance for today’s grads: Joel Coen, Ang Lee, Oliver Stone, Martin Scorsese. Yet NYU’s unknown newbies sometimes find themselves riding a fame rocket, like Film Independent Someone to Watch winner Anna Rose Holmer, Sundance Audience Award winner Matt Ruskin or Cannes winners Jonas Carpignano and Chloe Zhao—not even out of school, and Zhao took top honors at Directors’ Fortnight for The Rider. Not only did Faraday Okoro get to study with NYU mentors Spike Lee, Sam Pollard and Biyi Bandele, he won $1 million at Tribeca Film Festival to make a film with them in Nigeria. Who does he think he is? An NYU alum, baby.
Appendix F: Entertainment Industry Press Coverage

American Film Institute

AFI EDUCATED DAVID LYNCH, but what has it given us lately? Besides Lynch’s Twin Peaks reboot? How about alum Patty Jenkins shaking up the superhero universe with Wonder Woman? Directors Lesli Linka Glatter (Homeland), Rachel Morrison (Black Panther), Sarah Gertrude Shapiro (UnREAL) and Melina Matsoukas (Insecure) are shaping minds through film.

And the male AFI students are a credit to their gender, too. At the Emmys, 52 AFI alums worked on 26 nominated shows (up from last year), and 16 got noms, including Jay Cassidy for The Night Of editing, Lee Metzger for The Voice and Michael Zam for writing Feud: Bette and Joan.

Subtract AFI, which just celebrated its 50th anniversary, and it’s chilling to think what Hollywood history would be. This year alone, AFI grads took three Student Emmys, two Daytime Emmys, a Grammy for music video, an Oscar nom for live-action short, a Grammy for music video, an Emmy, two Daytime Emmys, and 26 nominated shows (up from last year), and 16 got noms. (two each).

University of California, Los Angeles

UCLA GRADS GROSSED $3.2 billion during the last academic year from films like Inferno, Jason Bourne and Sally, and the executive board has swelled to 46 members, with cloutmeisters like Lionsgate TV chair Kevin Beggs, ABC Entertainment boss Channing Dungey and former Microsoft CMO/SVP Mich Mathews-Spradlin. At Sundance, Toronto and SXSW, more than 100 alums screened work. Faculty and alums collected 33 Oscar, Emmy and other top awards and noms, bringing the all-time total to 1,809 honors. Students won 17 award honors.

50 AFI ALUMNI FOR 50 YEARS

The American Film Institute was founded in 1967. Here’s a sampling of film professionals who have been through its doors since then:

Andrea Arnold, director, Gosford Park
Darren Aronofsky, director, mother!
Jon Avnet, producer, Black Swan
Zal Batmanglij, director, The East
Todd Cherniawsky, production designer, Star Wars: The Last Jedi
Julie Dash, director, Daughters of the Dust
Caleb Deschanel, cinematographer, The Right Stuff
Kirby Dick, director, The Invisible War
Michael Dinner, director, Justified
Drake Doremus, director, Like Crazy
Bill Duke, director, A Rage in Harlem
Frederick Elmes, cinematographer, Blue Velvet
Robert Elswit, cinematographer, There Will Be Blood
Mátyás Erdély, cinematographer, Son of Saul
Sam Esmail, writer-producer, Mr. Robot
Brad Falchuk, writer, American Horror Story
Todd Field, writer-director, In the Bedroom
Jack Fisk, production designer, The Revenant
Scott Frank, writer, Minority Report
Carl Franklin, director, House of Cards
Rodrigo Garcia, director, Mother and Child
Anne Garefino, producer, South Park
Lesli Linka Glatter, director, Homeland
Steve Golin, producer, Spotlight
Alfonso Gomez-Rajon, director, Me and Earl and the Dying Girl
Alfonso Gomez-Rejon, director, Wonderstruck
Susannah Grant, writer, Erin Brockovich
Amy Heckerling, director, Clueless
Marshall Herskovitz, writer-producer, thirtysomething
Patty Jenkins, director, Wonder Woman
Janusz Kaminski, cinematographer, Schindler’s List
Mimi Leder, director, The Leftovers
Matthew Libatique, cinematographer, Black Swan
David Lynch, director, Twin Peaks
Terrence Malick, director, Tree of Life
Melina Matsoukas, director, Beyonce: Formation
Rachel Morrison, cinematographer, Black Panther
Victor Nunez, director, Ruby in Paradise
Wally Pfister, cinematographer, The Dark Knight
Jeremy Podeswa, director, Game of Thrones
Robert Richardson, cinematographer, The Hateful Eight
Paul Schrader, director, Cat People
Jonathan Sela, cinematographer, Atomic Blonde
Sharon Seymour, production designer, The Glass Castle
Sigurjón Sighvatsson, producer, Wind River
Scott Silver, writer, The Fighter
Frank Spotnitz, writer-producer, The X-Files
Masanobu Takayanagi, cinematographer, Silver Linings Playbook
Ron Underwood, director, City Slickers
Edward Zwick, director, Glory
and four projects sold, including Mitchell LaFortune’s Burn Run to Thunder Road and Steven Canals’ Pose to Ryan Murphy and FX.

UCLA’s School of Theater, Film and Television is all about partnerships between those three depart-

ments, unusually located under one roof. And it’s also about industry partnerships, like the new Storytelling Institute on the Cote d’Azur, where graduate screenwriters get classes with Cannes Film Festival moviemakers and first-look opportunities with Vivendi/Canal+. Eighty UCLA students have taken meetings and instruction from the creative and business bigwigs at the Telluride Film Festival, cosponsored by alum Frank Marshall.

There are other programs with Oculus, Time Warner, CinemaCon, and Sony Crackle, which developed student scripts, optioned three and is producing one, Absentia, with the student credited as creator. Where else but UCLA can students in James Franco’s class make a movie (The Heyday of the Insensitive Bastards) starring Franco, Kate Mara, Kristen Wiig, Jimmy Kimmel and Natalie Portman?

California Institute of the Arts

FEATURE FILMS DIRECTED BY alums of CalArts’ Character and Experimental Animation Programs have grossed more than $40 billion, which means that this Valencia school that feels like a safe but isolated island or a distant planet—students are called “Calartians”—is actually at the heart of Hollywood. It’s been called the Harvard of animation schools, but it is ranked No. 1 in the nation far more consistently than Harvard is. Plus, people are infinitely nicer than they are at Harvard.

In 2017, alum Sofia Coppola won best director at Cannes, Rich Moore (Zootopia) won CalArts’ 10th Oscar for best animated feature, indie darling Andrew Ahn’s Spa Night won the John Cassavetes Award at the Independent Spirits, and—arguably most prestigious of all—stop-motion animator Kirsten Lepore’s Hi Stranger inspired a Late Show With Stephen Colbert segment. This fall, there are new courses in VR, immersive experience, new media, gaming and coding, and CalArts is planning a new center dedicated to them all. Whether they’re 2D or CG animators, alums are flexible, practical and deeply steeped in art practice.

Loyola Marymount University

FOR ABOUT SEVEN YEARS, LMU’s film school has been on a roll, placing one third of its students in internships at 400 top entertainment shops, from Sony to Disney, and collecting a $13 million gift from the Walter Lantz Foundation. Some years, applications go up 47 percent; other years, it’s 300 percent. Its growth is about to explode onto a new campus down the hill from its idyllic Westchester location, which boasts the most inspiring L.A. view of any film school. With the Playa Vista Campus opening in 2018 in the Brickyard, a landmark building designed by Michael Maltzan, LMU styles itself as the University of Silicon Beach, connecting graduate filmmakers driven by a 500-year-old philosophical sense of mission (and informed by film dean Stephen Ujlaki’s years as HBO doc czar) with the next-big-thing tech inventors just downhill from LMU’s green fields.

The new 425,000-square-foot facility will contain centers for marketing, entrepreneurship and urban resilience, as well as community creator spaces where students jazzed by the Oscar winners who regularly speak to them can put their fresh advice to work. The creative collisions and cinematic results bear watching.
**Chapman University**

If Chapman’s Dodge College of Film and Media were in Hollywood instead of Orange County, its 132,000-square-foot film studio, digital arts center and immersive-media Institute for Creative Reality would be world famous. Still, Hollywood goes there: Filmmakers-in-residence like Rob Cohen, VFX sorceress Joyce Cox and Academy of Motion Picture Arts and Sciences president Cheryl Boone Isaacs mentor students one day a week, and bigwigs attend Chapman’s Women in Focus Conference and the First Cut Screenings of each year’s best student films in New York, San Francisco and L.A., where grads Matt and Ross Duffer were snapped up by Tony Sella for Fox Atomic. (For more on their journey, see the cover story, page 12.) The Duffers are “young visionaries with deep knowledge of the creative and business challenges,” said Netflix’s Ted Sarandos, “and I attribute much of that to their studies at Chapman.”

**University of North Carolina School of the Arts**

UNC, whose applications are up 35 percent this year, is run by film dean Susan Ruskin, who worked in development for George Lucas and produced for Gilda Radner. UNCSA’s Studio Village resembles a Hollywood lot, and students get a shot at the RiverRun International Film Festival. It worked for David Gordon Green (Stronger, starring Jake Gyllenhaal), who is rebooting the immensely important Halloween horror franchise. Jeff Nichols (Loving) and Michael Shannon got famous together after an UNCSA prof hooked them up. This year, alum Vera Herbert won a WGA award for This Is Us, Emmy nominee The Keepers had a producer and sound designer from UNCSA, and the school announced a $10 million Institute for Performance Innovation, which will include the creation of a new concentration in immersive content and virtual reality within the M.F.A. in Filmmaking, starting next fall. Ruskin hosted a panel on VR at Sundance, where 15 alumni screened work this year.

**Columbia University**

Since 1966, Columbia filmmakers have been killing it at Sundance, Cannes, Venice, Berlin, Tribeca and the Academy Awards. This year, Kathryn Bigelow completed her landmark American violence trilogy of The Hurt Locker, Zero Dark Thirty and Detroit. The Upper Manhattan school’s strength in story and character development is...
Appendix F: Entertainment Industry Press Coverage

helping to save Hollywood from its worst tendencies with hits like Netflix’s *Making a Murderer*, by grad Moira Demos and Laura Ricciardi, and *House of Cards*, whose co-showrunner is Columbia associate prof Frank Pugliese. Nicole Holofcener and James Mangold made their mark after Columbia left its mark on them. In 2017, Columbia grads nabbed BAFTA student awards for the second year in a row, and grad Lisa Rubin created *Gypsy* second year in a row, and grad Lisa Rubin created *Gypsy*, starring Naomi Watts as a shrink who needs her head examined. Rubin was noted at Columbia for writing great sex scenes, and now she’s hired Fifty Shades of Grey director Sam Taylor-Johnson to make them sizzle.

**University of Texas at Austin**

DOLLAR FOR DOLLAR, UT MAY BE the best value among U.S. film schools. The school brought you Matthew McConaughey, the Duplass brothers and Sony Pictures Classics co-founder Michael Barker, the man who launched 163 Oscar nominees and came back in triumph to teach a UT master class. McConaughey teaches courses that give the inside creative skinny on how his films were made. Alum Jennifer Howell has produced *South Park* and helped launch *School of Rock* and *The Truman Show*. Robert Rodriguez says he’d be nobody without UT. “It was a life-changing experience,” he told students, who regularly clean up at Cannes, the Student Academy Awards, BAFTA, Slamdance, the International Documentary Association and, of course, SXSW and Austin Film Festival, a big influence on screenwriting nationally. Alums return to share wisdom and contacts, most recently Owen Shiflet, who helped develop *Mad Men*, *Breaking Bad* and *The Walking Dead*.

**Emerson College**

LAUNCHED WAY BACK IN 1880 AND boasting a home campus that sits right across from Boston Common, Emerson has recently added the new high-tech architectural masterpiece Emerson L.A. building on Sunset Boulevard, designed by Thom Mayne to look like a gleaming ship that has landed in Tinseltown’s formerly tawdry outskirts. This school has brought you Jay Leno, Viacom’s Doug Herzog, Norman Lear, Denis Leary, Spalding Gray and *Late Show With Stephen Colbert* writer Eric Drysdale. Pamela Abdy, who produced *Garden State*, became an Oscar magnet (*12 Years a Slave*, *Birdman*) and is developing the Black Lives Matter limited series *They Can’t Kill Us All*, owes her Film Independent Spirit Award and her entire career to Emerson, which got her an internship at Jersey Films, and then a paying receptionist gig. Emerson is industry-connected, and with its modest endowment, it has to be. Powerful alumni friends in the Emerson mafia are one way to pay for that $110 million ELA building.

**Northwestern University**

WHEN A BOLDFACE NAME SHOWS up on Chicago’s annual NewCity Film 50 list of the top talent in town, there’s a good chance the talent has Northwestern School of Communication’s Department of Radio/Television/Film on his or her hot resume. And when four top auteurs did a panel at Northwestern on late-night TV’s amazing renaissance this year, three were alums: Jen Spyra, writer/performer for *The Late Show With Stephen Colbert*; Jimmy Kimmel Live! executive producer Jill Leiderman; and Jenny Hagel, writer/performer for *Late Night With Seth Meyers*. Alums like Colbert, David Schwimmer and Julia Louis-Dreyfus help attract future stars, as do the six Guggenheim winners on the faculty. “Our deepest strength may be in writing, with more courses offered per quarter in screenwriting, playwriting and television writing than perhaps any other media department in the country,” says dean David Tolchinsky. Chicago’s theater scene, second only to New York’s, enriches Northwestern and its Comedy Arts program (improv, standup, comedy pilot writing). Horton Foote Prize winner Zayd Dohrn helps connect students to China’s burgeoning cinematic scene and has shows in development at Showtime and BBC America. RTF kids long to be like him, or Amazon’s *I Love Dick* creator Sarah Gubbins. Some of them will be.

Northwestern alum Stephen Colbert
Savannah College of Art and Design

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Savannah, Georgia, arguably the best-preserved colonial town in the Western Hemisphere. The school rebirthed the town as a veritable plantation of visual culture. The old train station for slaves and tobacco is now a gleaming design museum and film-festival location. Alumnus David Karlak, creative director at the VR company Nurulize and alumni mentor for SCAD during the making of the film *Say It With Music*, was hired by Ridley Scott to develop the VR experiences for the *Alien* franchise. SCAD’s Casting Office, run by Dean Andra Reeve-Rabb, claims to be “the only full-time, in-house university casting office in the nation,” according to spokesperson Jamie Britsch. It’s certainly put some kids on the map.

Columbia College Chicago

14

BIG AND AMBITIOUS, CCC AIMS to churn out cross-platform storytellers able to thrive in a convergent media environment and “prepared to realize fundamental change in their communities.” One example: Kyle Heller, whose Cinematique was named one of the nation’s top 10 video digital image organizations by Fast Company. Professor and former film chair Bruce Sheridan, a filmmaker and philosophy scholar from New Zealand, wants every grad to hit the industry ready to deliver on day one—because, he says, you might have five years max to make it or make people wonder whether you’re too old to do so. Alums include HBO Films President Len Amato and Transparent writer Arabella Anderson.

12 Great U.S. Schools for Virtual Reality
(and 3 Great International Ones)

USC
UCLA
Stanford
MIT
NYU
Carnegie Mellon
Academy of Art University
Cogswell College
Rochester Institute of Technology
Becker College
University of Central Florida
University of Texas at Austin

* L’Ecole de Design Nantes Atlantique, France
  Kingston University, UK
  The Art Institute of Vancouver, Canada
LIKE EMERSON, BU HAS A BIG mother campus on the cold coast and an outpost in L.A., right across from the SAG HQ, where 200 students plot Hollywood conquest like alums Joe Roth, Lauren Shuler Donner, Nina Tassler and Oscar-winning Imitation Game producer Nora Grossman. Pulitzer finalista film critic Ty Burr turned his BU course into an important book, Gods Like Us: On Movie Stardom and Modern Fame.

IT’S NOT EASY TO GET INTO Stanford’s small, elite film programs—as you find out when you ask what it means that the number “5.05” is emblazoned on the wall of its dazzling newMcMurtry arts building. (Stanford accepts 5.05 percent of applicants.) The undergrad film studies and film production program are crowned by an MFA program focused on documentaries, led by director Jan Krawitz, a frequent PBS contributor who’s had five retrospective exhibitions of her work and jets between Stanford Berlin, Stanford Washington and Stanford Menlo Park. The teensy program’s alums earned six Fulbrights, two DGA awards, one Oscar nomination and 26 Student Academy Awards.

NEW BOARD MEMBER ZACK SNYDER, the $2.4 billion auteur, recently plucked Joel Bryant out of Pasadena’s illustrious design school to work with editor David Brenner on Justice League. ArtCenter kids earn $12,000 per year more than competing grads of other schools, according to Money magazine. DreamWorks concept artist Celine Kim got hired weeks after graduation. Guillaume Areto, new Entertainment Design chair, hooks students up with China’s Base FX. Film chair Ross LaManna, a rare screenwriter who’s an American Society of Cinematographers associate member, brings in cool stuff like HDR cinematography and the Academy and ASC’s new Academy Color Encoding System.

FOR A YOUNG FILM PROGRAM, FSU popped up on TheWrap’s radar in a big way this year. Maybe it was Moonlight, which won Best Picture and 207 other awards and was created by director/co-writer Barry Jenkins and six other FSU alums. Or Spotlight, 12 Years a Slave and Lincoln, made partly by alums, or the 2,000 other awards FSU students have won, or the 400 feature films and academic honors earned by faculty, or FSU’s claim that 97 percent of its film grads are employed in the industry within one year of graduation. The student-faculty ratio is five to one, and the state legislature requires FSU to cover production costs for each student.
Rhode Island School of Design

RISD IS THE REASON THAT GUS VAN Sant maintains parallel careers as a filmmaker, painter, photographer and novelist—it’s about all the arts, not just one. Seth MacFarlane, Martha Coolidge and Bosch DP Eric Edwards went here. Laika, the Oregon studio that made the Oscar-nominated Coraline and Kubo and the Two Strings, has a relationship with RISD; the company hired Katy Strutz, who won the Society of Illustrators Student Scholarship Competition in New York, as a puppet, prop and set maker.

University of Arizona School of Theater, Film & Television

JERRY BRUCKHEIMER, JOHN HUGHES and Greg Kinnear learned part of their art at the University of Arizona School of Theatre Film & Television, though not every future UA showbiz success studied in the Film & TV Program’s BA and BFA tracks—Kristin Wiig started here as a visual artist. UA also hosts an important non-degree program, the UA Hanson Film Institute, which focuses on Mexican and Native American film and brings figures like Chris Eyre, Charles Burnett and Christine Vachon to campus.

Ringling College of Art and Design

RINGLING STUDENTS GET TO WORK with Justin Long, Tim Blake Nelson, Roman Coppola and Werner Herzog, who says the Sarasota, Florida school has “the best digital effects program in the country.” On Ringling’s huge, brand-new soundstage, 26 students are working on Kevin Smith’s new CREEPSHOW-like anthology series KILLROY WAS HERE, the school’s biggest-ever project, with effects makeup by Robert Kurtzman and Creature Corps.

Art Institute of Chicago

THE FILM, VIDEO, NEW MEDIA AND Animation department (FVNMA) at the School of the Art Institute of Chicago (SAIC) boasts the Gene Siskel Film Center, with 1,500 screenings, 100 guest artists and 65,000 attendees each year. The arts grad program, rated No. 2 by U.S. News, is led in part by film dean Bruce Jenkins, the author of books on Dennis Hopper and Abbas Kiarostami who did wonders at Harvard Film Archive and the Walker Art Center. Alumni and faculty include Michelle Grabner, David Sedaris, Elizabeth Murray, Georgia O’Keeffe, Cynthia Rowley, Nick Cave and LeRoy Neiman.

California State University Northridge

YOU WON’T MEET AS MANY RICH kids at CSUN as you do at some film schools, but some of them will get rich in Hollywood. The school’s rising profile just got bigger with a $2 million grant from the Hollywood Foreign Press Association, which paid for this summer’s upgrade of CSUN TV facilities and funded a major diversity initiative. HFPA gets a good return on its investment: CSUN’s first Hollywood Foreign Press Association Scholar, Amanda Nieto, helped on social media for the Golden Globes, watched by 20 million people.

Syracuse University

SU’S COLLEGE OF VISUAL AND Performing Arts offers BFA and MFAs focused on the filmmaker as artist and scholar, while the BS/MA programs at the upstate New York university’s Newhouse School cover production, management and writing. How connected is SU? Students intern at Hollywood studios, Chief Justice John Roberts was the speaker at the Newhouse dedication, and alum Dick Clark donated a 360-degree studio. Students study with Bela Tarr in Italy; alum Ioana Turcan got a retrospective at Cannes.
Wesleyan

IT’S A SMARTY- PANTS LIBERAL-arts college in Connecticut, not a proper film school, but it’s had impact in Hollywood, as in alum Michael Bay’s fresh mitt-prints at the Chinese Theater, or June’s seminar with alums Brad Fuller, Project Runway’s Sasha Alpert, Will & Grace’s David Kohan and former CAA co-chair Rick Nicita. Geremy Jasper scored at Sundance with Patti Cake$, and Sebastian Junger and Liz W. Garcia had films at Tribeca. Joss Whedon and the Beasts of the Southern Wild auteurs launched here, and the Wesleyan Cinema Archive is film-scholar nirvana.

San Francisco University

THERE’S A THEATER NAMED after former Creative Arts dean August Coppola, brother of Francis and dad of Nicolas Cage, and plenty of big names come out of this socially conscious school. Alums include Steve Zaillian, Jonas Rivera, Delroy Lindo and assorted Oscar and Peabody winners.

University of Miami

UM’S CINEMA & INTERACTIVE Media Semester in L.A. program offers classes with Brett Ratner and Jon Landau, studio visits and internships. In Miami, students get mentored in film, TV, games, immersive experience and an interdisciplinary documentary program. Chair Christina Lane is an authority on feminist film and Paul Thomas Anderson. Alums include Dwayne Johnson, Sylvester Stallone, Barry Waldman and David Nutter, the king of TV pilots and Emmy-winning Game of Thrones director, who funds narrative features.

Colorado Film School

THIS FILM PROGRAM, IMPROBABLY located in Denver’s Community College of Aurora, is taught more by industry pros than academics; as founder Frederic Lahey noted, a film degree here can cost less than one-fourth of many rivals on this list. Yet alums like Chad Herschberger win Oscars, and Lahey nabbed a job to start Cleveland State University’s film school, affiliated with PBS.

University of Pennsylvania


University of Michigan

THIS IS A PLACE TO STUDY MOVIES and maybe make your own. Two good books sprang from UM lately: Screen Arts and Cultures chair Johannes von Moltke’s study of Siegfried Kracauer and Owen Gleiberman’s Movie Freak, about life as EW’s film critic. Ira Deutchman, former indie exec and Columbia film school chair, this year donated his papers to UM’s Screen Arts Mavericks & Makers collection.
Appendix F: Entertainment Industry Press Coverage

University of California at Berkeley

Berkeley has produced film Quarterly, Pauline Kael, the Pacific Film Archive and—last year alone—27 journalism professors, lecturers and alumni nominated for the 2016 News and Documentary Emmy Awards. There’s an M.A. in documentaries, and the Film and Media Department’s under- and graduate programs are heavily connected to UC’s performance, drama and art. Berkeley, had even more reason to be proud, because one of the films Matziaraki was competing against was Extremis, which was directed by one of her instructors, Dan Krauss.

“Kill Team” was directed by Krauss. “There’s really no greater thrill for an instructor than to watch your student’s work receive the level of recognition that Daphne’s work has deservedly received,” Krauss told TheWrap in an email interview from Spain, where he is working on a narrative version of his doc The Kill Team. “To be nominated alongside her was a once-in-a-lifetime privilege. I consider my students my colleagues—they teach me as much as I teach them.”

Berkeley’s documentary filmmaking program is run out of its journalism school—a connection, said Krauss, that is crucial to the school’s philosophy about nonfiction filmmaking. “Berkeley approaches documentary film as an expressive medium with an underpinning of rigorous journalism,” he said. “Why? Because facts matter. Truth matters. Accuracy matters. That doesn’t mean our films are emotionally inert information dumps or that they don’t adopt strong points of view. I give my students permission to be as inventive and non-literal as they want to be in conveying a story, so long as what the audience walks away believing is true is demonstrably true. That standard is more important today than ever.” — SP

Arizona State University

ASU’s School of Film, Dance and Theatre is on a roll, now that film production prof Janaki Cedanna has wangled student access to Sun Studios, more than quadrupling the school’s soundstage and studio space. Prof’s can yo-yo in from L.A., getting students internships via ASU’s Film Spark program. With two Arizona schools on TheWrap’s list and GoDaddy founder Bob Parsons giving a nine-figure sum to Arizona’s Office of Film and Digital Media, this year USA Today claimed that Berkeley film grads earn more than those of any schools except USC, NYU and UCLA, in that order.

De Paul

Ambitious film students used to have to go to L.A. or New York, but now that production in Chicago has doubled, generating $1.3 billion in economic activity (over five years), some come to Chicago from the coasts—as do up to 20 percent of DePaul’s students. DePaul, with a 32,000-square-foot production facility, is also all over the 52-acre Cinespace Film Studios, where cash and magic pour forth from shows for Dick Wolf, Amazon, Netflix and Showtime. Ninety percent of students in DePaul’s L.A. Quarter who stay in L.A. work in the industry.

Northwest Film Center

For 46 years, plucky film scholars and makers have kept this school, which grew out of the Portland Art Museum, vital.

Ohio State

Bob Shaye and Michael Lynne, who greenlit Lord of the Rings at New Line, recently optioned Ohio State screenwriting prof Angus Fletcher’s Middle Earth, about J.R.R. Tolkien in love and war. Fletcher is part of an interdisciplinary program that reaches across the College of Arts and Sciences, with undergraduate and graduate majors and minors, including a new major in moving-image production.

Purdue

Purdue’s School of Interdisciplinary Study Film/Video Studies majors hone skills in an Indiana location bigger than Radio City: Elliott Hall of Music, where 1,000 events a year require students to make the show happen. Hall of Music Productions has won Telly and Addy awards for graphic design and effects for sporting events, DVD covers and promotional posters. Film students also win prizes, like Mallory Gieringer’s award for best experimental short at the last Hollywood Short Film Festival.

Berkeley’s Student-Teacher Conference – at the Oscars

A Student Academy Award nomination is a feather in every film school’s cap, and graduating to a nomination at the big show is a special accomplishment. Daphne Matziaraki’s Syrian-refugee documentary 4.1 Miles achieved that double play earlier this year—but her school, Berkeley, had even more reason to be proud, because one of the films Matziaraki was competing against was Extremis, which was directed by one of her instructors, Dan Krauss.

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Berkeley’s Student-Teacher Conference – at the Oscars

Stony Brook

Southhampton

THE MFA IN FILM AT NEW YORK’S Stony Brook makes you an indie entity, plunging in to make films with wise advice from the likes of Christine Vachon, maker of a baker’s dozen Oscar nominees and two winners. Would the founder of Killer Films steer you wrong? Or into some Todd Haynes arthouse hit?

University of Colorado, Denver

THE COLLEGE OF ARTS AND Media’s film and TV programs do not look down on the latter, perhaps accounting for the recent Emmy nomination of producer alum Matt Kinsey (So You Think You Can Dance) and Aaron Kopp’s Emmy and Oscar for Saving Face, a short doc about acid attacks in Pakistan. Profs get Emmys too, like David Liban, and Northern Exposure veteran writer Craig Volk made a PBS show with his students.

Mount St. Mary’s

OTHERS COMPLAIN ABOUT THE paucity of women throughout the industry, but MSM’s Geena Davis Institute on Gender in Media, in partnership with Google and USC Viterbi School of Engineering, developed the Geena Davis Inclusion Quotient (GD-IQ) to measure it precisely. The Los Angeles school includes its findings (e.g., actresses are asked to strip three times more often than men) in its annual Report on the Status of Women and Girls in California.

American University

AU SCHOOL OF COMMUNICATIONS in Washington, D.C., hooks up students with internships among the local, global media elite (NPR, NBC, Discovery, etc.) and can train them for business-side power or a creative career in film, TV, gaming or scholarship. Jason Gold did an L.A. internship and got input from alum Barry Josephson and Nancy Meyers. After a classmate got him a gig at AMC in 2008, he became VP of production, revolutionizing TV with Mad Men, Breaking Bad, The Walking Dead and Better Call Saul.

Cornish College of the Arts

JOHN CAGE AND MARTHA GRAHAM taught at Seattle’s art school, founded in 1914. Recent instructors include four-time Oscar winner Colleen Atwood; Kyle McAuley, chair of the New Filmmakers Los Angeles On Location competition; and Robinson Devor, a prize nominee at Cannes, Sundance and the Spirit Awards and a winner at SXSW. The Cornish student shorts at the Seattle International Film Festival are often better than the features they play before.

Berkeley Oscar nominees Daphne Matziaraki and Dan Krauss
COMPUTER ANIMATION LUMINARY
Jerome Solomon (Avatar, Madagascar, lucrative games) heads a film school in the heart of Silicon Valley, where students get practical experience at Disney, DreamWorks, Pixar, Blizzard, Microsoft and Apple, putting their names on Frozen and The Avengers. Solomon chairs L.A.’s SIGGRAPH Conference on Computer Graphics, where University of Washington experts unveiled their scarily realistic synthesized Obama fake-news tool and Disney animator Floyd Norman told what he learned from Steve Jobs and Walt Disney.

TEN FILMS WERE MADE IN CINCINNATI last year, and UC Digital Media Collaborative students helped make them: 15 interned on Yorgos Lanthimos’ The Killing of a Sacred Deer with Nicole Kidman and Colin Farrell. UC claims its acting program has more grads on Broadway than any school but Juilliard; student actors are paired with filmmakers in a 48-hour filmmaking challenge. Nicholas Lipari went straight to Hollywood and became assistant editor of 2016’s Rogue One: A Star Wars Story.

WILLEM DAFOE AND LORD OF THE Rings Oscar-winning VFX man Jim Rygiel went to UWM’s Peck School of the Arts. In the film/new genres program, prof Tim Becker (The Simpsons) assigns animation students music videos to ensure they’re immersing themselves in all the arts, not just film.
WITH FEWER THAN 100 MAJORS, this Dallas school’s Film and Media Arts program teaches industrial skills, media theory and film history—and it also offers extensive connections to pursue careers in production (thanks to an alumni base in Los Angeles). Faculty includes Hollywood historian Sean Griffin, sound scholar/filmmaker Mark Kerins and feminist artist and documentarian Amber Bemak.

ROGER EBERT GRADUATED FROM UI, and his EbertFest, attended by Isabelle Huppert and others, continues under widow Chaz Ebert’s aegis through UI’s College of Media. Only one UI prof has screened at EbertFest: Jay Rosenstein, a triple Emmy winner whose films are also seen on PBS and at Sundance and SXSW. His doc *In Whose Honor?* caused a crackdown on Native Americans as athletic-team mascots.
10 SCHOOLS
Where James Franco Has Either Taken or Taught Classes

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a = attended  t = taught

Full Sail University

FULL SAIL GRADS COME BACK TO THE Florida campus to share their lessons in the new Behind the Scenes series—most recently, Baby Driver production coordinator Steve Cinaus and Microsoft Mixed Reality Experiences director Cordy Rierson. Maybe next year it’ll be Steven C. Miller, who started his career the minute he graduated, shot his debut Automation Transfusion in nine days, sold it to Dimension Films and now works on Stallone and Schwarzenegger’s Escape Plan 2 and his third film with Bruce Willis, First Kill. W