

## **JOUR 340: Introduction to Advertising**

**4 Units**

**Fall 2015—Tuesday—6:30-9:50**

**Section: 21146**

**Location: ANN 406**

**Instructor: Professor David Measer**

**Office Hours: By appointment**

**Contact Info: [measer@usc.edu](mailto:measer@usc.edu); (310) 770-4169**

**TA/Grader: [Laura Davenport: ldavenpo@usc.edu](mailto:Laura.Davenport@usc.edu)**

### **I. Course Description**

This class is for the undergraduate student interested in learning the fundamentals of today's advertising profession and its role in marketing communications. At the core of advertising is persuasion: the effort to persuade someone somewhere to do something, usually with respect to a commercial offering, or political or ideological support. Because advertising lives and breathes in contemporary cultures, it is a discipline that is reverberating with the radical disruptions and transformations going through many sections of society, due to changes in technology, economic circumstances, and human behavior.

Advertising is one of the four aspects of the marketing communications plan (promotion, public relations and direct response round out the remaining three). Advertising will be the primary focus; however, we will also address all facets of the Marketing Mix and how they are integrated so that the brand speaks with one voice. Emphasis will be placed on understanding the current practice of advertising, including interactive media, non-traditional, experiential, and social media efforts.

Introduction to Advertising is a practical course and the first class in USC's Advertising Minor curriculum between the Annenberg and Marshall schools.

### **II. Overall Learning Objectives and Assessment**

Journalism 340 is designed to provide students with the following outcomes:

- 1) An understanding, at the macro level, of the advertising industry and how advertising agencies operate.
- 2) An understanding of how advertising campaigns are created and executed.
- 3) An understanding of the development of strategic insight and the role it plays in creation of an advertising campaign.
- 4) An understanding of the media landscape including how media is planned, purchased and sold.
- 5) An understanding of how all the components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to build a brand.

#### IV. Description of Assignments & Grading

The class will consist of 5 assignments - (4) individual + (1) group, a Midterm exam, and a Final Group Project.

##### a. Breakdown of Grade

Final grade will be determined based on the following:

Class Participation/Attendance.....	10%	50 POINTS
(5) Assignments.....	20%	100 POINTS
Midterm.....	30%	150 POINTS
Group Final Project.....	40%	200 POINTS

##### b. Grading Standards

A professional approach will be expected of all participants. Students are expected to attend all classes and arrive promptly. Attendance will be taken and missed classes will impact your grade. Presentation skills are critical in the advertising profession. Thus, class participation counts towards your grade more so than in other classes you may have. It often makes the difference in your final grade in the class.

##### c. Participation in Class Discussions

It is important to attend class and actively participate, since class activities and interaction with peers encourage creative dialogue and diversity of perspective, which helps enhance your learning. It is expected that students will come to class having read/viewed the materials and be prepared to join class discussions, contributing questions and comments. If you are unable to attend class for some reason, please notify the instructor as soon as possible, and assume personal responsibility for gathering notes from other classmates. At the end of the semester, points will be allocated to students based upon:

- Consistent demonstration that they have read the material for scheduled class discussion
- Contribution to class discussion; answering questions, asking relevant questions
- Consistent attendance in class in order to participate in and contribute to class discussions
- Demonstrating respect for fellow classmates, guest speakers, and instructor (including appropriate use of personal technologies during classroom time)
- Mature classroom behavior that supports learning

Participation in Class Discussion Grading			
CRITERION	EXEMPLARY 13-15 pts	SATISFACTORY 9-12 pts	UNACCEPTABLE 0-8 pts
Frequency	Frequent contribution to class discussion.	Regular contribution to class discussion	Seldom or no contribution to class discussion

<b>Relevance</b>	Contributions to class directly address key issues, questions, or problems related to the text and the discussion activity.	Contributions to class address key issues, questions, or problems related to the text and the discussion activity, but in some cases only.	Contributions to class do not directly address the question or problem posed by the discussion activities.
<b>Insight</b>	Contributions to class offer original or thoughtful insights, analyses, or observations that demonstrate a strong grasp of concepts and ideas pertaining to the discussion topics.	Contributions to class offer some insight, analysis, or observation to the topic but may not demonstrate a full understanding or knowledge of concepts and ideas pertaining to the discussion topics.	Contributions to class do not offer any significant insight, analysis, or observation related to the topic. No knowledge or understanding is demonstrated regarding concepts and ideas pertaining to the discussion topics.

**d. Individual & Group Homework Assignments**

There will be (4) individual and (1) group homework assignments. Written assignments are due the following class unless noted on the syllabus.

**Assignments are to be submitted as BOTH a hard copy in class and uploaded to Blackboard.** Late assignments will not be accepted. Assignments must be **typed**. Importance will be placed on grammar, spelling and writing ability. Print ads referenced in the assignment must be attached (photocopies, printouts or tear sheets from a magazine/newspaper). Analysis of TV, radio or outdoor advertising must include a detailed written description of the ad. The magazine, newspaper, television program, or web site in which the ad was found should also be cited. Brevity and language discipline is valued in the advertising field – assignments should not exceed one page. You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with classmates will precede the final delivery of class assignments for grading. The (4) individual and (1) group homework assignments will be graded as follow:

<b>Individual and Group Assignment Grading</b>			
<b>CRITERION</b>	<b>EXEMPLARY</b> 9-10 pts	<b>SATISFACTORY</b> 5-8 pts	<b>UNACCEPTABLE</b> 1-4 pts
<b>Relevance</b>	Contributions directly relate the company's news to concepts and issues discussed in class, and highlight the PR implications.	Contributions directly relate the company's news to concepts and issues discussed in class, and highlight the PR implications, but in some cases only.	Contributions do not directly relate the company's news to concepts and issues discussed in class, and highlight the PR implications.

<b>Insight</b>	Contributions offer original or thoughtful insights, analyses, or observations that demonstrate a strong grasp of concepts and ideas pertaining to the discussion topics.	Contributions offer some insight, analysis, or observation to the topic but may not demonstrate a full understanding or knowledge of concepts and ideas pertaining to the discussion topics.	Contributions do not offer any significant insight, analysis, or observation related to the topic. No knowledge or understanding is demonstrated regarding concepts and ideas pertaining to the discussion topics.
<b>Support</b>	Contributions support all claims and opinions with either rational argument or evidence.	Contributions generally support claims and opinions with evidence or argument, but may leave some gaps where unsupported opinions still appear.	Contributions do not support their claims with either evidence or argument. The contributions contain largely unsupported opinion.

**e. Midterm**

The Midterm will consist of a combination of definitions, essay questions, and analysis. Questions will cover reading materials, lecture and guest speaker discussions.

**f. Final Group Project**

The Term Project will be a culmination of all that has been covered in the course. The class will be broken up into groups, each acting as an agency pitching a piece of business. I will provide you with a brand for the pitch, basic background information and a budget. The group is expected to research the brand, create a strategy, conceptualize the ad campaign, determine what media to use and when, and present an integrated campaign to the class. A deck encompassing all aspects of the pitch is to be handed in on December 15th at 7:00 pm. As group presentations will start immediately at 7:00 pm on December 15th, term project decks will not be accepted late. Groups will be given 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, quality of the leave behind deck and presentation. 20% of an individual's Final Group Project grade will be based on a group evaluation form where group members evaluate each person's contributions.

Final Group Project Grading	Points
<ul style="list-style-type: none"> <li>• Group produces sound, thought-provoking analysis grounded in research and insight.</li> <li>• Thoroughly examines all pertinent aspects with a singular, clear purpose.</li> <li>• Formulates innovative, valid conclusions grounded in empirical evidence.</li> <li>• Effectively delivers engaging, informative multimedia presentation on research findings.</li> <li>• Provides defensible implementation plan for the organization, including themes, messages, channels, sources etc.</li> <li>• Optimally structures and organizes content into a well-told story.</li> <li>• Delivers professional quality presentation, without grammatical errors, typos, etc.</li> <li>• Accurately cites all source material.</li> <li>• Meets all posted deadlines for project deliverables.</li> </ul>	<p style="text-align: center;">Exemplary 16-20 pts</p>
<ul style="list-style-type: none"> <li>• Group produces sound, interesting analysis grounded in research and insight.</li> <li>• Examines all pertinent aspects with a singular, clear purpose.</li> <li>• Formulates innovative conclusions grounded in sound empirical evidence.</li> <li>• Delivers engaging, informative multimedia presentation on research findings.</li> <li>• Effectively structures and organizes content into a well-told story.</li> <li>• Delivers professional quality presentation, without grammatical errors, typos, etc.</li> <li>• Accurately cites all source material in</li> <li>• Meets all posted deadlines for project deliverables.</li> </ul>	<p style="text-align: center;">Satisfactory 10-15 pts</p>
<ul style="list-style-type: none"> <li>• Group produces some analysis grounded in research.</li> <li>• Examines some pertinent aspects of a given organization without identifying a singular, clear purpose.</li> <li>• Paper/presentation lacks in the professional quality and standards expected of today's advertising professionals.</li> </ul>	<p style="text-align: center;">Unacceptable 0-9 pts</p>

## Reading

Assigned readings appear on the syllabus with a specific class date denoting when they should be finished.

## **V. Assignment Submission Policy**

### **Class Website**

Most lecture PowerPoint presentations can be downloaded from the JOUR 340 class website on Blackboard on the Wednesday following Tuesday's lecture. If class must be cancelled for an unforeseeable circumstance, Blackboard will be the first place cancellation is noted.

## **VI. Required Readings and Supplementary Materials**

### **1. *Contemporary Advertising (14<sup>th</sup> edition)***

by William F. Arens, Michael F. Weigold, and Christian Arena

### **2. *Look at Me When I'm Talking to You***

by Jason Sperling

This book is published only on Instagram. Follow "lookatmebook" on Instagram – every chapter of the book is numbered and is comprised of a single Instagram posting.

### **3. *Positioning***

by Al Ries and Jack Trout

Additional material, case studies, and web sites will be announced in class.

Optional Supplemental Reading:

- *The Anatomy of Humbug* by Paul Feldwick
- Hey Whipple, Squeeze This by Luke Sullivan
- *The Idea Writers* by Teressa Iezzi
- *A New Brand World* by Scott Bedbury
- *Eating the Big Fish* by Adam Morgan

## **VII. Laptop Policy**

All undergraduate and graduate Annenberg majors and minors will be required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the Annenberg [Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

### **Add/Drop Dates for 15-week courses**

**Friday, September 11:** Last day to register and add classes

**Friday, September 11:** Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund

**Tuesday, September 15:** Last day to drop a Monday-only class without a mark of “W” and receive a refund

**Friday, October 9:** Last day to drop a course without a mark of “W” on the transcript. [Please drop any course by the end of week three (or the week three equivalent for short sessions) to avoid tuition charges.]

**Friday, November 13:** Last day to drop a class with a mark of “W”

## VIII. Course Schedule: A Weekly Breakdown

### TUESDAY, AUGUST 25<sup>th</sup>: WHAT IS ADVERTISING?

*Everybody has experienced advertising: you’ve surely seen TV ads, read billboards and thumbed through magazines laden with print ads. Once upon a time, the role of advertising was very clear-cut and obvious. However, in a world of proliferating choices and technological and behavioral changes, what is advertising today, and what role does it play in business, in consumer culture, and our society?*

Topics: Introduction, Discussion of Course Objectives and Assignments, the role of Advertising and Integrated Marketing Communications (IMC).

### Assignment #1: “Football”

On **September 5<sup>th</sup>, USC plays Arkansas State** at the Coliseum. If you can attend it, please go. If you can’t, watch it on TV. If you can’t watch this game on TV, watch ANY college football game on TV (speak to me if you need help finding one). **Literally count the amount of brands** you see trying to market themselves to you. Take pictures when you can to include in your analysis. Examples can be sponsorships, logo displays, in-game commercials (on the scoreboard), branding and logos on the cups, brands with tents outside the stadium, people handing stuff out in the stands, posters, etc. Also, pay attention to the audio: “halftime show brought to you by...”, “time for the Allstate In Good Hands trivia question,” etc. If watching on TV, use commercials, in-game “brought to you by,” on-screen sponsorships and billboards, etc. Photos of the screen will suffice.

A maximum one page (not including example pictures), typed analysis is due in the next class session. This analysis should include the number of brands you counted, along with answers to the following questions: Were these advertisements effective in persuading you? Which brands stood out the most and why? Which ones did you ignore? Did anything surprise you? Which one brand was most successful and why?

**Due: September 8<sup>th</sup>.**

### Reading Assignment (to be completed by September 8<sup>th</sup> class):

*Contemporary Advertising:*

Chapter 1: Advertising and IMC Today

Chapter 2: The Big Picture: The Evolution of IMC

*Positioning*

Chapters 1-5

## TUESDAY, SEPTEMBER 1<sup>st</sup>: OUT-OF-HOME

*Much of advertising occurs in a shared mental environment. That is, it is present in places where multiple people share space, without discrimination of who experiences it. What happens in this shared mental environment is not accidental – much thought, research, and planning, goes into these ads. Today, we'll use our class time independently to take a self-guided tour of a shared mental environment, gathering a better understanding of why we see ads where we do.*

### Assignment #2: "Walkabout"

Choose an area to take an hour-long walk, either around where you live, where you work, or in a part of town that you'd like to get to know. Keep a log of all the advertising you see, taking as many pictures as possible. Walk for at least an hour, noting any advertising: billboards, bus shelter posters, wild postings on construction sites, posters in the windows of stores, etc. Anything you encounter.

In one page (not including example pictures), describe the experience. Analyze (a) the kind of advertising you saw the most of; (b) what were the main themes the ads were trying to communicate; (c) what do the ads say about the neighborhood; (d) how did walking around and paying close attention to the ads make you feel about the products and services they were advertising?

**Upload photos to blackboard by midnight, September 1<sup>st</sup>.**

**Paper due: September 8<sup>th</sup>**

## TUESDAY, SEPTEMBER 8<sup>th</sup>: BRANDS & POSITIONING

*At the core of any advertising campaign is the brand that's doing the communicating. What is a brand, and what role do brands play in marketing communications? We will look into the historical development of brands and the advertising they have spawned. How do brands decide who they are, what they want to say to the world, and how they go about saying it?*

Topics: Brands, Positioning, the benefits for Branding, the "4 P's", Role of Promotions, Advertising through the ages, IMC in today's world

### Assignment #3: "Impactful Ad"

Select a print ad from any magazine. Use one you feel is persuasive to you. In one typed page, describe (a) your personal reaction to the ad; (b) what you believe the main message and purpose of it is; (c) who you think the audience is for the ad; (c) what you think the persuasion objective is; and (d) why you believe it was effective in achieving it. Include a copy of the ad itself and name of the publication.

**Due: September 15th.**

### Reading Assignment (to be completed by September 15<sup>th</sup> class):

*Contemporary Advertising:*

Chapter 4: The Scope from Advertising: From Local to Global

*Look at Me When I'm Talking To You*

Posts 1-18



## **TUESDAY, SEPTEMBER 15<sup>th</sup>: THE AD AGENCY**

*From before the “Mad Men” days to today’s highly specialized advertising agencies, the ad agency comes with a popular mythology, some of which is real. What is the charge of these agencies? What is the process by which advertising is created? How is an advertising agency structured, and how does it work with brands to facilitate the creation and execution of ads?*

Topics: The Advertising Industry, Organizational Structure of an Ad Agency, “The Client,” Client Relationships, Introduction to the Creative Brief

*Guest Speaker:* Joanne O’Brien. Group Account Director, Secret Weapon Marketing

### **Reading Assignment (to be completed by September 22<sup>nd</sup> class):**

*Contemporary Advertising:*

Chapter 5: Marketing and Consumer Behavior

Chapter 6: Market Segmentation & the Marketing Mix

Chapter 7: Gathering Information for IMC Planning

## **TUESDAY, SEPTEMBER 22<sup>nd</sup>: ADVERTISING STRATEGY**

*Multiple inputs and decisions go into the crafting of any given ad. Will the ad launch a new product or sustain an old one? Which target market are you trying to reach? What appeals to this target market? Figuring out the strategy behind every piece of communication is a critical component of advertising before a single pencil hits the paper.*

Topics: Brand Planning, Account Planning, The Four C’s (Company, Culture, Consumer, and Culture), Targeting, Research methods and learnings, the Creative Brief.

### **Assignment #4: “Creative Brief”**

Using the brand and target you were assigned in class, develop a Creative Brief (in the template handed out in class) that captures: (a) the problem; (b) the target audience; (c) the main message; (d) insights; (e) proof points / reasons to believe.

**Due September 29<sup>th</sup>.**

### **Reading Assignment (to be completed by September 29<sup>th</sup> class):**

*Contemporary Advertising:*

Chapter 10: Creative Strategy and the Creative Process

*Look At Me When I’m Talking To You:*

Posts 19-44

*Positioning:*

Chapters 6-8

## **TUESDAY, SEPTEMBER 29<sup>th</sup>: IDEAS & CREATIVE**

*Concepts and ideas are the familiar terminology in the development of advertising.*

*Once the Creative Brief has been decided upon, a sometimes-mysterious process of creative ideation ensues. What's the process for coming up with creative ideas, and how are they evaluated?*

Topics: Understanding the Creative Process, Ideation, developing the Big Idea, Non-Linear approaches, presenting ideas.

*Guest Speaker:* John Battle, Creative Director

### **Assignment #5: "The Big Idea"**

Now you'll work in a team setting and develop ideas based on a creative brief. Each group will present their ideas in class on the next class session, October 6<sup>th</sup>. Creativity counts!

### **Film Assignment (to be completed by October 6<sup>th</sup> class):**

Watch the documentary film *Art & Copy*, by Doug Pray (*instructions on how to watch/stream this film will be forthcoming*)

### **Reading Assignment (to be completed by October 6<sup>th</sup> class):**

*Modern Advertising:*

Chapter 11: Creative Execution: Art and Copy

Chapter 12: Print, Electronic, and Digital Media Production

## **TUESDAY, OCTOBER 6<sup>TH</sup>: EXECUTION**

*Without great execution – the process of bringing ideas to life in selected media – few ideas stand a chance of being effective. What does it take to bring the big ideas to life? What is the process at an ad agency for bringing ideas to life, and how are they then completed? This week we will delve into the delicate process of execution, and chart out the disparate elements that must come together to do so.*

Topics: Group assignment presentations, Creative Execution: Executing your Big Idea, Advertising Production, Midterm review

*Guest Speakers:* Sue Anderson and Hoj Johmeri, Executive Creative Directors

## **TUESDAY, OCTOBER 13<sup>TH</sup>: MIDTERM**

Midterm exam. Please be on time.

## **TUESDAY, OCTOBER 20<sup>TH</sup>: CONNECTING IN A FRAGMENTED WORLD**

*Once the ideas have been brought to life, it's time for the ads – in whatever form they will be in – to be released into the world. But where do they go? How will they be presented? In which media and to which audiences? We will explore the options and the various decisions that go into connecting with audiences across the constantly changing cultural landscape.*

Topics: The distinctions between Paid, Owned, Earned, and Created Advertising, Share of Culture, Evolution of the Consumer, Consumer Behavior, Communications Planning, Global Advertising and its connection to national and regional advertising. Review of Midterm.

### Reading Assignments (to be completed for October 27<sup>th</sup> class):

*Look At Me When I'm Talking to You:*

Chapters 45-65 (subject to change)

Case Studies (to be handed out in class and uploaded to Blackboard)

### **TUESDAY, OCTOBER 27<sup>TH</sup>: THE CLIENT AND EXPECTATIONS**

*Outside the advertising agency is the initiator, decision-maker, and ultimately financier of all marketing communications: the client. Her role in strategy, execution, and placement is critical, ever-present, and highly influential. With ads created faster and faster, what is the role of the client, and how does the client steward the brand in the present and the future?*

Topics: Role of the client, rules and regulations, collaboration, Final Group Project discussion and assignments, expectations for Final Group Project.

*Guest Speaker: Mike Boyd, Director of Advertising, Farmers Insurance*

**In-Class Group Work:** Group designations for Final Group Projects, brand assignments, group “experts,” scheduling and planning discussions.

### Reading Assignments (to be completed for November 3<sup>rd</sup> class)

*Modern Advertising:*

Chapter 13: Using Print Media

Chapter 14: Using Electronic Media: Television and Radio

Chapter 15: Using Digital Interactive Media (pages 462-471 only)

Chapter 16: Using Out of Home, Exhibitive, and Supplementary Media

### **TUESDAY, NOVEMBER 3<sup>RD</sup>: MEDIA PLANNING & BUYING**

*With the proliferation of media environments, the job of strategically planning, analyzing, buying, and obtaining data on effectiveness comes to the media agency. What is the process for planning media, and how is it possible to create a media plan with a virtually limitless number of choices?*

Topics: Paid Media Planning, Media Buying, Upfronts, Programmatic Planning and Buying, Media Strategy, Budgeting

*Guest Speaker: Kyle Acquistapace, Partner, Director of Media & Data, Deutsch LA*

### Reading Assignments (to be completed for November 10<sup>th</sup> class):

*Modern Advertising*

Chapter 17: Introducing Social Media

Chapter 19: Relationship Building: Public Relations, Sponsorship, and Corporate Advertising (pages 582-594 only [Public Relations])

*Look At Me When I'm Talking To You*

Chapters 66-100 (subject to change)

### **TUESDAY, NOVEMBER 10<sup>TH</sup>: TOUCHPOINTS**

*When campaigns are running, nobody is just watching them run. Multiple agencies and specialists are stoking the fires, attempting to gather momentum and popularity as the campaign gathers steam. Understanding earned media and the role of Public Relations and Social Media in real time have become critical components in the entire advertising equation.*

Topics: Strategies for generating Earned Media, Public Relations, Social Media, real-time advertising, publicity, celebrities

*Guest Speaker: Melissa Robinson, Senior Vice President, Brand Marketing & Communications, PMK-BNC Public Relations*

**In-Class Group Work:** Ideation session on earned media for Final Group Project brands. What ideas will help generate earned media for your brand?

**Term Project Check-in:** Target, Competitive Landscape, Research Due

### **Reading Assignments (to be completed for November 17<sup>th</sup> class):**

*Modern Advertising:*

Pages 594-600: Sponsorships

### **TUESDAY, NOVEMBER 17<sup>TH</sup>: SPONSORSHIPS & PARTNERSHIPS**

*In the marketing mix, brands often partner with other entities to continue their message, or realize the benefit of co-branding. What's behind some of the sponsorships that have been effective through the year? What types of partnerships are best for brands? We will explore the process of evaluation and engaging in co-branded marketing endeavors.*

Topics: Sponsorship and Partner Marketing

*Guest Speaker: Ron Miks, Group Manager, Brand Experience, Mazda*

**In-Class Group Work:** Ideation session to be determined

**Term Project Check-in:** Creative Brief due

### **Reading Assignments (to be completed for November 24<sup>th</sup> class):**

Handout – “The 9 Behaviors of Modern Brands”

### **TUESDAY, NOVEMBER 24<sup>TH</sup>: MODERN BRANDS**

*The advent and proliferation of technological change has brought multiple changes across the business landscape. In particular, brands that used to be market leaders have been challenged by completely new brands that look different, feel different, and behave differently. These are “modern brands” – brands like Uber, AirBnB, and Nest, which have disrupted whole categories with new ways to do*

*business. What makes a modern brand? And how are modern brands changing the advertising landscape?*

Topics: New technology, business disruptions, modern brands, understanding the connected consumer, advertising without advertising.

**In-Class Group Work:** Creative ideation session: Territories, Hooks & Handles, Big Ideas, concepts, presentation ideas.

### **TUESDAY, DECEMBER 1<sup>ST</sup>: INSIDE THE AGENCY (Class held at RPA)**

*What does a modern agency look like, and who are the people who work there? We'll have our class inside an agency and hear from a variety of people who call it their workplace.*

Topics: the whole campaign, putting it all together, class review, presentation & Team Evaluation Ground Rules, Getting into Advertising.

Guest Speaker: *Jason Sperling. Executive Creative Director, RPA. Author of "Look at Me When I'm Talking to You" + others TBD*

Class Location:

RPA

2525 Colorado Ave.

Santa Monica, CA 90404

*Parking information: Please park in the subterranean parking lot beneath the building and bring your ticket up for validation. Alternatively, there is an abundance of street parking on Colorado Ave.*

### **TUESDAY, DECEMBER 8<sup>TH</sup>: USC STUDY DAY**

### **TUESDAY, DECEMBER 15<sup>TH</sup>: FINAL PRESENTATIONS**

*Presentation of Final Group Projects, beginning at 7:00 pm. Please be on time.*

**Important note to students:** *Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, news events, and/or guest speaker availability.*

## **IX. Policies and Procedures**

### **A. Plagiarism**

Presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct/>.

### **USC School of Journalism Policy on Academic Integrity**

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an 'F' on the assignment to dismissal from the School of Journalism." All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself, and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

### **b. Support Systems**

#### *Equity and Diversity*

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, advisor, or faculty member - can help initiate the report, or can initiate the report on behalf of another

person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <https://sarc.usc.edu/> describes reporting options and other resources.

#### *Support with Scholarly Writing*

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

#### *The Office of Disability Services and Programs*

[http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations.

#### *Stress Management*

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

#### *Emergency Information*

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

## **X. About Your Instructor**

### **David Measer**

*Senior Vice President, Group Strategic Planning Director, RPA*

A graduate of Tufts University and USC's Cinematic Arts master's program, David is a documentary filmmaker turned advertising Strategic Planner. He brings a profound emphasis on storytelling, an anthropological approach to human behavior, and a critical eye for contemporary culture to the advertising medium. His award-winning career includes guidance of Strategic Planning departments at some of the advertising industry's most awarded creative agencies, including TBWA\Chiat\Day, Crispin Porter + Bogusky, David&Goliath, and RPA.

David has been a strategic force behind some of advertising's most iconic and longest-running campaigns, including the launch of MINI in the United States, Apple's iPod "Silhouettes" campaign, Kia Soul's "Hamsters" campaigns, Burger King's "The King" campaign, Honda Dealers of Southern California's "Helpful" campaign, and Farmers Insurance "University of Farmers" campaign.

He lives in Venice with his wife and two kids.

