

PR 343 Advertising Design and Production 4 Units

Spring 2018 – Mondays – 2-5:20 p.m.

Section: 21145

Location: ANN 305

Instructor: Victoria Arriola

Office: ANN Lobby or classroom

Office Hours: Must be scheduled in advance:
Between 1-2pm

Contact Info: v.ariola@usc.edu

I. Course Description

(This course will follow the general outline of this syllabus. The instructor reserves the right to make adjustments, add to assignments and reading materials. Schedule may vary depending on completion of projects, guest speakers, possible fieldwork, field trips and in class exercises.)

This class is for the student interested in gaining a working knowledge of the creative process associated within the advertising profession. This course will provide the student with introductory skills needed for art direction, design and the tools used in production in advertising. Projects will include development and execution of concept based advertisement, creative briefs, headlines (copywriting) typography, color, layout, design, campaigns: commercial and public service, digital branding, social media and “activation”, logos, and promotional events. The role of the creative team (Art Director and Copywriter) will be emphasized but the main focus of the class will be on the role of the Art Director/Designer in the visual and conceptual development of advertising campaigns through various mediums and media. The role of the advertising agency and design studio in developing, maintaining or shifting a client’s brand image will also be explored. Strategic Creative Briefs will be explained and required at the beginning of each project.

Mandatory on-going class critiques will be a part of every project and are necessary in sharing ideas, learning from one another and improving individual student work. All students are expected to participate and present the work required and/or “completed” for each project at each class meeting for review. Students will execute work independently, sometime in teams and in class labs on your own laptops, therefore, some working knowledge of the Adobe CC or CS6 suite: InDesign, Photoshop and Illustrator is recommended. If needed, free online software tutorials on Lynda.com are available to help facilitate and complete projects. Save and backup all. Every project will be critiqued and reviewed by the class either as hard copy or on an overhead screen. The Adobe Suite is available free to Annenberg students while currently enrolled at USC – instructions are posted on Blackboard.

II. Overall Learning Objectives and Assessment

Students will be expected to learn the terminology, vocabulary and fundamentals of advertising, design and production and their function as part of the creative process. They will also learn how to analyze advertising campaigns and evaluate their strengths and weaknesses from a conceptual and visual perspective. Student projects will include (but will not be limited to) developing a mock portfolio, ad campaigns for print and online, logos and their applications, event promotions, posters, web homepages, social media, online promotions and public service announcements for class presentation and discussion. They will gain knowledge in the areas of presentation and persuasion in pitching a successful campaign and how the individual elements of a campaign are produced and delivered. Work will be done utilizing your own laptops, traditional hand skills, copiers, digital cameras and digital media. We will be working in an agency-like environment, which means we will work on some parts of our projects in class. Emphasis will be placed on conceptual “big ideas”, exploration, development, design and composition rather than strict software expertise. Skills learned from tutorials and in-class lectures will be factored into final grade. Students will not be required to be computer geniuses but they will need to understand the basic usage of software, equipment and tools of the Art Director/Designer.

III. List of Assignments – (Full Descriptions Listed in Weekly Schedule)

Assign #1) Mock Portfolio: 10%

Each student will gather and present 9 ads (either from magazines or digital) and print out an example of the product or online branding from the internet

Assign #2) Dissection and Re-creation, Travel as Destination Campaign: 20%

Select an existing travel campaign, recreate and improve it in print and an online promotion.

Assign #3) Logo and Applications /Midterm Project: 20%

Select 4 existing logos, explore and redesign one and accompanying branding materials.

Assign #4) Event Promotion Poster, Album Cover, Social Media/Activation and/or Community Outreach: 20%

Create and develop a campaign to promote a musical Event Promotion.

Assign #5) Final Culminating Semester Project: PSA, Logo, Online video as Social Networking Components: 20%

Students will each concept and execute their own, original and final campaign for a public service organization in a way that wasn't possible three years ago.

Participation, Attendance (Critiques, Verbal Presentation, Brainstorming): 10%

IV. Grading Scale

95 to 100 = A

90 to less than 95 = A –

Execution **exceeds** professional quality, one or no mistakes; clearly follows and meets the requirements of the assignment. Shows complete understanding and implementation of concepts and tools. All required elements are addressed, used and included as listed on in instructions provided per assignment (use the instructions as a check-list). Instructions will vary based on the project. Exercises or projects and assessment are posted on blog on time for class meeting. Creativity demonstrated.

85 – less than 90 = B+

80 – less than 85 = B

Execution **meets** the assignment, with one or more required elements or steps **missing** visible in the work. Assessment completed and posted. Demonstrates potential in grasping terms and skills. Limited creativity demonstrated.

75 to less than 80 = B-

70 to less than 75 = C+

Execution has more than 5 errors and does not complete or follow directions. Little effort in completing the assignment. Demonstrates little potential in grasping concepts and tools. Assessment not completed and/or not posted. Minimal creativity demonstrated.

65 to less than 70 = C

60 to less than 65 = C-

Execution has more than 10 errors, **does not meet** the requirements of the assignment. No effort in completing the assignment. Does not demonstrate understanding of the concepts or tools. Assessment not posted. No creativity demonstrated.

55 to less than 60 = D+

50 to less than 55 = D

Late assignment turned in. This includes missing the Midterm and/or Final.

45 to less than 50 = D-

0 to less than 45 = F

No assignment turned in. This includes missing the Midterm and/or Final.

TAKE NOTE: if laptop or phones are used for Facebook, live chats, texting or any other external communication during class, your grade will be affected. Repeated requests to turn them off will be noted.

Tardiness and lack of class participation will lower your grade -10 minutes late is not acceptable. Please notify me in advance of an emergency. Notes must accompany longer illnesses from a doctor or campus health desk. **If you have a sports commitment, "1" will be allowed but will require an "original" written letter from a USC instructor on USC stationery at least 1 week in advance – no copies accepted. Must be handed "directly" to instructor.**

Public Relations

"A" projects have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included (catchy headline, solid lead, varied vocabulary; supporting facts/figures; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is.

"B" projects have two to five spelling, grammar or AP Style mistakes. One or more required elements missing or poorly displayed (i.e., boring headline; confusing lead, etc.). Shows potential as a good writer. Adhered to inverted pyramid. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or pithy quote. Some creativity shown. Publishable with medium editing.

"C" projects have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. May have adhered to inverted pyramid but strayed at beginning or end. Hackneyed elements such as trite headline or uninteresting lead. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing.

"D" projects have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

"F" projects are not rewritable, late or not turned in.

c. Grading Standards

(For purposes of this class, this will apply to the execution of your projects and project assessments.)

The Journalism school's standards apply:

A. Publishable (or when applicable, broadcast worthy) with minor editing. Ideas, concepts and design must be clear, precise and on target with virtually no errors.

B Publishable with medium editing.

C Publishable with major editing.

D Requires extensive redo

E Not re-doable.

V. Assignment Submission Procedures + Policies

(CLASS WORK, LATE WORK, PARTICIPATION, ATTENDANCE, CLASSROOM PROTOCOL)

1. Class starts at 2 p.m. Tardiness and absences will be detrimental to your final grade. You do not have to ask me permission to miss a class, leave early or come late. I leave those decisions to you. Since we only meet once a week, obviously missing class will leave a gap in your learning. Please find someone in class to contact to get notes, assignments and handouts from any missed classes

2. Since this class is based on learning the tools of the profession, late work will lower your grade.

3. Assignments are due and to be handed in person the day of class. All assignments will be complete and typed, with no handwritten edits. Assignments completed not following directions will be graded lower. Grammar, spelling and writing ability are important.

4. If you are absent, it is your responsibility to obtain notes for the current assignment from a fellow student and to submit the materials due for that project on time. One absence with prior notification is allowed; thereafter, documentation must be provided at the beginning of the next class attended.

5. Class participation is expected and will factor into your final grade. Everyone is expected to contribute. Lack of participation will reduce your participation grade. Texting or working on your laptop during critiques is unacceptable.

6. You will be expected to present completed work or work in progress in each class session. Pantomimed displays of work (work that isn't physically present) will not be accepted. Bringing your work is participation, including preliminary groundwork for assignments. Failing to bring work "in total" to each and every class will lower your grade. We will review your blogs on the classroom screen.

7. Using your computers during class is for class work only. Answering the phone, sending/receiving e-mail, IMS, live Chat, texting, (UNDER THE TABLE OR IN BETWEEN BOOKS) Tweeting, Face-booking, Snap-chatting, Instagramming or any other form of electronic communication during class is extremely unprofessional behavior and will have a negative impact on the student's grade.

11. You are expected to check **Blackboard** for updates on homework and assignments when announced. The syllabus is our guideline and contract. It may change during the course of the semester to accommodate class progress, events and speaker schedules. I will communicate with you via USC email, it is therefore your responsibility to check your USC e-mail account. Most course documents handed out in class will also be available through USC's Blackboard system.

12. All work in progress must be posted on your blog regularly and by class time for review progress and process.

13. There will be no make-ups for the mid-term or, extensions for the final project. You must complete the mid-term, assignments and final project in total on due dates to pass the class.

VI. Recommended Readings and Supplementary Materials

Whatever You Think, Think the Opposite, Paul Arden

It's Not How Good You Are, It's How Good You Want to Be, Paul Arden

A Whole New Mind, Why Right-Brainers Will Rule the Future, Daniel H. Pink

The Brand Gap: How to Bridge the Distance Between Business Strategy and Design, Marty Neumeier

Publications, Print/Online

New York Times

Communication Arts (CA), WIRED Magazine, Archive, AD AGE, ADWEEK, ID, PRINT

Adweek.com and AdAge.com

Advertising award annuals including The One Show, D&AD, Art Director's Annual

Other relevant reading material will be assigned in class throughout the term.

VII. Laptop Policy

All undergraduate and graduate Annenberg majors and minors are 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 Session 001 (15 weeks: 01/08/18 – 4/27/18)

Friday, January 26: Last day to register and add classes for Session 001

Friday, January 26: Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund for Session 001

Tuesday, January 30: last day to drop a Monday-only class without a mark of "W" and receive a refund for Session 001

Friday, February 23: 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, April 6: Last day to drop a class with a mark of "W" for Session 001

VIII. Course Schedule: Weekly ASSIGNMENT DESCRIPTIONS

<http://academics.usc.edu/calendar>

All final assignments are to be posted on blogs and printed for final portfolio.

WEEK #1 REVIEW COURSE SYLLABUS AND INTRODUCTION TO CREATIVE ASSIGNMENTS

1/8

- Course overview, expectations, grading
- In-class exercises introduced and distributed throughout semester
- Samples of Conceptual - driven thinking: “ideas”
- WordPress Blog setup
- The creative team; art director and copywriter
- **Sample Ads:** Researching, collecting both magazine ads and printouts of digital/internet branding cross-platform
- Traditional vs. present day Interactive/technology roles
- Anatomy of a Layout: Concept, Key Visual, Message, Body Copy, Type, Logo
- Introduction to lynda.com
- **In Class Creative Exercise #1:** Create your first ad titled, *“My Contract with Myself” use digital images you brought to class (instructions posted on Blackboard prior to first class meeting)*

Homework:

Begin Assignment #1. Mock portfolio. Each student will find and present 9 print

Ads and print out an example of the product or service’s online branding.

– details below –Bring to class Week #2 and be prepared to explain your thinking on each ad:

Keywords to be analyzed and explained: messaging, composition and layout, balance, color, typeface, logo placement, online brand awareness, mood and emotion. Read handouts (TBD)

Assignment #1: Mock portfolio

Each student will find eight print ads that best represent their level of understanding of good advertisement and one that is very bad. These ads should represent a common thread inherently representing the individual as a person stylistically, intellectually and emotionally. ***Read and refer to Basic Design hand out and Barebones, Chapter 1, Pgs. 5 – 6 “approaches” terminology hand out to be used as part of class presentation and discussion.***

Consumer and Trade Magazines “The Good, the Bad vs. the Ugly”

Please bring sample from each category. Do not bring in ads from Award Books, online “Best of Ads” or Communication Arts Annuals. Print out samples of online media in the form of a homepage of product or service for at least **6 of the ads** – be prepared to explain the visual and conceptual branding connected and represented in digital messaging. This is not just a screen grab of a catalog page. It must be an actual representation of their branding on their official website.

CATEGORIES: TOTAL 9

1. Automotive: (i.e.: Volkswagen, KIA, Mercedes, etc.)
2. Retail: (retail store – GAP, IKEA, etc.)
3. Technology: (Apple, IBM, Sony, Digital Cameras, etc.)
4. Packaged Goods or Consumer Products: (Nivea, Nabisco, Altoids, Grey Goose, etc.)
5. Entertainment: (TV Show Promotion, Movies, etc.)
6. Public Service or Pro-Bono: (AIDS, Greenpeace, Breast Cancer, etc.)
7. Trade: (Business to Business or Service) – i.e.: a paper company in a Design Trade Magazine, etc.)
8. Sports: (Nike, Adidas, Gatorade, etc.)
9. 1 really bad ad. Avoid “editorials”. Be prepared to explain why

WEEK #2: School Holiday, Martin Luther King Day
1/15

WEEK #3: **Due: Mock Portfolio: 9 effective print ads and 6 online branding examples**
1/22 for review. All must be posted on Blog with simple description of “approach”.

Critique & Discussion

- Each student will present their ads and digital cross-platform elements for branding.
- Techniques for an effective portfolio will be discussed.
- Discussion of content and “common thread” in portfolios.
- Analyzing Communications
- Design/advertising hierarchy and vocabulary introduced.
- Client: what they do, what they make, what they sell – the “brand”.
- The **creative brief**, the campaign’s “backbone”.

Peer Evaluation: Students will be paired off to review and prepare an evaluation of their partners Portfolio based on supplied instructions (on Blackboard under Instructions for Assignments.)

Homework: Revisit portfolio and replace “ineffective” ads with effective ones.

Students will re-present their Ads-week # 4.

Begin research and select campaign for Assignment #2.

Time permitting: Introduction to Lynda.com – InDesign and page layout.

Research and bring in selected Travel as Destination Ad

WEEK #4: **Due: Final Presentation of Mock Portfolio. Students will re-present ads in portfolio format.**

1/29

Short Critique & Discussion. Lab: *In-class exercises (TBD)* InDesign: page layout.

Stock photography and usage.

Assignment #2: Dissect and Recreate: Travel as Destination. Select 1 existing campaign based on a Travel Destination along with online cross-platform/homepage. Be prepared to dissect and re-create and improve the concept and the campaign from start to finish with new campaign based headlines. We will begin with tissues only and discuss how to shoot your own photos for your campaigns if needed.

Components:

Write a Creative Brief explaining the strategy of the campaign and execute against it. Format for Creative Brief provided. Attributes for the assignment: Provide original for each step of process, 2 directions each for tissue session.

Total of 3 Pieces plus 2 Mood Boards

1) Mood Board 11 x 17 = Lifestyle/demographic

2) Mood Board 11 x 17 = Style/Branding/Competition

1. Single Page: 8.5 x 11” ad – or vertical iPad interactive format (choose iPad format for either Single or Spread – not both)

2. 1 Spread: 11 x 17” horizontal or horizontal iPad interactive format

3. 1 web landing page layout

Assignment #2: “Dissection + Re-creation” of an existing PRINT Campaign

BRING IN ORIGINAL AND INCLUDE WITH EACH LEVEL OF PRESENTATION

Select a Travel Destination Campaign (you will discover most need improving)

Elements of Design, Layout and Type Exploration – learning how to combine appropriate

Visual/Concept/Headline/Tagline/Logo – Apply simple page layout techniques, InDesign tutorial and class discussion.

Write and present Creative Brief describing assignment.

WEEK #5: **Stage 2:**
2/5 2nd presentation and critique of fleshed out “tissue” ideas for
“**Dissection + Re-creation**” Campaign.
Suggestions for tight Revisions to be completed by next session.
Lab: work on layouts in class.

WEEK #6: **Present Tight Finished Comps for “Dissection + Re-creation” campaign**
2/12 **Introduction to LOGOS:**
Introduction to logomarks, their purpose, and why.
Basics of typography.
Color systems & observance/psychology.
Discussion of reinforcement and the life span of a logo.
Film: Helvetica and/or Paula Scher, Pentagram
http://www.ted.com/talks/paula_scher_gets_serious?language=en

Assignment #3: **Typographic and Iconic Logo Exploration:**
1) **Hobo Signs:** <http://www.we-find-wildness.com/2010/05/hobo-signs/>
2) **CASE Studies**
3) <http://visualgraphic.tumblr.com/>

Part 1: You will identify your own Design Studio (give it a name) and define its culture (Corporate, Hip, Edgy, Traditional). Students will be asked to gather a total of 4 logos - 1 each from these categories: corporate, retail store, product, and restaurant. Write Creative Brief based on questions provided in class.

WEEK #7: **Presidents Day, School Holiday**
2/19

WEEK #8: **Due: Part 1: Presentations of individual logo case study/research**
2/26 **Critique and Discussion.** We will select your logo then begin Part 2 of the assignment.
Part 2:
1) Start explorations of chosen logo
2) 1: Mood Board of Competitive Logos (11 x 17) 2: Mood Board for your Brand
3) Historical timeline of the evolution of the logo you have chosen (if available)
4) Tissues/sketches of multiple design explorations of the chosen logo done in sharpie, drawn large enough so that we can see them when pinned to the wall.
5) The name and focus of your design firm
6) Bring in a prop related to the logo you choose
7) Post all sketches and Mood Boards on Blog

Part 3:
1 signage (mandatory), 2-3 other appropriate forms of collateral:
i.e., bag, 1 t-shirt, food truck, pop-up, cups, clothing labels, etc.
Color Studies, B/W version – side by side, Identify fonts used

WEEK #9: **MIDTERM LOGO PROJECT**
3/5 1) **Due: Part 3:** Individual Presentation of sketches or work in progress or final logos in
b/w and color. Logo applications on signage (mandatory), appropriate forms: carrying bag, t-shirt,
food truck, pop-up, Etc. (this will depend on progress made at this point in the semester)
Critique and Discussion
Lab (TBD)

Homework: Begin Assignment #4. Will discuss elements needed.

Assignment #4: One Sheet Event Promotion/Poster, Outdoor Placement, online CD or Album cover, Integration Social Activation using Social Media and/or Community Outreach

3/12 - 3/16

Spring Break

WEEK #10

3/19

Present Event Promotion's Creative Brief and Tissue Session

2 different Tissue Directions: 2 Posters,
2 Social Activation Flow Charts: using Social Media, Community Outreach
2 CD or Album covers

Class Critique and Discussion

Lab (TBD)

Homework – begin and finalize color comps of selected concepts and campaign

WEEK #11:

3/26

Professional presentation of Event Project: Poster, Online Cover image and Social

Activation/Online component Due: Present color comps/close to finished final poster, outdoor placement, CD/Album cover, social media/activation Flow Charts, Outdoor Placement. ***Class critique and discussion***

Introduction to FINAL Assignment #5: "START SOMETHING PSA"

<http://www.akqa.com/work/akqa/future-lions/>

<http://www.futurelions.com> The brief is simple: select an audience of your choosing and promote a public service organization in a way that wasn't possible three years ago. Students will each concept and execute their own final campaign. This cumulative project will serve as your Final instead of a quiz. Students will be expected to create strong, well thought out and "solid" concepts, thorough type explorations, design elements for layouts, appropriate use of color, photography or illustration. Identify a charity or non-profit organization, rebrand/redesign logo, and make it your own. Derive inspiration (for example) from AIDS, Green Peace, Breast Cancer, Anti-Smoking, MADD, Child Abuse, etc. but it must be your own original idea.

- 1) Print 1 ad – 1 spread (11 x 17"),
- 2) Digital: 1 single - interactive ad / iAd (iPad) show User Experience
- 3) Redesign Logo: show in black and white and color: (total 2 of 1)
- 4) 15 second Storyboard for Online Video 11 x 17" horizontal format (total 1)
- 5) App/Interface for iPhone or Smartphone (total 1)

WEEK #12:

4/2

POSSIBLE FIELD TRIP TO ADVERTISING AGENCY

INSIDE THE AGENCY. 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.

WEEK #13:

4/9

Assignment #5: START SOMETHING PSA - Present: Creative Brief and

Preliminary Tissues.

Class Critique and Discussion

WEEK #14:

4/16

Present Phase 1 of Tight Comps: START SOMETHING PSA

Class Critique and Discussion

WEEK #15:

4/23

Present Phase 2 of Tight Comps: START SOMETHING PSA

Class Critique and Discussion

STUDY WEEK: Finalize Projects. Prepare final portfolio: update and improve existing projects.

FINAL EXAM PERIOD

5/7, 2-4 p.m. Post Finalized and Completed START SOMETHING PSA Campaign, Final Peer Evaluations and Online Portfolio.

Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism class.

Statement on Academic Conduct and Support Systems

a. Academic Conduct

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

Student Counseling Services (SCS) – (213) 740-7711 – 24/7 on call

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

National Suicide Prevention Lifeline – 1 (800) 273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. www.suicidepreventionlifeline.org

Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. engemannshc.usc.edu/rsvp

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: sarc.usc.edu

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. equity.usc.edu

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. studentaffairs.usc.edu/bias-assessment-response-support

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. dsp.usc.edu

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. studentaffairs.usc.edu/ssa

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. diversity.usc.edu

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. emergency.usc.edu

USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.

Provides overall safety to USC community. dps.usc.edu

X. About Your Instructor

Victoria Arriola is a visual artist, creative/art director, designer, arts educator and advocator. She holds a Bachelors degree in Fine Arts and a Masters in Advertising Design. Her focus is on creative, conceptual approaches to storytelling, anthropological approaches to human behavior, and critical studies of contemporary culture and how it relates to the advertising medium. Her career includes award-winning art direction for some of the advertising industry's most venerable agencies, including BBDO, Deutsch, Saatchi and Saatchi, Ogilvy and Mather, Chiat/Day and in-house for Disney, Kaiser Permanente, and the California Institute of Technology.

She spends much of her personal time creating visual art not only in the US but also in Denmark, Iceland and other parts of the world. She enjoys experiencing music of all kinds, traveling and learning foreign languages, has held art residencies in the US and in Scandinavia practicing interdisciplinary art using multi-media and found objects. She enjoys yoga, time with her daughter and her Pembroke Corgi, Luna.