**CMGT-568: Influencer Strategies**

**Number of Units: 4**

**Summer 2020 (May 20-August 5)**

**Wednesdays – 6:00-10:10 pm**

**Section:** 21786

**Instructor: Freddy Tran Nager**

**Office Hours:** By appointment

**Contact Info:** fnager@usc.edu

**I. Course Description**

Influential individuals — from royalty to rebels, reporters to religious leaders — have shaped politics, society, and commerce throughout history. Today, digital media enables anyone, not just authority figures, to accrue mass influence. Modern influencers include self-anointed experts, social-media stars, even fictitious characters and AI-powered bots.

Corporations and other institutions have noticed. With their target audiences dispersed across millions of media outlets, these institutions are implementing influencer campaigns to cut through the clutter, enhance their brands by association, and achieve bottom-line objectives. The challenges, however, are proving greater than expected.

Campaign managers must first distinguish the truly influential — those who can shape beliefs and behavior — from the merely popular, especially since such vanity metrics as followers and likes are easily purchased and inflated. Fraud is rampant, with influencer agencies and even social networks complicit in the deception.

Managers must also identify influencers with little online presence but greater influence than social-media celebrities. (Indeed, creators and other social-media stars are just one part of this course.) In addition, campaign success hinges on truly understanding customer chains of influence, making on-the-fly adjustments, and complying with government regulations.

On the flip side, many individuals aspire to increase their personal influence, whether on social media or simply within their fields. For most, this requires expressing their expertise with personality and perspective, and expanding their reach beyond immediate circles. Despite these efforts, only a small percentage of aspirants actually make a living as influencers.

To help managers and aspirants identify what matters most in influencer marketing — and what will simply drain time and resources — this course covers all the above issues, with an emphasis on quantitative and qualitative research, critical analysis, and creative exploration,

**II. About Your Instructor**

Freddy Tran Nager has taught graduate courses at Annenberg since 2012. He founded and currently runs the consultancy Atomic Tango LLC, and has worked with influencers for over two decades, including popular musicians, social-media stars, journalists, and subject-matter experts. Freddy previously held lead creative positions at MCA Records/Universal Music Group and ad agency Saatchi & Saatchi. A second-generation Trojan, he received his MBA from USC and his BA from Harvard.

**III. Learning Outcomes**

By the end of this course, you will acquire expertise and experience in the following:

* Conducting qualitative and quantitative research, and employing professional tools and tactics, to identify true influencers and possible fraud.
* Analyzing relevant data — not just "vanity metrics" such as likes and followers — to gauge effectiveness.
* Applying analytical frameworks (customer journey and chain of influence) to determine which influencers work best at which stage.
* Crafting pitches and press releases that resonate with editors, bloggers, and other news-media influencers.
* Planning campaigns that meet organizational objectives while complying with regulations.
* Developing strategies to build personal influence based on expertise, expression, and expansion, while factoring in the odds of success on any particular platform.
* Defining, describing, and debating issues of diversity and inclusion among social media influencers and in influencer campaigns, including how they impact self-image among followers, perceptions of gender and race, and income inequality.

**IV. Course Structure**

To master influencer strategies, you will analyze case studies, converse with influencers and executives, practice using professional tools and tactics, and consult books, articles, experts, and customers.

In addition to weekly lectures (on Zoom), this course is web-enhanced, with readings, assignments, lecture slides, and mandatory discussions on Blackboard.

For each unit of in-class contact time, the university expects 2 hours of out-of-class work/week, so allocate at least 8 hours weekly to course activities such as reading (approximately 200 pages/week), research, and writing.

**V. Assignments**

The following descriptions are just overviews; complete requirements will be provided in detailed prompts.

* **News-Media Influencer Evaluation & Press Release (10%):** In under 500 words, analyze a news-media influencer (journalist, blogger, editor, or producer) and write a press release pitching them. This assignment also tests your writing skills, with your first draft marked and returned for revisions.
* **Team Project: Influencer Campaign Plan (30%):** In a PowerPoint presentation (limit 2500 words and 5MB), plan an influencer campaign to promote an organization, product, or cause. Select and analyze the target audience, including their chain of influence and customer journey. Select, evaluate, and integrate at least 3 influencers (including one journalist) into this journey, and provide guidelines and goals. You will share this presentation on Blackboard and comment on your classmates' presentations.
* **Individual Project: Personal Influence Plan (30%):** In a PowerPoint presentation (limit 2500 words and 5MB), craft a plan to increase your influence or the influence of a personal connection. Identify a niche, evaluate a role model influencer, and set guidelines for expertise, expression (personality and persuasion), and expansion. In addition, produce a representative creative sample (video, article, photos, etc.). You will share this presentation on Blackboard and comment on your classmates' presentations.
* **Literature Review (20%):** You will participate in multiple discussions on Blackboard.
  + **Topical Discussions (**case studies, news, ethical issues)
  + **Assigned Readings**
  + **Weekly Article Evaluation:** You must stay atop news that might affect influencer campaigns. Every week you will evaluate a relevant article from the *L.A. Times* or *New York Times*. In approximately 100-300 words, you will summarize your article, add your opinion, and share it on Blackboard. Each week, one student will be selected to present their evaluation during the class meeting.
* **Class Participation (10%):** Attendance alone won’t earn participation points. You must contribute to most discussions in class: speak, ask questions, and debate respectfully. Preparation is essential: complete assigned readings before class, research additional materials, and apply theories to personal and professional experiences. Staying silent is unacceptable, especially in the company of guest speakers, since it conveys disengagement. Here is how your class participation is evaluated:
* Is it relevant to the discussion and respectful of others?
* Does it address ideas offered by the reading and by classmates?
* Does it increase everyone's understanding or merely repeat facts?
* Does it support views with data, third-party theories, and research?
* Does it test new ideas and challenge assumptions, or just "play it safe"?

**VI. Required Readings and Media**

In addition to these books and videos, you will read and discuss assigned articles (see the Course Schedule).

**Books**

* **Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love: Gender, Social Media, And Aspirational Work*, 2017 Yale University Press.** Professor Duffy explores the controversial side of influencer marketing and other social media careers — unpaid “aspirational labor” — particularly performed by women.
* **Malcolm Gladwell, *The Tipping Point: How Little Things Can Make A Big Difference*, 2000 Little, Brown (available online through the USC Library).** An influencer in his own right, journalist Gladwell popularized the notion that certain types of people — Mavens, Connectors, and Salesmen — play instrumental roles in turning individual ideas into mass-market sensations.
* **Trish Hall, *Writing To Persuade: How To Bring People Over To Your Side*, 2019 Liveright.** The former editor of the *New York Times* op-ed page, Hall details principles for truly influencing readers.
* **Tom Nichols, *The Death of Expertise: The Campaign Against Established Knowledge And Why It Matters*, 2018 Oxford University Press (PAPERBACK edition).** Nichols explains why those who should be the most influential — true experts who are educated, experienced, talented, and approved by their peers — are increasingly rejected and ignored by the general public.

**Long-Form Videos**

* ***American Meme,* Netflix**
* ***Fyre: The Greatest Party That Never Happened*, Netflix**
* ***Fyre Fraud*, Hulu**
* ***People's Republic of Desire*, https://www.desire.film/**

**VII. Class Schedule**

**Class 1, May 20: "Influence" In The Time Of Coronavirus**

* Popularity ≠ Influence**:** Defining "Influencers" and "Authenticity" and "Engagement"
* Context is everything: the impact of pandemics and economics
* **Assignment due May 26: self-intro on Blackboard, syllabus acknowledgement**
* Readings before next class (May 27):
  + "Time 100 Most Influential People Of 2019," *Time*, http://time.com/collection/100-most-influential-people-2019/
  + Tim Ingham, "The Five Most Powerful People in the Music Industry…" *Rolling Stone*, 25 January 2019, https://www.rollingstone.com/music/music-features/the-five-most-powerful-people-in-the-music-industry-dont-work-in-the-music-industry-783723/
  + Flora Tsarovsky, "Could The Coronavirus Kill Influencer Culture?", *Wired*, 14 April 2020, https://www.wired.com/story/coronavirus-covid-19-influencers/
  + Wendy Lee & Anousha Sakoui, "Macaroni Recipes And Hand Washing Videos. How Influencers Are Adapting To The Coronavirus Crisis," Los Angeles Times, 17 April 2020, https://www.latimes.com/entertainment-arts/business/story/2020-04-17/coronavirus-has-wiped-out-these-influencers-brand-deals-but-are-finding-new-ways-to-engage-online
  + Soraya Roberts, "Coronavirus Could Finally Pop The Influencer Bubble," Vice, 23 April 2020, https://www.vice.com/en\_us/article/epgypz/coronavirus-could-finally-pop-the-influencer-bubble
  + Kenzie Bryant, "Is This The End Of Influencing As We Know It?" *Vanity Fair*, 3 April 2020, https://www.vanityfair.com/style/2020/04/influencers-coronavirus-arielle-charnas-escape-new-york

**Class 2, May 27: Meet The Press — Journalists As Influencers**

* How to pitch journalists and other news media professionals
* **Assignment due June 2: News-Media Evaluation & Press Release**
* Readings:
  + Trish Hall, *Writing To Persuade*

**Class 3, June 3:** **Campaign Planning — Start With Your Audience!**

* Target communities of interest, not stereotypes
* AIDA purchasing funnel and the chain of influence
* Goals, KPIs, and the 3B's (Brand, Buzz, Behavior)
* **Assignment due June 26: Team Project: Influencer Campaign Plan**
* Readings:
  + Malcolm Gladwell, *The Tipping Point*, Introduction + chapters 1-4
  + Henry Jenkins, "Transmedia Storytelling 101," Confessions of an ACA-FAN, 21 March 2007, http://henryjenkins.org/blog/2007/03/transmedia\_storytelling\_101.html
  + Itai Himelboim & Guy J. Golan, “A Social Networks Approach to Viral Advertising: The Role of Primary, Contextual, and Low Influencers,” *Social Media + Society*, April 2019
  + Jan-Frederik Gräve, “What KPIs Are Key? Evaluating Performance Metrics for Social Media Influencers,” *Social Media + Society*, April 2019
  + Cortese, et al, "Smoking Selfies: Using Instagram To Explore Young Women’s Smoking Behaviors," Social Media + Society, 7 August 2018
  + Ho, et al, "Social Network Sites, Friends, and Celebrities: The Roles of Social Comparison and Celebrity Involvement in Adolescents’ Body Image Dissatisfaction," *Social Media + Society*, 16 August 2016

**Class 4, June 10: Identification — Who Really Has Influence?**

* Fakes, frauds, and faux "authenticity"
* Readings:
  + Malcolm Gladwell, *The Tipping Point*, chapters 5-8 + Afterword
  + Nicholas Confessore, et al, "The Follower Factory," *New York Times*, 27 January 2018, <http://nyti.ms/2ByJY7c>
  + Michael H. Keller, "The Flourishing Business Of Fake YouTube Views," *New York Times*, 11 August 2018, https://www.nytimes.com/interactive/2018/08/11/technology/youtube-fake-view-sellers.html
  + Ian Bogost, "All Followers Are Fake Followers," *The Atlantic*, 30 January 2018, https://www.theatlantic.com/technology/archive/2018/01/all-followers-are-fake-followers/551789/
  + Anders Ankarlid, "The $744 M Influencer Marketing Scam," Medium, https://medium.com/@aa\_88162/influencerstudy-agoodcom-4c7ac6c27fae
  + Abidin, "#familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor," *Social Media + Society*, 5 June 2017

**Class 5, June 17: Macro vs Micro — What's The Value?**

* Celebrities and the Meaning Transfer Model
* The Influentials: the unsung but instrumental community activists
* Approaching, pitching, and managing
* Readings:
  + Video: *American Meme*, Netflix
  + Video: *People's Republic of Desire*, https://www.desire.film/
  + McCracken, "Who Is the Celebrity Endorser? Cultural Foundations of the Endorsement Process," *Journal of Consumer Research*, December 1989
  + Bee Wilson, "Why We Fell For Clean Eating," *The Guardian*, 11 August 2017, https://www.theguardian.com/lifeandstyle/2017/aug/11/why-we-fell-for-clean-eating
  + Hojin Song, "The Making of Microcelebrity: AfreecaTV and the Younger Generation in Neoliberal South Korea," *Social Media + Society*, 28 November 2018

**Class 6, June 24: The Business Side — Working With Agencies**

* Contracts and measures of "success"
* **Online discussion: influencer agency evaluations**
* Readings:
  + Stoldt, et al, "Professionalizing and Profiting: The Rise of Intermediaries in the Social Media Influencer Industry," *Social Media + Society*, 29 March 2019
  + Anderson, "Influencer Marketing Contracts: 21 Clauses To Always Include," Casual Fridays, 1 February 2018, <https://casualfridays.com/influencer-marketing-contracts-21-clauses-that-should-be-in-every-contract/>
  + Paris Martineau, "Inside the Pricey War to Influence Your Instagram Feed," *Wired*, 18 November 2018, https://www.wired.com/story/pricey-war-influence-your-instagram-feed/
  + Neal Schaffer, "How AI Is Revolutionizing Influencer Marketing," Open Influence, 2018

**Class 7, July 1 (entire 4th of July week): Fyre! Fyre!**

* No class meeting — watch both these videos and discuss on Blackboard:
  + Video: *Fyre Fraud*, Hulu
  + Video: *Fyre: The Greatest Party That Never Happened*, Netflix
* Readings:
  + begin Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love*

**PART II: DEVELOPING INFLUENCE**

**Class 8, July 8: "So What Do You Want To Be When You Blow Up?" — Identifying Opportunities**

* Ikigai: finding your nexus of opportunity, expertise, and passion
* Context: analyzing industries, markets, cultures, regulations — and responsibility
* **Assignment due August 4: Individual Project: Personal Influence Plan**
* Readings:
  + complete Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love*
  + Chris Stokel-Walker, "‘Success’ On YouTube Still Means A Life Of Poverty," *Bloomberg,* 26 February 2018, https://www.bloomberg.com/news/articles/2018-02-27/-success-on-youtube-still-means-a-life-of-poverty
  + Ballentine, "The Hot College Gig: Online Brand Promoter," *The New York Times*, 31 August 2018, https://www.nytimes.com/2018/08/31/technology/college-students-online-influencers.html
  + Mark Johnson & Jamie Woodcock, “‘And Today’s Top Donator Is’: How Live Streamers on Twitch.Tv Monetize and Gamify Their Broadcasts,” *Social Media + Society*, October 2019

**Class 9, July 15: "So What Do You Know?" — Developing Expertise**

* Education, Experience, Talent, Association
* Why aren't more PhD's influencers?
* LinkedIn strategies
* Readings:
  + Tom Nichols, *The Death Of Expertise*
  + Steven Pinker, "Why Academics' Writing Stinks." *The Chronicle of Higher Education*, 26 September 2014
  + Duffy & Pooley, “Facebook for Academics: The Convergence of Self-Branding and Social Media Logic on Academia.edu," *Social Media + Society*, 17 March 2017
  + Elizabeth Dubois, et al, “Who to Trust on Social Media: How Opinion Leaders and Seekers Avoid Disinformation and Echo Chambers,” *Social Media + Society*, April 2020

**Class 10, July 22: "So What Do You Say — And How Will You Say It?" — Managing Expression**

* Selecting your medium
* Personality and perspective: defining your voice
* Integrating emotions and storytelling
* Readings:
  + Scott Barry Kauffman, "Authenticity Under Fire," *Scientific American*, 14 June 2019, https://blogs.scientificamerican.com/beautiful-minds/authenticity-under-fire/
  + Jason Parham, "When Influencers Switch Platforms — And Bare It All," Wired, 19 August 2019, https://www.wired.com/story/culture-fan-tastic-planet-influencer-porn/
  + Orton-Johnson, "Mummy Blogs and Representations of Motherhood: 'Bad Mummies' and Their Readers," *Social Media + Society*, 18 May 2017
  + Abidin, “Aren’t These Just Young, Rich Women Doing Vain Things Online?: Influencer Selfies as Subversive Frivolity," *Social Media + Society*, 11 April 2016
  + Beckett & Deuze, "On the Role of Emotion in the Future of Journalism," *Social Media + Society*, 5 September 2016
  + Meyers, "China's 'Sexy Cyborg' Took On Silicon Valley Bro Culture — And Won," *Los Angeles Times*, 7 December 2017, http://www.latimes.com/world/asia/la-fg-china-sexy-cyborg-2017-story.html

**Class 11, July 29: "So How Do You Grow From Here?" — Managing Expansion**

* Amplifying your message through collaboration and association
* Readings:
  + Maxim Sytch, "How to Figure Out How Much Influence You Have at Work," *Harvard Business Review*, 18 February 2019, https://hbr.org/2019/02/how-to-figure-out-how-much-influence-you-have-at-work
  + Nikki Usher, “Why Spreadable Doesn’t Equal Viral: A Conversation With Henry Jenkins,” *NiemanLab*, 23 November 2010, https://www.niemanlab.org/2010/11/why-spreadable-doesnt-equal-viral-a-conversation-with-henry-jenkins/
  + Karen Nelson-Field, et al, “The Emotions That Drive Viral Video,” *Australasian Marketing Journal*, 27 August 2013
  + Victoria O’Meara, “Weapons of the Chic: Instagram Influencer Engagement Pods as Practices of Resistance to Instagram Platform Labor,” *Social Media + Society*, October 2019
  + Video: Jonah Berger, "Contagious: Why Things Catch On," Talks at Google/YouTube, 27 March 2013, <https://youtu.be/FN4eDk1pq6U>

**Class 12, August 5: The Future Of Influence**

* Influence vs Privacy
* Non-human influencers
* Readings:
  + Nikki Gilliland, "Are virtual stars the next step for influencer marketing?" *Econsultancy*, 15 February 2018, <https://econsultancy.com/blog/69801-are-virtual-stars-the-next-step-for-influencer-marketing/>
  + James Vincent, China’s State-Run Press Agency Has Created An ‘AI Anchor’ To Read The News, *The Verge*, 8 November 2018, https://www.theverge.com/2018/11/8/18074806/ai-news-anchor-china-xinhua-digital-composite
  + Simon Owens, "Is It Time to Regulate Social Media Influencers?" *New York Magazine*, 17 January 2019, http://nymag.com/intelligencer/2019/01/is-it-time-to-regulate-social-media-influencers.html
  + Max Willens, "‘A More Sophisticated Influencer Strategy’: Publishers Are Building Teams To Recruit ‘Expert Networks’," *Digiday*, 12 April 2019, https://digiday.com/media/sophisticated-influencer-strategy-business-news-publishers-accumulate-influential-audiences/
  + Chris Stokel-Walker, "China's Influencer Incubator: How China’s Hyper-Professionalised Influencer Market Could Be A Model Elsewhere," BBC Capital, 24 June 2019, http://www.bbc.com/capital/story/20190621-chinas-influencer-incubator

**VIII. Grading**

**a. Points Breakdown**

| Assignment | Points | % of Grade |
| --- | --- | --- |
| News Media Influencer Evaluation & Press Release | 10 | 10 |
| Team Project: Influencer Campaign Plan | 30 | 30 |
| Individual Project: Personal Influence Plan | 30 | 30 |
| Literature Review | 20 | 20 |
| Class Participation | 10 | 10 |
| **TOTAL** |  | **100%** |

**b. Scale**

|  |  |  |
| --- | --- | --- |
| 92% to 100%: A | 80% to 83%: B- | 67% to 69%: D+ |
| 90% to 93%: A- | 77% to 79%: C+ | 64% to 66%: D |
| 87% to 89%: B+ | 74% to 76%: C | 60% to 63%: D- |
| 84% to 86%: B | 70% to 73%: C- | 0% to 59%: F |

**c. Standards**

* A's and A-minuses must be earned by "going the extra mile" to develop professional caliber work that could be presented to a client or CEO. A-level work is mistake-free, reflects in-depth research of authoritative sources, demonstrates a strong understanding of the course material, and shows high-level creativity, critical thinking, and communication skills. Recommendations will be provided on request to students who earn an A.
* B's are awarded for graduate-school caliber work, reflecting in-depth research of authoritative sources, critical thinking, and a strong understanding of course material. The ideas and writing would need to be stronger to succeed in a professional setting.
* C's are given to undergraduate-caliber work, reflecting insufficient critical thinking and research.
* D's and lower are given to amateurish work, marked by insufficient research, many errors, incomplete sections, or superficial analysis.

**d. Deadlines**

Without an exceptional circumstance and the instructor's permission, late assignments will not be accepted.

Allow at least two weeks for your assignments to be graded and returned to you.

**e. Rubrics**

Most assignments will be graded on the following criteria, without a fixed percentage allocation, since unacceptable quality in any one area (writing, research, analysis, etc.) can undermine an entire project. Conversely, exceptional quality in one area may contribute to an overall positive impression.

* **Critical Thinking:** In communication there are few right answers: so-called "best practices" that work for one entity might fail for another — or even for the same entity at another time. Consequently, as a graduate student, you may not just answer the questions; you must also question the answers — including any methods and data you encounter. (Academic journal articles are not immune from critical analysis.) Assignments must describe "why" and "how," not just "what," and will be evaluated on the quality of the reasoning.
* **Professional Writing and Presentation:** Communication skills obviously matter, so craft all papers and PowerPoints as if you were submitting them to a publication, client, or prospective employer. Would you publicly display this assignment as a sample of your best work? Eliminate all errors by proofreading meticulously, using Microsoft spelling and grammar check, and/or Grammarly.com (recommended). If you need help with fluency or simply polishing your work, contact Annenberg's Graduate Writing Coach: <http://cmgtwriting.uscannenberg.org/>
* **Research and References:** Your work must be supported by research from authoritative sources, such as academic journals, major news publications, and credible experts. Please vet your sources. Other guidelines:
  + Start with the USC online library instead of Google.
  + Go beyond third-party sources. Conduct focus groups, surveys, and interviews, particularly of subject-matter experts.
  + If you use Wikipedia, do not cite it as a reference. Rather, refer to the sources listed in the Wikipedia article, and cite if applicable.
  + The body of your papers must include reference notes, either parenthetical, such as (Duffy 2017), or in the form of footnotes.
  + Bibliography entries must include COMPLETE source information, not just a URL. Chicago Manual of Style format is preferred (<https://www.chicagomanualofstyle.org>), but you may use any format that includes ALL the following: COMPLETE author names (not just surnames), article/chapter titles, the name of the publication, dates of publication, original URLs (not USC library), and the dates you accessed a particular website. See the Course Schedule for examples.
* **Application and Execution:** Your work will also be assessed on the accuracy of your statements and data, and on how well you apply the various frameworks and tools taught in the course.
* **Creativity:** A-level work shows creative thinking, which includes distinctive strategies and ideas that stand out from routine practices, as well as inspired writing and production design in creative samples.

**IX. Policies and Procedures**

* **Attendance:** You must attend every class, arrive on time, and stay for the entire class (missing more than 10 minutes counts as a half absence). Makeup assignments will be given for *excused* absences only, such as illnesses or athletic commitments. Should you need to miss a class, notify the instructor in advance (except, of course, in the case of emergencies), and obtain what you missed from classmates and Blackboard. More than two absences may result in a course grade of C- or lower. Note: coming to class while ill, or engaging in unrelated activities during class (such as using your phone), will count as an absence, since you are in attendance but not truly present. You may eat during class, but not in the company of guest speakers.
* **Electronics:** Phones may NOT be used at any time during class. All Annenberg students must have a PC or Apple laptop for accessing classes. Refer to the [**Annenberg Digital Lounge**](http://www.annenbergdl.org/) for more information. To connect to USC’s Secure Wireless network, visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/).
* **Respect:** Treat classmates and speakers with courtesy. You may certainly question and criticize ideas — that is encouraged in the learning environment — but never criticize the person. Also, *be present*: **all phones must be turned off and put away**. You may eat in class, but not when guest speakers are presenting.
* **Appointments:** If you have questions or concerns, whether academic, career, or personal, *please* contact me to arrange a meeting time by email (fnager@usc.edu). I will get back to you within 24 hours. In emergencies, please see the support systems below.

**Statement on Academic Conduct and Support Systems**

**a. Academic Conduct**

*Plagiarism*

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

*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**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call*

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling/)

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

*National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call*

[suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)

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

*Relationship and Sexual Violence Prevention and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call*

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault/)

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298*

[equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following *protected characteristics*: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298*

[usc-advocate.symplicity.com/care\_report](https://usc-advocate.symplicity.com/care_report/)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776*

[dsp.usc.edu](http://dsp.usc.edu/)

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

*USC Support and Advocacy - (213) 821-4710*

[uscsa.usc.edu](https://uscsa.usc.edu/)

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

*Diversity at USC - (213) 740-2101*

[diversity.usc.edu](https://diversity.usc.edu/)

Information on events, programs and training, the Provost’s Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

*USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call*

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

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

*USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call*

[dps.usc.edu](http://dps.usc.edu/)

Non-emergency assistance or information.

*Annenberg Student Success Fund*

<https://annenberg.usc.edu/current-students/resources/additional-funding-resources>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.