

Professor: Alison Trope, Ph.D. (she/her/hers)  
Office hours: [by appointment](#);  
contact: [trope@usc.edu](mailto:trope@usc.edu)

### **Course Description:**

This course will examine the representation and inequity of gender and other facets of identity (race, sexuality, age) in a range of media industries and products. Our goal will be to understand how key media institutions construct and define identity and identity politics through a range of products as well as the marketing, distribution, exhibition and employment practices that play a role in shaping them. We will frame these issues historically in order to understand and assess whether change has occurred over time. We will further think about ways we can foster change and advocate for underrepresented groups and identities through policy changes, hiring and inclusion initiatives, and activism.

### **Diversity Requirement**

This course focuses on several key facets of diversity as they manifest themselves in the behind-the-scenes production of media (film, television, advertising, music, social media, etc.) as well as each industry's products. Given the industrial focus, we will spend time considering the way economic imperatives impact diversity (or the lack thereof) on several levels (writing, directing, producing, as well as casting and on-screen representation). We will also work to frame these issues historically and intersectionally in order to gauge the degree to which certain ideologies and practices tied to multiple identities have become normalized and systemic in nature. The course focuses specifically on issues of gender; however, we cannot study gender or any single facet of identity in a vacuum. Therefore, throughout the term, readings, lectures and guest speakers will illuminate connections and intersections between gender and other categories of diversity (particularly race, sexuality and age) as they get reflected in certain industrial examples. The final project for the course asks students to identify a key problem tied to diversity in a specific media industry and address this problem in the context of an advocacy campaign. The course therefore not only pinpoints systemic problems of diversity but also works to solve them.

### **Course Objectives**

By the end of this course you will be able to:

- **Explain** how economic imperatives shape the gendering of media industry practices and products (in historical and contemporary contexts)
- **Apply** an intersectional perspective to media industries, specifically the ways gender intersects with other identities and impacts inequities, visibility, discrimination
- **Evaluate** institutional and structural inequities in range of industries and products
- **Assess and apply** calls for change in relation to identity in media industries and products

### **Course Readings:**

All course readings and handouts will be available on Blackboard unless otherwise specified.

### **Course Requirements, Attendance and Participation:**

Students are required to do all of the reading, attend all classes, complete all assignments, and participate fully in class discussion. Because this is a small 400 level seminar, full participation and engagement is expected every class.\* There are multiple ways to participate and be part of our class community. In addition to participation in class through asking questions or using the chat function on Zoom, you will be

asked to participate in breakout sessions. You may also visit me in office hours or email me to field questions as a form of participation. If circumstances prevent you from attending class, please inform me by email ASAP. You are responsible for accessing and staying abreast of course content, and for communicating with me in a timely manner if you have any obstacles impacting your work and successful completion of the course.

*\* if time zone prevents synchronous attendance and participation, other arrangements will be made on a case by case basis. Please let me know ASAP.*

### **The ZOOM of It All: Technology Guidelines, Etiquette, and Class Recordings**

We're all in this new Zoom world together, and trying our best to make it work. There will likely be some technology fails, lackluster engagement and fatigue. While Zoom will never be the same as our regular in-classroom/in person experiences, we need to collectively find ways to make the teaching and learning the best it can be.

To that end, it is recommended that note-taking be done by hand to maintain attention and engagement during the course—having your screen set on the Zoom lecture/discussion. During class, you should **avoid** multitasking on mobile phones or web surfing. [To understand the reasons for this guidance, you may want to read "[Why you should take notes by hand – not on a laptop](#)" and "[The Myth of Multitasking.](#)"] Although you are not obligated to turn your camera on, I recommend it as one way we can try to replicate an in-person class and create some semblance of community. At the same time, I understand there are many reasons you may not want your camera on. Feel free to discuss your personal circumstances with me at any time.

Please keep your microphone off during zoom class, except when you're asked to unmute for discussion or questions. You may want to use headphones to improve your audio quality. If using virtual backgrounds, make sure the images are appropriate.

Live class sessions will be recorded and made available to students through Blackboard (including transcriptions). Please remember that USC policy **prohibits sharing** of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes (<https://policy.usc.edu/scampus-part-c/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.

### **Classroom Conduct and Respect**

All students are encouraged to use the classroom as a safe (and brave) space in which to speak and voice their opinions. We all come to the classroom with different backgrounds and experiences—defined by race, ethnicity, gender, disability, religion, class, ideology, even personality. This diversity can be our greatest strength and an asset as we learn together. My expectation is that you respect not only me and our guests, but also your classmates/peers when they participate in discussion. We may not truly understand another person's perspective, but we can/should listen with acceptance and empathy. Every student should feel comfortable participating and being part of a productive, engaging dialogue. Given the focus on gender and other facets of identity, this class and the discussions we have may make you feel some discomfort. You may not always agree with me or your peers. This is normal, and part of the learning. If you ever feel that I've misspoken or misrepresented something or you have an emotional response to the material or to something someone in class has said, please reach out to me to discuss. Above all, please be flexible (and forgiving) with me, your peers and yourself as we navigate these issues together.

### Communication

You may reach me by email ([trope@usc.edu](mailto:trope@usc.edu)), and I will respond typically within 24 hours. If I don't respond, feel free to nudge me. I receive many emails and sometimes things do fall through the cracks. Each class, I will open the Zoom session 5-10 minutes early and stay 5-10 minutes after to replicate the in-person classroom. If you want to chat with me informally at that time, you are welcome or you may set up a time for an appointment. For questions or constructive criticism of class at any time during the semester, you may use this anonymous [google form](#). We will do course evaluations at the end of the term.

### Assignments and Grading:

You will receive details about each assignment separately. **All assignments must be completed and handed in on time. Late assignments will be marked down three points per day (including weekends and holidays). If you are unable to turn in an assignment due to illness or a personal emergency, you must provide documentation that will allow you to be excused, or discuss your situation with me in a timely manner, before the paper is due. Do not wait until the end of the semester to sort things out. Remember: this is YOUR responsibility.**

*You are responsible for the material covered in class and in the reading. You will be evaluated on the following:*

- 1) the level of your engagement with the class materials (as demonstrated in your written work)
- 2) your capacity to explain your ideas and analysis in articulate and well-written forms
- 3) your ability to creatively explore those theories and methodologies

*All of your work will be graded on two primary evaluative scales:*

- 1) how well it demonstrates an understanding of the theories and methodologies of the class
- 2) how well it articulates and structures its argument

The final course grade will be based on the following distribution:

Participation/Engagement	10%
Reading/media posts (5 @3%)	15%
Audience analysis paper	25%
Industry critique paper	25%
Final Project/Presentation—Finding Alternatives (groups)	25%

You must complete ALL of these assignments in order to pass the class. **Failure to complete one of them will result not only in an F for that assignment, but a failing grade in the course.**

### Course Grading Policy:

Grades will be assigned as follows:

A	outstanding, thoughtful and insightful work and analysis, showing an ability to think beyond the basic course material. A grade of A+ (97-100) may be given to <i>individual</i> assignments in <i>rare</i> instances where expectations are exceeded.
A-/B+	above average work, demonstrating effort and keen understanding of conceptual ideas
B/B-	average work, needs improvement on ideas, execution, and argument
C+/C	shows little effort, lacks clarity and/or argument
C-	fulfilling the bare minimum and showing little understanding of the material

- D                    no understanding of the material and/or does not meet bare minimum criteria
- F                    failure to meet minimum criteria

Each assignment will be worth 100 points and will be converted to a percentage score depending upon the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade per the scale shown below:

A+	= 97-100 (only applicable to individual assignments, NOT course grade)		
A	= 96-94	C	= 76-74
A-	= 93-90	C-	= 73-70
B+	= 89-87	D+	= 69-67
B	= 86-84	D	= 66-64
B-	= 83-80	D-	= 63-60
C+	= 79-77	F	= 59-00

If you have concerns regarding a grade on a given assignment, you must wait 24 hours ('cooling off' period) before appealing it in writing, stating the reasons why you feel the grade is inaccurate. All concerns should be addressed within 10 days of receiving the graded assignment. After that, no appeals will be accepted for review and the grade will be considered final.

## Course Schedule

*Be advised that this syllabus is subject to change - and probably will change - based on the progress of the class, events, and/or guest speaker availability. Students should consult the Registration Calendar for dates regarding add/drop deadlines, fees, grading options, etc.*

**NOTE: all due dates are PACIFIC time.**

Topics/Driving Questions In-Class Work/Guests	Readings	Deliverables/ Due Dates
<p><b>Week 1</b> <b><i>Introduction: Thinking About Media Industries in History</i></b></p> <p><i>How has gender been a determinant in defining and understanding so-called “women’s work”? To what degree is this label is still used? In what contexts?</i></p>	<p><b>8/18:</b> <a href="#">Letter to news CEOs</a></p> <p><a href="#">BLD PWR letter to Hollywood</a></p> <p>Optional: Emma Goldberg, <a href="#">“Ava DuVernay’s Fight for Change Onscreen and Off”</a></p> <p><b>8/20:</b> Vicki Mayer, “To Communicate is Human; To Chat is Female: The Feminization of US Media Work”</p> <p>Brooke Duffy and Becca Swartz, “Digital ‘Women’s Work?’ Job recruitment ads and the feminization of social media employment”</p> <p>OPTIONAL: Erin Hill, excerpt from <i>Never Done: A History of Women’s Work in Media Production</i></p>	<p><b>Reading post #1 due by or before 8/23 5pm</b></p>
<p><b>Week 2</b> <b><i>Industrial Power and the Media Economy</i></b></p> <p><i>What/who are the key players that have power in media industries? How do economic imperatives and a logic of risk aversion undergird media industries, and potentially impact the content and products created and distributed?</i></p>	<p><b>8/25</b> Timothy Havens &amp; Amanda Lotz, “Economic Conditions in Media Production”</p> <p>Ben Aslinger, “Risk, Innovation and Gender in Media Conglomerates”</p> <p><b>8/27</b> Elana Levine, “Fractured Fairy Tales and Fragmented Markets: Disney’s <i>Weddings of a Lifetime</i> and the Cultural Politics of Media Conglomeration”</p> <p>(SKIM) Timothy Havens &amp; Amanda Lotz, “Creative Practices and Roles Involved in Media Making”</p>	<p><b>Reading post #2 due by or before 8/30 5pm</b></p>
<p><b>Week 3</b> <b><i>The Audience as Construct</i></b></p> <p><i>How are audiences seen and constructed by media</i></p>	<p><b>9/1</b> Eileen Meehan, “Gendering the Commodity Audience: Critical Media Research, Feminism and Political Economy”</p>	<p><b>Reading post #3 due by or before 9/6 5pm</b></p>

<p><i>industries, largely through demographic data? Do products reflect the reality of audience interests/desires or are they constructed by industry players?</i></p>	<p>Tamara Shepherd, "Gendering the Commodity Audience in Social Media"</p> <p>Terry Ngyuen, "<a href="#">The Complicated Origins of Instagram's #ChallengeAccepted</a>"</p> <p><b>9/3</b> Amanda Lotz, "Women's Brands and Brands of Women: Segmenting Audiences and Network Identities"</p> <p>Kenon Brazeale, "In Spite of Women: <i>Esquire</i> Magazine and the Construction of the Male Consumer"</p>	
<p><b>Week 4</b> <b>Marketing &amp; Selling Products</b></p> <p><i>How do marketing directives and imperatives shape the production of content? How do products get marketed and sold to audiences based on assumptions made about them? How do marketing and selling conventions reify and perpetuate largely traditional conceptions of identity?</i></p> <p><b>GUEST:</b> <a href="#">Leigh Stein</a>, writer</p>	<p><b>9/8</b> Philip Drake, "Distribution and Marketing in Contemporary Hollywood"</p> <p>"Behind the Balls: Bradley Jackson and the Story of Balls Out"</p> <p>Maryann Erigha, "Making Genre Ghettos"</p> <p><b>9/10</b> Alison Hearn, Sarah Banet Weiser, "The Beguiling: Glamor in/as Platformed Cultural Production"</p> <p>Leigh Stein, "<a href="#">The End of Girlboss Is Here</a>"</p> <p>Josephine Livingstone, "<a href="#">Women's Media is a Scam</a>"</p> <p>Liz Pelly, "<a href="#">In the Era of Teen\$ploitation</a>"</p> <p>Dafna Lemish, "Boys are...Girls Are...How Children's Media and Merchandizing Construct Gender"</p> <p>OPTIONAL/SUPPLEMENTAL: Taffy Brodesser-Akner on <a href="#">GOOP</a>; Anne Helen Peterson, "<a href="#">Insolvable Lack</a>"; Rachel O'Neill, "Pursuing 'Wellness': Considerations for Media Studies"</p>	<p><b>Reading post #4 due by or before 9/13 5pm</b></p> <p><b>Audience paper assigned</b></p>
<p><b>Week 5</b> <b>Mapping the C-Suite: Executives, Gatekeepers, Powerbrokers</b></p> <p><i>Who are the powerbrokers in</i></p>	<p><b>9/15</b> Judith Oakley, "Gender-based Barriers to Senior Management Positions: Understanding the Scarcity of Female CEOs"</p> <p>Claire Cain Miller, "<a href="#">Women Did Everything Right,</a></p>	

<p><i>the “C-suite”? How do they get hired? Are there ways to create new pipelines for underrepresented groups? Do underrepresented individuals feel included? Do they need to conform to prevalent workplace culture or can they challenge it?</i></p> <p><b>GUEST:</b> <a href="#">Jana Rich, Rich Talent Group</a></p>	<p><a href="#">Then Work Got Greedy</a>”</p> <p>Maryann Erigha ,”Labeling Black Unbankable”</p> <p>S. Jeong and R. Becker, <a href="#">“Science Doesn’t Explain Tech’s Diversity Problem; History Does”</a></p> <p><b>9/17</b>  “Ellen Pao and the State of Diversity at Work”  (<a href="#">podcast</a>)</p> <p>Rachel Selvin, Elisa Kreisinger, <a href="#">“The Vital Things Male Bosses Still Don’t Get”</a>”</p>	
<p><b>Week 6</b>  <b>Writing &amp; Creating</b></p> <p><i>Whose stories are being told? How much power and control do writers have in the creation of products and the way they are presented to audiences?</i></p>	<p><b>9/22</b>  Denise Bielby, William Bielby “Women and Men in Film: Gender Inequality Among Writers in a Culture Industry”</p> <p>Julie D’Acci, "Defining Women: The Case of Cagney &amp; Lacey"</p> <p>OPTIONAL: Faye Woods, “Too Close for Comfort: Direct Address and the Affective Pull of the Confessional Comic Woman in <i>Chewing Gum</i> and <i>Fleabag</i>”</p> <p><b>9/24</b>  Felicia Henderson, “The Culture Behind Closed Doors: Issues of Gender and Race in the Writers’ Room”</p> <p>Raquel Gates and Kristin Warner, <a href="#">“Wakanda Forever: The Pleasures, The Politics, and the Problems”</a></p> <p>Charne Graham, <a href="#">“Is Hip Hop Ready for Black Women’s Stories?”</a></p>	<p><b>Audience paper due by or before 9/25, 5pm</b></p>
<p><b>Week 7</b>  <b>Casting, Celebrity, Stardom, &amp; Influence</b></p> <p><i>How does casting (even the way we “cast” ourselves) play a role in determining who is seen and who isn’t? How does casting shape our perceptions and norms tied to identity? Has colorblind casting been seen as</i></p>	<p><b>9/29</b>  Richard Dyer, “Stars as Types” and “Stars as Specific Images”</p> <p>Jia Tolentino, <a href="#">“The Age of Instagram Face”</a>”</p> <p>Brit Marling, <a href="#">“I Don’t Want To Be a Strong Female Lead”</a></p> <p>OPTIONAL: Christian Jordan, “The Casting Couch Is More Than Tortious: The Case for Expanded Interpretations of Rape Statutes”</p>	

<p><i>a viable challenge to normative representations? What problems does colorblind casting pose?</i></p> <p><b>GUEST:</b> <a href="#">Kristen Warner, Professor U of Alabama</a></p>	<p><b>10/1</b> Kristen Warner, "Is there Hope? Alternatives to Colorblind Casting"</p> <p>Shirley Li, "<a href="#">When A Television Adaptation Does What a Book Could Not</a>"</p> <p>Jessica Castillo, "<a href="#">The Flash Fans Defend Candace Patton in Light of the CW Policy</a>"</p> <p>Sha'Dawn Battle, "By Any Means Necessary: Kanye West and the Hypermasculine Construct"</p>	
<p><b>Week 8</b> <b>Race as "Niche"</b></p> <p><i>How has race historically been viewed as a niche or target way of addressing audiences? How have concepts like intersectionality challenged this approach?</i></p> <p><b>GUEST:</b> <a href="#">Makiah Green, Manager Original Series, Netflix</a> + <a href="#">Black Book LA</a></p>	<p><b>10/6</b> Jennifer Fuller, "Branding Blackness on US Cable Television"</p> <p>Raquel Gates, "Keepin' It Reality Television"</p> <p><b>10/8</b> Scott Wible, "Media advocates, Latino citizens and niche cable: The Limits of 'no limits' TV"</p> <p>Angharad Valdivia, "Latinas on Television and Film: Exploring the Limits and Possibilities of Inclusion"</p>	<p><b>Reading post #5 due by or before 10/4 5pm</b></p> <p><b>Industry critique assigned</b></p>
<p><b>Week 9</b> <b>Striving for a Post-Gay Ideal</b></p> <p><i>How has LGBTQ+ identity been marginalized and framed as "niche"? How and to what degree has this changed over time? How are LGBTQ+ identities featured and addressed in different media industries?</i></p> <p><a href="#">Bo Ruberg, Professor UC Irvine</a></p>	<p><b>10/13</b> Ben Aslinger, "Creating a Network for Queer Audiences at Logo TV"</p> <p><b>10/15</b> Julia Himberg, "Visibility: Lesbian Programming and the Changing Landscape of Cable Television"</p> <p>Jill Gottowitz, "<a href="#">Lesbian Culture Went Viral (Finally) in 2019</a>"</p>	
<p><b>Week 10</b> <b>Discriminatory Practices &amp; Behaviors</b></p> <p><i>How are media industries often hotbeds of harassment, misogyny, sexism, racism, homophobia? What stories and testimonies have surfaced to challenge discriminatory norms</i></p>	<p><b>10/20</b> Russell K. Robinson, "Casting and Caste-ing: Reconciling Artistic Freedom and Antidiscrimination Norms"</p> <p><b>10/22</b> Kate Fortmuller, "Time's Up (Again?): Transforming Hollywood's Industrial Culture"</p>	<p><b>Industry critique paper due by or before 10/25, 5pm</b></p>

<p><i>in various industry workplaces? Have they been effective? Or have they precipitated backlash and retaliation?</i></p> <p><a href="#">Sierra Bray, Annenberg PhD student</a></p>	<p>Jennifer Freyd, "<a href="#">When Sexual Assault Victims Speak Out, Their Institutions Often Betray Them</a>"</p>	
<p><b>Week 11</b> <b>Time's UP! Calling out Ceilings, Gaps and Other Inequities</b></p> <p><i>Which groups are using research to call out inequities and call for change? What is the power of research and data to make inequities visible?</i></p>	<p><b>10/27</b> Anamik Saha, "'Diversity' in Media and Cultural Policy"</p> <p>Assorted studies on BlackBoard</p> <p><b>10/29</b> Assorted studies on BlackBoard</p>	
<p><b>Week 12</b> <b>Finding Alternatives</b></p> <p><i>Where can we find alternatives to mainstream industry practices? Do these alternatives challenge conventions or merely reinscribe them in new contexts?</i></p> <p><b>GUEST: Deniese Davis, <a href="#">Color Creative TV</a>/Issa Rae Productions</b></p>	<p><b>11/3</b> Christian Aymar, "Open TV: Production"</p> <p>Maryann Erigha, "Remaking Cinema"</p> <p><b>11/5</b> Nancy Wang Yuen, "Challenging Hollywood"</p> <p>Karen Petruska, "The Recappables: Exploring a Feminist Approach to Criticism"</p> <p>Doris Ruth Eikoff, "<a href="#">Frances McDormand Is Right—Forget Diversity 'Initiatives'—Change the System</a>"</p> <p>Rebecca Chapman, "<a href="#">Sorry Hollywood, Inclusion Riders Won't Save You</a>"</p> <p>OPTIONAL: Cynthia Carter, "Online Popular Antisexism Political Action in the UK and USA: The Importance of Collaborative Anger for Social Change"</p>	
<p><b>Week 13</b> <b>Changing Directions— Education, Training &amp; Diversity Management</b></p> <p><i>How can education and training help change the culture of inequity and discrimination? Where do we start? What is the role of</i></p>	<p><b>11/10</b> Mary Celeste Kearney, "Melting the Celluloid Ceiling: Training Girl Filmmakers, Revolutionizing Media Culture"</p> <p>Jennifer Proctor, River Branch, Kyja Kristjansson-Nelson, "<a href="#">Women with the Movie Camera Redux: Revisiting the Position of Women in the Production Classroom</a>"</p> <p>Sara Harrison, "<a href="#">Five Years of Tech Diversity</a>"</p>	

<i>diversity officers?</i>	<a href="#">Reports and Little Progress”</a> <a href="#">EDIT media</a> and <a href="#">Critical Media Project</a> <b>11/12</b> Course conclusion	
STUDY DAYS Dates: 11/14-11/16		
FINAL PRESENTATIONS 11/17 (in lieu of final exam)	FINAL PRESENTATIONS BY GROUP	FINAL PRESENTATIONS BY GROUP

## Statement on Academic Conduct and Support Systems

### **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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](http://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).

### **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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://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](http://dps.usc.edu)