

USC Iovine and Young Academy

*Arts, Technology and the Business
of Innovation*

ACAD 281: Designing for Live Experiences

Units: 4

Day-Time: Spring 2021,
Monday and Wednesday 5:30-7:20 pm

Location: IYH / Online

Instructor: Davina Wolter

Office: HSH 101A

Office Hours: By appointment, and directly after class.

Contact Info: dwolter@usc.edu

IT Help: <http://iovine-young.usc.edu/ait/index.html>

Hours of Service: M-F, 8:30am - 5:00pm

Contact Info: iyhelp@usc.edu, 213-821-6917

Course Description

“No experience is too small to be excellent.”

– Matt Conover, Disney Executive

Designing for Live Experiences provides students insights into the world of physical experiential design. The course is designed to push students to invent environmental experiences that are entertaining, engaging, informative, artistic, sustainable, revenue generating and/or potentially philanthropically based.

Through the study of case studies, students will begin to develop their own understanding of creating innovative and awe-inspiring installations that are based in user-centered design. Our goal is to create content rich experiences that are not only enjoyable but informative. Case studies and project areas may include: airports, exhibitions, retail, health care, theme parks, and service design.

The course includes lectures, workshops, readings, discussions, class activities, and collaborative and independent projects; students will acquire applicable skills for creating innovative immersive experiences and events. Students must combine, and/or build upon their knowledge and skill in the many design disciplines to create transformative experiences that shift user’s perspectives. To create a comprehensive solution, we must establish relevance for a topic and inspire users from concept to prototyping, to presentation. We will use creative process to secure our understanding of these techniques and to ensure we have addressed each stage of problem solving necessary for a robust, and inclusive solution.

Covering a range of mediums related to physical experience design, the course has a special emphasis on learning styles and installation detailing; such as infrastructure, new and existing build and furniture solutions, lighting, media, and graphics applications. All of these mediums combine to create experiential and visual hierarchy. We will look at examples of multidisciplinary collaborations in physical space, and work through projects designed to explore and build your own solutions.

Learning Objectives and Outcomes

1. Understand and explain how to create unique, content driven experiences
2. Know and apply design-based problem-solving methodologies
3. Be confident realizing immersive environments and solutions
4. Learn the dynamics of social interactions created by immersive environments

Prerequisites: ACAD 176 Rapid Visualization

Co-Requisites: None.

Concurrent Enrollment: None.

Recommended Preparation: Install Sketch up, Rhino, Solidworks, CAD, Vectorworks or similar to visualize solutions for the course. Software selection is up to each student. We will also encourage hand-drawn visual assets and studies as we work. We will strive to create plans and elevations and/or renderings for each project. Make space training.

Course Notes

The course will cover a range of deliverable types. Each is graded according to the supplied assignment rubric, when the project scope is shared. All assignments will be discussed in class prior to address outstanding questions and posted for reference.

Students are responsible for all readings, lectures, and assignments, including: homework, in-class work and participation, discussion and presentations. Designing for Live Experiences is a collaborative lecture, discussion, and making class. Students must engage in constructive critique sessions to provide feedback to their peers.

Technological Proficiency and Hardware/Software Required

- Laptop computer with authorized installations of the following software:
 - Adobe Creative Suite (Photoshop, Illustrator, InDesign)
 - 2D or 3D application, of your choosing, to visualize your solutions. Must be able to both render and create preliminary technical drawings of solutions

Required Readings and Supplementary Materials

- Regular access to computer, color printer, and copier
- Notebook/Sketchbook
- Project materials to be purchased at the Student's selection on a per project basis.
- Portable storage device or digital storage device, or cloud-based storage required. It is the student's responsibility to BACK EVERYTHING UP, losing work is not an acceptable excuse for missing work. It cannot be emphasized enough that you should have a reliable backup arrangement.

- Required Textbook(s):

**both may be found at the USC Bookstore, Amazon, or similar. Used available.*

Please purchase in advance of course start.

- *Design is Storytelling* by Ellen Lupton
- *The Senses: Design beyond Vision* by Ellen Lupton and Andrea Lipps

Grading Breakdown		Grading Scale		
Participation	10%		A = 100 - 94	A- = 93 - 90
Quizzes	10%	B+ = 89 - 87	B = 86 - 83	B- = 82 - 80
Project Assignments	30%	C+ = 79 - 77	C = 76 - 73	C- = 72 - 70
Midterm Assignment	15%	D+ = 69 - 67	D = 66 - 63	D- = 62 - 60
Final Presentation and Deliverables	35%	F = 59 and below		
Total	100%			

Grading Scale

Grades will be determined using the following scale:

A: (95-100%) A-: (90-94%)

EXCELLENT – Means that your work is excellent. You have a thorough understanding of the course content, theories and the ideas presented in lectures and readings. Your grades on all your assignments, attendance and participation are consistently excellent. You are engaged and actively participate in discussions and with the assignments. All of your assignments are thoroughly researched and turned in on time. You consistently demonstrate a high level of comprehension in your discussions and through your assignments.

B+: (87-89%) B: (83-86%) B-: (80-83%)

GOOD – Means that your work is good, and you demonstrate an above average understanding of the course content. Your grades on all your assignments, attendance and participation are consistently good or excellent. Ideas presented in class are understood and is reflected in your assignments. Your concepts are good, if not excellent, and you are usually able to bring them to life visually as needed.

C+: (77-79%) C: (73-76%) C-: (70-73%)

AVERAGE – Means that your work, attendance, and participation are fair (average). You understand some of the ideas, themes and concepts presented in class. Your attendance and participation are average. Your performance in critiques are average.

D+: (67-69%) D: (60-66%)

BELOW AVERAGE – Means that your work was below average. You did not understand most of the ideas presented in class and did not adequately demonstrate comprehension in your assignments. Assignments were routinely not turned in or turned in on time. Your assignments are mediocre or poor and you were not able to communicate comprehension. Your attendance and participated were poor.

F: (0-59%)

FAILING – Means that your work was poor or missing. You didn't understand the majority of the ideas presented in class and it is reflected in your work. Your concepts and ideas were poor or lacking and/or your work was not turned in. You did not attend and participate enough to pass.

Assignment Rubrics

In most cases, student work will be assessed based on the following criteria:

- Level of execution on assignments.
- Degree of complexity of the assignment goal.
- Innovative application of tools and concepts.
- Knowledgeable integration of relevant course material used to create design solution.
- Thorough display of student's process, and thinking behind their solutions.

Assignment Submission Policy

Submit all of your digital assets at least one hour prior to the start of the class session. Make sure you submit all related assignment assets and materials in a ZIP file.

Assignments submitted late will be accepted but will incur the following grade penalties: 24 hours after deadline is a 10% deduction, 24-48 hours after the deadline is a 20% deduction, 48 hours to 3 days late is a 50% deduction. Submissions more than 3 days late will receive NO CREDIT, unless approved in advance by the instructor. Please note deliverable criteria as sighted on each assignment hand-out, as deductions will be incurred by inaccurate submission processes.

Grading Timeline

Checkpoints and assignments will be reviewed, graded, and provided with feedback within 8 business days of submission.

Students will be notified of their course standing in detail after the midterm assignment is graded.

Students are welcome to check in at any time regarding their standing in the class.

Academy Attendance Policy

The Academy maintains rigorous academic standards for its students and **on-time attendance** at all class meetings is expected. Each student will be allowed two excused absences over the course of the semester for which no explanation is required. Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused. Each unexcused absence will result in the lowering of the final grade by $\frac{1}{3}$ of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

An established pattern of tardy and/or disruptive behavior may result in being asked to leave the class for that day, generating a full absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Additional Policies

Throughout the course, we will be using a variety of tools to create work. Please be prepared with laptop, cellphone, and sketch pad as each of these items may be employed at any given time. It is understood that technology is key to the contemporary learning environment, but it should not hinder communication and comprehension between instructor and student, nor be a detractor to others around you.

Please stay present in class or group discussions, as this will be reflected in your grade.

Deliverables Outline

(subject to change as needed)

1: Project Assignments _30%

Project 1 _ The Traveler _ **P1 Individual** _10%

Project 2 _ The Helper _ **P2 Team Groups** _10%

Project 3 _ The Entertainer _ **P2 Team Groups** _10%

2: Quizzes _10%

Quiz 1 _ *Design is Storytelling*: Reading _5%

Quiz 2 _ *The Senses*: Reading _5%

3: Midterm: “Project 4” _15%

Midterm _ The Educator _ **P4 Team Groups**

4: FINAL PRESENTATION and DELIVERABLES: “Project 5” _35%

Final Project _ The Innovator _ **P5 Team Groups**

Project 5a _ Research Report _ Presentation
_ **Written Activity, P5 Team Groups** _5%

Project 5b _ Definition to Ideation
_ **Process Activity, P5 Team Groups** _5%

Project 5c _ Selection, Business Plan, and Branding
_ **Process Activity, P5 Team Groups** _5%

Project 5d _ Implementation, Evaluation, and Iteration
_ **Process Activity, P5 Team Groups** _5%

Project 5 _ Final Documentation, Presentation and Team Evaluations
_ **Process Activity, P5 Team Groups** _15%

All final Project 5 submissions due prior to the Final Presentation time, 1 hour before. All final materials, including team and self evaluation updates due to the DLX drive within 24 HRS of final presentation/exam time. *Post final URL of drive materials to Blackboard. For the date and time of the final presentation for this class, consult the USC Schedule of Classes. (Project 5 is considered the final deliverable for the course.)

** 10% for participation accounted throughout semester*

Designing for Physical Experiences:

Weekly Schedule

(subject to change as needed)

1: Introduction & Orientation

Day 1

Discuss: Syllabus
Activity: What do I recall?
Workshop: What is Physical Experience Design? What is Sensory Design?
Do: Read *The Senses*; Sensory Design pgs. 1–35
Watch *Documentary: TeamLab*

Day 2

Lecture: Case Study: TRAVEL vs. HOME
Do: Read *The Senses*; Touch, , Smell and Flavor pgs. 36–71
Project 1 _The Traveler _Introduction _IND

2: Drawing on Memory

Day 1

Workshop: Creature Comforts
Do: Read *The Senses*; Sensory Environments pgs. 123–147

Day 2

Project 1 _The Traveler _DUE
Do: Read *Design is Storytelling*; Act1:1 pgs. 1–39
Project 2 _The Helper _Introduction _GRP

3: Learning Modes

Day 1

Lecture: Case Study: HEALTH AND SUPPORT
Activity: Why does it stick?
Do: Read *Design is Storytelling*; Act1:2 pgs. 40–55
Project 2 _The Helper _Work time _GRP

Day 2

Workshop: Planning for Learning Modes
Do: Read *Design is Storytelling*; Act2:1 pgs. 56–81
Project 2 _The Helper _Work time _GRP

4: Space and Information

Day 1

Project 2 _The Helper _DUE

Do: Read *The Senses*; Sentscapes pgs. 109–121, and *Visualizing Sound* pgs. 205–217
Project 3 _The Entertainer _Introduction _GRP

Day 2

Lecture: Case Study: KNOWLEDGE IN PLAY

Do: Read *Design is Storytelling*; Act2:2 pgs. 82–111
Project 3 _The Entertainer _Work time _GRP

5: All Surfaces

Day 1

Team Check Ins for P3

Lecture: Case Study: IMMERSION

Do: Read *Design is Storytelling*; Act3:1 pgs. 112–139
Project 3 _The Entertainer _Work time _GRP

Day 2

Project 3 _The Entertainer _DUE

6: Storytelling

Day 1

Lecture: Case Study: MAKING SENSE OF THE STORY

Do: Read *Design is Storytelling*; Act3:2 pgs. 142–158
Project 4 MIDTERM_The Educator _Introduction _GRP

Day 2

Field Trip

Do: Project 4 MIDTERM_The Educator _Work time _GRP

7: Acoustics and Partners

Day 1

QUIZ 1: *Design is Storytelling*

Lecture: Case Study: SOUND AND VIBRATION

Do: Project 4 MIDTERM_The Educator _Work time _GRP

Day 2

Team Check Ins for P4

Lecture: Case Study: SHARING RESOURCES

Do: Project 4 MIDTERM_The Educator _Work time _GRP

8: Midway - Midterm

Day 1

Project 4 MIDTERM_The Educator _DUE

Day 2

Workshop: How do we create safe space and brave space?

Do: Watch *Documentary: Meow Wolf*

9: A Place to Start

Day 1

Activity: Topics of Innovation

Lecture: Case Study: LIGHT AND SHADOW

Do: Project 5 _The Innovator _Introduction _GRP

Project 5a _The Innovator: Research Report _Introduction _GRP

Day 2

Field Trip

Do: Project 5a _The Innovator: Research Report _Work time _GRP

10: Research

Day 1

Discuss: Share topic selection for P5

Lecture: Case Study: LIMITED BY LOCATION

Do: Project 5a _The Innovator: Research Report _Work time _GRP

Day 2

Team Check Ins for P5

Do: Project 5a _The Innovator: Research Report _Work time _GRP

11: Ideation

Day 1

Project 5a _The Innovator: Research Report _DUE

Do: Project 5b _The Innovator: Definition to Ideation _Introduction

Day 2

Team Check Ins for P5

Workshop: Creating solutions with relevance

Do: Read *The Senses*, pgs. 73-93, Sensory Materials

Project 5b _The Innovator: Definition to Ideation _Work time _GRP

12: Selection

Day 1

Project 5b _The Innovator: Definition to Ideation _DUE

Lecture: Case Study: THE PIVOT

Do: Project 5c _The Innovator: Selection, Business Plan, and Branding _Introduction _GRP

Day 2

Team Check Ins for P5

QUIZ 2: The Senses

Workshop: Refining solutions to disrupt

Do: Project 5c _The Innovator: Selection, Business Plan, and Branding _Work time _GRP

13: Implementation

Day 1

Project 5c _The Innovator: Selection, Business Plan, and Branding _DUE

Lecture: Case Study: BUILDING FOR USE

Do: Project 5d _The Innovator: Implementation, Evaluation, and Iteration _Introduction _GRP

Day 2

Team Check Ins for P5

Workshop: Building solutions for flexibility

Do: Project 5d _The Innovator: Implementation, Evaluation, and Iteration _Work time _GRP

14: Evaluation

Day 1

Team Check Ins for P5

Lecture: Case Study: TAKEAWAYS

Do: Project 5d _The Innovator: Implementation, Evaluation, and Iteration _Work time _GRP

Day 2

Project 5d _The Innovator: Implementation, Evaluation, and Iteration _DUE

Workshop: Gauging solutions for potential failure and continuous evaluation

Do: Project 5d _The Innovator: Implementation, Evaluation, and Iteration _Work time _GRP

15: Iteration + Presentation

Day 1

Team Check Ins for P5 Dry Runs and Assets: 1-1 work time

Lecture: Case Study: How to come back at your solution after completion

Do: Project 5 _The Innovator _Final work time _GRP

Day 2

Team Check Ins for P5 Dry Runs and Assets: 1-1 work time

Do: Project 5 _The Innovator _Final work time _GRP

16: Final Group Presentations

Final Presentations and Gallery

Do: **Project 5 _The Innovator _DUE**

All final P5 submissions are due the morning of the final exam.

All final work and documentation materials, including team and self-evaluations, are due to the drive *within 24 hours* of final presentation/exam time.

Weekly Course Schedule

Week	Day 1	Day 2
1	<p>Syllabus and Orientation</p> <p>Activity 1: What do I recall?</p> <p>Workshop: What is Physical Experience Design?</p> <p>What is Sensory Design?</p> <p>Read: <i>The Senses</i>; pgs. 1-35</p> <p>Watch: <i>TeamLab</i></p>	<p>Introduce P1_The Traveler</p> <p>Case Study: TRAVEL vs. HOME</p> <p>Read: <i>The Senses</i>; pgs. 36-71</p> <p>DO: P1_The Traveler</p>
2	<p>Workshop: Creature Comforts</p> <p>Read: <i>The Senses</i>; pgs. 123-147</p> <p>DO: P1_The Traveler</p>	<p>DUE: Project 1_The Traveler_Individual</p> <p>Introduce P2_The Helper</p> <p>Read: <i>Design is Storytelling</i>; Act 1:1, pgs. 1-39</p> <p>DO: P2_The Helper</p>
3	<p>Case Study: HEALTH and SUPPORT</p> <p>Activity 2: Why does it stick?</p> <p>Read: <i>Design is Storytelling</i>; Act 1:2, pgs. 40-55</p> <p>DO: P2_The Helper</p>	<p>Workshop: Planning for Learning Modes</p> <p>Read: <i>Design is Storytelling</i>; Act 2:1, pgs. 56-81</p> <p>DO: P2_The Helper</p>
4	<p>DUE: Project 2_The Helper</p> <p>Introduce P3_The Entertainer</p> <p>Read: <i>The Senses</i>; pgs. 109-121; 205-217</p> <p>DO: P3_The Entertainer</p>	<p>Case Study: KNOWLEDGE IN PLAY</p> <p>Read: <i>Design is Storytelling</i>; Act 2:2, pgs. 82-111</p> <p>DO: P3_The Entertainer</p>
5	<p>Case Study: IMMERSION</p> <p><i>Team Check Ins for P3</i></p> <p>Read: <i>Design is Storytelling</i>; Act 3:1, pgs. 112-139</p> <p>DO: P3_The Entertainer</p>	<p>DUE: Project 3_The Entertainer</p>
6	<p>Case Study: MAKING SENSE OF THE STORY</p> <p>Introduce P4_Midterm_The Educator</p> <p>Read: <i>Design is Storytelling</i>; Act 3:2, pgs. 142-158</p> <p>DO: P4_The Educator</p>	<p>Field Trip</p> <p>DO: P4_The Educator</p>
7	<p>QUIZ #1: Design is Storytelling</p> <p>Case Study: SOUND AND VIBRATION</p> <p>DO: P4_The Educator</p>	<p>Case Study: SHARING RESOURCES</p> <p><i>Team Check Ins for P4</i></p> <p>DO: P4_The Educator</p>
8	<p>DUE: Project 4_The Educator</p>	<p>Workshop: Safe and Brave Spaces</p> <p>Watch: <i>Meow Wolf</i></p>
9	<p>Introduce P5_The Innovator</p> <p>Activity 3: Topics of Innovation</p> <p>Introduce P5a_The Innovator: Research Report</p> <p>Case Study: LIGHT AND SHADOW</p> <p>DO: P5a_The Innovator: Research Report</p>	<p>Field Trip</p> <p>DO: P5a_The Innovator: Research Report</p>

10	<p>Share Topic Selection for P5 Case Study: LIMITED BY LOCATION DO: P5a_The Innovator: Research Report</p>	<p><i>Team Check Ins for P5</i> DO: P5a_The Innovator: Research Report</p>
11	<p>DUE: Project 5a_The Innovator: Research Report Introduce P5b_The Innovator: Definition to Ideation DO: P5b_The Innovator: Definition to Ideation</p>	<p>Workshop: Creating Solutions with Relevance <i>Team Check Ins for P5</i> Read: <i>The Senses</i>; pgs. 73-93 DO: P5b_The Innovator: Definition to Ideation</p>
12	<p>DUE: Project 5b_The Innovator: Definition to Ideation Case Study: THE PIVOT Introduce P5c_The Innovator: Selection, Business Plan, and Branding DO: P5c_The Innovator: Selection, Business Plan, and Branding</p>	<p>QUIZ #1: The Senses Workshop: Refining Solutions to Surprise and Delight <i>Team Check Ins for P5</i> DO: P5c_The Innovator: Selection, Business Plan, and Branding</p>
13	<p>DUE: Project 5c_The Innovator: Selection, Business Plan, and Branding Introduce P5d_The Innovator: Implementation, Evaluation, and Iteration DO: P5d_The Innovator: Implementation, Evaluation, and Iteration</p>	<p>Case Study: BUILDING FOR USE <i>Team Check Ins for P5</i> DO: P5d_The Innovator: Implementation, Evaluation, and Iteration</p>
14	<p>Case Study: TAKEAWAYS <i>Team Check Ins for P5</i> DO: P5d_The Innovator: Implementation, Evaluation, and Iteration</p>	<p>DUE: P5d_The Innovator: Implementation, Evaluation, and Iteration Workshop: Gauging Solutions for potential Failure and continuous Evaluation DO: P5d_The Innovator: Implementation, Evaluation, and Iteration</p>
15	<p>Case Study: NEXT GEN. <i>Team Check Ins for P5</i> DO: P5_The Innovator: Final</p>	<p><i>Team Check Ins for P5</i> DO: P5_The Innovator: Final</p>
16	<p>DUE: P5_The Innovator: FINAL PRESENTATION *to take place during final exam time slot</p>	

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.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

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 Services (RSVP) –213-740-9355 (WELL)
<https://studenthealth.usc.edu/sexual-assault/>

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

Relationship and Sexual Violence Prevention and Services provides immediate therapy services for situations related to gender- and power-based harm (e.g., sexual assault, domestic violence, stalking). (wording from the site)

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of 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.

USC Policy Reporting to Title IX (213) 740-5086
<https://policy.usc.edu/reporting-to-title-ix-student-misconduct/>

The university encourages individuals to report prohibited conduct to the *Title IX Office*. Individuals can report to the university *Title IX Coordinator* in the *Office of Equity and Diversity*.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

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

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

studentaffairs.usc.edu/ssa

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

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, 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

Non-emergency assistance or information.