 **PR 599: Fundamentals of Advertising**

**3 Units**

**Fall 2021 – Wednesdays – 6-8:30 p.m.**

**Section:** 21672D

**Location:** ANN 405

**Instructor: Ashley Owen**

**Office Hours:** Wednesdays, 8:30-9:30 p.m., or as needed through Zoom

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

**Course Description**

This class is for the graduate student interested in learning the fundamentals of today’s advertising profession and its role in marketing communications. The foundation of advertising is persuasion: the effort to persuade someone somewhere to do something, usually with respect to a commercial offering.  Because advertising lives and breathes in contemporary culture, it is a discipline in transition, reverberating from the many radical disruptions and transformations in today’s society, due to changes in technology, economic circumstances, and human behavior.

Advertising will be the primary focus of this class; however, we will also address all facets of the Marketing Mix to illustrate how they are integrated and how they each impact how a brand looks and feels and speaks. Emphasis will be placed on understanding the current practice of advertising, including traditional and non-traditional media, digital, experiential, and social media.

**Student Learning Outcomes**

PR 599 is designed to provide students with the following outcomes:

1) An understanding, at the macro level, of the advertising industry and how advertising agencies operate.

2) The ability to develop a strategic insight, build a brand positioning and manifest that in advertising that is relevant and effective in a diverse world.

3) A foundational understanding of the media landscape including how media is planned, purchased and sold.

4) An understanding of how the key components of advertising (Account Management, Strategy, Research, Creative, Media, Production, Digital, and Social Media) work together to build a brand.

At the end of the course, students will have had the opportunity to function as part of an agency team, working to develop a new campaign for an advertiser’s product or service.  The teams will perform the functions an agency would engage in to develop work for a client or potential client. Each student will be exposed to the various disciplines in a way that provides practical application of the roles found in an agency.

**Course Notes**

Copies of professor lecture slides and other key class information will be posted on Blackboard. Guest Lecture slides will not be available outside of attending class. Students are expected to regularly check Blackboard and their USC email for information and updates regarding class and assignments.

This course has been designed to transition to fully online, should the need arise due to local, state or federal guidelines. In the event that the delivery method is altered, please be assured that the learning goals and outcomes of the course will not change; however, some aspects of the course will change in terms of the mode of delivery, participation and testing methods.

**Description and Assessment of Assignments**

There will be (5) homework assignments.  Assignments are due, uploaded to Blackboard by the start of the following class unless noted on the syllabus or otherwise during class. Late assignments will not be accepted.  Assignments must be typed, and some will require laying out photos into documents. Importance will be placed on grammar, spelling and writing ability. Brevity and language discipline is valued in the advertising field – assignments should not exceed the limits outlined in the syllabus. Analysis of TV, radio digital, social media or outdoor advertising must include a detailed written description of the ad (a link to the spot should be included when possible). The magazine, newspaper, television program, or web site in which the ad was found should also be cited.  You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with classmates will precede the final delivery of class assignments for grading.

**a.**    **Advertising case study presentations**

Students are required to present one case study of a current ad campaign they feel is particularly persuasive during the course of the semester, including their personal rationale for the success of the effort. Additionally, it is expected that all students keep up to date on current industry events, as students will be chosen at random in class to discuss the current event topic of their choosing. Presentations will count towards your participation grade.

**b.**     **Reading**

If reading appears on the syllabus it is expected that the reading will be completed prior to that class’s meeting.  Supplemental industry articles may be sent via email during the week. Discussion of readings will count towards your participation grade.

**c.**     **In-Class Assignments**

In-Class assignments will encompass lecture and reading material as related to real world case studies.  They cannot be made up without prior arrangement.

**d.**    **Midterm Presentations**

The Midterm will consist of a short in-class presentation, accompanied by a deck. It will serve as practice for the final group project.

**e. Final Group Project**

The Final Project will be a culmination of all that has been covered in the course.  The class will be broken up into groups, each acting as an agency pitching a piece of business.  You will be provided with a brand and a basic brief that will outline the parameters and expectations for the pitch, basic background information and other information.  Each group will then be expected to research the brand, create a strategy, concept the ad campaign, determine what media to use and when, and present an integrated campaign to the class.  A briefing document encompassing all aspects of the pitch is to be shared in class, and all accompanying materials will be available for review on Blackboard. Times of group presentations will be determined closer to the Final Project date, but will happen at or near class start time.  No project decks will be accepted late. Groups will be given approximately 20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, presentation storytelling, and quality of the leave behind deck. Additionally, 20% of an individual's Final Group Project grade will be based on a group evaluation form where group members evaluate each person’s contributions.

**f. Class Participation**

It is important to attend class and actively participate, since class activities and interaction with peers encourage creative dialogue and diversity of perspective, which helps enhance your learning. It is expected that students will come to class having read/viewed the materials and be prepared to join class discussions, contributing questions and comments. At the end of the semester, points will be allocated to students based upon:

* Consistent demonstration of reading material for scheduled class discussion
* Contribution to class discussion; answering questions, asking questions
* Consistent attendance in class in order to contribute to class discussions
* Demonstrating respect for fellow classmates, guest speakers, and instructor

Class starts at on time. Chronic tardiness will affect your participation grade, as will absences. If you are unable to attend class for some reason, please notify the instructor as soon as possible prior to the day of class and assume personal responsibility for gathering notes from other classmates. There is no make-up for in-class work for missed classes.

**Grading**

**a. Breakdown of Grade**

| Assignment | Points | % of Grade |
| --- | --- | --- |
| Class Participation | 50 | 10% |
| 5 Homework Assignments | 100 | 20% |
| Midterm | 150 | 30% |
| Group Final Project | 200 | 40% |
| **TOTAL** | **500** | **100%** |

**b. Grading Scale**

|  |  |  |
| --- | --- | --- |
| 95% to 100%: A | 80% to 83%: B- | 67% to 69%: D+ |
| 90% to 94%: 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. Grading Standards“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. A grade of F also will be assigned for any plagiarized and/or fabricated material that is submitted.

**d. Grading Timeline**

Grading and feedback will be provided in class, on Blackboard or via email within 2 weeks from submission*.*

**Assignment Rubrics**

The (5) homework assignments will be graded as follows:

|  |  |  |  |
| --- | --- | --- | --- |
| CRITERION | EXEMPLARY | SATISFACTORY | UNACCEPTABLE |
| Relevance | Contributions directly relate the brands and issues discussed in class, and highlight the advertising implications. | Contributions directly relate brands and issues discussed in class, and highlight the advertising implications, but in some cases only. | Contributions do not directly relate the brands and issues discussed in class, and highlight the advertising implications. |
| Insight | Contributions offer original or thoughtful insights, analyses, or observations that demonstrate a strong grasp of concepts and ideas pertaining to the discussion topics. | Contributions offer some insight, analysis, or observation to the topic but may not demonstrate a full understanding or knowledge of concepts and ideas pertaining to the discussion topics. | Contributions do not offer any significant insight, analysis, or observation related to the topic. No knowledge or understanding is demonstrated regarding concepts and ideas pertaining to the discussion topics. |
| Support | Contributions support all claims and opinions with either rational argument or evidence. | Contributions generally support claims and opinions with evidence or argument, but may leave some gaps where unsupported opinions still appear. | Contributions do not support their claims with either evidence or argument. The contributions contain largely unsupported opinion. |

The final group project will be graded as follows:

| CRITERIA | EXCELLENT | MEETS EXPECTATIONS | APPROACHES EXPECTATIONS | NEEDS IMPROVEMENT |
| --- | --- | --- | --- | --- |
| Teamwork and collaboration \*will be impacted by peer evals | The group worked very well with each other and the presentation was shared equally among the group members. | The group worked well with each other and communicated well. Some members participated slightly more than others. | Group communicated relatively well with a few lapses in the presentation; some students dominated the presentation and others did not participate much. | Group did not work well together. There were obvious miscommunications and lapses in the presentation. |
| Proactivity and Progression | The group made marked progress week-over-week and made the most of their time in and outside of class to make the work better. All feedback was addressed and incorporated. | The group made some progress week-over-week and utilized time in and outside of class to make the work better. Some feedback was addressed. | The group made minimal progress week-over-week and did not effectively use time in and outside of class to make improvements. Little feedback was addressed. | The group made no progress week over week and did not effectively use their time to make improvements. No feedback was addressed. |
| Analysis and Insight | There is a thoughtful analysis of research that includes original key insights about each of the 4Cs (company; consumer; category; culture) as they pertain to the RFP. | There is some analysis of research and key insights about some of the 4Cs (company; consumer; category; culture) as they pertain to the RFP. | There is minimal analysis of research and no key insights about any of the 4Cs (company; consumer; category; culture). | There is no analysis of the research and no key insights about any of the 4Cs. |
| Strategy and Consistency | The strategy comes directly from one or more relevant insights and provides both clarity and inspiration. It is a consistent thread throughout the thinking, ideas, and presentation. | The strategy comes loosely from one or more relevant insights and provides either clarity or inspiration. It is a consistent thread in some of the thinking, ideas, and presentation. | The strategy comes loosely from the research but is not based in an insight and it isn’t clear or inspiring. It gets lost at times in the thinking, ideas, and presentation. | The strategy does not come from the research nor is it based in an insight. It isn’t clear or inspiring. It does not appear at all in the thinking, ideas, and presentation. |
| Creativity and Connection | Core creative idea is completely original in nature and pushes the boundaries of innovation while remaining in line with the strategy. Each execution of the idea feels unique but connected. | Core creative idea is somewhat original in nature and remains in line with the strategy. Each execution of the idea feels unique but connected. | Core creative idea is not original in nature but remains in line with the strategy. Each execution of the idea feels connected. | Core creative idea is not original in nature and does not remain in line with the strategy. Executions of the idea feel disconnected. |
| Pitch Style | Language is memorable; language is well-chosen; tone is appropriate. Visuals and/or interactions with audience are clear, engaging, and fully support the presentation. | Most language is somewhat memorable; language usage is correct; tone is usually appropriate. Visuals and/or interactions with audience are mostly clear, engaging, and support the presentation. | Language is not memorable; language usage is at times inaccurate; tone is at times inappropriate. Visuals and/or interactions with audience are somewhat clear, engaging, and support the presentation. | Language is not memorable or is confusing; language usage is often inaccurate; tone is inappropriate or distracting. Visuals and/or interactions with audience are not clear, engaging, or supporting of the presentation. |
| Presentation Delivery | Verbal cues are used to reinforce particularly important ideas; no excessive use of vocalized pauses (e.g., “ah”, “um”); student is very articulate and not reading from notes or slides. | Verbal cues are sometimes used to reinforce particularly important ideas; several vocalized pauses  are used; student is somewhat articulate and occasionally reading from notes or slides. | Gestures and verbal cues  are seldom used to reinforce particularly important ideas; vocalized pauses are used frequently; student is not very articulate and mostly reading from notes or slides. | Gestures and verbal cues are not used to reinforce particularly important ideas; vocalized pauses are used in abundance and distract from the overall message. Student is reading directly from slides. |

**Assignment Submission Policy**

Assignments are due, uploaded to Blackboard by the following class unless noted on the syllabus. Late assignments will not be accepted.  Assignments must be typed, and some will require laying out photos into documents. Importance will be placed on grammar, spelling and writing ability. Brevity and language discipline is valued in the advertising field – assignments should not exceed the limits outlined in the syllabus.

**Required Readings and Supplementary Materials**

**a.    Required Reading:**

1. The Art of the Pitch, Persuasion and Presentation Skills that Win Business by Peter Coughter
2. Subscribe to AdAge Daily email (it’s free): AdAge, AdAge Digital, Creativity
3. **Optional Supplemental Reading:**
4. *Truth, Lies and Advertising* by John Steel
5. *Freakonomics* by Steven D. Levitt and Stephen J. Dubner
6. *Hegarty on Advertising* by John Hegarty
7. *Eating the Big Fish* by Adam Morgan

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

**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 Digital Lounge**](http://www.annenbergdl.org/) for more information. To connect to USC’s Secure Wireless network, please visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/) website.

**Add/Drop Dates for Session 001 (15 weeks: 8/23/21 – 12/3/21)**

**Link:** <https://classes.usc.edu/term-20213/calendar/>

**Friday, September 10:** Last day to register and add classes for Session 001

**Friday, September 10:** Last day to change enrollment option to Pass/No Pass or Audit for Session 001

**Friday, September 10:** Last day to purchase or waive tuition refund insurance for fall

**Tuesday,** **September 14:** Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

**Friday, October 8:** Last day to drop a course without a mark of “W” on the transcript for Session 001. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, October 8:** Last day to change pass/no pass to letter grade for Session 001. [All major and minor courses must be taken for a letter grade.]

**Friday, November 12:** Last day to drop a class with a mark of “W” for Session 001

**Course Schedule: A Weekly Breakdown**

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

|  |  |  |  |
| --- | --- | --- | --- |
|  | Topics/Daily Activities | Readings and Homework | Deliverable/Due Dates |
| Week 1  Date: 8/25 | **WHAT IS ADVERTISING?**  Everybody has experienced advertising: you’ve surely seen TV ads, read billboards and thumbed through magazines laden with print ads.  Once upon a time, the role of advertising was very clear-cut and obvious. However, in a world of proliferating choices and technological changes, what is advertising today, and what role does it play in business, in consumer culture, and our society? Where does it fit in the overall marketing mix and what do integrated campaigns look and feel like? | **Assignment #1: What makes an ad great?**  In advertising, beauty is in the eye of the beholder… err, consumer. That means everyone has an opinion about what makes a great ad. For the next class, pick an ad from the last 1-3 years that you think is great and explain why. It can be from any media – TV, billboard, print, social, etc. and for any brand.  This assignment is one page, single-spaced. Please include either a link to the ad or screenshot. Questions to consider:   * Why this ad over any others? * What makes it great? * How did the ad impact your opinion about the brand? * How did the ad impact your behavior? * Did the ad bring up any emotions for you?   Did the ad teach you something that you didn’t know before? | **Due Week 2 on Blackboard at beginning of class.**  **Come prepared to discuss with the class.** |
| Week 2  Date: 9/1 | **ADVERTISING LANDSCAPE – AGENCIES & CLIENTS**  From before the “Mad Men” days to today’s highly specialized advertising agencies, the ad agency comes with a popular mythology, some of which is real.  What is the charge of these agencies? How is an advertising agency structured, and how does it work with brands to facilitate the creation and execution of ads?    **Guest Speaker:**  Account Executive | **Reading Assignment**  Chapters 1-5: Art of the Pitch | **Be ready to discuss in class on Week 3.** |
| Week 3  Date: 9/8 | **HOW ADS GET MADE**  We all have ads that we know and love, but not everyone knows what happens behind the scenes in order to create the magic we all see. In this class we’ll deep dive into the process by which advertising is created, how each of the roles play an important part in the process, and *why* each part of the process exists.   Note that this will also serve to give you a foundational understanding of how we’ll approach both the midterm and the final project. | **Reading Assignment:**  Chapters 6-8: Art of the Pitch | **Be ready to discuss in class on Week 4.** |
| Week 4  Date: 9/15 | **BRANDS & POSITIONING**  At the core of any advertising campaign is the brand that’s doing the communicating. What is a brand, and what role do brands play in marketing communications? We will look into the historical development of brands and the advertising and marketing communications they have spawned.  How do brands decide who they are, what they want to say to the world, and how they go about saying it? Brands, positioning and benefits of branding, target selection, role of qualitative and quantitative research.    **Group Work:**  **Research prep** | **Assignment #2: Strategic Research**  Choose a well-known brand and conduct research around the 4Cs:   * Company: What makes the brand unique? * Consumer: Who is the target audience and what makes them tick? * Culture: What does this brand have to consider if they want to be relevant today? * Category: What is the competitive white space for the brand within the category?   Put together a 5-10 slide PowerPoint outlining your findings and key takeaways.  *Note that this will serve as foundational work for your midterm presentation.* | [**Labor Day:** Monday, September 6]  **Due Week 5 on Blackboard at beginning of class.**  **Come prepared to discuss with the class.** |
| Week 5  Date: 9/22 | **ADVERTISING STRATEGY**  Multiple inputs and decisions go into the crafting of any given ad.  Will the ad launch a new product or sustain an old one? Which target market are you trying to reach?  What appeals to this target market? Figuring out the strategy behind every piece of communication is rooted in the process of discovering unique insights about the consumer, the company, the category, and/or our culture.  Developing a strong strategy is critical before a single pencil hits the paper.    **Guest Speaker**:  Strategic Planner | **Assignment #3:  Creative Brief for Brand from Week 3**  In this assignment, you will write a Creative Brief – the document that frames the problem and provides insight to guide creative ideas.  Develop a creative brief based on template provided.  *Note that this will serve as foundational work for your midterm presentation.* | **Due Week 6 on Blackboard at beginning of class.**  **Come prepared to discuss with the class.** |
| Week 6  Date: 9/29 | **IDEAS & CREATIVE**  Concepts and ideas are the familiar terminology in the development of advertising.  Once the Creative Brief has been decided upon, a sometimes-mysterious process of creative ideation ensues.  What’s the process for coming up with creative ideas, and how are they evaluated?    **Guest Speaker:**  Creative Team | **Assignment #4: Creative Concepts**  Using the Creative Brief created last week, you’ll now come up with a creative concept for an advertising campaign. Your concept should include the following:   * Strategy overview * Big idea headline * Description of the big idea * Manifesto * Mood board   This assignment is a 4-6 slide deck.  *Note that this will serve as foundational work for your midterm presentation.* | **Due Week 7 on Blackboard at beginning of class.**  **Come prepared to discuss with the class.** |
| Week 7  Date: 10/6 | **SOCIAL MEDIA**  It’s crazy to think that a creative industry like advertising moved along using the same rules for almost 50 years. New technology and the insatiable demand for content has pushed advertising forward and created more opportunities than ever before. The revenue model, production timelines, budgets and the expertise needed have all changed. And with it, a critical new arena to connect to vast audience: social media.  Develop an approach to driving brand persuasion on social channels.    **Group work:**  **Big idea peer feedback** | **Assignment #5:  Revised Creative**  With knowledge of advertising on social media platforms and peer feedback, you will revise your creative work. Make revisions to your original concept and include one idea for how to bring your campaign to life on social media.  *Note that this will serve as foundational work for your midterm presentation.* | **Due Week 8 on Blackboard at beginning of class.**  **Come prepared to deliver a short presentation to the class.** |
| Week 8  Date: 10/13 | **MIDTERM PRESENTATIONS**  Each to give a 10-minute presentation of their research, strategy, creative concept, and social media executions. |  | [**Fall Recess:** Thursday, October 14, and Friday, October 15] |
| Week 9  Date: 10/20 | **MEDIA PLANNING & BUYING**  With the proliferation of media environments, the job of strategically planning, analyzing, buying, and obtaining data on effectiveness comes to the media agency.  What is the process for planning media, and how is it possible to create a media plan with a virtually limitless number of choices? What role does each medium play in a plan and how does the combination of media accomplish the overall goals? | **Reading Assignment:**  Chapters 9-11: Art of the Pitch | **Be prepared to discuss your thinking and takeaways in class in Week 10** |
| Week 10  Date: 10/27 | **THE PITCH – FINAL GROUP PROJECT**  Before a single ad is made, there is generally an agency “pitch.”  This happens when a company invites several agencies to participate in a competition of ideas.  The prize: the opportunity for the agency to produce advertising for the brand. This class will introduce the assignment for our Final project, a simulated agency Pitch, and we will separate into our groups to begin work on the project.  **Group work:**  **Planning for team project** | **Team project work:** Come to class having done work within team on the industry, competition and target so you are ready to begin to discuss learnings and insights. This might be a good time to do some target research. | **Come prepared with questions for the client who will be there to answer any you may have about the assignment in Week 11** |
| Week 11  Date: 11/3 | **THE BUSINESS OF ADVERTISING**  What’s the difference between retainer and project work? What’s a SOW? Why does one brand seem to have so many agencies? This class will outline what it’s actually like to work in an advertising agency today, and teach some of the things that you typically only learn once you start the job.  **Guest Speaker:**  Client / Marketing Executive – they will answer any questions you have about your final assignment | **Team project work:** Hone your findings and work on your strategic positioning. Make sure you have identified insights from your target, the industry and the competition that support the direction you are heading. | **Have this done by week 12 so you can move on to creative development and media exploration** |
| Week 12  Date: 11/10 | **IN-CLASS GROUP PROJECT FACILITATION**  We will meet during class time to discuss progress and exchange ideas on the Final Group Project.  We will also split into groups to use class time to facilitate further work on the project.    **Class Discussion: Talk about research challenges, findings, and insights** | **Team project work:** Begin creative concepting and ideation. Plan to have a few brainstorming sessions as a team. |  |
| Week 13  Date: 11/17 | **IN-CLASS GROUP PROJECT FACILITATION**  We will meet during class time to discuss progress and exchange ideas on the Final Group Project.  We will also split into groups to use class time to facilitate further work on the project.    **Class Discussion - Strategies for generating earned and owned media: public relations, social media publicity, merchandising, influencers for your brand** | **Team project work:** Decide which ideas stay in the deck and which will get cut. Make you’ve thought about the appropriate media mix. |  |
| Week 14  Date: 11/24 | NO CLASS |  | [**Thanksgiving Recess:** Wednesday, November 24, to Sunday, November 28] |
| Week 15  Date: 12/1 | **IN-CLASS GROUP PROJECT REHEARSAL**  We will meet during our final class session to continue the discussion and progress in groups for the Final Group Project.  We will also use the time to do a full dry run of the presentations. | **Team project work:** Finalize presentation materials and further rehearse your pitch. | **USC Course Evaluations will be due before the end of this session – time will be set aside for this during class** |
| FINAL EXAM PERIOD  Date: 12/8, 7-9 p.m. | **FINAL PRESENTATIONS**  Presentation of Final Group Projects.  Each group will be given a 30-minute timeslot (+ 5 minutes for Q &A).  Please be on time. |  |  |

**Policies and Procedures**

**Masking and Face Covering**

USC’s current mandate is that everyone will be required to wear a face mask in university buildings, including classrooms. You MUST wear a mask appropriately (i.e., covering both your mouth and nose) the entire time you are in class. There is a no eating or drinking allowed classroom policy; however, students may briefly remove their masks to sip on a beverage, but masks must be worn between sips. Anyone attending class in-person without a mask will be asked to put one on or leave. Students who refuse to wear masks appropriately or adhere to stated requirements will face disciplinary action.

**Communication**

*Please* contact your instructor outside of class and if you cannot come to office hours but need to arrange a meeting time. Email is our preferred form of communication. Your professor will reply within 48 hours.

**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 by unpaid and can only be applied to one journalism or public relations class.

**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.

**About Your Instructor**

Ashley is VP of Strategy at Ayzenberg, an integrated advertising agency located in Pasadena, where she leads a department of analysts and strategists. Throughout her advertising career, she has worked with a variety of brands, and companies ranging from start-up to Fortune 500. She is an alum of Annenberg’s Strategic Public Relations M.A. program and thrilled to share her passion for creativity, curiosity, and problem solving with the next generation of leaders.