



ART 260 Introduction to Video: Projection and Virtual Worlds in Art

Units: 4

Tuesday, Thursday – 3:00 to 5:40 pm

IMPORTANT:

The general expectation for a standard format course offered in a standard 16-week term is that the number of 50-minute contact hours per week should equal the number of semester units indicated and that one semester unit entails 1 hour of class time and 2 hours of outside work (3 hours total) per week. Standard fall and spring sessions (001) require a final summative experience during the University scheduled final exam day and time.

Please refer to the [Contact Hours Reference](#) to see guidelines for courses that do not follow a standard format and/or a standard term.

Location: WATT 6

Instructor: Patty Chang

Office: Harris Hall 117/Zoom

Office Hours: By appointment. Please email.

Contact Info: changpat@usc.edu

Intermedia Cage: Jon Wingo

Office: Harris 120

Contact Info: Tel: (213) 740-7431, wingo@usc.edu

Cage Phone: (213) 740-3389

Intermedia Computer Lab (Galen Lab): Michael Shroads

Contact Info: shroads@usc.edu

IT Help: Nikhil Murthy

Hours of Service: 9-5pm

Contact Info: roskiit@usc.edu, nmurthy@usc.edu

ITS Customer Support Center

Hours of Service: 24 hours per day, 7 days per week; Telephone: 213-821-1414

Email support: consult@usc.edu

Hours for email support: Monday-Friday,

8am-6pm Contact Info: Hayk Avetisyan,

havetisy@usc.edu, 213-821-1414

Course Description

This introductory course involves training and workshops in high-definition digital video cameras, lighting and sound techniques, Adobe Premiere editing software and various computer conversion and collage techniques. Students learn how to create and present video installations with video projectors, monitors, screens, speakers and live streaming.

The class will unpack how history, access, culture and technological shifts have influenced and affected how artists and filmmakers work with video and film. From the first Sony Portapak video cameras and live video image to cable television, surveillance, video projectors, computer generated work, 3-d, YouTube, streaming and phone videos. Screenings and lectures will focus on discursive artist practices and the role that film, video, sound, writing, performance, language, abstraction, installation, structure, streaming and narrative forms have played in their work.

The class has three sections and three main video projects. The first section introduces students to the medium of video art. The second section will focus on videos and films addressing the language of memory, time and duration. The third section of the class will concentrate on works in video installation. The students will come to understand digital video as a flexible tool that is able to communicate ideas through a large variety of conceptual, technical and aesthetic strategies.

Learning Objectives

ART 260 will explore video art in the contemporary art world. Through class screenings of historical and contemporary single channel and video installation works and films, reading essays on video art and relevant subjects and visiting gallery and museum exhibitions, students will learn to be critically aware of how images are made, how they function, and to be conscious and critical creators of moving image content. Students learn to produce video projects and to engage in critiques of student work. Workshops and assignments push students to experiment with subject matter and aesthetics. The creative projects, lectures, discussions, works screened, field trips and readings will lead to an understanding of time-based video in the fine art context.

Required Materials Storage:

1. Portable Hard Drive Capable of Working with Video Files. Hard drive must have a USB 3.0 connection. Instructor will review hard drive specifications in class. A drive like [this](#).
2. Headphones (recommended for editing sound)
3. Thumb flash drive
4. Notebook/sketchbook – taking notes is mandatory
5. Smartphone recommended for students to use for video and audio assignments.
6. Laptop with Adobe Creative Suite installed. Please install the latest versions of Premiere, After Effects and Audition by the second day of class.
7. In order to get access to Adobe Creative Suite please fill out the form at this link - <https://roski.wufoo.com/forms/q8c15nk0kgdapb/>

Homework

1. Upload all assignments onto [Google Drive Class Folder](#). In Art 260 Student Drive, students will create a folder with their first and last name. All videos and written assignments will be uploaded there. Please label with your first and last name and assignment name. For example, create a folder for yourself: "Patty Chang". Inside the folder make subfolders for each project: "Patty Chang Project 1". Inside the folder name the project video file: "Patty Chang_ Project 1_Title" as well as reading responses: "Patty Chang Reading Response 1", video homework: "Patty Chang Project 2 HW1" and project critique responses: "Patty_Chang_Proj1_Critique"
2. Instruction for Turning in video assignments - see below under REQUIRED DOCUMENTATION
3. Adobe Premiere Help: <https://www.linkedin.com/learning/premiere-pro-2020-essential-training/welcome?u=76870426>

4. Adobe Audition Help:

<https://www.linkedin.com/learning/audition-cc-2019-essential-training/essential-sound-adjustments-for-dialogue?u=76870426>

Attendance Policy

Attendance

Attendance is crucial to your success in the class. Class activities, discussions, critiques and lectures are critical to creating community in the class. Attendance will be taken at all meetings and is mandatory. Your final grade will be dropped one full letter grade per 2 unexcused absences. 3 unexcused absences will result in a failing grade.

Tardies

It is important that you arrive on time to class or online meetings. Class announcements happen at the start of class. Respect your peers in class by never being late. Export your projects in advance of any critique class or homework review. I will warn you when tardiness is excessive. Your grade will be lowered if it persists.

Missed Classes

Email me if you plan to miss class and I will let you know how you can make up the class. Contact a classmate and review the syllabus to see what you have missed. Critique and lecture days are nearly impossible to make up. Make these a priority to never miss.

Class Conduct

Cell phone usage and online browsing (other than for class purposes) will not be tolerated during class. After a first warning, students who persist in the following disruptive activities: sleeping, texting, emailing or online browsing for purposes other than class research, will result in an absence for that class session. NO PHONE USE IN CLASS.

Grading Breakdown

Project 1	10%
Project 2 MID	35%
Project 3 FINAL	40%
Homework	10%
Responses	5%

Grading Scale

Course final grades will be determined using the following scale

A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69

D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

Assignments must be completed before the start time of the class the day of your critique.

Digital documentation of your work must be uploaded to class Gdrive folder for archival purposes by the day after your critique.

Extra Credit

If you need it, just ask.

PROJECTS Explanation of Grading - Rubrics

Project grades are determined based on your attention to and investment in the overall process of art making. While the final product of your work will be the focal point of critiques and will be a major component of your grade, you must satisfy other criteria as well:

Conceptual merit 30%: Your projects should be interesting and well thought-out. They will be evaluated in terms of degree of ambition and complexity, and should also reflect a growing understanding of the art historical and theoretical concepts discussed in class. They should reflect both a sense of experimentation and development of your artistic voice.

Technical execution and effort 30%: in addition to the overall level of skill you bring to your projects, they will be evaluated for the degree to which they answer the technical requirements of the assignment and the amount of in-class and out-of-class effort evident in the project.

Planning and organization 30%: Because the overall process is often the most challenging and innovative aspect of art-making, your project grade will take into account the level of thought and preparation of your work at each stage: from initial proposal, through the stages of work, to the presentation of the final piece.

Assignment Submission Policy

Assignments must be submitted on classroom Google Drive by the class day that readings are due. Critique write up assessments are to be uploaded by the next class day after critique is completed. All grading will be done through Blackboard.

Project guidelines

1) PROJECT 1: RULES and GESTURES

5 minutes PRODUCE A SERIES OF FIVE SHORT VIDEOS

The first project is to produce a series of five, 15 second to 1-minute sections that make a single video. This strategy has been used by many artists ranging from historical filmmakers like Andy Warhol to contemporary artists such as Francis Alys. The video can be shot on the Canon T7i or Canon A7 and edited in Adobe Premiere. The video may or may not use sound. The final video will consist of five short "sections" and will be exported via QuickTime as a .MOV. The video will be shown as a video projection for critique in class.

The theme of this project is Gesture. Gesture is defined as a movement of a part of the body to suggest meaning. What happens if you repeat a gesture? What happens to meaning if you juxtapose different types of gesture next to each other? Some gestures are very culturally recognizable and some hold different significances in different cultures the shake of the head, bowing, lifting of a single eye brow, crying.

Project grading:

The project grade includes final .mov or mp4 file copied onto instructor station, and project critique evaluation uploaded onto the class G drive.

2) PROJECT 2: VIDEO INSTALLATION

Keywords: Sequential vs Random access / Liveness vs Recorded / Spaciality

5 minutes PRODUCE A VIDEO INSTALLATION

The second section students will produce a 5min video installation project with sound and present it as a small video installation using multichannel video, objects, live feed, live performance for a video installation exhibition. Video installation is the experience of video within a physical space. This project will look at the relationship of video to space and architecture. The class will consider how video installation uses a spatial dimension to construct meaning. It will also look at the subjective experience of video in space in relation to scale, touch, movement, and materials and space outside of the video screen itself. We will study the progression of video installation from the early live-video feed works of Bruce Nauman and Joan Jonas to the explosion of multi-channel video installations in art spaces, museums and galleries in the 1990's that coincide with the invention of VHS video and portable video projector technology to the use of performance and online platforms. The class will consider the conceptual strategies and technical possibilities of video installation. The video installation may have 1 or more channels of video and may be presented as video projection, monitor, flatscreen, pocket projector, laptop, or live performance (or combination of two or more of these methods). Video installation diagram required. Installation and deinstallation of own work required. Helping classmates with install and deinstall encouraged. Video installations will be presented at the IFT Gallery off-campus at 3001 Flower St LA 90007 and open to the public week 8 & 9.

Project grading:

The project grade includes final .mov or mp4 file copied into Gdrive with video and photos taken with a tripod of the video installation.

Critique response uploaded onto Blackboard.

3) PROJECT 3: MEMORY, LANGUAGE, TIME AND DURATION

5 minutes PRODUCE A VIDEO WITH SOUND

In the third section, students will produce a 5 minute video work with sound. The project should engage the theme of time, memory and duration as discussed in class. The section will break open this language through a broad approach of video making strategies ranging from conceptual, non-narrative, narrative, sculptural, performative, landscape, text-based works, among others. Readings related to time and memory will be considered. A lab workshop will give students a way to identify subject matter for the project. This exposure, readings and discussions with the instructor, students will conceive of and produce a project that addresses the theme.

Project grading:

The project grade includes project proposal, storyboards, final .mov or mp4 file copied onto instructor station, and project critique evaluation uploaded onto Blackboard.

Proposal and Project Presentations

These are written presentations to the class. They provide an opportunity for you to test your work or concept on your colleagues in the class, and to consider and articulate your goals so that our feedback can be as useful and appropriate to your needs as possible.

Your proposal should address: 1) What the idea of the project is and why it interests you. 2) How your chosen form will relate to and realize your conceptual concerns. 3) How you will technically accomplish the project. For this you should consider your shooting method, location, cast and production schedule. 4) Explain how you are considering the project concept and theme. Reference other artists' work that we have screened in class. 5) Bring any visual support materials to further explain your conceptual and aesthetic goal.

In the process of creation it's entirely likely that your ideas and practice will shift, perhaps radically. If this is the case, please be sure to address how and why you changed your project as you prepare for class critiques and in your written critique assessment.

Written Critique Response

Following your critique you will be asked to write a 2 -page assessment of your project and critique.

Page One: GESTURE

The first page of the essay should include the most important lessons and insights from the critique given to you by both the class and the professor. The analysis should also address:

Ideas you garnered from the project.

- 1) Ideas that you want to continue to explore in future projects.
- 2) What was successful about your project, what was not successful and why.
- 3) Techniques and aesthetics used for the project.

Page Two:

The second page should be a response to a classmates work that you responded to strongly, can be positive or negative response.

- 1) Take notes during your peers project presentations.
- 2) Choose 2 of your peers' projects that interested you most.
- 3) Write 1 paragraph on each of their projects. Note their project titles. Discuss what drew you to their work and why. What aesthetics did they employ? What was their concept? How did this work build, develop or differ from previous projects?

Guidelines for Written Responses to Assigned Readings

Produce 1 to 2 full pages of notes about the reading.

Notes must be typed (12 pt. font double-spaced)

- 1) Acceptable notes for credit as a written response to a reading should include: -Interests - Questions -Matters of reference -Relationship to other readings, works or ideas discussed/screened in class.
- 2) Your notes should reflect your engagement and consideration of the text as a whole. Keep in mind that to understand the author's position does not mean that you have to accept or support what the author is stating.
- 3)

Class Discussion of Readings

Following each reading, there will be class discussion requiring your involvement. Come prepared to discuss an aspect of the reading that you elaborated on in your notes. Examples may include any areas discussed above. This can also be a visual reference or diagram.

Written Exhibition / Screening / Class Visitor Responses

Following field trips to museum or gallery exhibitions or screenings, you will be required to write a 1 to 2-page response to the exhibition and the class discussion that followed. Often a reading will be assigned before the field trip. Include references to the reading about the artists' work.

Responses should include the following: -Overall reaction to entire exhibition(s) AND -Choose one time-based work to discuss in depth

1) What interested you and why 2) General themes, reactions, arguments 3) Relationship to other works from class, themes or other artists, film/video works 4) This may include diagrams or lists

Class Critiques

Critiques are for everyone to create a dialogue and discussion about what you are making. The discussion should be generative and critical. Think beyond "liking" something – think about why you like it and what the piece is doing, how it works, what the themes are, what the interpretations are, how the piece could be improved, what other works or ideas it may relate to covered in class or outside, etc.

What to consider during your critique and when critiquing your peers work:

- What is the concept/theme of the video work?
- How does the video work relate to history or the present?
- How does the video work relate to culture? (Popular, mainstream, avant-garde)
- How does the video work relate to other art? (Other movements of art, contemporary, historical for example Pop Art, Fluxus, Pictures Generation, Post-Internet, Dadaist, Abstraction, etc.)
- How does technique (the way it was shot, edited, the aesthetic look of the piece or shots) influence, affect and intersect with the subject of the work?
- How does it contrast to their original proposal? And to their other work? (Once we have more projects)
- What formal elements could be adjusted, reconceived in order to improve the work?

Questions to ask yourself:

- What is the concept/subject of the piece?
- Why did you make this work?
- What is your personal relationship to the material/concept/themes?
- How do the aesthetics you used (how it was shot, edited, presented) work with the subject of the piece? Is the aesthetic in contrast to the subject? Or is it parallel to the subject?

Goals/Etiquette:

- Learn to speak about all types of works – even ones that are not the same as your aesthetic. -Feel free to politely disagree with the Professor and other students – this is a discussion and art is subjective.
- Be generous -Think of something to say for everyone's critique -Be present at everyone else's critiques. Do not be late to critique.

Premise of the "Crit" The premise of crit is that the group can convey insight to the student, bringing a degree of objectivity to the highly subjective directives of their private creative process. Ideally, students leave the crit as better artists, with new understanding of their work, their process, and themselves. Crit has the quality of a ritual; it is a performance enacted within a small subculture of initiates who are sensitive to the subtleties of meaning it carries. Like all rituals, it comes with its own rules, etiquette, and taboos.

Required Documentation

Please label with your first and last name and assignment name. For example, create a folder for yourself: "Patty Chang". Inside the folder make subfolders for each project: "Patty Chang Project 1". Inside the folder name the project video file: "Patty Chang_ Project 1_Title" as well as reading responses: "Patty Chang Reading Response 1", video homework: "Patty Chang Project 2 HW1" and project critique responses: "Patty_Chang_Proj1_Critique"

QUICKTIME FILE TECHNICAL SPECS: -Export your final project as a .mp4

Access Art 260 Class Google drive [HERE](#)

Syllabus: Art 260 Fall 2022

Week	Date	In Class	Preparations	Deliverables
1 Intros + Writing Prompts + Demos + PROJ #1 - GESTURE				
	Tue 8/23	Introductions/ Syllabus labour-in-a-single-shot.net - Writing Prompts -Shooting prompts with phone in class -share videos in class [Jon Wingo - Orientation] - Service Bureau (4D Handbook) Equipment orientation, signing release - End of class	- Bring a notebook - Bring external hard drive	
	Thu 8/25	-Short Lecture for PROJ #1 -Screening in class: -[Camera Demo] -Make a list of action words, perform them	Read Kate Horsfield, <i>Busting the Tube</i>	-Reading Response#1 <i>Busting the Tube</i> - Fill out the field trip form and upload Field trip forms - Fill out the USC Card Access form and send (check on the Blackboard)
2 Light, Editing Demo + HW				
	Tue 8/30	-Outdoors activity in class -[Jon Wingo - Light Demo]		PROJ#1 HW 1: Shoot 3 gestures in 3 different locations with 3 camera uses: Close up, tripod wider shot, moving camera
	Thu 9/1	[Nikhil Murthy - Adobe Premiere Demo 1] 3:45p		PROJ#1 HW 2: Bring in drive with all least 3 new shots

3	PROJ #1 CRIT + Field Trip			
	Tue 9/6	[PROJECT #1 CRITIQUE]	Upload your PROJ #1 file onto Gdrive	Project #1 FINAL DUE- up to 3 minutes, use lights in at least 1 shot, mp4 file uploaded to the gdrive
	Thu 9/8	-Short lecture for PROJ #2 -[Jon Wingo Equipment DEMO] -Installation Challenge (2 hours)		
4				
	Tue 9/13	[Field Trip #1]: Hauser & Wirth - Milka Rottenburg -Visit IFT Gallery		PROJ #2 HW1 :film the same action from 3 different angles, edit as a 3 channel piece
	Thu 9/15	Bring Ideas + work on plans In Class Work Time Equipment list -floor plan -how to edit multichannel	Proposal Due Equipment list Sketch of project	Field Trip Response #1 Proj #2 HW2:Make Proposal for Video installation
5	Work Days + Artist Talk			
	Tue 9/20	Work Day		Proj #2 HW 3: Shoot 3 new shots using lights for at least 1 shot
	Thu 9/22	Artist Talk - Nao Bustamante Ideas Day	Bring proposal ready to	Proj #2 HW 4: Edit sample of work together and be prepared to show visiting artist
6	In Class Work			
	Tue 9/27	In Class Work -Finalize installation locations, equipment lists, Individual visits	Bring materials to work on	
	Thu 9/29	In Class Work present work in progress test installation	Bring materials to work on	Bring your work in progress to show
7				
	Tue 10/4	IFT INSTALLATION		Project #2 FINAL(Mid-term)completed -bring any

				materials needed for installation
	Thu 10/6	IFT INSTALLATION Opening?		Project #2 FINAL(Mid-term) completed-bring any materials needed for installation
8				
	Tue 10/11	IFT MIDTERM CRIT (PROJ #2)		
	Thu 10/13	FALL RECESS NO CLASS		
9				
	Tue 10/18	IFT MIDTERM CRIT (PROJ #2) Tonight Roski Talk: Tue, Oct 18, 7pm Vishal Jugdeo @ Mateo location see Roski Talks below		
	Thu 10/20	IFT DEINSTALLATION		Bring any tools for deinstallation
10				
	Tue 10/25	Intro to PROJ #3 - Single Channel -in class writing- write about your 1st memory, a traumatic memory, an unforgettable memory		Project #2 Response DUE
	Thu 10/27	Bring in Research Materials - Object to work with -[Nikhil Murthy -Adobe Premiere Demo 2]	Bring 3 objects related to an important memory	
11				
	Tue 11/1	Proposals		Proj #3 HW 1: Bring proposal for a 5 minute single channel video
	Thu 11/3	Shoot + Work in class [Jon Wingo - Sound Demo]		Proj #3 HW 2: Write down a memory to record in class (150 words)
12				
	Tue 11/8	Abbey Williams Artist Talk via Zoom		Proj #3 HW 3: Record a 1 minute a) voice over or b) sound recording and shoot 1 minute of video then edit your sound with your video

	Thu 11/10	Work in Progress Share		Proj #3 HW 4: 1 minute text juxtaposed with image
13				
	Tue 11/15	Rough cut presentation Individual visits		Bring rough cut to share 2 minutes
	Thu 11/17	[Field Trip #2] - JOAN Gallery Aimee Goguen		
14	Tue 11/22	Work Day		Field trip #2 response
	Thu 11/24	Thanksgiving Holiday NO CLASS		
15	Tue 11/29	FINAL CRIT (PROJ #3)		Project #3 FINAL DUE
	Thu 12/1	FINAL CRIT (PROJ #3)		Project #3 FINAL DUE
	Fri 12/9			Project #3 Final Critique Response DUE

[Roski Talks FALL 2022 Schedule](#)

Unless otherwise stated, all Roski Talks are presented at **7pm**.

At the USC Roski Graduate Building. 1262 Palmetto Street, Los Angeles, 90013

Tues, Aug 30, 7pm

Annette Kim

Tues, Sept 6, 7pm

Rozae Nichols

Sep 27, 7pm

Rick Griffith

Live Artists Live 2022

Friday, Sept 30, 10:30am - 6:30pm

Tue, Oct 18, 7pm

Vishal Jugdeo

Nov 1, 7pm

Danielle Dean

Nov 15, 7pm

Louise Sandhaus

Artwork Documentation Request

At the close of the semester, all 300- and 400-level students are required to submit reproduction quality documentation two projects via Dropbox for the Roski Archives. Students will receive an invitation to a shared Dropbox folder via USC email. Images and caption list must be uploaded before the end of the Finals period.

Dropbox invites will repeat directions below. In short, we request hi-res image files for 2 significant works.

1. WORD DOC (includes captions for the three works.) One doc for each course.

Title the word doc as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA19_ART330_Koblitz.doc)

All works in word doc MUST include title, date, medium (tangible items used in making the artwork), dimensions (in inches)

Example:

Best Work Thus Far, 2018

inkjet print

30 x 40 inches

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows: Last Name_First Name_Title.extension
(Example: Doe_Jane_BestPieceThusFar_.tif)

Directions for WEB-BASED COURSES

Include your website in the word doc and upload a selection of screenshots in jpg or tiff format. Use your discretion as to how many screenshots best reflect your project.

If the work was photographed by someone other than the artist, and the photographer wants credit, they should add "Photo: [insert professional name/title/company]"

1. WORD DOC detailing images. One doc for each course.

Word doc titled as follows: Last name, first name, semester, course, instructor
(Example: Doe_Jane_FA14_ART330_Koblitz.doc)

Website address

Screenshot 1

Screenshot 2

Screen shot 3

2. HI RES/HIGH QUALITY IMAGE FILES (jpg, tif, PDF)

Image files must be titled as follows:

Last Name_First Name_Screenshot Number.extension

(Example: Doe_Jane_1.tif)

Where do these images go?

Images may be used for the following: Roski Flickr, Roski website, in slide presentations for prospective students (Portfolio Forum, eg), printed matter and social media. Works are reproduced at a high quality. We make every effort to notify students works used in Roski printed matter and social media. Finally, we accommodate any request to remove work from our website or Flickr.

Consistent with university policy, students retain copyright ownership to student-created works. Students grant the University permission to use, reproduce and publicly distribute copies of those works. USC Roski makes every reasonable effort to notify and credit the creator of a work. Potential outlets include print publications, institutional websites, e-communications, multimedia presentations, exhibitions and documents about USC Roski for recruitment, advancement, alumni relations, and other promotional activities.

Questions or comments: Kirsten Schmidt (schmidtk@usc.edu), Communications Manager

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 [Research and Scholarship Misconduct](#).

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems:

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

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), press "0" after hours – 24/7 on call

studenthealth.usc.edu/sexual-assault

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

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

eetix.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.

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

usc-advocate.symplicity.com/care_report

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

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

osas.usc.edu

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 821-4710

campussupport.usc.edu

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

Diversity, Equity and Inclusion - (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.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

ombuds.usc.edu

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-3340 or otfp@med.usc.edu

chan.usc.edu/otfp

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

