

**USC Iovine and
Young Academy**
*Arts, Technology and the Business
of Innovation*

PRIN 550 Industry Lab: Exhibiting IYA

Units: 2 units/15 weeks

Spring 2023—Friday—10:00 am to 12:50 pm

January 13 – April 28

Location: IYH 213

*Course will be delivered as a hybrid offering BOTH online live, and in-person on campus to best suit course and student needs. ACAD students are required to participate in-person, unless other accommodation needs have been submitted for approval.

Instructor: Davina Wolter

Office: HSH 101A / via Zoom appointment

Office Hours: By appointment, and standing hours posted weekly.

Contact Info: dwolter@usc.edu

IT Help:

<https://uscedu.sharepoint.com/sites/IYAStudent/SitePages/IT-Resources.aspx>

Hours of Service: 9 a.m. – 6 p.m.

Contact Info: iyahelp@usc.edu

USC Technology Support Links

[Zoom information for students](#)

[Blackboard help for students](#)

[Software available to USC Campus](#)

Course Description

Be part of Iovine and Young Academy's second annual showcase exhibition program to capture and display student work.

As a team, we will define onsite physical and digital installations of student projects, and create a companion online archive to be added to as the Academy grows. Implementation and production of the exhibition are supported through a working budget to execute installation goals.

Learning Objectives and Outcomes

Learn about live experience design in practice; including: exhibition curation, spatial planning, budgeting and purchase, installation tactics, and physical and digital engagement strategies culminating in the build out of the first Academy student-led installation set to open in May 2022.

1. Understand and explain how to create unique, content driven experience for a specific client (IYA)
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

Desired Skills:

*Open to ACAD, MSIDBT, and PRIN majors only

Live and Digital Experience Design

Narrative and Storytelling

Architectural Drafting

Digital Interaction Design and Implementation

Object layout and Case Design

Prerequisite(s): ACAD 176 Rapid Visualization or similar (optional)

Co-Requisite(s): none

Concurrent Enrollment: none

Recommended Preparation: : Install Sketch up, Rhino, Solidworks, CAD, Vectorworks or similar to visualize installation solutions for the course. Software selection is up to each student, and will be dependant on the needs of the digital installation components. We will also encourage hand-drawn and/or digital visual assets and studies as we work. We will strive to create plans and elevations and/or renderings for each area of the installation and document installation planning for future updates. Creator Studio space training required to participate.

Course Notes

The course will cover a range of deliverable types with the end goal of accomplishing a hands-on live experience deliverable representative of the IYA community.

All assignments will be shared ahead of time in class, and will be discussed to address outstanding questions. Slack will be implemented for all communications, including: notifications, posted weekly office hours, and group messaging. Submission urls and grading will be managed through Blackboard. Google Drive will house all relevant resources and is the repository for all work product.

Students are responsible for all readings, and assignments; to include: homework, in-class work, lectures, discussion, presentations, and participation. This course is a lecture, discussion, and making class. While planning work, research and analysis will be required the course will focus on the tangible installation and curation aspects of exhibition design for deliverables versus written work.

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.

USC Technology Rental Program

The university realizes that attending classes online and completing coursework remotely requires access to technology that not all students possess. If you need resources to successfully participate in your classes, such as a laptop or internet hotspot, you may be eligible for the university's equipment rental program. To apply, please submit an [USC Technology Rental Program Application](#).

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

For classes that require them, the following software are available for purchase **online** through the USC Iovine and Young software catalog at the Academy discounted rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$70 2019–2020 annual license
Apple Logic Pro	\$35 semester licenses
Solidworks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

- Visit: <https://commerce.cashnet.com/IOVINE>
- Select the software license(s) you would like to purchase by clicking "View Details" or the software title, and make your purchase
- You will receive an order confirmation receipt at the email address you provided
- You will be notified by email when the software license has been activated

If you have any questions about this process, please do not hesitate to contact Academy IT Support at iyahelp@usc.edu.

Participation

Students are required to participate in group discussions, group critiques, development and presentation of individual and group work. Attendance will impact your participation grade.

Grading Breakdown

Assignment	Points	% of Grade
Participation	(18) = 100	10%
Projects	(4) = 350	35%
Midterm Assignment	(1) = 150	15%
Final Presentation and Deliverables	(5) = 400	40%
TOTAL	1000	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 strategy in creating and executing their solutions.

Assignment Submission Policy

Assignments must be submitted to the google drive, AND as a URL submission to Blackboard, in advance of the class due. 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 rubric (as shared in class and course materials), as deductions will be incurred by inaccurate submission processes.

Grading Timeline

Grades for each assignment to be shared within 2-3 weeks of submission. Grading notifications will go out via Blackboard system in RESONSE to url submissions on Blackboard.

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

Students are welcomed, and encouraged, 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.

Attendance will be taken at the beginning of each class. It is your responsibility to ensure your attendance recording at the start of each class.

In the event of online classes, you are required to submit a chat text entry (or similar) to record your attendance in class.

If you are more than 15 mins late for a class—without prior permission from the instructor—it will be counted as an 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. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Fall 2022 addendum:

- Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations. Either classroom recordings or live remote access to the class via Zoom will be provided.
- Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances.
- In the event that you find yourself experiencing COVID-19 related symptoms, in keeping with university recommendations, you should Stay home! This is the best way to prevent spreading COVID-19 as supported by scientific evidence; Please do not come to an in-person class if you are feeling ill, particularly if you are experiencing symptoms of COVID-19.

Iovine and Young Hall Cleanout

The Academy is unable to store student projects and materials beyond the end of the semester. Students must remove all projects and personal materials from the Creators Studio, lockers/locker room, and other classrooms by the end of each semester. **All projects and materials left in Iovine and Young Hall will be discarded two days after final exams end. No exceptions.**

Classroom norms

Throughout the course, we will be using a variety of tools to create practice 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 participation grade.

Zoom etiquette

The university recommends including a "Netiquette" or "internet etiquette" that describes the recommended communication and behavior of online communication. In this class we hope cameras will be on when attending online, unless you have checked in with the instructor ahead of time. All students are encouraged to contact the instructor with questions or concerns about complying with the policy and to share any outstanding needs or concerns for an accommodations plan.

Synchronous session recording notice

Some, but not all, synchronous sessions will be recorded and provided to students asynchronously (through recorded Zoom sessions, integrated into Blackboard).

All students are reminded that USC has a policy that prohibits sharing of any synchronous and asynchronous course content outside of the learning environment.

SCampus Section 11.12(B)

Distribution or use of notes or recordings based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study is a violation of the USC Student Conduct Code. This includes, but is not limited to, providing materials for distribution by services publishing class notes. This restriction on unauthorized use also applies to all information, which had been distributed to students or in any way had been displayed for use in relationship to the class, whether obtained in class, via email, on the Internet or via any other media. (See Section C.1 Class Notes Policy).

Deliverables Outline

(subject to change as needed)

* **Project grading criteria are shared for each assignment, and distributed as rubrics. We will go over deliverable criteria in class.**

****Each project assignment requires drive submission AND a corresponding URL submission to Blackboard.**

*****Grades and written feedback received via Blackboard.**

1: Project Assignments _ 500 Points

Project 1 _ Bearings _ Team Groups _ 75 Points

Project 2 _ Curation _ Team Groups _ 125 Points

Project 3 _ Ideation + Bodystorming _ Team Groups _ 300 Points

2: FINAL PROJECT: "Project 4" _ 400 Points

Build Out _ P4 Team Groups

Project 4a _ Concept Design + Interpretive Plan
_ **Process Activity, P4 Team Groups** _ 50 Points

Project 4b _ Design Development + Budget Refinement
_ **Process Activity, P4 Team Groups** _ 50 Points

Project 4c _ Implementation + Testing
_ **Process Activity, P4 Team Groups** _ 75 Points

Project 4d _ Evaluation + Iteration
_ **Process Activity, P4 Team Groups** _ 75 Points

Project 4 _ Final Installation, Documentation and Team Evaluations
_ **Process Activity, P4 Team Groups** _ 150 Points

All final Project 4 submissions due 10am the morning of the Final Exam date. All final materials, including team and self evaluation updates due to the course 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 4 is considered the final deliverable for the course and is the IYA inaugural installation with corresponding documentation.)

4: CLASS PARTICIPATION _ 100 Points

Class participation grade is based on your engagement during class discussions, the constructive critique and evaluation of peer work, and team engagement. You are encouraged to share relevant examples of live/physical experience design, drawing from your everyday life and lived experiences.

Please keep in mind, this course requires an installation and production period in late April to accomplish the course goals.

EXH_Exhibiting IYA:

Weekly Schedule

(subject to change as needed)

1: Orientation

Friday, January 13

Team Introduction
Bearings Deliverable; kick off

2: Assess + Visualize

Friday, January 20

P1: Bearings Deliverable DUE
Curation Deliverable; kick off
**Initiate project submission and recruitment*

3: Content Curation

Friday, January 27

Curation Deliverable; in-process
**Proposal to Dean Rikakis due, tbd*

4: Content Curation

Friday, February 3

P2: Curation Deliverable DUE
Ideation + Bodystorming Deliverable; kick off
**Communication & Promotion materials submitted for approval*
**Follow up on project submission and recruitment*

5: Opportunity Building

Friday, February 10

Ideation + Bodystorming Deliverable; in-process
Independent Work Time; 1-1 check-ins available by appointment

6: Opportunity Building

Friday, February 17

Ideation + Bodystorming Deliverable; in-process
Independent Work Time; 1-1 check-ins available by appointment

7: Opportunity Building

Friday, February 24

Ideation + Bodystorming Deliverable; in-process
**Initiate purchase of all necessary materials for installation*

8: Midway

Friday, March 3

Ideation + Bodystorming Deliverable; in-process
1-on-1 Team Check-ins

9: Day Dream

Friday, March 10

P3: Ideation + Bodystorming DUE

Spring Break

Friday, March 18

NO CLASS

10: Build Out

Friday, March 24

Build Out Deliverable; in-process

1-on-1 Team Check-ins

11: Build Out

Friday, March 31

Build Out Deliverable; in-process

1-on-1 Team Check-ins

**Save the Date event promotion*

**All necessary materials delivered*

**Beta version of digital and physical elements approved for install and use*

12: Installation

Friday, April 7

Build Out Deliverable; in-process

1-on-1 Team Check-ins

**Finalize all submissions and their installation needs*

**Graphics production files out to print*

13: Installation

Friday, April 14

Build Out Deliverable; in-process

Independent Work Time; 1-1 check-ins available by appointment

14: Burn In

Friday, April 21

Build Out Deliverable; in-process

1-on-1 Team Check-ins

**Promotion of event*

15: Opening

Friday, April 28

Build Out: Final Documentation and Installation Materials DUE

Team will work in rotating shifts in order to execute the final build, installation of objects, and prepare the event set up for opening on May 2 (tbd).

All Installation needs completed, and Documentation and Group/Team/Self Evaluations Due
All submissions *due 10 am on the Final Class date.*

All final materials, including team and self evaluation updates due to the Google Drive.

**Be sure to post final URL of drive materials to Blackboard for complete submission.*

Recommended Readings and Resources

(some digital versions are available)

Demystifying Disability by Emily Ladau, Ten Speed Press
The End of Average by Todd Rose, Penguin Books
The History, Theory and Practice of Product Design by Bernhard Burdek, Birkhauser
Designing Interactions, Bill Moggridge, MIT Press
A Primer of Visual Literacy by Donis A. Donis, MIT Press
Design in Context by Penny Sparke, Chartwell Books, Inc.
Design History: Understanding Theory and Method by Kjetil Fallan, Berg Publishers
The Geometry of Design by Kimberly Elam, Princeton Architectural Press
The Art of Innovation: Lessons in Creativity by Tom Kelley, by Crown Business
The Power of Limits: Proportional Harmonies in Nature, Art & Architecture by Gyorgy Doczi, Shambhala Boulder & London
Bauhaus by Frank Whitford, Thames & Hudson
Industrial Design, John Heskett, Thames & Hudson
Principles of two-Dimensional Design and three-Dimensional Design by Wucius Wong, Van Nostrand Reinhold
Art Deco Complete: The Definitive Guide to the Decorative Arts of the 1920s and 1930s, by Alastair Duncan, Harry N. Abrams
Human-Centered Design Toolkit: An Open-Source Toolkit to Inspire New Solutions in the Developing World by IDEO, IDEO Press
Graphic Design Theory: Readings from the Field edited by Helen Armstrong, foreword by Ellen Lupton
Design Paradigms: A Sourcebook for Creative Visualization by Warren K. Wake, John Wiley & Sons, Inc.

HCD Toolkit by IDEO: <https://www.ideo.com/post/design-kit>
Stanford d.School Bootcamp (previously Hasso Platner Institute of Design): <https://dschool.stanford.edu/>
HABI Education Labs Framework: <http://habieducationlab.org/design/>
Design Thinking Handbook: Chapter 1 – Why we need design thinking.
<https://www.designbetter.co/design-thinking/why-we-need-design-thinking>
IDEO Shopping Cart Project. <https://www.youtube.com/watch?v=M66ZU2PcIcM>
Innovation Management articles: <http://www.innovationmanagement.se/latest-articles/>
Jeremy Alexis: What is Problem Framing in Design? <https://vimeo.com/6180364>
<https://vimeo.com/groups/iitdesigncommunity/videos/21770257>
What fuels great design (and why most startups don't do it),
<https://library.gv.com/what-fuels-great-design-and-why-most-startups-don-t-do-it-a8dd2c4f5cb4>
Getting People to Talk: An Ethnography & Interviewing Primer: <https://vimeo.com/1269848>
Going Deeper, Seeing Further: Enhancing ethnographic interpretations.
http://5a5f89b8e10a225a44ac-cbed124c38c4f7a3066210c073e7d55.r9.cf1.rackcdn.com/files/pdfs/news/jar_2006.pdf
Complete Beginner's Guide to UX Research,
<http://www.uxbooth.com/articles/complete-beginners-guide-to-design-research/>
Needfinding: The why and how of uncovering people's needs. Dev Patnaik.
<http://www.paulos.net/teaching/2011/BID/readings/needfinding.pdf>
A Beginner's Guide to Finding User Needs. Jan Dittrich. Read the 'Analysis' section only. <https://jdittrich.github.io/userNeedResearchBook/#toc53>
Design Research: From Interview to Insight Part 1 Summarizing the Interview:
<https://medium.com/design-research-methods/design-research-from-interview-to-insight-part-one-summarising-the-interview-dceee9ba0969>
Design Research: From Interview to Insight Part 2, Synthesizing Insight:
<https://medium.com/design-research-methods/design-research-from-interview-to-insight-f6957b37c698>
Case Study: How to use empathy to create products people love. Start at 25m20s

through end. <https://vimeo.com/126976733#t=1520s>
“The Importance of Synthesis during the design process.” Jon Kolko
<http://www.jonkolko.com/writingInfoArchDesignStrategy.php>
Mental Models: Digging beyond user preferences:
<https://www.youtube.com/watch?v=M4AsxNg9nNU>
Abductive Thinking and Sensemaking: The Drivers of Design Synthesis. Jon Kolko
<http://www.jonkolko.com/writingAbductiveThinking.php>

Additional Internet Resources

Adobe TV	tv.adobe.com
The Designers Accord	designeraccord.org
John Maeda	lawsofsimplicity.com
LinkedIn Learning	*Previously lynda.com (USC students have free access through Blackboard)
TED Talks	ted.com/talks – edited list supplied
Product Timeline	rsub.com/typographic/timeline/
Wired Magazine	wired.com

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](https://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
eeotix.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.