JOUR 499: Multiplatform Olympic Storytelling

2 Units

Fall 2023 – Thursdays – 6-7:40 p.m.
Section: 21230R
Location: ANN 209

Instructor: Fernando Hurtado
Office: Room or meeting area
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Instructor: Seth Rubinroit
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Course Description

A swimmer can break records at a World Championship but he or she won't become a household name until competing at an Olympics. How does the Olympic storytelling machine work? How does NBCUniversal, the official U.S. media rightsholder, bring these stories to American audiences? Students will produce multiplatform content leading up to the 2024 Paris Olympics while gaining an understanding of the creative process from development to production and distribution. This course will feature wide-ranging guest speakers who play a part in how the public consumes the Olympic Games. By the end of this class, students will have the skills necessary to produce multiplatform coverage of mega-events like the Olympic Games.

This course will focus on creating original multiplatform podcasts. Students will work individually on many projects but also be expected to work in groups for a majority of the semester.

As part of this class, students will complete a trailer and a pilot episode for a podcast they pitch, develop and produce. Students will also produce a variety of assets related to their podcast, including social media videos and key art.

Student Learning Outcomes

- Students will compare and contrast various aspects of the multiplatform editorial content landscape.
- Students will identify the key business models of Olympic storytelling and recognize their impact on multimedia content distribution.
- Students will edit video, audio and still images in accordance with professional standards for multiplatform storytelling.
- Students will create a trailer, pilot episode and distribution strategy for an original multiplatform podcast.

Description and Assessment of Assignments
Our exploration of multiplatform Olympic storytelling will be guided through the creation of a multiplatform podcast. Students will pair up with another student to pitch, develop, produce and edit a podcast trailer and episode of their choosing.

There will also be some individual assignments, including the creation of social assets, outlines, and promotional one-sheet for their podcast.

Students will also complete periodic quizzes to assess their understanding of Olympic terms, stakeholders and key players.

At the end of the semester, students will submit a landing page for their podcast that contains several elements including a brief description, trailer, pilot episode and more.

Course Notes and Policies
- Class materials, lectures, assignments, homework and grades will be posted in Blackboard.
- Participation is a major component of this class, but how you participate is (in part) up to you. In-class discussions, contributions to discussion boards, and correspondence with your instructors, will all be factored into participation. Respect for the classroom space—helping to create an environment where other students can learn—will be considered, as well.
- We are lucky to have a host of guest speakers with incredible stories and incredibly busy schedules this semester. Please make their time worthwhile by engaging fully with the discussion and asking at least one question during each session.
- While it is expected that students will make every effort to attend classes, it is recognized that personal circumstances will arise which preclude class attendance. In such circumstances, the student is responsible for obtaining the materials presented in missed classes and for making up missed tests and other assignments.
- We understand college can be stressful. Please reach out to us if you have any challenges related to this course, assignments, etc. We are here to help and work with you.

Communication
Feel free to contact us during office hours, schedule an appointment or email us. Please include both instructors on every email having to do with assignments, attendance or anything that would make sense for both instructors to be aware of. Emails during weekdays will usually be answered within 24 hours. For urgent messages you may text us as well.

Technological Proficiency and Hardware/Software Required
This class uses Blackboard as its main methods of delivery for instruction and related activities. In addition, a modern mobile device and laptop computer is required, along with strongly recommended visual journalism equipment listed on the last page of this syllabus. Students will also use the Adobe Creative Suite, specifically Adobe Premiere and Audition, as well as selected free mobile apps for this course. Please contact your instructor if you have any challenges financially or otherwise with required hardware or software.

Required Readings, hardware/software, laptops and supplementary materials
There are three required books:

"Zero Regrets" by Apolo Ohno (AMAZON)

"Amazing" by Maia and Alex Shibutani (AMAZON)

"Limitless" by Mallory Weggemann (AMAZON)

Weekly readings are listed under the weekly breakdown section.

Students will be graded on adherence to AP style in assignments. All USC students have access to the AP stylebook via the USC library. https://libproxy.usc.edu/login?url=http://www.apstylebook.com/usc_edu/

The following style guides will be helpful this semester.
NLGJA Stylebook on LGBTQ Terminology: https://www.nlgja.org/stylebook/
National Center on Disability and Journalism: https://ncdj.org/style-guide/
Native American Journalists Association: https://najanewsroom.com/reporting-guides/
National Association of Black Journalists: https://www.nabj.org/page/styleguide
Asian American Journalists Association: https://aaja.org/2020/11/30/covering-asia-and-asian-americans/
The Diversity Style Guide: https://www.diversitystyleguide.com
The NAHJ Cultural Competence Handbook: https://nahj.org/wp-content/uploads/2020/08/NAHJ-Cultural-Competence-Handbook.pdf
Transjournalist Style Guide: https://transjournalists.org/style-guide/
SPJ Diversity Toolbox: https://www.spj.org/diversity.asp

Annenberg also has its own style guide that students can access through the app Amy the Stylebot on the Annenberg Media Center's Slack workspace. Annenberg's style guide is being developed with input from students, and whether or not students use our guide, they can provide valuable input here: http://bit.ly/annenbergediting

In addition, Annenberg Media's Guide for Equitable Reporting Strategies and Newsroom Style (https://bit.ly/AnnMediaEquitableReportingGuide) created by students, has detailed guidelines on thoughtful language and best practices for creating journalism respectful and reflective of a diverse world. Along with other useful resources, it can be found on Blackboard and is incorporated into Amy the Stylebot (mentioned above).

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 for more information. To connect to USC's Secure Wireless network, please visit USC's Information Technology Services website.

Annenberg is committed to every student's success. There are multiple resources available to assist students with issues that limit their ability to participate fully in class. Please reach out to a professor and/or advisor for help connecting with these resources. They include the Annenberg Student Success Fund, 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, and other scholarships and awards.

News Consumption and Knowledge of Current Events
As journalists, you should keep up with what is happening on campus, in the Los Angeles area, in the United States and around the world. USC provides subscriptions for students, staff and faculty to The New York Times and the Los Angeles Times, as well as the Wall Street Journal.

Through the USC library, you have access to many regional news outlets and a variety of publications that cover specific communities. You should be familiar with publications covering the many communities of Los Angeles such as The Los Angeles Sentinel, The Los Angeles Blade, The Los Angeles Wave, La Opinión, L.A. Taco, The Eastsider, The Armenian Weekly, High Country News, the Asian Journal and others. You should keep up with the Daily Trojan and uscannenbergmedia.com, including USC student-led verticals Dímelo and Black., listen to NPR and news radio, watch local and national television news, read news email newsletters and push alerts and follow news organizations social networks, including Twitter, Instagram and TikTok. You're encouraged to sign up for Nieman Lab's newsletter, which publishes brief, readable articles on important issues in the media. Following the news will sharpen your judgment and provide good (and bad) examples of the state of mainstream journalism.

Grading

a. Grading Breakdown

Description of assessments and corresponding points and percentage of grade.

Assignment	Learning Objective	% of Grade
Final: Pilot podcast episode	Students will create a video podcast using their understanding of multiplatform writing, shooting and editing	25%
Midterm: Podcast trailer	Students will create an engaging video trailer for their podcast using their understanding of teasing, writing, shooting and editing trailer content	15%
Podcast landing page	Students will present a variety of assets related to their podcast on a web page	15%
Key Art	Students will demonstrate their understanding of design principles and podcast key art elements	5%
Podcast one-sheet	Students will demonstrate their ability to concisely and effectively summarize and promote their podcast	10%
Misc. Assignments: participation, classwork and homework	Variety of learning objectives	20%
Quizzes	Students will demonstrate understanding of concepts covered in class	10%
TOTAL		**100%**

b. Course Grading Scale

Letter grades and corresponding point value ranges.

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

c. Grading Standards

Telling compelling stories is critical for your assignments. Strong characters, visuals and good reporting is essential for your projects. In addition to the concepts above and those covered in lectures and readings, assignments will be graded on accuracy, grammar, spelling, AP style, clarity, deadlines, conciseness, structure, proper punctuation, quality of interviews/reporting and use of quotes (if applicable), use/number/quality of sources, attribution, research, etc. You must abide by the Society of Professional Journalists Code of Ethics (http://www.spj.org/ethicscode.asp), NPPA (https://nppa.org/ethics), SND (http://www.snd.org) and the RTNDA Code of Ethics (http://www.rtdna.org/content/rtdna_code_of_ethics#.VTNMjItAwUU). Grading will be based on the quality of work and application of principles and concepts learned in class and from required readings. Criteria for grading also includes quality of audio, storytelling, accuracy, technical quality. Grading will also be based on meeting deadlines. Late work is not accepted in this class. For story assignments, publishable work should be submitted taking into account audience, engagement and platform/outlet, along with principles discussed in lectures and readings.

Journalism

Our curriculum is structured to prepare students to be successful in a professional news organization with the highest standards. Students will be evaluated first on accuracy and truthfulness in their stories. Good journalism prioritizes transparency, context and inclusivity. All stories should be written in AP style unless Annenberg style conflicts, in which case students can follow Annenberg style.

The following standards apply to news assignments.

"A" stories are accurate, clear, comprehensive stories that are well written and require only minor copyediting (i.e., they would be aired or published). Video work must also be shot and edited creatively, be well paced and include good sound bites and natural sound that add flavor, color or emotion to the story. Sources are varied, diverse and offer a complete view of the topic.

"B" stories require more than minor editing and have a few style or spelling errors or one significant error of omission. For video, there may be minor flaws in the composition of some shots or in the editing. Good use of available sound bites is required. Sources are mostly varied, diverse and offer a complete view of the topic.

"C" stories need considerable editing or rewriting and/or have many spelling, style or omission errors. Camera work and editing techniques in video stories are mediocre or unimaginative, but passable. Sound bites add little or no color - only information that could be better told in the reporter's narration. Sources are repetitive or incomplete.

"D" stories require excessive rewriting, have numerous errors and should not have been submitted. Camera work is unsatisfactory or fails to show important elements. Sources are repetitive or incomplete.

"F" stories have failed to meet the major criteria of the assignment, are late, have numerous errors or both. Your copy should not contain any errors in spelling, style, grammar and facts. Any misspelled or mispronounced proper noun will result in an automatic "F" on that assignment. Any factual error will also result in an automatic "F" on the assignment. Accuracy is the first law of journalism. The following are some other circumstances that would warrant a grade of "F" and potential USC/Annenberg disciplinary action:

• Fabricating a story or making up quotes or information.
• Plagiarizing a script/article, part of a script/article or information from any source.
• Staging video or telling interview subjects what to say.
• Using video shot by someone else and presenting it as original work.
• Shooting video in one location and presenting it as another location.
• Using the camcorder to intentionally intimidate, provoke or incite a person or a group of people to elicit more "dramatic" video.

• Promising, paying or giving someone something in exchange for doing an interview either on or off camera.
• Missing a deadline.

For assignments other than conventional news reporting, quality of research and clarity of expression are the most important criteria. In research papers, good research should be presented through good writing, and good writing should be backed up by good research. Clarity of expression includes thoughtful organization of the material, insight into the subject matter and writing free from factual, grammatical and spelling errors. Research should draw on a diverse range of sources.

Students are encouraged to submit their work for consideration to Annenberg Media or the Daily Trojan, or pitch it to mainstream media outlets. Visit http://bit.ly/SubmitAnnenbergMedia for more information about that submission and review process and email Daily Trojan news editors at dt.city@gmail.com for more on how to pitch work to the campus newspaper.

Add/Drop Dates for Session 001
(15 weeks: 8/21/2023 – 12/01/2023; Final Exam Period: 12/6-13/2023)
Link: https://classes.usc.edu/term-0231/calendar/
Last day to add: Friday, September 8, 2023
Last day to drop without a mark of "W" and receive a refund: Friday, September 8, 2023
Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 8, 2023 [All major and minor courses must be taken for a letter grade.]
Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit: Tuesday, September 12, 2023
Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, October 6, 2023 [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 for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]
Last day to drop with a mark of "W": Friday, November 10, 2023

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: 8/24	Introductions Overview of multiplatform content landscape Semester project overview	Podcasting Best Practices - The Study Read class syllabus Research Alan Abrahamson and Apolo Oho READ: The real story: a billion-dollar surplus WATCH: My New Favorite Olympian on Gabby Thomas (NBC)	**Homework Assignment:** Choose one podcast you really like and fill out the podcast review form (link on Blackboard). **Due start of week 2.**

Week 2 **Date: 8/31**	Podcast review form - review: students share podcast reviews they completed for homework ~~Elements of a good podcast pitch: What to look for to formulate a strong podcast pitch~~ Guest Speakers: Sportswriter and author Alan Abrahamson and Olympian and Entrepreneur Apolo Ohno	A complete guide to choosing the right podcast name (Riverside.fm) LISTEN: Dain Blanton on Sandcast READ: Dain Blanton on his mindset (Volleyball Mag)	**Homework Assignment**: Podcast pitch deck **Due:** Podcast review form
Week 3 **Date: 9/7**	Individual podcast pitch presentations ~~Year-Round Olympic Storytelling: How to keep the Olympic flame alive~~ Elements of a good podcast pitch: What to look for to formulate a strong podcast pitch Guest Speakers: Gold medal storytelling with Olympian and Coach Dain Blanton and Debbie Spander, Founder of Insight Sports LA with a special guest appearance by USC beach volleyball	Research Ben Fischer and Chris Smith and come with questions for them	**Homework Assignment**: Think about pitches you heard, which ones you liked, and get into pairs with one pitch. This will be your semester podcast team. Then email Prof. Hurtado and Prof. Rubinroit with who your team is and a logline for your final podcast pitch.

	players Audrey and Nicole Nourse		
Week 4 **Date: 9/14**	Individual podcast pitch presentations Writing a podcast outline Coming up with the perfect podcast name Guest Speaker: Ben Fischer and Chris Smith of Sports Business Journal	READ: Check out the NBC Olympics social accounts on all platform and understand what makes their voice/tone unique READ: Justin Karp alumni profile (ASU) READ: NBC Has New Olympic Sport: Helping Athletes Gain Social-Media Traction Before Paris Games	**Homework Assignment**: Complete podcast outline (due Week 5)
Week 5 **Date: 9/21**	Podcast interview best practices Podcast recording workshop – Annenberg Radio studio Midterm assignment review Guest Speakers: NBCUniversal's Justin Karp, VP of Social Media, and Georgina Kostopoulos, Assistant Manager of Social Media	Research J.A. Adande and come with questions for him about covering an Olympics/Paralympics	**Due:** Podcast outline **Homework Assignment:** Conduct one interview for the your pilot podcast episode
Week 6 **Date: 9/28**	Podcast editing workshop I Guest Speaker: J.A. Adande, Director of Sports Journalism, Northwestern University	Bcast: How to Make an Insanely Great Podcast Trailer Bring "AMAZING," by Maia and Alex Shibutani to class (AMAZON) This Shibutani Siblings Open Up On Being New Authors, Maia's Illness and More (Olympics.com) A look inside the job of an NBC Olympics researcher (SI)	**Homework Assignment**: Spot news coverage with your phone (see Blackboard for rubric)

		I got my first break at the Olympics ([Hollywood Reporter](#)) Unearthing nuggets of gold for NBC ([NYT](#)) [Bcast: How to Make an Insanely Great Podcast Trailer](#) [Podcast trailers: the dos and don'ts with Arielle Nissenblatt](#)	
Week 7 **Date: 10/5**	Elements of a good podcast trailer Writing a podcast trailer Guest Speakers: Olympians Maia and Alex Shibutani Rachel Thompson, Sr. Manager, Olympics and Paralympics Research, NBC Sports and Nick Zaccardi, Olympics Editor/Reporter, NBC Sports who will be discussing the best entry level job in all of TV: research	Research Mallory Weggemann and come with questions for her	**Homework Assignment**: Work on podcast trailer (Due Week 9) **Due:** Spot news coverage with your phone
Week 8 **Date: 10/12**	NO CLASS (Fall Recess)		
Week 9 **Date: 10/19**	Writing a podcast episode workshop Guest Speaker: Paralympian, author and entrepreneur	Write down at least one question for next week's guest: Rowdy Gaines, NBC Swimming Analyst and 3X Olympic Gold Medalist	**Due:** Midterm podcast trailer **Homework Assignment:** Write first episode script (due Week 11)

	Mallory Weggemann	NBC's Rowdy Gaines on 'The Greatest Race' Doc and Why This 2008 Olympic Swimming Relay Was an All-Time Great Comeback (USA Today) Winter Haven's Rowdy Gaines to Broadcast His 7th Olympics (The Ledger)	
Week 10 Date: 10/26	Podcast trailer presentations Making a podcast one-sheet Guest Speaker: Rowdy Gaines, the voice of swimming on NBC	**Riverside.fm: How to Make Podcast Cover Art That Works** WATCH: The Swimmers (Netflix) LISTEN: Yusra Mardini on SwimSwam podcast READ: She swam to escape Syria. Now she'll swim in Rio. (NYT)	**Homework Assignment:** Podcast one-sheet
Week 11 Date: 11/2	Making effective key art for your podcast Editing social assets workshop Leveraging the Olympics for social change with Yusra Mardini	LISTEN: My New Favorite Olympian trailer LISTEN: My New Favorite Olympian on Timothy LeDuc READ: Apolo Ohno profile (NYT)	**Homework Assignment:** Design key art for your podcast **Due:** Podcast one-sheet **Homework Assignment:** Work on first episode podcast script
Week 12 Date: 11/9	Podcast editing workshop II Guest Speakers: Paralympian and co-founder of Angel City Sports Ezra Frech and Alexa Pritting, Senior Producer at NBC Olympics	WATCH: The Swimmers (Netflix) LISTEN: Yusra Mardini on SwimSwam podcast READ: She swam to escape Syria. Now she'll swim in Rio. (NYT)	**Due:** Key art **Due:** First episode script **Homework Assignment:** Edit first episode (Due Week 15)
Week 13 Date:11/16	Guest Speakers: NBC Sports producers Jack Felling and Jim Thompson		**Homework Assignment:** Work on two social assets for your podcast (one video + one still). Due Week 15

Week 14 **Date: 11/23**	NO CLASS (Thanksgiving break)		
Week 15 **Date: 11/30**	Podcast episode presentations		**Due:** First episode
FINAL EXAM PERIOD **Date: 12/7, 7-9 p.m.**	Summative experience Podcast landing page due		**Due:** Podcast landing page due

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 Academic Conduct
The USC Student Handbook
(https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

Academic Integrity
USC's Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one's education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one's own academic work from misuse by others as well as to avoid using another's work as one's own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to:
Plagiarism and Cheating
• The submission of material authored by another person but represented as the student's own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
• Re-using any portion of one's own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
• Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.

• Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student's own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity
https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459
"Since its founding, the 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."

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.

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
Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call
The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273- 8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call
Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking).

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086
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
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 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) 740-0411*
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*
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*
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) 442-1200 – 24/7 on call*
Non-emergency assistance or information.

Office of the Ombuds - *(213) 821-9556 (UPC) / (323-442-0382 (HSC)*
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) 442-2850 or* otfp@med.usc.edu
Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

Annenberg Student Success Fund
https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards
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.

Annenberg Student Emergency Aid Fund
https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards
Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructors

Fernando Hurtado provided on-site digital video coverage of the 2020 Tokyo Olympics and 2022 Beijing Olympics for NBCUniversal Local (NBC and Telemundo local stations, LX News and Regional Sports Networks). His proudest accomplishment was convincing Johnny Weir and Tara Lipinski to give an interview in AMSR. He is currently the manager of digital video, OTT and special projects, at NBCUniversal Local. He is a proud graduate of USC.

Seth Rubinroit has covered every Olympics for NBCUniversal since the 2012 London Games, earning an EMMY for his multiplatform contributions to the 2016 Rio Olympics. He has interviewed and profiled more than 100

Olympians and Paralympians at sporting events on four different continents. He is currently the Manager of Content Integrations and Audio at NBCUniversal Local (NBC and Telemundo local stations, LX News and Regional Sports Networks). He is a proud graduate of USC.

Together they served as Supervising Producers for the **My New Favorite Olympian** podcast, which was hosted by Ibtihaj Muhammad (2020 Tokyo Olympics) and Apolo Ohno (2022 Beijing Olympics). It was named "Best Podcast Series" at the 2022 Cynopsis Sports Media Awards and the 2023 WEBBY Signal Awards.