



Spring 2024 – Thursdays – 6:30-9:30 pm

Section: 21763

Location: ANN 309 (with occasional zoom meetings)

Instructor: Adam Fratto

Office: remote, via Zoom

Office Hours: via zoom; send an email at least one day in advance with reason for meeting. On the day of the meeting, send email to confirm.

Contact Info: adamfrat@usc.edu; +1.310.490.2727

I. Course Description

We identify the creative and critical media management strategies in the making of scripted entertainment, such as feature films, television series, short ('web') series, and other media.

Media management refers to the progress from conception to development, financing, packaging, production, programming, marketing, distribution to reception. Creative media management refers to communication management strategies designed to better foster creativity – including problem-solving, articulating a vision, providing leadership, building a team, delegating responsibility, operating collaboratively, crisis management, resource development, securing support, effective time management, etc. Critical media management strategies also include tactics for introducing social issues and/or foregrounding questions of identity in the scripting or production of the projects.

For assignments, students will conduct "making of" case studies of a film or TV series (to include industry interviews), write and produce an original scripted short series, and generate reflective creative and critical media management case studies. There is reading and an assignment due every week.

II. Student Learning Outcomes

- Understand creative media management strategies of visual storytelling;
- Conduct creative media management through visually oriented IP production;
- Understand production management, roles of non-creative personnel;
- Understand the dynamics of creative and production team roles; and
- Develop transferable skills, e.g., crafting visual presentations and conducting research.

III. Prerequisites/Preparation

Prior screenwriting or production experience is NOT required. Students should be familiar with crafting and presenting visual presentations, both online and in the classroom. It is also recommended that students familiarize themselves with the basics of screenwriting software, digital video cameras (smartphone cameras will suffice), and video and editing software.

IV. Course Notes

This is a fast-moving, dense course, with a range of assignments big and small that you will be required to juggle simultaneously. It is strongly advised that you attend all class sessions and keep up with reading and assignments.

Our two large assignments are assigned and completed in groups; therefore, teamwork is critical. Your classmates will rely on you to carry your weight, so please be cognizant and respectful of the needs and work habits of others. This is how the entertainment industry works!

There will naturally be challenges and speedbumps, and you will be expected to best navigate solutions by communicating with your classmates and me on how you plan to execute the assignments, how they were executed, and the results of the execution. Physically or virtually disappearing, not attempting a solution, and not communicating are NOT viable solutions.

The rule of thumb is to perform and behave as you would if this were your profession.

*PLEASE NOTE: this is an in-person class. However, from time to time, class may be held over zoom, accessible via Blackboard's Zoom Pro feature. In these cases, you will be given one week's notice wherever possible. When we do hold remote sessions, it is expected that everyone attend, and come prepared, as if it were an in-person class.

V. Technological Proficiency and Hardware/Software Required

- Industry-standard creative production software will be referenced - e.g., Adobe Creative Suite, Final Draft and/or open source software such as Blender
- Annenberg has a limited amount of video equipment available for student use, and you are encouraged to utilize it if it's available. For equipment availability and reservations, please contact staff manager Tim Yuge.
- If you intend to shoot and edit on equipment you already own (eg iPhone camera, laptop with Premiere), it's suggested that you take time before class to familiarize yourself with the software's capabilities, because...
- Minimal production skills will be taught. If your series team lacks production skills:
 - o You might consider taking outside classes, e.g., Annenberg Digital Lab or CreatorUp.com, and
 - o You are encouraged to consult with outside production experts. However, the work

should be your own. Remember, the goal is understanding of process, not perfect outcomes.

- **Notes on streaming over Zoom:** Given the subject matter of this class, it is important that the class is able to experience video clips clearly and in full fidelity. Unfortunately, content that is streamed to your laptop and then simultaneously streamed over Zoom tends to be laggy and suffer from stuttered video and poor audio quality. Therefore, please download any video clips to your laptop before streaming those files over Zoom. In addition, please familiarize yourself with Zoom’s “share” settings and make sure that you are streaming computer sound, using stereo (high fidelity) sound, and optimizing for video clips.
- **Laptop Policy:** All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the **Annenberg Digital Lounge** for more information. To connect to USC’s Secure Wireless network, please visit USC’s **Information Technology Services** website.
- **Technology Rule of Thumb: WHEN IN DOUBT, TEST IT OUT.** Don’t leave tech to chance on the day. We have a lot of ground to cover, and we try to avoid wasting class time with technical hiccups. You should consider testing out presentations, videos, and any other tech with your classmates whenever possible.

VI. Required Readings and Supplementary Materials

(NB: These are available through the bookstore and can also be obtained online via sites like Amazon.)

- [Byte Sized TV: Create Your Own TV Series for the Internet - Kindle edition by Brown, Ross. Humor & Entertainment Kindle eBooks @ Amazon.com. \(9781932907866\)](#)
- [Television Development: How Hollywood Creates New TV Series - Kindle edition by Levy, Bob. Humor & Entertainment Kindle eBooks @ Amazon.com. \(9781138584231\)](#)
- [Amazon.com: The Business of Film: A Practical Introduction \(American Film Market Presents\) \(9781138571419\): Landry, Paula, Greenwald, Stephen: Books](#)
- [Open TV: Innovation beyond Hollywood and the Rise of Web Television \(Postmillennial Pop, 20\): Christian, Aymar Jean: 9781479815975: Amazon.com: Books](#)
- Additional reading will be posted on Blackboard and/or otherwise conveyed.

VII. Description and Assessment of Assignments

(1) READING BLOGS:

- Compose a one-paragraph summary of the reading with a link to the reading.
- Find a related industry news item from the past month that ties in with the reading.
- Describe the relationship to the reading in 2-3 sentences and post the link.
- A blog is due most weeks by noon PST on class day. You cannot make up for missing blogs.
- This must be a timely news article from a reputable source of journalism (examples: *Variety*, *Deadline*, *Wall Street Journal*, *Vox*). Undated, general web articles are not acceptable. Grading will be based on clear summaries, working news links from appropriate sources, and thoughtful description of how the news relates to the topic(s).
- Check your classmates' postings on Blackboard: you should be sure not to duplicate the work of others. All Blackboard blog posts are set to be visible for the whole class.
- FINAL BLOG POST: Due December 7th, at noon LA time. This will be a final, longer blog post addressing Creative Media Management and referencing the assignments and activities from the class. You will be assigned the question the week before.

(2) MAKING OF FILM/SERIES CASE STUDY (small group):

- Students will conduct a media management case study of the making of a US-made, scripted feature film or TV series. You may be able to choose a non-US based case study, or another mass-market, visually-oriented medium, upon approval of the Professor.
- The case study traces the conception, development, financing, production, marketing, distribution, and reception of the film or TV series.
- The series or film must have been released or distributed in the US in 2021, 2022 or 2023. Exceptions may be possible, but check with me well in advance.
- I will prompt you with instructions in class for your choice of topics. Wait for detailed instructions, including group size (likely groups of 2).
- You must conduct exhaustive research. Seek out trade and reputable sources.
- Direct interview with industry source is required; more in the section below.
- Your presentation must be visual. Creativity is encouraged, as is use of varied media including video, audio, and charts/graphs. You must also present it verbally, live in class. Your presentation style should be dynamic and engaging; simply reading text off a card that everyone can see is NOT dynamic and engaging. You are encouraged to use video in your presentation; however, showing a series of publicly available video clips is NOT a substitute for research.
- You must upload your presentation to Blackboard.
- Grading will be based on your research, design, and performance.

MAKING OF INTERVIEWS:

- Each “making of” team must secure at least one interview with someone involved in writing, development, production or marketing.
- For production, these could be producers listed in IMDB, studio or production company executives (often not listed in IMDB).
- For marketing, these include marketing and PR execs at the TV network, film studio, or production company OR outside creatives hired on the project (not listed on IMDB).
- For either interview, **you must prove** their direct and creative involvement, whether listed on IMDB or LINKEDIN, or interviewed in the press, or an award recipient.
- You may help each other secure interviews. You may conduct the interview as a team, or one team member may conduct it solo, as long as the information is shared and the results are jointly analyzed and interpreted.

INTERVIEW STRATEGIES:

- You should not rely solely on the interview for your research and analysis. An additional goal of the interview is to extend your network of relationships in the industry. If you make a good impression, this interview may lead to a future career opportunity. It has happened in this class!
- Through your research, prepare a list of viable candidates in production/marketing (at least 3 each). Make certain you can prove their direct and creative involvement.
- Find contact information for them, including their representatives, companies, etc.
- Sign up for a free trial of either IMDB PRO and/or LINKEDIN to find contact info.
- Request an interview using every means possible, e.g., DMs, emails, and phone calls
- Find a USC alum working in the company to help (and join the MCM group on LinkedIn).
- Beware/Court the gatekeepers, e.g., assistants, interns: be incredibly considerate; if willing to assist you, send a thank you note, coffee cards, gift card.
- Be creative, persistent, clever, and ethical. Any ethical violations will lead to repercussions.
- YOU MAY NOT ASK THE PROFESSOR or other Professors for assistance!
- Because this class is remote, it may be best to do the interview online (eg Zoom, FaceTime etc). You can also use phone or email.
- Do not record the interview or show clips of it to the class. This is to ensure privacy.

(3) ORIGINAL SHORT SERIES PITCH (individual):

- Every student will conceive, rehearse, and record an edited 1-minute video pitch for a short series.
- Everyone must be able to successfully upload on their own YouTube account.
- You will vote for the best pitches in class, and winning pitches will be produced.
- Pitches should include title, setting, 3 main characters, their relationship, and 3-episode arc.
- Grading will be based on following instructions and not voting outcomes.

(4) ORIGINAL SHORT SERIES AND CREATIVE MEDIA MANAGEMENT CASE STUDY (group):

The pitches with the most votes will be assigned a production team and produced to last about 10 minutes (for all three episodes total).

- SCRIPT: Each team will deliver an outline and multiple drafts for review.
- PRODUCTION BREAKDOWN (call sheet plus): Once script is approved, each team must provide a breakdown that includes details about your crew, resources, casting, and production schedule. I will post samples.
- PRODUCTION: Once the script and production breakdown is approved, you may proceed with pre-production, including casting, production, and post-production.
- LICENSED CONTENT: Clearance is not required for this project but care and respect must be made to protect the intellectual property being used. Along with your project, you'll be asked to submit a list of assets to be cleared ("clearance document").
- MARKETING PLAN: Each team must create a poster for their series. Specific guidelines and requirements to follow. Optional but recommended: additional marketing materials for the presentation (e.g., billboard design, social media plan outline, live and virtual events, etc.).
- PRESENTATION: Design and present a creative media management case study that lists the strategies used and challenges encountered during the writing and production of your series. You should also mention whether/how you have included issues around diversity, inclusion and representation in your series.
- GRADE: Will depend on completion of all components of the project, group effort, and comprehensive case study analysis.

VIII. Participation

Participation: Participation is important, and it contributes to your final grade. This may include talking, when appropriate, during a class session; generating or participating in discussions; and reaching out for one-on-one discussions with the Professor. Blackboard offers different types of participation, including participating in forums and completing asynchronous assignments. Meanwhile, it is imperative that you remember to **respect the opinion of others**, regardless of how much you disagree.

Five points are given for "participation" in this class. Every student starts with the full five points. Points may be deducted for (this is not an exhaustive list): unexcused absences from class, cameras being turned off in zoom sessions, and lack of engagement in in-class and outside-of-class activities.

IX. Peer Assessment

Because so much of this class is focused on group efforts, each of you will also have an opportunity to evaluate the efforts and work of your teammates (both for the case study project and the series project). You will be issued instructions for this process late in the semester, including guidelines and a grading rubric.

The peer assessment will be worth 5 points total and will be made up of an unweighted average of your peers' evaluations.. The professor has the prerogative to revise this assessment upwards at his discretion but in any case will not deduct points from the peers.

X. Grading Breakdown

Grading is on a point system. You will have points deducted based on these criteria: not following directions, e.g., missing blogs, failure to turn in outlines, etc.; weak research, including missing data, failure to conduct analysis, etc.; and, poor presentation design and performance.

Assignment	Points	% of Grade
series pitch	5	5
short series creation and case study (group)	25	25
'making of' case study (small group)	25	25
Reading blogs (10 x 3 points each)	30	30
final blog post	5	5
Participation	5	5
Peer Assessment	5	5
TOTAL	100	100%

XI. Course Grading Scale

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

XII. Course Specific Policies

a) Due dates and times – VERY IMPORTANT

Unless otherwise specified, all assignments are due on Class Day (Thursday) by noon LA time. Late assignments are not accepted, and no points will be given for late assignments, unless arrangements have been made and approved in advance with the professor.

b) Synchronous session recording notice

Live class sessions will be recorded and made available to students through Blackboard. Please remember that USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing policies regarding class notes ([hVps:// policy.usc.edu/scampus-part-c/](https://policy.usc.edu/scampus-part-c/)). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanctions.

c) Zoom etiquette (for the occasional remote session)

Although it is understood that you may need to turn your camera off from time to time, the rule of thumb is that it should be on. This shows respect for your classmates, professor and guest speakers; and it fosters community and shared purpose. A good rule of thumb is to keep your **microphone off** during zoom class, except when we are in active discussions and when you're asked to unmute. Please wear appropriate clothing and use appropriate backgrounds.

d) Communication

When in doubt, communicate! You are encouraged to contact me outside of class for any reason. If there is a challenge in scheduling office hours, we will find another way. As a general rule, emails and calls should be returned within 24 hours (by both students and professor).

As a rule of thumb, class updates and timely communications will be pushed out via announcements on Blackboard. However, some communications will also be sent to individual student e-mail addresses, so it is mandatory that you check your USC email at least daily.

e) Language

It is understood and celebrated that students in this class come from diverse backgrounds, and that their native language may not be English. That said, this class places heavy emphasis on verbal communication, and it is expected that your English fluency will be adequate for comprehending advanced and nuanced topics; communicating both formally and informally, verbally and in writing with classmates and Professor; and conducting detailed and professional oral presentations.

The official language of this class is English. Students may use whatever mode of communication you like to communicate amongst themselves, as long as this does not exclude someone who does not speak, read and write the language in which you are communicating.

There may be occasions where use of another language is not only permissible but additive to the cultural diversity of our learning community. If you are considering incorporating a language other than English into any of your class assignments, projects or processes, you should secure advance approval from the Professor.

f) Use of Generative AI

This course aims to cultivate individual skills in the areas of creativity, analysis, and creative media management. While Generative AI may provide quick shortcuts in some cases, it can undermine the depth of understanding that we aim to achieve. Therefore, the use of generative AI tools (such as ChatGPT, DALL-E, etc.) are not permitted in this class; therefore, any use of AI tools for work in this class may be considered a violation of USC's Academic Integrity Policy and Student Conduct Code, since the work is not your own.

Intellectual honesty is vital to an academic community and for my fair evaluation of your work. All work submitted in this course must be your own, completed in accordance with the University's academic regulations. You may not engage in unauthorized collaboration or make use of ChatGPT or other AI composition software.

XIII. Classroom Policies

It is the intent of this class that students from all diverse backgrounds and perspectives be well-served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that the students bring to this class be viewed as a resource, strength and benefit. It is my intent to present materials and activities that are respectful of diversity: gender identity, sexuality, disability, age, socioeconomic status, ethnicity, race, nationality, religion, and culture. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of the course for you personally, or for other students or student groups.

Students are encouraged to create from what they know, and sometimes to tell their own personal stories. Given the personal nature of what may be discussed in class, and the importance of an open dialogue on creative feedback within the process, it is expected that some of the conversations may evoke strong emotions. It is critical that each class member show respect for all worldviews expressed in class and limit conversations to strictly the project case at hand. Sweeping and broad generalizations are not in themselves valuable contributions to the case at hand. Critiques of creative elements, story plot points, and production decisions should be made from a strategically neutral stance (to be discussed further in class). Please be respectful of each other's emotions and be mindful of your own.

Please let me know if something said or done in the classroom, by either myself or other students, is particularly troubling or causes discomfort or offense. While our intention may not be to cause discomfort or offense, the impact of what happens throughout the course is not to be ignored and is something that I consider to be important and deserving of attention. If this occurs, there are several ways to remedy some of the discomfort you may experience:

1. Discuss the situation privately with me. I am always open to listening to students' experiences and want to work with students to find acceptable ways to process and address the issue.
2. Discuss the situation with the class. Chances are there is at least one other student in the class who had a similar response to the material. Discussion enhances the ability for all class participants to have a fuller understanding of context and impact of course material and class discussions.
3. Notify me of the issue through another source such as your academic advisor, a trusted faculty member, or a peer. If for any reason you do not feel comfortable discussing the issue directly with me, I encourage you to seek out another, more comfortable avenue to address the issue.

XIV. Attendance

Students are expected to attend live and remote sessions and participate in online discussion and activities. This is the best way to engage with the course and keep up to date with class activities and assignments. Students who miss occasional live sessions – after informing the professor in advance - may be able to keep up with the class by reviewing class recordings. Unexcused non-attendance may result in points deducted from participation grade.

XV. Grading Standards

(Formal grades will be issued in the above +/- format, but this may prove helpful in understanding the benchmarks for progress.)

Letter Grade	Description
A	Excellent; demonstrates extraordinarily high achievement; comprehensive knowledge and understanding of subject matter; all expectations met and exceeded.
B	Good; moderately broad knowledge and understanding of subject matter; explicitly or implicitly demonstrates good, if not thorough understanding; only minor substantive shortcomings.
C	Satisfactory/Fair; reasonable knowledge and understanding of subject matter; most expectations are met; despite any shortcomings, demonstrates basic level of understanding.
D	Marginal; minimal knowledge and understanding of subject matter; more than one significant shortcoming; deficiencies indicate only the most rudimentary level of understanding.
F	Failing; unacceptably low level of knowledge and understanding of subject matter; deficiencies indicate lack of understanding.

XVI. Grading Timeline

Every effort will be made to grade assignments and post grades within two weeks. Scores for all assignments are regularly updated on Blackboard. You are responsible for notifying the instructor within one week of a score posting if you think a score is missing or inaccurate. Moreover, you only have this period of time to contest a score on an assignment. If you fail to inquire/notify me of any discrepancy, missing score, or contest a score within one week of the date the score is posted, no further changes will be made.

XVII. Assignment Submission Policy

Blog posts will be written and submitted in Blackboard. Regardless of whether they are also presented in class, all presentations must be submitted in Blackboard. Video assignments must be uploaded to the student's personal YouTube page, and a link provided in Blackboard.

No late assignments will be accepted. Lacking prior discussion and agreement with the professor, late assignments will automatically be given a grade of F. If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment you must:

- Email me asap and at least one day prior to the due date to notify me of your emergency,
- If asked, provide official proof (doctor's note or other evidence), and
- Arrange to email or upload the assignment at a later time to be determined.

XVIII. Add/Drop Dates for Session 001

- **(15 weeks: 8/21/2023 – 12/1/2023; Final Exam Period: 12/6-13/2023)**
- **Link: <https://classes.usc.edu/term-20233/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

XIX. Course Schedule: Weekly Breakdown (SUBJECT TO CHANGE)

***** This syllabus is subject to change - and probably will change - based on class progress, news events, and/or guest speaker availability. All reading and assignments due at noon PST on class day unless otherwise specified.**

WK	DATE	LECTURE/TOPIC	READING DUE	ASSIGNMENT	MAKING OF	SHORT SERIES
1	1/11	Intros, survey, goals of class, video resume assignment, "coverage"		coverage topic; video resumes		
2	1/18	Show video resumes, Visual storytelling, TV writing basics, intro to blogging	Sample script	Coverage due; video resumes due		think about stories
3	1/25	"Making Short Series" lecture, pitching basics, sample pitches	Article TBD	BLOG 1	Consider possible interview subjects	create video pitches
4	2/1	programming and green lights	BYTE-SIZED TV 1-10	BLOG 2		PITCHFEST: review pitches, vote, teams announced
5	2/8	'Making Of' case studies - discussion and assignment	BYTE SIZED TV 11-epilogue	BLOG 3	divide into teams, choose topics	outlines due by noon, review in class
6	2/15	Making Movies - how the movie business works, movie producing	BUSINESS OF FILM 1-5	BLOG 4		1st drafts due by noon, review in class
7	2/22	Making TV, Production Tips & Tricks	BUSINESS OF FILM 6-10	BLOG 5		2nd drafts due by noon, review in class
8	2/29	GUEST LECTURE?	TV DEVELOPMENT (1st half)	BLOG 6		3rd drafts due by noon
9	3/7	GUEST LECTURE?	TV DEVELOPMENT (2nd half)	BLOG 7	submit draft presentations	production breakdown due by noon, review in class
	3/14	NO CLASS (SPRING BREAK)				pre-production
10	3/21	Transmedia and "Multi-platform storytelling" - GUEST LECTURE?	OPEN TV Intro-3	BLOG 8		Pre-production
11	3/28	GUEST LECTURE? + legal matters, IP	OPEN TV 4-epilogue	BLOG 9		production
12	4/4		Article(s) TBD	BLOG 10	in-class presentations	Production/post
13	4/11				in-class presentations	Production/post, show WiP
14	4/18				(if needed) in-class presentations	post
15	4/25	CLASS EVALS; PEER ASSESSMENTS				SERIES FEST: show eps in class, present making of, clearance & marketing due
16	5/2	NO CLASS; FINAL POST DUE		Final blog post		

XX. Statement on Academic Conduct and Support Systems

Academic Integrity:

The University of Southern California is a learning community committed to developing successful scholars and researchers dedicated to the pursuit of knowledge and the dissemination of ideas. Academic misconduct, which includes any act of dishonesty in the production or submission of academic work, compromises the integrity of the person who commits the act and can impugn the perceived integrity of the entire university community. It stands in opposition to the university's mission to research, educate, and contribute productively to our community and the world.

All students are expected to submit assignments that represent their own original work, and that have been prepared specifically for the course or section for which they have been submitted. You may not submit work written by others or "recycle" work prepared for other courses without obtaining written permission from the instructor(s).

Other violations of academic integrity include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), collusion, knowingly assisting others in acts of academic dishonesty, and any act that gains or is intended to gain an unfair academic advantage.

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university. All incidences of academic misconduct will be reported to the Office of Academic Integrity and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see [the student handbook](#) or the [Office of Academic Integrity's website](#), and university policies on [Research and Scholarship Misconduct](#).

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

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.

XXI. About Your Instructor

Adam Fratto is a seasoned creative executive and executive producer with proven track records in development & programming, production, and strategy. With a specialty in drama series, he is experienced in crafting international business models and launching creative initiatives.

Along with partners David Eagleman and Matthew Tauber, Adam has just launched Cognito Entertainment (cognito.film), a private equity-backed production company focused on film, TV, scripted and unscripted projects from the world of science. He is also a professor at USC's Annenberg School of Communication.

Adam recently ran the scripted programming division for US-based HISTORY, the flagship channel for A+E Networks. In addition to developing new ongoing series and miniseries, he oversaw creative on current series, including PROJECT BLUE BOOK, which launched as the #1 new drama on cable, and the global phenomenon VIKINGS.

Prior to that, Adam set up a series division for international distribution and production studio Reel One Entertainment. There, he rapidly built a presence in the drama space, hiring experienced executives and assembling a buzzy slate of projects, including an anthology series based on the catalogue of the late great thriller writer Mary Higgins Clark, a multi-platform adaptation of Philip K. Dick's SCREAMERS and a UK series based on award-winning Belgian format TEAM CHOCOLATE (now in development at Channel 4).

Before that, he was SVP of Drama for Pukeko Pictures, affiliate of New Zealand's Weta (LORD OF THE RINGS, AVATAR, DISTRICT 9). The first of these, the award-winning CLEVERMAN, aired on Netflix, SundanceTV, BBC3, and Australia's ABC and is in development on season 3.

As an independent producer and consultant, Adam worked with clients from tech startups to established networks. He Executive Produced YA movie SEA CHANGE (for Lifetime) and originated and was co-EP of HAVEN, the cult hit supernatural drama based on Stephen King's "The Colorado Kid," for Syfy, NBCU Global Channels, and Canada's Showcase.

Originally from New York, Adam is a graduate of Harvard College and USC's graduate program in Film & TV Production, where he produced Emmy-winning documentary WALKING WITH GIANTS.

After starting his executive career at Michael Douglas's Furthur Films (WONDER BOYS, SWIMFAN), Adam joined Piller/Segan as V.P. in 2002, working on hit series THE DEAD ZONE, WILDFIRE, GREEK, and indie feature BICKFORD SHMECKLER'S COOL IDEAS. From 2008 to 2011, Adam helped launch Atticus Entertainment, managing sports icon Jim Lampley's HBO-based operation.

He is a member of the TV Academy, HRTS, and the PGA. He is also co-Founder and co-President of Harvardwood, a group of 10,000+ alums in arts, media and entertainment (harvardwood.org). He has lived in Beijing, Taipei and Hong Kong...and now currently resides in sunny South Pasadena.