



**JOUR 499 Special Topics: Problem Solving
with AI
2 Units**

Fall 2024 – Wednesdays – 7:30-9:10 p.m.

Section: 21313R

Location: ANN 210

Instructor: Joann Park Hardy

Office: ANN classroom or lobby

Office Hours: By appointment only. Contact me by email to set up an appointment.

Contact Info: parkjung@usc.edu

Course Description

The rapid rollout of artificial intelligence applications such as Bard, ChatGPT, and DALL-E have forced us to rethink work, creativity and the value of skills that we once thought to be uniquely human.

Though this technology is replacing many of the activities previously performed by people, its rapid adoption also places new responsibilities on those who use it. Can AI be deployed across industries in a way that enriches our lives and our work? How much autonomy will be afforded to us in a career where AI becomes our co-worker?

The first step in trying to untangle these thorny questions is to hone a nuanced understanding of how this technology is being put to use right now in the industries that were once thought to be resistant to automation: the creative fields of entertainment, journalism, marketing, and public relations.

To accomplish that, we will explore this technology, discovering both its capabilities and limitations, how it works, and what we can achieve with it. We will experiment with numerous AI tools, collaborate, and learn from each other.

The focus of this class will be to use AI creatively and productively in order to solve real problems. You will work in teams to carefully dissect a problem you want to tackle. Then, your team will map out a plan for how to accomplish that goal.

In addition, we will dive into real-time case studies that examine how AI tools are opening up new frontiers in newsrooms, writers' rooms and boardrooms. We will examine the decision-making and calculus that goes into how companies integrate AI and what they expect it will achieve. In addition, we will look at the very real question of how job descriptions and worker experience is evolving as this technology spreads. And we will consider how this might disrupt our human-centered understanding of creativity, intellectual property, and accountability.

To adequately grasp the transformation that is taking place around us we will need to understand some of the history and context that brought this technology into existence. Some of the early sessions of the course will cover a brief history of AI as well as explain the processes (which are both energy-intensive and laden with bias) involved in forming large language models – the workhorse of most generative AI tools.

At its core, understanding the power, promise and peril of AI forces us to consider some high-stakes ethical questions. These include weighing the societal consequences of potential massive unemployment, as some

professions are rendered obsolete, as well as how much autonomy humans are willing to concede. This course seeks to provide the starting point for that inquiry.

Student Learning Outcomes

Students coming into this course do not need any particular technical skills or previous background in the subject matter. **Throughout the course, students will gain hands-on experience with AI tools and learn best practices for maximizing their potential.** They will be required to maintain an open mind and a curious outlook. Students who apply themselves will emerge with an understanding of how to use AI to overcome obstacles, enhance their creativity and expand their productive capacity. They will be asked to rethink their previous notions of work and career and to reframe those ideas into this emerging context. They will also be challenged to consider the critical and ethical elements this transformation presents and develop their own compass that can help guide their decision-making going forward.

Description and Assessment of Assignments

For a course on generative A.I., it is foolish to insist that all work be done without the aid of chatbots or other tools. However, in several assignments, that is exactly what will be required. The use of AI tools is encouraged in all aspects of this course except for several writing assignments, where it will be important to draw a firm line between what is in our heads and what comes from the machine.

First Blogpost: Write (by your own hand) a 500-word blog post explaining why you are taking this class. Discuss what you hope to gain, your current view on AI, and your biggest questions about AI. This assignment is not graded.

AI Tools Comparison: Critically examine and compare the capabilities, advantages, and limitations of three AI tools within a specific domain. Present your findings in a detailed compare-and-contrast format to learn how to assess these tools critically and identify those best suited to your future needs.

Hackathon 1 (in-class assignment): Create a pitch for a new season of a well-known TV show, focusing entirely on AI-driven scenarios. You will generate and name several plot ideas, develop a title, create promotional materials, and script scenes. More details will be provided during class.

Hackathon 2 (in-class assignment): Create a compelling brief and pitch deck using AI to bring an ad campaign to life for a major client. In addition to creative assets, you will develop the marketing and audience strategy. More details will be provided during the class.

Job Description: Write a job description (with an AI assist) that imagines you in your chosen field working alongside AI tech. What does that look like? How do you preserve your own autonomy/creativity? And what kind of office culture emerges?

Final Project Proposal

Use the problem-solving frameworks we learned in class to come up with your group's customer problem statement. Be prepared to explain how you've identified and defined the problem.

Final Project: Students will identify and solve a significant problem in their community or a specific field (e.g., journalism) using AI, developing a detailed solution and presenting their findings in various formats (written piece, slide deck, video, audio, art piece) to demonstrate their ability to apply AI critically and innovatively. The project will be graded and broken into different components: problem definition, program/approach/stages, presentation, and final draft. Students must first present their chosen problem to the class and clear it with the instructor. More details will be provided.

Grading

a. Grading Breakdown

You will be graded primarily on three criteria:

Depth: Are you presenting a thoughtful perspective? Are you bringing an original point of view? Have you thoroughly considered the issue you are presenting and its implications.

Research: Have you adequately and accurately researched the topic, considered the appropriate data and reviewed it sufficiently? Have read up on how others have approached this same topic?

Clarity and Execution: Are you expressing yourself powerfully and succinctly? Is your writing clear, your grammar and syntax flawless? Are any charts or graphs you are using accurate and do they convey the point you want to make?

Engagement: In-person attendance is mandatory for this class. Virtual attendance must be approved on a case by case basis. While guest speakers are in attendance, computers/iPads/Cell Phones are not permitted while our guests are speaking.

Assignment	Points	% of Grade
Class participation	15	15%
Blog post	5	5%
AI Tools Review	10	10%
Job description	5	5%
Final Project Proposal (First draft)	5	5%
Hackathon 1	15	15%
Hackathon 2	15	15%
Final Project (Final draft + Presentation)	30	30%
TOTAL	100	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

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.

Course Notes and Policies

This course is not designed to drown students with large quantities of work. Rather, it is focused on zeroing in on the key questions this technology raises in the production of creative work. Readings are not long, class time is brief. This means that we must make the most of both. Students must come to class having completed the readings and prepared to discuss them. During our class time, students must be focused and engaged, only using devices when required by the discussion or an in-class exercise.

Our class communication will be conducted over Slack, though class resources will also be made available on Brightspace. Communication with the instructor is encouraged and should take place over Slack outside of class, or during a scheduled in-person or Zoom meeting. Students should expect a response from the instructor within 24 hours, though possibly longer on weekends.

Required Readings, hardware/software, laptops and supplementary materials

Our weekly readings are listed by week below. They are subject to change as AI is an evolving topic. Here are some general resources on A.I.:

[An A.I. glossary of terms.](#)

[Knowing Machines:](#) A contemporary collection of essays and criticism of A.I.

[This view from the VC world.](#)

Newsletters to consider:

[AI Snake Oil:](#) A newsletter that explored what AI can do, what it can't, and how to tell the difference.

[Import Ai:](#) AI policy and research centered newsletter authored by the co-founder of Anthropic.

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/.)

Students will be expected to adhere to AP style in assignments, including when writing about race and ethnicity. The updated AP style guidelines include capitalizing Black and deleting the hyphen in terms such as Asian American.

The following style guides will be available on BB:

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.

Add/Drop Dates for Session 001

(15 weeks: 8/26/2024 – 12/6/2024; Final Exam Period: 12/11-18/2024)

Link: <https://classes.usc.edu/term-20243/calendar/>

Last day to add: Friday, September 13, 2024

Last day to drop a class without a mark of "W," except for Monday-only classes, and receive a refund: Friday, September 13, 2024

Last day to change enrollment option to Pass/No Pass or Audit: Friday, September 13, 2024 [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 17, 2024

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, October 11, 2024 [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 15, 2024

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.

Date	Theme	Reading	Assignment
Week 1 Aug. 28	Course overview. A brief history of AI. Why is this happening now? Definitions of terms.	"ChatGPT is a Blurry JPEG of the Web," The New Yorker, Ted Chiang	
Week 2 Sept. 4	How LLMs are made: A step-by-step account. Understanding the bias and the very real	"Cleaning ChatGPT Takes a Heavy Toll on Workers," WSJ; pdf. "Generative AI Exists	Due: First Blogpost Write (by your own hand) a 500-word blog post explaining why you are taking this class. Discuss what you hope to gain, your current view on AI, and your

		Because of the Transformer." Financial Times	biggest questions about AI.
Week 3 Sept. 11	The AI creativity boost + Mini Hackathon: Learn about the latest creative tools and apply them during class. Intro to OpenAi Studio, Prompting 101	"What if Dario Amodei Is Right About A.I.?" The Ezra Klein Show	Due: AI Tools Comparison Critically examine and compare the capabilities, advantages, and limitations of three AI tools within a specific domain. Present your findings in a detailed compare-and-contrast format to learn how to assess these tools critically and identify those best suited to your future needs.
Week 4 Sept. 18	Agentic AI, How AI will help us perform tasks. Guest: Brad Kowalk, Founder of MagicX, ex-Meta AI Experiences	"AI Agents that Matter," AI Snake Oil, Sayash Kapoor and Arvind Narayanan	Assigned: Get into groups and assign roles for next week's in-class Hackathon. Download the necessary tools in order to work on it during class.
Week 5 Sept. 25	In-class Hackathon	"What the Writers Fear About AI in Hollywood," Puck News Podcast, Matt Belloni	Assigned: Be prepared to present next week.
Week 6 Oct. 2	Present last week's work to the class. Reflections. How AI is disrupting marketing, advertising, and consumer research	"The AI-Generated Population Is Here, and They're Ready to Work," WSJ, Isabelle Bousquette	
Week 7 Oct. 9	Anthropomorphization of AI: Why we are obsessed with AI being sentient. How social media is incorporating AI into their systems Guest: TBD, Headspace AI Team on their release of Ebb, a chat-based mindfulness tool developed by clinicians, creatives, and data scientists	"Meet My A.I. Friends," NY Times, Kevin Roose	Assigned: Get into groups and assign roles for next week's in-class Hackathon. Download necessary tools in order to work on it during class.
Week 8 Oct. 16	In-Class Hackathon Guest: Aaron Kwittken, Founder of PRophet	Readings TBD	
Week 9 Oct. 23	Present last week's work to the class. Reflections. Regulating the Machine: Exploring the Major Challenges in AI Governance	"Generative AI Has an Intellectual Property Problem," Harvard Business Review, Gil Appel, Juliana Neelbauer, and David A. Schweidel	Due: Job Description Write a job description (with an AI assist) that imagines you in your chosen field working alongside AI tech. What does that look like? How do you preserve your own autonomy/creativity? And what kind of office culture emerges?

		"Why This Award-Winning Piece of AI Art Can't Be Copyrighted," WIRED, Kate Knibbs	
Week 10 Oct. 30	Tools and Strategies for Effective Problem Definition Guest: TBD	Readings TBD	Assigned: Final Project Proposal Use the frameworks we learned in class to come up with your group's customer problem statement. Be prepared to explain how you've identified and defined the problem.
Week 11 Nov. 6	Present your Final Project proposal to the class. Group feedback session.	Readings TBD	Due: be prepared to present your Final Project Proposal
Week 12 Nov. 13	IP in the age of AI. Generative AI is made of stolen booty, including your face. Who can claim ownership in this environment and how is it protected?	Readings TBD	Due: be prepared to clear the Final Project Proposal with the instructor after incorporating feedback from the last session.
Week 13 Nov. 20	Final Project Mid-point Check-in Guest: Jay Dixit, Head of Writer Community at OpenAI	Readings TBD	
Week 14 Nov. 27	No Class: Thanksgiving Break		
Week 15 Dec. 4	Crystal ball: We've been looking at current and coming applications of AI tools in industries. But what is next in the field of AI? What tools are being developed and for whom? How can students stay up to date? Guest: TBD	Readings TBD	
Final Exam Period: Dec. 11, 7-9 p.m.	Course recap. In-class exercise in envisioning the future. Future readings, future steps. Final Project Due		Due: Final project

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. In particular, you should be aware of the fast-changing newscape around A.I. 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.

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

Course Content Distribution and Synchronous Session Recordings Policies

USC has policies that prohibit recording and distribution of any synchronous and asynchronous course content outside of the learning environment.

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation. Recording can inhibit free discussion in the future, and thus infringe on the academic freedom of other students as well as the instructor. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

Distribution or use of notes, recordings, exams, or other intellectual property, based on university classes or lectures without the express permission of the instructor for purposes other than individual or group study. This includes but is not limited to providing materials for distribution by services publishing course materials. 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. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

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

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

This course will follow the expectations for academic integrity as stated in the [USC Student Handbook](#). All students are expected to submit assignments that are original work and prepared specifically for the course/section in this academic term. You may not submit work written by others or “recycle” work prepared for other courses without obtaining written permission from the instructor(s). Students suspected of engaging in academic misconduct will be reported to the Office of Academic Integrity.

Other violations of academic misconduct include, but are not limited to, cheating, plagiarism, fabrication (e.g., falsifying data), 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 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](#).

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.

Generative AI Policy

I expect you to use AI (e.g., ChatGPT and image generation tools) in this class. Learning to use AI is an emerging skill, and I welcome the opportunity to meet with you to provide guidance with these tools during office hours or after class. Keep in mind the following:

- AI tools are permitted to help you brainstorm topics or revise work you have already written.
- If you provide minimum-effort prompts, you will get low-quality results. You will need to refine your prompts to get good outcomes. This will take work.
- Proceed with caution when using AI tools and do not assume the information provided is accurate or trustworthy. If it gives you a number or fact, assume it is incorrect unless you either know the correct answer or can verify its accuracy with another source. You will be responsible for any errors or omissions provided by the tool. It works best for topics you understand.
- AI is a tool, but one that you need to acknowledge using. Please include a paragraph at the end of any assignment that uses AI explaining how (and why) you used AI and indicate/specify the prompts you used to obtain the results what prompts you used to get the results. Failure to do so is a violation of academic integrity policies.
- Be thoughtful about when AI is useful. Consider its appropriateness for each assignment or circumstance. The use of AI tools requires attribution. You are expected to clearly attribute any material generated by the tool used.

Any failure to fully disclose the use of generative AI will be considered a violation of academic integrity.

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 Instructor

Joann Park is an award-winning content leader in media and entertainment, specializing in audience development and programming strategy.

Most recently, Joann was a Senior Director of Content Planning and Analysis at Paramount Global, where she advised the Chief Programming Officer on the company's global streaming content investment and programming strategy. Prior to this role, she led audience development and programming teams at various media brands, including Headspace, CNN Digital, and MTV News. Joann continues to advise startups and emerging companies in the media and health & wellness sector, helping them understand, engage, and grow their audiences effectively.

Joann holds a B.A. from the University of Southern California and was one of the inaugural graduates of the Media, Economics, and Entrepreneurship program.