

## CMGT 558: INTERNATIONAL ENTERTAINMENT MARKETPLACE, 4 units

**FALL 2024 – Tuesdays, 6:30-9:20 pm**

**Section:** 21779D

**Location:** ASC 228

**Instructor:** Brian Hirsch

**Office Hours:** By Appointment on Zoom or will arrange for an in-person meeting

**Contact:** [brianehi@usc.edu](mailto:brianehi@usc.edu)

### Course Description

The international entertainment marketplace is in tremendous flux, which is resulting in an ever-evolving definition of the meaning of Hollywood. Developments in technology, economics, consumer behavior, recent union strikes, and still recovering from a global pandemic are all driving this significant change. This course will explore linear television, streaming services, and theatrical modes of content distribution, and how these are shaping the content that Hollywood creates for the global stage. The course will also provide a 360 look at television content marketing, with case study analysis of how various TV and film properties are marketed differently overseas.

### Student Learning Outcomes

- The goal of the course is to provide a broad framework of the current international entertainment marketplace and the prevailing challenges and opportunities facing the industry.
- Students will gain a clear understanding of the basic tenets of Hollywood Studio Marketing and how the different verticals work in concert to distribute and market content worldwide.
- Combining lectures, readings, and top industry guest speakers from diverse companies and backgrounds, students will become well versed on the ever-changing international entertainment landscape - the players and the frameworks within these organizations.

**Prerequisite(s):** None

**Co-Requisite(s):** None

**Concurrent Enrollment:** None

**Recommended Preparation:** Interest in the TV/Film/Entertainment business and the role that culture, technology and consumer behavior plays across different parts of the world.

### Course Notes

**The course is standard letter grade.** This course is an in-person course, with classes being held on campus. Some course sessions will be recorded on Zoom and posted to Brightspace. Most course materials will be loaded to the class Brightspace page, and access is mandatory.

### Technology Policy and Requirements

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 resources. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services \(ITS\)](#) website.

For those that need a loaner laptop, [USC Computing Center Laptop Loaner Program](#). Additional USC Technology Support Links: [Zoom information for students](#), [Brightspace help for students](#), [Software available to USC Campus](#).

## Required Readings and Supplementary Materials

The following textbooks are required:

1. Basin, Ken (2018) *The Business of Television*, First Edition. New York, NY. Routledge.  
*This textbook is available for purchase as a hard copy on Amazon. It is also available as a free download (see below), but I highly recommend the hard copy book version.*
2. Ulin, Jeffrey C. (2019) *The Business of Media Distribution*, Third Edition. New York, NY. Routledge.  
*This textbook is available as a free download (see below).*
3. Sigismondi, Paolo (Ed.) (2019). *World Entertainment Media: Global, Regional and Local Perspectives*. New York, NY: Routledge. *This textbook is available as a free download (see below).*

All textbooks above are available for **FREE download** from the USC Libraries site at <https://libraries.usc.edu/>. You will need your USC ID login to access and download.

Other readings will be specified in the week-by-week calendar, and where possible, will be available on Brightspace. Students should keep abreast of current events in the international entertainment space whether it be through mass market news sources (LA Times, NY Times, The Economist, etc) or industry sources (Deadline.com, The Hollywood Reporter, Variety, WorldScreen, TBI, Parrot Analytics, etc.)

## Description and Assessment of Assignments

### 10% Self Introduction

The self introduction assignment is a simple exercise to share some highlights about how you consume content, responding to a series of questions. The questions will cover the city and country/countries where you grew up, what TV shows you watch, streaming services you consume, how and where you watch them, and your work style. Use of AI tools are **NOT permitted** on this assignment. *See assignment specifications for additional details.*

### 10% Weekly Topics in the News

There will be two (2) assignments throughout the course where students will need to submit a relevant and current news article and submit a one-page write-up on key takeaways and the impact the news has on the international entertainment marketplace. Students can choose any two weeks during the course (weeks 2 – 13), and each of the two assignments must be turned in on different weeks. Article submissions and write-ups are due by 12:00 noon (LA Time) on class day. The one-page write-up should be in bullet format on 1) key takeaways/summary of the news and 2) the potential impact on international. Use of AI tools are **NOT permitted** on this assignment. *See assignment specifications for additional details.*

### 25% Mid-Term Case Study

Students will provide an individual written analysis of an entertainment content distribution service, platform or product and develop a plan to launch that service in an international market. The deliverable will be a 5-6 page written paper to be submitted via Brightspace. *Further instructions will be provided in class.*

### 45% FINAL Group Project – Presentation and Paper

Students will work in groups and will present a strategy for launching and marketing a television series in a foreign territory (outside the U.S) in a country/region of interest (in Latin America, Asia, Europe), OR,

present a strategy to bring international content to an audience in the U.S. *Further instructions will be provided in class.*

- Groups are expected to research the topic, articulate findings, and present the results and the group POV in class. The presentation will be 20 minutes composed of the presentation and a Q&A period.
- Source materials to include: recommended class readings and independent research from reliable industry reports and news sites.
- Groups are required to meet at least once with the instructor in advance of their presentation.
- A five-page written summary of findings will also be turned in.
- All team members are expected to contribute and participate. A portion of your group grade will be based on a peer-evaluation.

**10% Class Participation**

Participating actively and meaningfully is important to get the most out of this course. To participate well takes preparation, i.e., to read and watch the various materials assigned before class. Asking a question, offering a comment, responding to a discussion, attending class and office hours... all count. Staying silent will not.

**Breakdown of Grade**

Assignment	Points	% of Grade
Self-Introduction	20	10%
Class participation	20	10%
News Topic Submission #1	10	5%
News Topic Submission #2	10	5%
Mid-Term Case Study (individual written assignment)	50	25%
Final Group Project Case Study (team project & presentation)	90	45%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

**Grading Scale**

94 to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 93%: 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

## Grading Standards

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.

## Grading Timeline

Your work can be classified as simpler tasks, or complex multi-faceted projects. Simpler, smaller assignments will usually be evaluated within 7-14 days. More complex work typically needs about two weeks to evaluate thoroughly.

## Assignment Submission Policy

*Assignment submission policies involve the following aspects:*

- *Deadlines. Deadlines are Los Angeles time. If you are unable to submit an assignment on time, inform the instructor and request an extension. Penalties may still be imposed, communicating with the instructor is crucial. Non communication invites worse penalties. This practice is not meant to be punitive. Rather it is designed to cultivate professionalism, especially about reliability.*
- *Format. In general, assignments use APA 7th edition style to guide paper formatting. Document files must be named in specific ways.*
- *Procedures. Assignments must be submitted via Brightspace. See separate assignment instructions for specific additional guidance.*

## Generative AI Policy (for this course)

Generative AI is permitted on specific assignments as a **research tool companion ONLY**. In this course, you are welcome to use artificial intelligence (AI)-powered programs such as chatGBT or GEMINI for assignments that indicate the permitted use of AI. AI should be considered another information source such as assigned texts, articles, industry reports or Wikipedia. **AI IS NOT a solution** for analysis, opinions or suggestions. You are also welcome to use AI tools to help enhance presentations and graphics for your group presentations.

You should also be aware that AI text generation tools may present incorrect information, biased responses, and incomplete analyses; thus they are not yet prepared to produce text that meets the standards of this course. To adhere to our university values, you must cite any AI-generated material (e.g. text, images, etc.) included or referenced in your work and provide the prompts used to generate the content. Using an AI tool to generate content without proper attribution will be treated as plagiarism and reported to the Office of Academic Integrity. Please review the instructions in each assignment for more details on how and when to use AI Generators for your submissions.

Note: 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.

## Attendance

In-person attendance is required throughout the semester. The material we cover in lectures will include information crucial to your individual and group assignments. In addition, we will have several guest speakers that are voluntarily taking time from their busy schedules to share their industry and career knowledge with our students, and they are expecting to speak to a full classroom.

Any unexcused absences will count against your class participation grade. In addition, three or more unexcused absences will result in a full course grade reduction (ie A becomes a B, B+ becomes a C+). If you know in advance that you will not be able to attend a class, please send an email to [brianehi@usc.edu](mailto:brianehi@usc.edu).

## Communication

It is crucial that you check email and Brightspace announcements regularly. Instructor is on email and typically respond within 48 hours. Most office hours and one-on-one meetings will be via Zoom. Contact the instructor to schedule mutually convenient times.

## Additional Policies

In order for this class to operate successfully, the instructor, students and guest speakers collectively will contribute to an inclusive, discussion-based environment where we will dive deep into real-life entertainment industry norms and best practices. Please arrive on time and ready to participate each week. Course topics build on each other week-to-week and are vital for your assignments. You will be expected to attend class in person each week, unless other arrangements have been made in advance with your instructor.

Please refer to the USC Health and Safety Guidelines for Covid-19 at <https://coronavirus.usc.edu/>.

Unless instructed to open and use your laptops or mobile devices as part of a lecture, devices should not be opened or in use during class time. This is especially important when guest speakers join our class. The guest speakers we will be bringing in are all entertainment industry professionals and leaders from companies such as Netflix, Sony Pictures, Disney, Amazon, TikTok, Paramount and more. They are taking time from their personal schedules to speak to you. Let's show them the respect they deserve.

**Important note to students:** *Be advised that the weekly lectures in this syllabus are subject to change - and probably will change - based on the progress of the class, current news events, and/or guest speaker availability.*

	Topics/Daily Activities	Readings/Homework	Deliverable/Due Dates
Week 1 Aug 27 <sup>th</sup>	<ul style="list-style-type: none"> <li>- Logistics, principals, expectations</li> <li>- Syllabus Review</li> <li>- Weekly News Topic Submissions</li> <li>- Preview of Week 2 lecture topics</li> <li>- Preview of 1st assignment</li> </ul>	course syllabus + assignment specifications  Assignment #1: self- introduction instructions	
Week 2 Sept 3 <sup>rd</sup>	TV & Movie Studio Landscape <ul style="list-style-type: none"> <li>- Who are the players?</li> </ul> Content Lifecycle:	Chapter 1: A <i>Beginner's Guide to            the Television            Industry, pgs 1 - 24,</i>	

	<ul style="list-style-type: none"> <li>- Production</li> <li>- Distribution</li> <li>- Networks / Theatrical Window(s)</li> </ul> <p>International TV Landscape Free TV (local), Cable/Satellite, Streaming</p>	<p>Textbook: The Business of Television</p> <p>Chapter 1:, <i>pgs 4- 17</i>, and Chapter 6: <i>pgs 245 – 251</i>. Textbook: The Business of Media Distribution</p> <p><a href="#">Paying for Channels You Don't Watch, Cordcutting.com, 07/13/22</a></p> <p><a href="#">Pay TV is in So Much Trouble that Even Its One Bright Spot is Dimming, Business Insider, 06/14/24</a></p>	
<p>Week 3 Sept 10<sup>th</sup></p>	<p>Digital Distribution</p> <ul style="list-style-type: none"> <li>- SVOD, AVOD, PVOD, FAST</li> <li>- Distribution Platforms, Services, MVPDs, vMVPDs</li> <li>- US &amp; International Viewing Habits</li> </ul>	<p>Chapter 1: A <i>Beginner's Guide to the Television Industry, pgs 24 – 32</i>, Textbook: The Business of Television</p> <p><a href="#">AVOD vs SVOD; the "fall" of SVOD and Rise of AVOD &amp; TVOD, Bitmovin, 01/09/22</a></p> <p><a href="#">Streaming Spectacle: How AVOD and Free Services Are Captivating Olympics Viewers, The Wrap, 07/29/24</a></p> <p><a href="#">Tivo is Coming to Smart TVs Next Year and I Think Its a Threat to Roku, Google, and Fire TVs, Tech Radar 8/11/23</a></p>	<p>Assignment #1: Self-Introduction DUE by 3:00pm (LA time) on Sept 10<sup>th</sup></p>
<p>Week 4 Sept 17<sup>th</sup></p>	<p>Studio Verticals (TV &amp; Film)</p> <ul style="list-style-type: none"> <li>- Production &lt;---&gt; Networks/Broadcasters</li> <li>- Library Content &lt;---&gt; Streaming Services</li> <li>- Mergers &amp; Acquisitions</li> </ul>	<p>Chapter 2: <i>The Lifecycle of a Television Series, pgs 36-53</i>, Textbook: The Business of Television</p>	

		<a href="#">Disney Plans To Spend \$5B On Movies &amp; TV In Europe Over Next Five Years, Deadline, 08/09/24</a>  <a href="#">Hasbro Confirms Sale Of eOne To Lionsgate For \$500M, Deadline, 08/03/2023</a>	
	<p>We will review details for Assignment #2: Mid-Term Paper on Digital Services</p>		
Week 5 Sept 24 <sup>th</sup>	<p>Movies/Film</p> <ul style="list-style-type: none"> <li>- Studio Verticals (production, distribution)</li> <li>- Marketing Films Int'l</li> <li>- PVOD/Windowing</li> </ul> <p>Guest Speaker: Guest Speaker (TBD), Disney Theatrical</p>	<a href="#">Disney Plans To Spend \$5B On Movies &amp; TV In Europe Over Next Five Years, Deadline, 08/09/24</a>  <a href="#">'Barbenheimer': How 'Barbie' and 'Oppenheimer' became a meme and a moment, Yahoo, 07/22/23</a>  <a href="#">Summer box office 2022: what lessons can Hollywood learn?, The Guardian, 08/17/22</a>	
Week 6 Oct 1 <sup>st</sup>	<p>Overview of International TV Landscape</p> <ul style="list-style-type: none"> <li>- Europe/EMEA</li> <li>- LatAm/Americas</li> </ul>	<p>Chapter 8: Section "A"</p> <ul style="list-style-type: none"> <li>- Network and Streaming License Agreements, Pgs 187-208, Textbook: The Business of Television</li> </ul> <p>(Readings TBD)</p>	
Week 7 Oct 8 <sup>th</sup>	<p>Overview of International TV Landscape</p> <ul style="list-style-type: none"> <li>- China</li> <li>- SE Asia, Korea/Japan</li> <li>India, Oceania</li> </ul>	<p>Chapter 8: Section "B"</p> <ul style="list-style-type: none"> <li>- Co-Production Agreements, Pgs 208-216, Textbook: The Business of Television</li> </ul> <p>(Readings TBD)</p>	

Week 8 Oct 15 <sup>th</sup>	Producing for Global Audiences - Talent, production locations, budgets - Formats: local production for scripted, reality  <i>Guest Speaker: TBD</i>	Chapter 10: <i>Unscripted Television</i> , pgs 221-241. Textbook: The Business of Film  (Readings TBD)	Assignment #2 – Midterm Case Study Paper DUE on Oct 15 <sup>th</sup> by 3:00pm (LA Time)
Week 9 Oct 22 <sup>nd</sup>	Marketing TV Content in Int'l Markets - 360 marketing campaigns - PR/Talent - Consumer promotions  <i>Guest Speaker: TBD (Netflix PR)</i>	Chapter 6: <i>Backend</i> . <i>Pgs 162-176</i> , Textbook: The Business of Film  (Readings TBD)	
Week 10 Oct 29 <sup>th</sup>	Social Media & Viral Marketing - Case studies - Social media on the global stage  <i>Guest Speaker: TBD (Fast Channels/AVOD)</i>	(Readings TBD)	
Week 11 Nov 5 <sup>th</sup>	International Content in the U.S. - Where to watch - Rights considerations	(Readings TBD)	
Week 12 Nov 12 <sup>th</sup>	Business Considerations in Int'l Markets - Cultural and political impact on local cultures of international distribution - How networks/advertisers/affiliates make money  <i>Guest Speaker: Justin Holt, Head of Creative &amp; Content Operations, Amazon Studios</i>	(Readings TBD)	
Week 13 Nov 19 <sup>th</sup>	Course Recap/Review Future of TV  Team Project Work Session  <i>Guest Speaker: TBD</i>	(Readings TBD)	Last Day to turn in a News Topic Submission and Write-Up
Week 14 Nov 26 <sup>th</sup>	Team Project Work Session  <i>This Week we will meet via Zoom ONLY</i>		
Week 15 Dec 3 <sup>rd</sup>	Final Team Project Presentations		GROUP FINAL PART A – Printed slide deck DUE on Dec 3 <sup>rd</sup> at 6:30pm (LA Time) at Beginning of Class



Study Week Dec 10 <sup>th</sup>	Optional Workshop Sessions to discuss Final Project Papers (this is a study week – no formal class)		
FINAL Dec 17 <sup>th</sup>	Final Project Paper and Course Wrap-up		GROUP FINAL PART B – Paper must be turned in between 7:00pm - 9:00pm (LA Time)

## Statement on Academic Conduct and Support Systems

### 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.

Academic dishonesty has a far-reaching impact and is considered a serious offense against the university. Violations will result in a grade penalty, such as a failing grade on the assignment or in the course, and disciplinary action from the university itself, such as suspension or even expulsion.

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](#).

Please ask your instructor if you are unsure what constitutes unauthorized assistance on an exam or assignment or what information requires citation and/or attribution.

### 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, is prohibited. 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 relation to the class, whether obtained in class, via email, on the internet, or via

any other media. Distributing course material without the instructor's permission will be presumed to be an intentional act to facilitate or enable academic dishonesty and is strictly prohibited. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

## Statement on University Academic and Support Systems

### **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](https://osas.usc.edu). You may contact OSAS at (213) 740-0776 or via email at [osasfrontdesk@usc.edu](mailto:osasfrontdesk@usc.edu).

### **Student Financial Aid and Satisfactory Academic Progress:**

To be eligible for certain kinds of financial aid, students are required to maintain Satisfactory Academic Progress (SAP) toward their degree objectives. Visit the [Financial Aid Office webpage](#) for [undergraduate](#)- and [graduate-level](#) SAP eligibility requirements and the appeals process.

### **Support Systems:**

#### [Annenberg Student Success Fund](#)

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](#)

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.

#### [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 consists 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) 740-2500

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](mailto: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.

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