



IDSN 581 Introduction to the Global Fashion System

[Cross-listed as ACAD-581]

Units: 2

Term—Day--Time: Fall 2024, Saturdays, 10:00am-12:20pm

Location: ONLINE

Instructor: Keanan Duffty

Office: ONLINE

Office Hours: BY appointment

Contact Info: duffy@usc.edu

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

Hours of Service: 8:30 a.m. – 6:30 p.m.

Contact Info: iyahelp@usc.edu

Course Description

Introduction to the Global Fashion System introduces students to the analysis of the current 'fashion system' and explores strategic interventions within existing models to imagine future systemic change. Students will learn to refine their visual language in media through music, film, photography, essays, ephemera, and performance.

The course involves the in-depth analysis of these seasonal structures while also critically exploring conventional systems such as Prêt-à-Porter, Couture, Diffusion Line, Slow and Fast Fashion, Fragrance and Accessory from a theoretical perspective. Since fashion is a constantly moving dialogue that seasonally changes the visual landscape of a public sphere, this course aims to understand how these ideas are introduced – in text and image - to audiences, who become the carriers and prolific disseminators of these ideas/ideals.

Students are introduced to practical, hands-on approaches in the development of future fashion systems that subvert more rigid, existing ones. This includes establishing a new business opportunity, planning a target and sales strategy and setting up and coordinating, arranging, and executing on-site promotional events—such as a pop-up shop at a store or other venue.

The course focuses on research and the development and execution of new ideas, developing a deep understanding of the processes, challenges, and requirements; and it introduces students to new editorial approaches through publication, printed matter, digital imagery, and experiential differentiators. Through the study of strategic game-changers, students will create a plan with tactics to imagine and represent a new future fashion system.

Students will create a new system diagram using the methods from Systems Thinking, and further represent their new model through print, video, pop-up exhibition, or other media as a final format. As we embark on the proposal of new systems, the class will be divided in 4 groups. Each group will be focusing and researching a specific existing Fashion System. The group will act as an editorial team. The 4 prototypical systems will focus on the following existing Fashion Systems; Haute Couture, Prêt-à-Porter, and Cruise/Resort & Diffusion— the idea is to use these exiting fashion systems as departures for Future Fashion Systems.

Learning Objectives

By the end of this course, students will be able to:

1. Articulate an understanding and knowledge of the pre-dominant structures within the fashion system.
2. Demonstrate fluency in the knowledge of the devices and methods used within the fashion system.
3. Display competence in a textual and visual vocabulary towards research.
4. Demonstrate an understanding of systems thinking and diagrammatic representation.
5. Display strength in representing a conceptual model through text, image, and other media.
6. Show fluency in strategic differentiators throughout fashion and other industries.
7. Demonstrate the ability to connect the dots between existing systems and possible future scenarios.

Prerequisite(s): none

Co-Requisite(s): none

Concurrent Enrollment: none

Recommended Preparation: none

Course Notes

The course is for a letter grade and will be conducted online. All assignments and lecture notes will be posted to Brightspace.

Technological Proficiency and Hardware/Software Required

Students must provide their own laptop. The laptop specifications take into consideration that students will be creating, streaming, and downloading audio and video; communicating using video conferencing applications; and creating and storing large multimedia files.

USC Technology Support Links:

[USC Computing Center Laptop Loaner Program](#)

[Zoom information for students,](#)

[Brightspace help for students](#)

[Software available to USC Campus](#)

HOW TO PURCHASE SOFTWARE AT THE DISCOUNTED ACADEMY RATE

The following software may be helpful for developing creative solutions and projects throughout the course. NONE are mandatory for purchase; however, Adobe Creative Cloud suite is highly encouraged for creation of visual assets.

For reference, listed below is all software available for purchase online at the Iovine and Young Academy discounted student rate:

Software	IYA Short-Term License at USC Bookstore
Adobe Creative Cloud	\$75 2024–2025 annual license (active through July 2025)
Apple Logic Pro	\$35 semester licenses
SolidWorks	\$35 semester license
Apple Final Cut Pro	\$35 semester license

To purchase:

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

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

Required Readings and Supplementary Materials

All required materials will be made available on Brightspace, the course’s online learning management system.

Optional Readings and Supplementary Materials

For access, please search [USC Libraries](#).

- Dana Thomas, **Deluxe: How Luxury Lost Its Luster**, 2007, Publisher: Penguin Press, 2007.
- Chris Anderson. **Makers: The New Industrial Revolution**, New York, Crown Business, 2012.
- Dana Thomas, **Fashionopolis: The Price of Fast Fashion and the Future of Clothes**, Publisher: Penguin Press, ISBN-13: 978-0735224018
- Ellis, Tania, [The New Pioneers Sustainable business success through social innovation and social entrepreneurship](#). Publisher: Wiley & Sons, 2010.
- Holston, David. **The Strategic Designer: Tools and Techniques for Managing the Design Process**. Cincinnati, Ohio: How Books, 2011.
- Dana Thomas, **Gods and Kings: The Rise and Fall of Alexander McQueen and John Galliano**, ISBN-13: 9780143128397, Publisher: Penguin
- Blum, Peggy **Circular Fashion: A Supply Chain for Sustainability in the Textile and Apparel Industry**, Laurence King Publishing (April 20, 2021)
- McDonough, William, and Braungart, Michael. **The Upcycle: Beyond Sustainability Designing for Abundance**. New York: North Point Press, 2013.
- Som, Ashok and Blanckaert, Christian. **The Road to Luxury: The Evolution, Markets, and Strategies of Luxury Brand Management**. Publisher: Wiley, ISBN-10: 0470830026
- Kakutani, Michiko (August 21, 2007). "The Devil Wears Hermès (He Bought It at the Caesars Palace Mall in Las Vegas)". New York Times.
- Gehlhar, Mary with Christian Siriano. **The Fashion Designer Survival Guide: Start and Run Your Own Fashion Business**. Publisher: Barrons Educational Services; Third edition (January 5, 2021). ISBN-10: 150626560X
- Reeves, Martin; Haanaes, Knut; Sinha, Janmejaya. **Your Strategy Needs a Strategy: How to Choose and Execute the Right Approach**. Boston, MA: Harvard Business Review Press, 2015.
- Ross, Alec J. **The Industries of the Future**: Simon & Schuster, 2016
- Duffy, Keanan. **The Fashion Entrepreneur: A Definitive Guide to Building Your Brand**. ASIN: B0CVN8PWKP. Laurence King Publishing (September 12, 2024). Publication date: September 12, 2024
- Alicia Drake, **The Beautiful Fall: Lagerfeld, Saint Laurent, and Glorious Excess in 1970s Paris**, Publisher: Little, Brown and Company; 2006.

Description and Assessment of Assignments

Assignment 1:

Please create an 8 to 12 slide deck which includes the following:

- Choose an iconic fashion brand or designers; it can be in any sector: Luxury, Streetwear or Mass Market, for example.
- In 300 words and 30 seconds of video, create a description of the brand with key dates/milestones in the brand's lifecycle.
- Identify between 5-10 key words that describe the brand's aesthetic.
- Select between 5-10 key words that describe the current consumer of the brand.
- Identify the brand's key products and innovations.

Ultimately your task is to highlight the brand's history, innovation, product assortment and customer.

Please present in next week's class.

Assignment 2:

Please create an 8 to 12 slide deck which includes the following:

- Using the iconic fashion brand or designer you have previously researched:
- In 300 words and 30 seconds of video, suggest a product or material innovation that the brand or designer could adopt.
- Identify between 5-10 key words that describe the brand's aesthetic.
- Select between 5-10 key words that describe the current consumer of the brand.
- Identify the brand's key products and innovations.

Ultimately your task is to demonstrate how the brand or designer can adapt to the contemporary marketplace.

Assignment 3:

Please create an 8- 12 slide deck which includes the following:

- Choose a contemporary fashion brand. It can be Luxury, Streetwear or Mass Market.
- In 300 words and 30 seconds of video, create a description of the brand with key dates/milestones.
- Identify between 5-10 key words that describe the brand.
- Select between 5-10 key words that describe the current consumer of the brand.
- Reimagine the logo of the brand, considering both trends in graphic design and timelessness.
- Propose an innovative color palette and quantify your choices.
- Give an example of a sustainable solution for your brands products or sourcing.
- Suggest a unique Collaboration for your brand.
- Ultimately your task is to broaden the consumer base of your chosen brand.

Please present in next week's class.

Final Slide Deck: 24-slide deck which includes the edited content from your previous assignments, formulating that information into a cohesive presentation which demonstrates your chosen brand or designer's key dates/milestones, aesthetic, consumer profile and how you believe the brand can address innovative approaches in product development, brand identity and sustainable material sourcing that position the brand favorably in the contemporary fashion landscape.

More details to be posted on Brightspace.

Participation

Active engagement with course contents and regular participation in class discussions are expected and constitute 10% of the final grade.

Grading Breakdown**Table 1 Grading Breakdown**

Assessment Tool (assignments)	Points	% of Grade
Assignment #1		20%
Assignment #2		20%
Assignment #3		20%
In-class participation		10%
Final Slide Deck		30%
TOTAL		100%

Grading Scale

Course final grades will be determined using the following scale:

Table 2 Course Grading Scale

Letter grade	Corresponding numerical point range
A	95-100
A-	90-94
B+	87-89
B	83-86
B-	80-82
C+	77-79
C	73-76
C-	70-72
D+	67-69
D	63-66
D-	60-62
F	59 and below

Assignment Submission Policy

Unless otherwise specified, all assignments are to be submitted on Brightspace by their individual deadlines.

Grading Timeline

It is anticipated that most grading will be completed within two weeks of the due date.

Attendance

The Academy maintains rigorous academic standards for its students and on-time attendance at all class meetings is expected. **Each student will be allowed two absences over the course of the semester for which no explanation is required.** Students are admonished to not waste excused absences on non-critical issues, and to use them carefully for illness or other issues that may arise unexpectedly. Except in the case of prolonged illness or other serious issue (see below), no additional absences will be excused.

Each unexcused absence will result in the lowering of the final grade by 1/3 of a grade (e.g., an A will be lowered to A-, and A- will be lowered to a B+, etc.). In addition, being tardy to class will count as one-third of an absence. Three tardies will equal a full course absence.

Students remain responsible for any missed work from excused or unexcused absences. Immediately following an absence, students should contact the instructor to obtain missed assignments or lecture notes and to confirm new deadlines or due dates. Extensions or other accommodations are at the discretion of the instructor.

Automatically excused absences normally may not be used for quiz, exam or presentation days. Using an excused absence for a quiz, exam or presentation, such as in the case of sudden illness or other emergency, is at the discretion of the instructor.

In the case of prolonged illness, family emergencies, or other unforeseen serious issues, the student should contact the instructor to arrange for accommodation. Accommodation may also be made for essential professional or career-related events or opportunities. Additionally, students who need accommodations for religious observations should provide advanced notice to instructors and student athletes should provide Travel Request Letters. All accommodations remain at the discretion of the instructor, and appropriate documentation may be required.

Unless students provide an accommodation letter from USC's Office of Student Accessibility Services (OSAS) or a letter from IYA Student Services detailing visa or travel restrictions, attendance and active participation is expected in the classroom. Any student with such accommodations should submit their accommodation document to the instructor as soon as possible to discuss appropriate accommodations.

Students who are experiencing illness should not attend class in person. Please inform the instructor in advance of any class sessions that you can't attend for medical reasons, and accommodations will be arranged to view recorded lectures and submit alternatives to any missed class participation. Students will not be penalized for not attending class in person under these circumstances.

Classroom norms

Active and respectful engagement is expected; critically but constructively challenging ideas is highly encouraged.

Zoom etiquette

During class sessions, students are expected to be on camera—unless otherwise arranged with instructor—available for full participation, their attention solely focusing on the course and its participants. Lack of camera usage and active engagement will be reflected in the participation grade.

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](#).

Policy on the Use of AI Generators

You are welcome 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.

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).

Course Evaluations

All students enrolled in the course are asked to complete the summary evaluation of the course. Feedback is welcome and encouraged.

Course Schedule

Table 3 Course schedule

	Topics/Daily Activities	Readings/Preparation	Deliverables
Week 1, August 31.	BIRTH OF MODERN FASHION. Analysis of the current “global fashion system”. Existing Fashion Systems; Haute Couture, Prêt-à-Porter, Cruise/Resort & Diffusion.	Faculty Intro (Video) The Birth of Modern Fashion (Video)	Assignment 1: Please create an 8 to 12 slide deck which includes the following: <ul style="list-style-type: none"> • Choose an iconic fashion brand or designers. It can be in any sector: Luxury, Streetwear or Mass Market, for example. • In 300 words and 30 seconds of video, create a description of the brand with key dates/milestones in the brand’s lifecycle. • Identify between 5-10 key words that describe the brand’s aesthetic. • Select between 5-10 key words that describe the current consumer of the brand. • Identify the brand’s key products and innovations. Ultimately your task is to highlight the brand’s history, innovation, product assortment and customer. Please present in next week’s class.
Week 2, Sept 7.	FASHION GOES GLOBAL. Analysis of the seasonal structures of the fashion system including collaboration and licensing.	1, Fashion Goes Global (Video). 2, Designer Spotlight: Thierry Mugler (Video).	Presentation of last week’s activity.
Week 3, Sept 14.	LANGUAGE OF FASHION. Researching, developing and executing new ideas for fashion products or services.	The Language of Fashion (Video)	
Week 4, Sept 21.	SIX STAGES OF PRODUCTION. Defining the pre-dominant structures within the fashion system.	The Six Stages of Production (Video)	
Week 5, Sept 28.	FASHION WHOLESAL. Textual and visual vocabulary towards research: Slow and Fast Fashion, Luxury and Lifestyle classifications.	Fashion Wholesale (Video)	

<p>Week 6, Oct 5.</p>	<p>THE NEXT BLACK Pt 1. Wearable Tech and the Development of future fashion systems.</p>	<p>The Next Black: Part 1 (Video)</p>	<p>Assignment 2: Please create an 8 to 12 slide deck which includes the following:</p> <ul style="list-style-type: none"> • Using the iconic fashion brand or designer you have previously researched: • In 300 words and 30 seconds of video, suggest a product or material innovation that the brand or designer could adopt. • Identify between 5-10 key words that describe the brand's aesthetic. • Select between 5-10 key words that describe the current consumer of the brand. • Identify the brand's key products and innovations. <p>Ultimately your task is to demonstrate how the brand or designer can adapt to the contemporary marketplace.</p>
<p>Week 7, Oct 5.</p>	<p>THE NEXT BLACK Pt 2. Sustainable Fashion, Repurposing and Repairing.</p>	<p>The Next Black: Part 2 (Video)</p>	<p>Presentation of last week's activity.</p>
<p>Week 8, Oct 19.</p>	<p>CRISTOBAL BALENCIAGA. Research, analysis and case study exploration</p>	<p>Cristobal Balenciaga (Video)</p>	

<p>Week 9, Oct 26.</p>	<p>JOHN VARVATOS. Representing a conceptual model through text, image and other media.</p>	<p>John Varvatos Re-branding with Text and Image (Video)</p>	<p>Assignment 3: Please create an 8- 12 slide deck which includes the following:</p> <ul style="list-style-type: none"> • Choose a contemporary fashion brand. It can be Luxury, Streetwear or Mass Market. • In 300 words and 30 seconds of video, create a description of the brand with key dates/milestones. • Identify between 5-10 key words that describe the brand. • Select between 5-10 key words that describe the current consumer of the brand. • Reimagine the logo of the brand, considering both trends in graphic design and timelessness. • Propose an innovative color palette and quantify your choices. • Give an example of a sustainable solution for your brands products or sourcing. • Suggest a unique Collaboration for your brand. • Ultimately your task is to broaden the consumer base of your chosen brand. <p>Please present in next week’s class.</p>
<p>Week 10, Nov. 2.</p>	<p>MAZDACK RASSI INTERVIEW. Fluency in strategic differentiators throughout Fashion and other industries.</p>	<p>Mazdack Rassi Interview (Video)</p>	<p>Presentation of last week’s activity.</p>
<p>Week 11, Nov 9.</p>	<p>ONLINE RETAIL. Connect the dots between existing systems and possible future scenarios.</p>	<p>Online retail: Best Practices (Video)</p>	

<p>Week 12, Nov 16.</p>	<p>RAOUL SHAH INTERVIEW. Marketing Research; Forecasting and Planning.</p>	<p>Raoul Shah Interview (Video)</p>	<p>Final Slide Deck: Please begin to create a 24-slide deck which includes the edited content from your previous assignments, formulating that information into a cohesive presentation which demonstrates your chosen brand or designer's key dates/milestones, aesthetic, consumer profile and how you believe the brand can address innovative approaches in product development, brand identity and sustainable material sourcing that position the brand favorably in the contemporary fashion landscape.</p>
<p>Week 13, Nov 23.</p>	<p>JULIAN VOGEL INTERVIEW. Executing on-site promotional events - such as a pop-up shop at a store or other venue.</p>	<p>Public Relations & Marketing (Video) Julian Vogel Interview (Video)</p>	<p>Continue to refine your Final Slide Deck.</p>
<p>Week 14, Nov 23.</p>	<p>THE STORY OF FRAGRANCE. Fragrance and Accessory Business.</p>	<p>The Story of Fragrance (Video).</p>	<p>Continue to refine your Final Slide Deck.</p>
<p>FINAL EXAM WEEK Saturday, Dec 14, 2:00pm, Pacific Time: Submission Deadline</p>	<p>Submit Final Slide Deck. 24-slide deck which includes the edited content from your previous assignments, formulating that information into a cohesive presentation which demonstrates your chosen brand or designer's key dates/milestones, aesthetic, consumer profile and how you believe the brand can address innovative approaches in product development, brand identity and sustainable material sourcing that position the brand favorably in the contemporary fashion landscape.</p>		<p>SUBMIT Final Slide Deck by 2:00pm on Saturday, Dec 14, 2024.</p>

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](#).

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.

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.