USC SCA CTPR 558– Advanced Producing Spring 2025
Section: 18687 2 Units

Instructor: Tom Jacobson
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SA: Quinn Benson-Yates
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Day/Time: Thursdays **6pm-9pm** *SCA 316*   Office Hours: By Appt

Course Description and Outline

This class defines and examines the role of the Feature & TV / Streaming Producer from inception of the idea to release/airing -- through development, selling, financing, packaging, production, and marketing.

The class provides a comprehensive overview of the opportunities and challenges in producing. The emphasis will be on feature and television productions. We will explore the basic idea of what it means to be an effective producer, including strategies for acquiring IP and creating, researching, developing, pitching, selling, and executing ideas. We will focus on the creative and collaborative aspects of producing as well as the importance of the entrepreneurial and business side.

The course will be a combination of lectures, project assignments, class presentations, guest speakers, and open discussions with a Q&A format.

Guest speakers will include professional producers and other experts in the feature film and television media – managers, writers, executives, marketers, etc., who will discuss their areas of expertise.

Over the course of the semester, students will complete assignments that will be part of a class-long project to build a portfolio to use as a selling and marketing tool for an original project they choose to develop at the beginning of the course.

Suggested Reading and Supplementary Materials (more to follow):

Clearance & Copyright, 4th Edition. Everything You Need to Know for Film and Television by Michael C. Donaldson and Lisa A. Callif

The Writer's Journey: Mythic Structure for Writers, 3rd Edition: by Vogler, Chris: Michael Wiese Productions, 2007

Made to Stick: Why Some Ideas Survive and Others Die by Chip Heath & Dan Heath

PROJECTS AND ASSIGNMENTS:

A number of assignments are part of the **final pitch packet.** Speaker questions, pitches and other weekly assignments are also included as part of your grade. Weekly assignments are due on Thursday before class.

- **THE FINAL PROJECT: "Package" a project to take to the marketplace.** You will be working on this throughout the semester. Each student will assemble a project portfolio, based on an original idea, or *available* underlying source material for film or television. *The final packet* will include:

  - Biography
  - Two-to-three-page synopsis / story summary
  - Executive Summary (must include logline, genre, suggested budget level, when and where you might shoot)
  - Packaging lists: cast, writers and directors
  - Marketing/sales/distribution plan (*including who you think the market is and how best to reach them, as well as the likely distribution partners*)
  - Budget highlights/critical assumptions
  - Supporting visual pitch materials

- **Weekly topic assignment:** Each week one or more students will be assigned to prepare and present an in-depth report on interesting and relevant news from a variety of entertainment news sources. The report will be presented at the beginning of class.

- **TV pilot analysis / Group collaboration:** The class will be separated into groups for assignments and presentations throughout the term. Each group will be assigned a TV pilot to read and analyze. Assignments based on the pilot script will include:

  - Two-page Coverage
  - Three-five minute in-class pitch
  - Creative analysis from the point of view of a buyer, comps
  - Mood board/look book, cast presentation
  - An additional group assignment will be to research and present an analysis of network and studio buyers.

- **Speaker Questions**: Students are expected to research speakers ahead of class and prepare 2-3 questions for them, which are due by the **Tuesday** evening before the class visit by email to the instructor and SA. Submission of questions is mandatory. The depth of the questions will reflect the level of attention to research on the speakers.

Students should do their own research as well, including bios and articles on speakers, especially recent items. They should check out the Trades, Deadline Hollywood, IMDB, and LA and NY Times and, if time permits, look at the speakers' latest work in film or TV.

CLASS PARTICIPATION:

Class participation is particularly important to the success of this class, in order to stimulate dynamic discussions amongst the students and with the guest speakers. Participation includes engaging with guests in Q&A discussions, discussions with fellow students and instructors about the class topic and assignments.

Class discussion is strictly confidential. It should not be repeated without the guest's permission. Also, it is not appropriate for any student to solicit employment by or make submissions to guest speakers.

GUEST SPEAKERS ARE SUBJECT TO CHANGE to accommodate their availability.

Class topics & the syllabus assignments may shift both to accommodate guest speakers and based on the subjects covered during the term.

Assignments will be evaluated both on the quality of the work and the ability to meet deadlines. ***Assignments should be uploaded to the class drive for that week. They are due by the start of that week's class on Thursday evening.***

Timeliness is essential as it is a professional requirement. ***If your assignment is late, your grade will be lowered. See guidelines below.***

Expectation of Professionalism:
All material is expected both to be turned in on time and in the proper format. Assignments will be critiqued and graded for grammatical mistakes, spelling errors, format mistakes, and typos. Please proofread your assignment prior to submission.
Production Division Attendance Policy:

ATTENDANCE:

Timely attendance is mandatory and failure to attend all class sections from beginning to end may affect grades.

- Exemptions will be allowed on a case-by-case basis and must be supported by a written accommodation request from the USC Office of Student Accessibility Services (OSAS).

- Students who become ill and need to self-isolate will be supported in their efforts to stay current with classwork and assignments. Faculty are no longer required to provide an option for students to Zoom into class. However, Faculty may choose to use Zoom at their discretion to help students stay current in their course work. *[Please note: This course will not be available synchronously via Zoom except in very rare pre-approved cases.]*

Students must contact the professor and SA via email with a minimum of 24 hours prior to class start time if they need to miss class (including arriving late and leaving early) for any reason. Excused tardy arrival and absences will be considered on a case-by-case basis. In the event of a last minute/emergency tardy or absence (less than 24 hours before class start time), students must contact the SA & professor via email <u>and</u> text before class start time.

Two unexcused absences will lower a student's grade by one full letter (i.e.: A becomes B). A third unexcused absence will result in a student's grade being lowered by one additional full letter (i.e.: B becomes C). A student's grade will be lowered by one full letter for each additional unexcused absence. *2 late class arrivals equate to one full absence.*

<u>GRADES:</u>
This course is graded on a letter grade basis, using the following 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

Assignments and achievement will be evaluated on both subjective and objective judgments (such as timeliness, <u>following the assignment prompts</u>, etc.), weighted according to the following percentages:

Assignment/Assessment Tool	% of Grade
Attendance, class participation	10%
Guest questions	10%
News Reports	5%
TV Assignment	30%
Final Project, broken into its individual assignments, to total:	45%

Negative grade impacts for late delivery:
- **Late assignment:** -10% of assignment grade per day *(e.g., 1 day late -10%, 2 days late, -20%, etc.)*

- **Missed assignment or more than 6 days late (not including pitches):** Receive 0% on assignment grade.

Required Preparation Before First Class: Please prepare your professional biography and submit by the first class. Use whatever format you want. We will review standard bio samples, and you will revise your bio as part of the class assignments. Also, start thinking about 2 ideas (at any stage) that you would be interested in developing for any screen.

WEEK 1, January 16, 2025: Introductions, Review of class-long project, Role of the producer

Introductions. Survey of class expectations. Discuss all assignments. Review syllabus.

Weekly assignment*:* Each week one or two students will be assigned to present an in-depth report chosen by the instructor on interesting and relevant entertainment news. The report will be presented to the class, should be concise and run approximately 10 minutes, and can include visuals such as a PPT to be projected. Depending on class size, students may be assigned to collaborate and present as pairs.

Following are some good sources for research into an assigned topic, though by no means all. There are many new media podcasts hosted by industry veterans:
"KCRW's The Business" (podcast), Deadline.com, Variety, The Hollywood Reporter, The Wrap.
LA & NY Times (particularly "Company Town" in LA Times).
Slate, Salon, Indie wire, Redef.com (digital and media analysis newsletter, aggregator of articles).
NYT: The Corner Office (Leadership and Management...really great articles, occasional media focus), Box Office Mojo, The Numbers.
Some other industry podcasts: Scriptnotes: John August & Craig Mazin; The Town, with Matthew Belloni; The Screenwriting Life; Don't Kill the Messenger; The Producer's Guide: Todd Garner.

Discussion of Final Assignment: **"Package" a film to sell for a financier.** You will be working on this throughout the semester. Your second class assignment will be to present two ideas ***in logline form***, one of which will be chosen to be the project for which you will prepare a detailed presentation that is designed to be presented to potential financiers. Please choose an original idea, not one that's been sold or previously produced. Your idea can be based on source material. *The material must be available, and you have must have begun the process to secure the rights.*

While not required, it's a good exercise to think of one film and one TV idea to present. Most importantly, the project ideas should be something that you care about and can see yourself developing in depth and strongly advocating.

The role of the Producer: What do they do? What makes a good/bad producer? What do the titles mean (Executive, Producer, Line Producer, Co-Producer, Associate Producer)?

What is the difference between the titles in television and film? What buyers expect from producers. What are mandatory skills for different kinds of producers. Discussion of the collaborative process and what it really means for producers and the importance of networking.

Handout & discussion: PGA code of credits, Bio samples, Logline guides

In-class discussion on how to write a bio and a logline. What is an 'elevator pitch'.

Assignment: Develop 2 project ideas for next class to pitch as *logline / premise.*
Revise your bio per class discussion and samples (no more than one page) – who you are for the market, employers and publicity. Due next week before class. The bio will be included in your Final Packet.

WEEK 2, January 23, 2025: Presenting your Idea, Pitching to a buyer

In-class: *Logline / Premise Presentation. The class will present their ideas in short form (not a pitch), after which each student will pick one idea to prepare as their final project.*

Overview of pitching:
- Different types of pitches: TV and film and how they differ.
- What to do before, during and after a pitch.
- What are the important elements of a pitch?
- How long should pitches be?
- What should I leave, if anything, behind in a pitch meeting?
- What are the memorable elements of the successful and unsuccessful pitches?
- What do I do if they "pass"? How to accept and give criticism.

Handouts **–** Pitch guidelines**.**

Assignment: Turn your chosen idea into a 3-minute pitch.

WEEK 3, January 30, 2025: Pitching, Finding great ideas

Guest Speaker: *Monica Levinson, Producer*

In-class: *One-half of the class will present their ideas as 3-5 minutes pitches.*

Ideas into scripts:
- Discuss where great ideas come from the obvious to the not so obvious sources.
- How to choose the right platform for your idea.
- How to be sure that your ideas are sticky.
- Evaluating the marketability of your ideas.
- Spec script vs. pitch.
- Networking with talent and representatives.

Pitching – continue discussion
- What are the important elements of a pitch?
- Using practice pitches to improve your idea.
- The 'elevator' pitch – essential story elements.
- What makes an idea **stick**?

Handout**:** Excerpt from *Made to Stick* sign about the "six principles of sticky ideas."

Assignment: Coverage, pitching, evaluation exercise on a TV pilot. This is an ongoing assignment that will have several parts due over different weeks. The class will be divided into four-five groups. Each group will read and analyze a one-hour TV pilot. TV pilot scripts will be handed out this week in preparation for the first TV group assignment, *which is due on week 5.* See next week's assignment for details.

WEEK 4, February 6, 2025. The Writing and Development Process

In-class: *The second half of the class will present their final project ideas as 3-5 minute pitches.*

How to turn an idea into a script:
FROM IDEA TO WRITER TO PITCH

Scripts/Writing Process:
- FINDING WRITERS, DIRECTORS, BUILDING RELATIONSHIPS
- How do I convey my idea to the writer?
- Can I protect my idea? How do I keep it from being stolen?
- How long should a treatment be?
- How long should it take a writer to do a 1) first draft 2) revision 3) polish?
- Is it customary to see pages?
- What if the script is not what I wanted?

Re-writing/Editing/Polishing
- How different should a rewrite be from the original?
- What do I do if the script doesn't seem to be getting better?
- What if the writer won't take my notes?
- What if I/my financier wants to replace the writer?

Genesis of Ideas:
We will look at the genesis of some popular films, discuss how and where great ideas come from, how you know it's a good idea, and how to find and decide the right medium for an idea. *Everyone should be prepared to discuss one of their favorite movies and its provenance – where the idea came from.*

Handouts**,** in-class discussion**:** Coverage guidelines. Sample development notes. TV pitch guidelines.

Assignment: Coverage & pitching on a TV pilot. There are two parts to the assignment: Please write a (2) page coverage summary about your assigned pilot. *Everyone should prepare coverage.* Additionally, prepare a 3-minute pitch of the pilot story and *present as a group. WORK TOGETHER AS A GROUP.* Due next week.

WEEK 5, February 13, 2025, Legal Review

Guest Speaker: *Oly Obst, Manager/Producer – 3 Arts*

<u>In-class</u>: *TV Pilot pitches*

Options, attachments, writer deals, etc.
An overview of the types of contracts and agreements producers should have with writers, studios, other producers, etc. Options, shopping agreements, attachment letters, writer deal guidelines, etc.

The Idea/ Source Material/ Treatments:
- Rights: Getting rights to articles, books, people.
- Should I contact an author directly?
- Protecting your ideas.
- Fleshing out your ideas by finding collaborators.
- How to make a deal with a writer

<u>Handouts:</u> Option and agreement samples, writer deal examples. Excerpts from clearance and copyright. Reading: Clearance and Copyright Chapters 1, 2, & 4: Copyright and Ideas; Public Domain; Fair Use.

Assignment: Prepare a two-to-three-page synopsis of your final project idea. Turn in next week.

WEEK 6, February 20, 2025, Packaging your project

Guest Speaker: *Nina Jacobson, Executive/Producer, Color Force*

<u>In-class</u>: *Finish (if not done) group TV pilot pitches: 3-5 minutes.*

Coverage review

Packaging

Attaching High Profile Directors, Writers and Actors:
- Who should I call: agents and managers, what's the difference?
- How do I get a director or talent attached without financing?
- Improving your ideas with visual development and reference material.
- Packaging – which elements are necessary, most important?

Handouts: Sample Casting, director and writer lists, mood boards.

Assignment: Create casting, director and writers lists for your final project. Due next week.

WEEK 7, February 27, 2025, Collaboration, Building a Team

Working with the writer:

Development and Story Notes:
- Written vs. verbal "notes", which are better?
- What is a "beat sheet" and how do you get the writer to do one?
- What do I do when I disagree with financier's/studio's notes?

Review of the notes process. Writing notes.
- Intro, compliment, as part of email or in intro – suggestions, food for thought, etc.
- Headline – story, them.
- Headlines – characters.
- Page notes. Specific examples.

How to Hire a Director

Working with the Director:
- How to support their creative process.
- Working with a writer-director.
- How to serve the needs of the financier/distributor together.
- The process on key hires.
- Working together in preproduction on securing cast and financing.
- Final work on script—adjustments for budget, location, cast, and acts of God.

Synopsis Writing & Storytelling - Review

Handouts: Storytelling docs, guidelines, notes examples, TV mood board examples

Assignment: For the pilot groups: Create a packaging list. Who would star and why? Create a mood board and a casting visual presentation for your pilot. Due week 9.

WEEK 8, March 5, 6, 2025, Individual Meetings re: Final Project

Assignment: Revised synopsis due for week 9.

WEEK 9, March 13, 2025, Television

Guest Speaker: *Dean Georgaris, TV showrunner / writer / producer*

In-class: *Review and discussion of group TV mood/packaging boards*
In-class: *Discussion of favorite TV shows – setup, season arcs.*

The process of mounting a TV Production:
- Pitching a TV show.
- Developing a TV show.
- Casting a TV show.
- Dealing with network executives and studio executives.
- Choosing a show runner.
- Staffing a show.
- The process on a pilot - choosing the director.
- The writer's room – what is it and how does it work?
- What are the jobs on a TV show and what is the job path for newcomers?

Executive Summary discussion
- Its use, how to format

Handouts: TV documents, Executive Summary examples.

Assignment: Executive summary, first draft. Due by next class, after spring break.

SPRING BREAK - MARCH 16 – MARCH 23

WEEK 10, March 27, 2025, Indie Filmmaking, Financing

Guest Speaker: *Billy Offer, UTA Independent Finance Agent*

Putting your project together and finding financing.

Independent Financing:
The importance of independent & self-finance for producers – How to cultivate it, how to make it work for you in deal making, on set, in post-production, and in distribution. Crowd sourcing and other web-based means of raising money.

- *The Changing Landscape.* Pre-sales vs equity vs streamers.

Structure of foreign sales, estimates, equity, bridge loan, structure to pay SAG, DGA, WGA – bond.

Assignment: Gather visual materials on final project, polish visual presentation of final project packaging lists. *Due Week 12*

TV Groups: prepare Network/Studio reports. Due in-class next week.

Revised bio: Due next week.

WEEK 11, April 3, 2025, Publicity and Marketing, Market Research

Guest Speaker: *Whitney Berry, CBSTV Productions, Executive*

Continue TV discussion
- Writer room dynamics
- Director role
- Non-writing EP
- Storytelling

In-class: *TV Groups: Network/Studio News reports*

Different types of publicity and marketing, aspects to explore
- Align everyone - the message, define your audience
- Creative advertising
- Publicity
- Digital
- Media
- Content
- Research
- Brand Partnerships

The producer's role. Start early.

Understanding your audience:
- Target an audience - demographic, psychographic.
- Genre
- Marketing opportunities: brand, star, story, etc.

Handouts: Marketing decks, guidelines

Assignments: Prepare 1st pass of marketing, distribution plans for final project. Who is your target audience, how will you reach them?

WEEK 12, April 10, 2025, Building a Presentation

Guest Speaker: *Kelly McCormick, Producer, 87North Productions*

Each project varies – Make yours personal!
- This is a Sales tool. Make it sizzle!
- Write as if you're talking, not writing!
- Elements of a strong presentation.
  - Cover Page with a strong image—Think movie poster!
  - Overview (preferably one page)—What is the proposition/ask? What's the story concept? What is the marketing hook and the target audience?
  - Story Elements (2-3 pages)—Concise version of the full story, key characters and story world.
  - Creative Team—Only the elements that are actually attached.

- - o Visual Elements (1-2 pages)—Provide the "look & feel" for your project that is clear and references your comps, powerful zeitgeist trends and/or classic images.
    - o Appendix (Backup information like packaging lists, research information, etc.)
  - Choice of format—Text Document, PowerPoint/Keynote, Pitch Book.
  - Write out a text only version that is 3-5 pages.
  - Edit down your Pitch Narrative to a concise PowerPoint/Keynote that is 7-15 slides.
  - Create your appendix so you are ready to provide supporting material upon request.
  - Consider the setting for your presentation.
    - o What kind of buyer is it?
      - o Will you be using the deck as support for a verbal pitch? If so, make it visual and avoid too much text.
      - o Is the presentation something that you leave behind? If so, make sure it is tight and not burdened with too much detail.

In-class workshop discussion: How to advocate for or against buying a project, using your TV pilot examples. *Find relevant comps of TV shows. How will this show stand out, separate itself? If it won't (from the network's point of view), why not?*

Budget, Financing, Critical Assumptions
- Critical assumptions
- Producer's prep & production responsibilities

Handouts: Critical assumptions, Project Presentations

Assignments: Prepare critical assumptions for budget target.
Revised synopsis is due next week.

WEEK 13, April 17, 2025, PRODUCTION—PROBLEM-SOLVING, ACCOUNTABILITY & QUALITY

In class: *TV group presentations of studios/networks/platforms.*

The Calm Center of the Storm.
- Building creative partnerships.
- Maintaining creative integrity and business concerns.
- Managing on-set problems and egos.

Assignment: First Draft of Final Packet

WEEK 14, April 24, 2025, Analysis of Material, Storytelling

Studio/network analysis of material
- How do they choose to buy?
- Target audience.

- Viability.
- Competitive landscape – internal and external.

Week 15, April 30, May 1, 2025, FINAL INDIVIDUAL MEETINGS

Instructor will hold individual meetings to follow up with each student on their final project and discuss the final assignment.

STUDY DAYS: May 3-6, 2025

May 10, 2025: FINAL PROJECT DUE, INCLUDING REVISIONS

The School of Cinematic Arts Support Systems and Statements

Diversity and Inclusion are foundational to the SCA community. We are committed to fostering a welcoming and supportive environment where students of all identities and backgrounds can flourish. The classroom should be a space for open discussion of ideas and self-expression; however, SCA will not tolerate verbal or written abuse, threats, harassment, intimidation, or violence against persons or property. If students are concerned about these matters in the classroom setting, they are encouraged to contact their SCA Diversity and Inclusion Liaison, http://cinema.usc.edu/about/diversity.cfm; e-mail diversity@cinema.usc.edu or anonymously submit a report on SCA Community: https://scacommunity.usc.edu/secure/diversityEquity/ You can also read more about how to report discrimination based on a protected class here: https://eeotix.usc.edu/get-help/what-are-my-choices-text/

SCA Office of Student Services
213-740-8358 or StudentAffairs@cinema.usc.edu

SCA Embedded Therapists
Students enrolled in an SCA major program can schedule an appointment with an embedded therapist for the School of Cinematic Arts through the student health portal MySHR.

SCA Community
For additional SCA resources please visit scacommunity.usc.edu

Creative Technology and Support
(213) 821-4571
creativetech@cinema.usc.edu
Location: SCA 128
Support Hours: Monday - Friday, 8:30 AM - 8:30 PM
https://knowledgebase.sca.usc.edu/
https://workstations.sca.usc.edu/

Physical Production Office
The Physical Production Office assists students and faculty with production-related matters including production numbers, locations, permits, insurance, gear and equipment vendors, safety issues, and crew and actor policies. More information can be found by visiting the online Production Procedures and Safety Handbook. The Physical Production Office is located at SCA 304 and is open every weekday from 9am-5pm (Fridays 9am-1pm). You can also reach the Office by calling 213-740-1298 or by email at spo@cinema.usc.edu.

Office of Industry Relations
School of Cinematic Arts - SCA 235
(213) 740-4432
ir@cinema.usc.edu

Cinematic Arts Library Research Guide
https://libguides.usc.edu/cinema

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 accommodation is 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:

COVID-19 Resource Center **-** https://coronavirus.usc.edu/what-should-i-do/

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.