

## **PR 340: Introduction to Advertising 4 Units**

**Spring 2025 – Thursdays – 2-5:20 p.m.**

**Section:** 21142R

**Location:** ANN 406

**Instructor:** Steve Caplan

**Office:** Online/Zoom

**Office Hours:** Tuesdays, 1-2 2:00 P p.m. (ANN/ASC Lobby); By appointment

**Contact Info:** [scaplan@usc.edu](mailto:scaplan@usc.edu) 213-330-6182

### **Course Description**

This dynamic undergraduate course delves into the fundamentals of modern advertising and its evolving role in Marketing Communications. In today's fast-paced digital landscape, advertising remains a cornerstone of the Marketing Communications (Marcom) plan, working alongside Promotions, Public Relations, and Direct Response. While advertising takes center stage in our exploration, we'll examine how these elements integrate with emerging technologies and tactics – from artificial intelligence and influencer marketing to cutting-edge social media platforms – to create powerful, cohesive brand voices that resonate across all channels.

Introduction to Advertising is a hands-on course that prepares students for the real-world challenges and opportunities in contemporary advertising. As the foundation of USC's Advertising Minor curriculum, jointly offered by the Annenberg School for Communication and Journalism and the Marshall School of Business, this course equips students with both traditional fundamentals and cutting-edge practices that define today's advertising profession.

### **Student Learning Outcomes**

PR 340 is designed to provide students with a practice in:

1. A macro-level view of the advertising industry--specifically, how advertising agencies, clients/companies and in-house advertising departments function and operate
2. Brands and brand positioning, and how they manifest/influence advertising
3. The development of strategic insight, and the role it plays in creation of advertising campaigns
4. How advertising campaigns are created and executed
5. The role digital/social advertising plays in the today's marketing efforts
6. The media landscape, including how media is planned, purchased, and measured
7. Ethics and Inclusion in Advertising
8. How all components of advertising (management, research, creative, media, production, direct, digital and promotions) work together to establish, build or maintain brands

### **Description and Assessment of Assignments**

The class will consist of four (4) assignments: three (3) individual + one (1) group assignment, a Midterm Exam and a Final Group Project. A professional approach will be expected of all participants. Students are expected to attend all classes and arrive promptly. Attendance will be taken and missed classes can

impact your grade. Because presentation skills are critical in the advertising profession, class participation counts more toward your grade than other classes you may have. It can make a difference in your final grade for the class.

At the end of the course students will have had the opportunity to function as part of an agency or in-house ad team, working to develop a new campaign for an advertiser’s product or service. The teams will perform the functions an agency or in-house team would engage in to develop work for a client or their company/brand. Each student will be exposed to the various disciplines and diversity in a way that provides practical application of the roles found at both agencies and in-house advertising/marcom teams.

## Grading

### Breakdown of Grade

A total of 500 points can be earned in this class. Final grades will be based on the following:

Assignment	Points	% of Grade
Class Participation	75	15%
Three (3) Assignments	100	20%
Persuasive Communication Presentation	25	5%
Midterm Exam	100	20%
Final Group Project	200	40%
<b>TOTAL</b>	<b>500</b>	<b>100%</b>

### Course Grading Scale

Letter grades and corresponding point value ranges.

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

### Grading Standards

#### *Public Relations/Advertising*

**“A” projects** have near professional production quality; one or no mistakes; clearly error-checked and edited material. All required elements included (varied vocabulary; supporting facts/figures/graphics/videos/audio segments; quotes as required). Excellent organization and flow;

original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is; client-ready

**“B” projects** have two to five spelling, grammar mistakes. One or more required elements missing or poorly displayed (i.e., poorly illustrated graphic, confusing chart, misleading language, etc.). Shows potential as a good content producer. All elements are well organized. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or stunning graphic element. Some creativity shown. Publishable with medium editing; nearly client-ready

**“C” projects** have more than five errors (spelling, grammar). Poor production quality, poorly edited and/or proofread. Confusing or uninteresting content. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing; not client-ready

**“D” projects** have more than ten errors (spelling, grammar). Needs to be completely rewritten/reproduced. Poorly organized with little or no understanding of public relations and advertising standards. Needs to work with an official writing coach.

**“F” projects** are not rewritable/reproducible, are late or not turned in. Material shows no understanding of PR/advertising approaches or standards. A grade of F also will be assigned for any submitted work that is found to be plagiarized, fabricated and/or uses AI tools in unattributed ways.

## **Assignment Submission Policy**

### **PR 340 Class Website**

Lecture presentations can be downloaded from the PR 340 class website on Brightspace the day after class. If class must be cancelled for any reason, an email will be sent out to the entire class and will be noted on Brightspace as well.

### **Take-home Assignments**

Written assignments are due the following class unless otherwise noted on the syllabus. **Assignments are to be submitted as Microsoft Word, PowerPoint or Google Docs files via Brightspace at the start of class each Thursday.** Late assignments will not be accepted. Assignments must be **typed/printed**. Emphasis will be placed on grammar, spelling and writing ability. Print ads referenced in the assignment must be attached (photocopies, printouts, or tear sheets from a magazine/newspaper). Analysis of TV, radio, digital, social media or outdoor advertising must include a detailed written description of the ad (a link to the spot should be included when possible). The magazine, newspaper, television program, or website in which the ad was found should also be cited. You should be prepared to discuss your assignment in class on the day that it is due. In some cases, group review with your classmates will precede the final delivery of class assignments for grading.

### **Persuasive Communication Presentations**

During the semester, students are required to present one (1) Case Study of a **current** ad campaign they feel is particularly persuasive, including their personal rationale for the success of the campaign. In addition, students are expected to keep up to date on current advertising industry news, trends and events. During the semester, students will be chosen at random in class to discuss the topics of interest in the industry. Presentations will **each be graded out of a possible 25 points.**

## Reading

If reading appears on the syllabus, it's expected that the reading cited for that week's lecture will be completed **prior** to class. Supplemental readings or articles may be sent via email or posted online during the week.

## In-Class Assignments

In-class assignments will encompass lecture and reading material as related to real-world case studies. They cannot be made up without prior arrangement.

## Midterm Exam

The Midterm Exam will consist of a combination of definitions, essay questions and analysis. Questions will cover reading materials, lecture, and guest speaker discussions.

## Final Group Project/Presentation

The Final Group Project will be a culmination of everything covered during the semester. The class will be broken into groups, each acting as an agency or in-house marcom team pitching a brand or product ad campaign. You will be provided with a brand or product for the pitch, background information, parameters for the campaign and a budget. Each group is expected to research the brand or product, create a strategy, concept and produce proposed ads, determine what media to use and when, and present an integrated campaign to the class. A PowerPoint deck encompassing all aspects of the pitch will be emailed to your professor by 12 p.m. on **May 6th**. Group presentations will start immediately at 2:00 p.m. on **May 8th**. Final Group Project decks will not be accepted late. Groups will be given 15-20 minutes to present their ideas. Your grade will be based on strategy, critical thinking, creativity, quality of the leave behind deck and presentation. Twenty percent (20%) of an individual's Final Project grade will be based on a Group Evaluation Form that allows group members to evaluate each person's contribution to the project. If there are concerns amongst the group about the contribution of a member, it's important to raise these issues early in the process.

## Required Readings and Supplementary Materials

1. Rajamannar, R. (2021) **Quantum marketing: Mastering the New Marketing Mindset for Tomorrow's Consumers** HarperCollins Leadership. ISBN: 9781400223954
2. *Subscribe to AdAge, Wake Up Call, or other newsletters as provided by instructor*

## Laptop Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

## Add/Drop Dates for Session 001

(15 weeks: 1/13/2025 – 5/2/2025; Final Exam Period: 5/7-14/2025) Link:  
<https://classes.usc.edu/term-20251/registration-calendar/>

Last day to add: Friday, January 31, 2025

Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund: Friday, January 31, 2025

Last day to change enrollment option to Pass/No Pass or Audit: Friday, January 31, 2025 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of “W” and receive a refund or change to Audit:

Thursday, February 4, 2025

Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade: Friday, February 28, 2025 [Mark of “W” will still appear on student record and STARS report and tuition charges still apply.]

\*Please drop any course by the end of week three for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, April 11, 2025

### **Course Schedule: A Weekly Breakdown**

A weekly schedule of the topics, readings, and deliverables for the course.

#### **Week 1 | Thursday | January 16th, 2025**

- Course Overview & Introductions
- A little about you (Who you are, where you're from, why you're here)
- A little about your instructor and his career
- An “intro” to Introduction to Advertising
- Syllabus review & class goals, objectives and desired outcomes
- Discussion on the required textbooks: why there were chosen, why they're relevant and how to apply their teachings and content to today's digital/social/hyper-connected consumer marketplace
- Advertising Anatomy 101: Semester Assignment (Persuasive Communication Presentation)

**In-class discussion:** What *is* advertising? (Getting a sense or baseline of what you know—and what you *think* you know—about the profession and practice of advertising).

#### **Assignment #1: Ad Anatomy 101** (Persuasive Communication Presentation)

Select an advertisement that influences how you feel about a product. It persuaded you to think differently about it, buy it, tell a friend about it, etc. It can be a TV commercial, a print ad, a billboard, a sign in a store, a piece of packaging, a social media post, etc. However, it must be from a brand or a cause. What were they doing in this piece of communication that spoke directly to you? What about it was persuasive? What kind of language did they use? What about the art direction/visuals pulled you in? This piece of communication must be current; something that you came across in your daily life. For your write-up, you must attach the piece of communication (the actual print ad, pictures of a billboard/sign, URLs, YouTube links are all acceptable). One typed page. **Due at the start of class via email ([scaplan@usc.edu](mailto:scaplan@usc.edu)) on 25 points.**

**NOTE:** All students' Ad Anatomy 101 assignments are due on January 23rd. However, beginning that week, the instructor will select 5 to 6 students weekly to present their Ad Anatomy assignments at the start of class. This will begin Week 2/January 23rd and continue through Week 9/March 7th, or until all students have presented their Ad Anatomy 101 presentations.

### **Week 2 | Thursday | January 23rd, 2025**

- Ad Anatomy 101 Presentations (first 5 to 6 students)
- Evolution of Advertising: From the "From the 'Golden Age of TV' to the 'Age of Personalization' to the emergence of AI tools"
- Ad Anatomy 101 discussion (why deconstructing/dissecting ads is vital to going forward)
- The Advertising Industry, Organizational Structure of Ad Agencies & In-house Ad Departments, "The Client," Client Relationships, The "4 Ps" and getting into the industry (agency and client-side), Agency organization chart
- How Marketing Works: Strategic Foundations

Discussion of required reading:

Rajamannar, Chapter 1-3

### **Week 3 | Thursday | January 30th, 2025**

- Ad Anatomy 101 presentations (next 5 to 6 students)
- Strategy: The core elements of effective strategic campaign planning
- Brands, Positioning and the benefits of Branding
- Positioning inspiration: company, consumer, culture, competition
- How AI tools can support (but not replace) strategic thinking in advertising
- Research & focus group methods/practices (quantitative vs. qualitative)

Discussion of required reading:

WARC: Anatomy of Effectiveness Report. Chapters 1-3

WARC: Strategy Toolkit: How Marketing Works

### **Assignment #2: What makes for an effective ad?**

Choose one of the case studies cited in the Anatomy of Effectiveness Report and identify why -- and how -- the brand delivered on its objectives. One page write-up of observations.

**Due at the start of class via email (scaplan@usc.edu) on January 30th 25 points.**

### **Week 4 | Thursday | February 6th, 2025**

- Ad Anatomy 101 presentations (next 5 to 6 students)
- Advertising Strategy, Targeting and Research
- Positioning inspiration: company, consumer, culture, competition
- Role of quantitative research in audience targeting + understanding/insight for positioning
- **In-class Exercise:** Branding/positioning an "everyday" CPG product

### **Week 5 | Thursday | February 13th, 2025**

- Ad Anatomy 101 presentations (next 5 to 6 students)
- Introduction to the Creative Brief
- Breaking down the elements of a Creative Brief

- **In-class Exercise:** Find/develop the Creative Brief “behind the campaign” (example campaign to be provided by instructor during class)
- Required reading: **How to write a creative agency brief, Merry Baskin and Kate Waters**

#### **Week 6 | Thursday | February 20th, 2025**

- Ad Anatomy 101 presentations (next 5 to 6 students)
- Follow-up discussion on the Creative Brief
- Creative Execution: What’s the BIG Idea?
- Anatomy of a Brand: Brand is TBD
- **In-class Exercise:** Finding the BIG Idea “behind the campaign” (example campaign to be provided by instructor during class)
- Required reading: **TBD**

#### **Week 7 | Thursday | February 27th (Guest Speaker: TBD)**

- Ad Anatomy 101 presentations (next 5 to 6 students)
- Developing/Executing on the BIG Idea
- Creative conceiving, brainstorming & copywriting 101
- **In-class Exercise:** review multiple samples of extraordinary ads and campaigns to find the common traits/characteristics that make “great work great”

#### **Assignment #3: Creative Brief**

Develop a Creative Brief for a sample client/brand/cause using the template available on Brightspace. Target audience and other relevant information will be identified prior to assignment. **Due at the start of class via Brightspace 25 points.**

#### **Week 8 | Thursday | March 6th, 2025**

- Ad Anatomy 101 presentations (final 5 to 6 students)
- Mini-Campaign Creative presentations (all students) w/peer review, discussion& feedback
- **Midterm Exam Review & Prep**

#### **Week 9 | Thursday | March 13th, 2025**

**MIDTERM EXAM**

#### **Spring Break | Thursday | March 20th, 2025**

**NO CLASS**

#### **Week 10 | Thursday | March 27th, 2025**

- Midterm Exam: General review of results, assessing your/our progress
- Storytelling in the age of Digital & Social Media
- Basic overview of AI tools in advertising
- Examples of AI-assisted content creation
  - Why strategic thinking remains crucial
- **Reading:** TBD
- **Final Group Project Kick-Off**
  - Assigning Student Teams
  - Review & Selection of brand/product for Final Project

- Expectations and Deliverables for the Final Group Project

#### **Week 11 | Thursday | April 3rd, 2025**

- Budgeting and Ad Buying
- Paid Media Strategy, Planning & Budgeting
- Aligning media mix with strategy
- Budgeting, placement and schedule
- **Required reading:** Posted on Brightspace
- **Final Group Project Check-In** (instructor to meet with each team during class)
  - Status of research, insights for chosen brand/product
  - Status/confirmation of target audience selection for chosen brand/product

#### **Week 12 | Thursday | APRIL 10th, 2025**

- Ethics and Inclusion in Advertising
- **Guest Speaker:** TBD
- **Required reading:** Posted on Brightspace
- **Final Group Project Check-In** (instructor to meet with each team during class)

#### **Week 13 | Thursday | April 17th, 2025**

- Paid / Owned / Earned / Created Media
- Branded content: What is it?
- Influencer Marketing
- Leveraging Equity: Sponsorships and Partner Marketing
- **In-class Exercise:** What are some ideas that will help generate earned media for your brand?
- **Final Group Project Check-In** (instructor to meet with each team during class)

#### **Week 14 | Thursday | April 24th, 2025**

- **Advertising Production**
  - Role of the production company
  - Directors and the production team
  - Producing content for multiple platforms
  - Diversity behind the lens

#### **Week 15 | Thursday | May 1st, 2025**

- Final Check-In with Teams on status of presentation, advertising strategy, BIG Idea, creative executions, media strategies, etc.
- Guest lecturer/presentation

#### **Final Exam Period | Thursday | MAY 8th, 2025 | 2-4 p.m.**

#### **Final Presentation**

#### **FINAL GROUP PROJECT**

*Reminder: There will be some adjustments in the syllabus during the semester. All guest lecturers are considered tentative.*



## **Policies and Procedures**

### **Communication**

Students are encouraged to contact the instructor at [scaplan@usc.edu](mailto:scaplan@usc.edu) or via the class Slack channel. We will also make use of the tools available on Brightspace

### **Internships**

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism or public relations class.

### **Course Content Distribution and Synchronous Session Recordings Policies**

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

Recording a university class without the express permission of the instructor and announcement to the class, or unless conducted pursuant to an Office of Student Accessibility Services (OSAS) accommodation, 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 relationship to the class, whether obtained in class, via email, on the internet, or via any other media. ([Living our Unifying Values: The USC Student Handbook](#), page 13).

### **Statement on Academic Conduct and Support Systems**

#### **Academic Conduct**

The USC Student Handbook (<https://policy.usc.edu/studenthandbook/>)

#### **Academic Integrity**

The University of Southern California is foremost a learning community committed to fostering successful scholars and researchers dedicated to the pursuit of knowledge and the transmission of ideas. Academic misconduct is in contrast to the university's mission to educate students through a broad

array of first-rank academic, professional, and extracurricular programs and includes any act of dishonesty in the submission of academic work (either in draft or final form).

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

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

The impact of academic dishonesty is far-reaching and is considered a serious offense against the university and could result in outcomes such as failure on the assignment, failure in the course, suspension, or even expulsion from the university.

For more information about academic integrity see the student handbook or the Office of Academic Integrity’s website, and university policies on Research and Scholarship Misconduct.

### **USC School of Journalism Policy on Academic Integrity**

[https://catalogue.usc.edu/preview\\_entity.php?catoid=20&ent\\_oid=4369](https://catalogue.usc.edu/preview_entity.php?catoid=20&ent_oid=4369)

“Since its founding, the School of Journalism has maintained a commitment to the highest standards of ethical conduct and academic excellence. Any student found plagiarizing, fabricating, cheating on examinations, and/or purchasing papers or other assignments faces sanctions ranging from an “F” on the assignment to dismissal from the School of Journalism.”

In addition, it is assumed that the work you submit for this course is work you have produced entirely by yourself and has not been previously produced by you for submission in another course or Learning Lab, without approval of the instructor.

Academic Integrity violations (academic dishonesty) include, but are not limited to: Plagiarism and Cheating

- The submission of material authored by another person or entity (such as an AI tool – see below) but represented as the student’s own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.
- Re-using any portion of one’s own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, articles solutions, or other assignments, from any source and the subsequent presentation of those materials as the student’s own work, or providing academic work, such as term papers, solutions, articles or assignments that another student submits as their own work.

## **Generative AI Policy**

The USC Annenberg Public Relations and Advertising program views generative AI as an addition to USC's digital literacy tools that students are encouraged to experiment with and use inside and outside the classroom. Students may use generative AI tools such as Chat GPT to help complete their class assignments but must disclose such use in the bibliography or notes section. Students are solely responsible for the quality and the accuracy of their submissions, regardless of whether they were completed with the aid of generative AI.

## **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:**

USC Annenberg has an embedded student health counselor, Dr. Kelly Greco. Dr. Greco helps students prioritize their mental health and emotional well-being. In this video, she shares a few tips for how to "Fight On" every day. Students may schedule sessions with her through MySHR or by calling (213) 740-9355 (WELL). USC Student Health services are also available to support student's mental health journey by visiting: <https://sites.usc.edu/counselingandmentalhealth/>

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.

Annenberg Student Success Fund

<https://annenbergscholarships.usc.edu/current-students/resources/annenbergscholarships-and-awards>

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

Annenberg Student Emergency Aid Fund

<https://annenbergscholarships.usc.edu/current-students/resources/annenbergscholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment

at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

### **About Your Instructor**

Steve Caplan drew from over two decades of experience at the nexus of politics, advertising and cause marketing when he launched Message, an award-winning strategic communications and marketing firm based in Los Angeles.

Since its launch in 2012, the firm has grown to include a host of major brands, non-profit organizations and public sector clients, including Sutter Health/Better Health East Bay, Comcast-NBCUniversal, and the California State Parks Foundation.

Prior to launching Message, he was a Partner at GMMB, one of the nation's leading cause marketing firms, where he headed the firm's Los Angeles office. In addition to providing strategic counsel and advertising and social media expertise to advocacy organizations, not-for-profits, and major brands, Steve has overseen creative development and strategic efforts for clients including the California Endowment, the Motion Picture Association of America, Save Darfur Coalition, and the California Department of Alcohol and Drug Programs widely acclaimed "Me Not Meth" campaign.

He has been on the front lines in shaping communications strategies for a number of complex policy issues, including homelessness, global health, and the environment, having served as a senior advisor during the United Nations Climate Change Conference (COP 15) in Copenhagen.

Steve spent nearly seven years as executive vice president of the Association of Independent Commercial Producers (AICP), where he represented approximately 270 of the nation's leading commercial production companies, along with hundreds of the vendors and suppliers for this \$5 billion-a-year industry. His time at AICP cemented relationships with some of Hollywood's top filmmakers and artists, many of whom he has tapped for projects that seek to improve the public good.