



**IML140 Section 37407 Spring 2018**  
**Viral Content, Brands and the Creative Process**

Timing: SPRING 2018, Wednesdays 6:00 - 7:50 PM

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**COURSE DESCRIPTION**

The way brands engage consumers has gone through a radical shift in the past 5 years. With Google and Facebook holding a tight grip on digital ad dollars brands are looking to earned engagement as a way to amortize the ever increasing cost of building awareness and driving conversion. Earned engagement, also known as organic engagement or shared engagement is becoming the holy grail of brand marketing on social.

This course will immerse students in the creative processes involved in working with brands and social platforms to deliver share-worthy content that delivers awareness, conversion, and marketing ROI.

We will take a critical look at how and why brands work with creative agencies to ideate, develop and execute successful campaigns. These campaigns will include experiential activations and influencer social marketing with an emphasis on video first execution.

Throughout the course, students will develop creative briefs, corresponding creative pitches and produce actual digital content and campaigns based on real world client requirements in the areas of entertainment, sports, consumer packaged goods, technology services and products.

NO PRIOR EXPERIENCE WITH DIGITAL MEDIA PRODUCTION IS REQUIRED. ALL TOOLS AND TECHNOLOGIES WILL BE PROVIDED IN CLASS AND MOST TECHNICAL PRODUCTION WILL TAKE PLACE DURING CLASS SESSIONS..

## TECHNOLOGY/HARDWARE/SOFTWARE REQUIREMENTS

All classes in the MAP curriculum integrate multimedia authoring and theory. Students in this course will have access to SCI labs and will be using an array of software applications to complete assignments; students are invited to work with IML support staff for tutorials and technical support.

## REQUIRED TEXTS AND MATERIALS

All texts and materials will be provided to students via the syllabus, wiki and throughout course. No other materials or texts are needed.

## SUGGESTED RESOURCES

Read: TBD +

- [How brands are using AI to create better customer experiences](#)

Listen: TBD +

- [Studio 360 on the creativity of computers](#)
- [The power of design by TED Radio Hour](#)

Watch: TBD

Follow: TBD +

- [Paola Antonelli](#), senior curator of architecture and design at the Museum of Modern Art
- [Andrew McAfee](#), co-director of MIT's Initiative on the Digital Economy and co-author of [The Second Machine Age](#)

## GRADING BREAKDOWN

● Class Collaboration	10%
● Class Participation incl. attendance	10%
● Current Events Preparation and presentation	10%
● Current Events Participation and commentary	10%
● Creative Brief 1	10%
● Creative Pitch 1	10%
● Creative Brief 2 - Final	20%
● Creative Pitch 2 - Final	20%

## ASSIGNMENT DESCRIPTION

Students will be assigned client challenges and develop a brief that articulates creative guidelines and goals. From there, students will develop a creative pitch that speaks to the challenges posed in the brief. Finally, students will produce a campaign and associated media intended for

## ASSIGNMENT SUBMISSION POLICY

All assignments must be turned-in by the start of class on the due date indicated on this syllabus, unless otherwise noted by the professor or on the class wiki.

## POLICIES

### **Academic Conduct**

Plagiarism – presenting someone else’s ideas as your own, either verbatim or recast in your own words – is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in SCampus in Section 11, [Behavior Violating University Standards](#). Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on [scientific misconduct](#).

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the [Office of Equity and Diversity](#) or to the [Department of Public Safety](#). This is important for the safety whole USC community. Another member of the university community – such as a friend, classmate, advisor, or faculty member – can help initiate the report, or can initiate the report on behalf of another person. [The Center for Women and Men](#) provides 24/7 confidential support, and the [sexual assault resource center](#) webpage describes reporting options and other resources.

### **Support Systems**

A number of USC’s schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the [American Language Institute](#), which sponsors courses and workshops specifically for international graduate students. The [Office of Disability Services and Programs](#) provides certification for students with disabilities and helps arrange the relevant accommodations. If an officially declared emergency makes travel to campus infeasible, [USC Emergency Information](#) will provide safety and other updates, including ways in which instruction will be continued by means of blackboard, teleconferencing, and other technology.

Student Counseling Services (SCS) - (213) 740-7711 – 24/7 on call

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. <https://engemannshc.usc.edu/counseling/>

National Suicide Prevention Lifeline - 1-800-273-8255

Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. <http://www.suicidepreventionlifeline.org>

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 - 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender-based harm. <https://engemannshc.usc.edu/rsvp/>

Sexual Assault Resource Center

For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: <http://sarc.usc.edu/>

Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086

Works with faculty, staff, visitors, applicants, and students around issues of protected class. <https://equity.usc.edu/>

Bias Assessment Response and Support

Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. <https://studentaffairs.usc.edu/bias-assessment-response-support/>

The Office of Disability Services and Programs

Provides certification for students with disabilities and helps arrange relevant accommodations. <http://dsp.usc.edu>

Student Support and Advocacy – (213) 821-4710

Assists students and families in resolving complex issues adversely affecting their success as a student EX: personal, financial, and academic. <https://studentaffairs.usc.edu/ssa/>

Diversity at USC

Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. <https://diversity.usc.edu/>

USC Emergency Information

Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible, <http://emergency.usc.edu>

USC Department of Public Safety – 213-740-4321 (UPC) and 323-442-1000 (HSC) for 24-hour emergency assistance or to report a crime.

Provides overall safety to USC community. <http://dps.usc.edu>

### **Disruptive Student Behavior**

Behavior that persistently or grossly interferes with classroom activities is considered disruptive behavior and may be subject to disciplinary action. Such behavior inhibits other students' ability to learn and an instructor's ability to teach. A student responsible for disruptive behavior may be required to leave class pending discussion and resolution of the problem and may be reported to the Office of Student Judicial Affairs for disciplinary action.

PLEASE NOTE: FOOD AND DRINKS (OTHER THAN WATER) ARE NOT PERMITTED IN ANY INSTRUCTIONAL SPACES IN THE CINEMATIC ARTS COMPLEX

### **Citation Practices**

Fair use is a legal principle that defines certain limitations on the exclusive rights of copyright holders. Media Arts + Practice seeks to apply a reasonable working definition of fair use that will enable students and instructors to develop multimedia projects without seeking authorization for non-commercial, educational uses. Four factors that should be considered when determining whether a use is fair: (1) the purpose and character of use, (2) the nature of the copyrighted work, (3) the amount and substantiality of the portion used in relation to the copyrighted work as a whole, and (4) the effect of the use upon the potential market for or value of the copyrighted work. In general, we regard the reproduction of copyrighted works for the purposes of analysis or critique in this class to be covered by the principle of fair use.

All projects will need to include academically appropriate citations in the form of a Works Cited section, which covers all sources, in order to receive a passing grade. The Works Cited is either included in the project or as a separate document, as appropriate to your project. There are several different citation styles and practices; please ask your professor(s) what style manual s/he would prefer. Below you'll find some online resources for the most popular options.

### **WEEKLY SCHEDULE TBD**

The following weekly schedule is subject to change. Please consult the course wiki for the most current information, assignments and due dates.

**Week 1 (01/10) Introduction And Course Overview.**

**Week 2 (01/17)**

**Week 3 (01/24)**

**Week 4 (01/31)**

**Week 5 (02/07)**

**Week 6 (02/14)**

**Week 7 (02/21)**

**Week 8 (02/28)**

**Week 9 (03/07)**

**Week 10 (03/14) - Spring Break**

**Week 11 (03/21)**

**Week 12 (03/28)**

**Week 12 (04/04)**

**Week 13 (04/11)**

**Week 14 (04/18)**

**Week 15 (04/25) Study Day - No Class**

**Week 16 (05/02) Final - Last Day Of Class.**