

## **PR 486: Multimedia PR Content: Introduction to Digital Design Tools 2 Units**

**Fall 2024 – Wednesdays – 11 a.m.-1:20 p.m.**

**Section:** 21320R

**Location:** ANN 413

**Instructor:** Jenn de la Fuente

**Office:** ANN classroom or lobby

**Office Hours:** By appointment only. You may schedule office hours at <https://calendly.com/jrosebud>

Office hours will be conducted via Zoom unless otherwise arranged.

**Contact Info:** [jdelafue@usc.edu](mailto:jdelafue@usc.edu), cell (916) 538-2133

(Please do not call or text my cell phone on weekends or late at night.)

### **Course Description**

It's increasingly important that public relations professionals not only be good at writing for an array of audiences, but also understand basic design principles and have fluency in digital design tools, such as Adobe Photoshop, Adobe Illustrator, and Adobe InDesign. While many organizations may employ outside designers, or have an art department of their own, sometimes the task of creating smaller design collateral, such as postcards, infographics, or posters, falls to the PR practitioner. For many smaller firms, an art department or contract design help may not be available, so it is even more imperative to have a basic understanding of how to design collateral and execute these designs in the above programs. These are also important skills to have when communicating with an art department or outside designers, so you can clearly and effectively work with these parties and understand their needs. Lastly, there are visual considerations in terms of cultural differences and catering to different audiences and even in accessibility, and this class strives to help students understand how to navigate solving a visual problem that can be understood by all people.

### **Student Learning Outcomes**

Upon completion of this course, students will be able to:

- Demonstrate a solid foundation in design best practices
- Demonstrate a basic proficiency in Adobe Photoshop, Illustrator, and InDesign and produce basic collateral using these programs
- Construct public relations campaigns that demonstrates understanding of strategic and creative planning
- Produce creative concepts that are appropriate for the audience, are aesthetically sound, and have aligned design choices
- Generate strategic presentations that showcase design decisions and creative concepts

**Recommended Preparation:** Familiarize yourself with the Adobe software if you haven't used it already. There are many tutorials on YouTube and within the software itself to help walk you through the basics. It's recommended you do some of these tutorials or see what offerings the Annenberg Digital Lounge (<https://annenbergdl.org>) have in terms of workshops.

Here are links to Adobe's tutorials:

Photoshop: <https://helpx.adobe.com/photoshop/tutorials.html>

Illustrator: <https://helpx.adobe.com/illustrator/tutorials.html>

InDesign: <https://helpx.adobe.com/indesign/tutorials.html>

## Course Notes

All course material for this class will be posted on our class website: <http://jrosebud.github.io/pr486>. Please bookmark this website and check it regularly for readings and the slides from lectures. All assignments will be submitted via Dropbox, and the links to the assignment descriptions/instructions and assignment submission links will be on this class website.

Please note that physically producing and printing projects will be mandatory for certain assignments, particularly the final. Each assignment sheet will outline the submission guidelines clearly. Your instructor will make printing of certain oversized items (such as posters) available, or you may go to your local print shop / FedEx Office to do any printing. Do note that printing at any local shop or FedEx can get expensive, so please talk to your instructor if cost is a burden.

## Technological Proficiency and Hardware/Software Required

No prior experience in using any design software (Adobe or otherwise) is required. However, students will need to have the Adobe Creative Cloud up and running on their own computers by the second week of class. All Annenberg students have free access to the Adobe Suite; all other students taking this course will also have free access for the duration of the course. Instructions on how to get access will be discussed the first day of class.

## Description and Assessment of Assignments

All the assignments in this class will follow a semester-long theme: your own music company or podcast. Students will think of a concept -- including a name -- for their own company and create collateral throughout the semester for this company.

Assignments are as follows:

- **Company pitch:** Students must devise a name for their own record company (or podcast) and decide what the theme and musical vibe for this company will be. For example, what genre of music would this company promote, and what are some examples of artists that would be represented by this record company? What is the target audience and demographic? What kind of look and feel does the student envision for this company? For podcasts, think about what your topic of focus is and what kinds of episodes you would construct. You will be graded on your ability to explain your concept and present it, as well as how well you've considered your audience and what appeals to that audience specifically.
- **Basic branding and style guide:** Students will create a basic logo (can be type-based) for the record company. What color schemes and fonts will be used for collateral and why? You will be graded on how well you put your design together, your design proficiency, and whether the materials you put together are appropriate to your brand and your audience.
- **Promotional poster:** It's time to promote your record company with a poster. Imagine it will be plastered on the street, at music venues, at coffee shops, at record stores, or wherever it can get put up. How will the student quickly grab the attention of people and get them interested in your record company? You will be graded on how well you put your design together, your design proficiency, and whether the materials you put together are appropriate to your brand and your audience.
- **Social media graphics / promotion:** Now that you have a new company, you've got to get it out there on social media. You will create a social media campaign for your company, analyze what platforms work best for this promotion, and design all necessary graphics.
- **Final project – promotional package/giveaway:** Students will create a final promotional package / PR box to give away to inform people about their record company. Students must write all the copy for package and design it. You may also design and put together other collateral you feel would be appropriate for a

PR box representing your company (for example, t-shirts, swag, postcards or posters). You will be graded on how well you put your design together, your design proficiency, and whether the materials you put together are appropriate to your brand and your audience, and how well you are able to explain all the design decisions you made.

## Grading

### a. Grading Breakdown

Description of assessments and corresponding points and percentage of grade.

Assessment Tool (assignments)	% of Grade
Company Pitch	10%
Design Assignments (3 total)	35%
Final Project	45%
Class Participation	10%
<b>TOTAL</b>	<b>100%</b>

### 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

### c. Grading Standards

**“A” projects** have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included. Excellent organization and flow; original thinking. Showed creativity in concept and great design sense and needs little revision. High end of scale: publishable today as is. Physical product shows a high degree of craftsmanship: straight-cut edges, no smudges or unnecessary creases, high print quality and construction. Could be mass-produced as is.

**“B” projects** require more than minor editing and have a few style or spelling errors or one significant error of omission. One or more required elements missing or poorly displayed (i.e., boring headline; confusing design, misplaced elements, etc.). Shows potential. Some creativity shown. Publishable with medium editing. Physical product may have minor flaws, such as uneven cutting on the edges, one or two crooked elements, small printing imperfections/smudges/blotches, and uneven color.

**“C” projects** need considerable editing or rewriting and/or have many spelling, style or omission errors. Poorly edited and/or proofread. Hackneyed elements such as trite headline or clichés. Passive rather than active verbs become the norm. Little or no creativity shown. Mediocre concept or no real design concept at all. Publishable with major editing. Physical product is of mediocre quality and may be printed on low-quality stock. Physical

product has major flaws, such as discoloration, fading, poorly cut edges, obviously crooked elements, obvious printing imperfections and smudges and appears hastily constructed without any attention to craftsmanship.

**“D” projects** require excessive rewriting, have numerous errors and should not have been submitted. No coherent or discernible design concept, no thought given to what design elements were used, such as color or typeface. Unable to explain design choices. Physical product needs to be completely reprinted and reconstructed.

**“F” projects** are not rewritable, printed in an unacceptable fashion, or not turned in. Any late assignment not turned in within a two-week period is an automatic zero.

#### **d. Grading Timeline**

Assignments will be graded and returned within two weeks from the time they were turned in. All feedback will be sent to the student via e-mail, and all any printed assignments will be returned to you by the last week of class. You are encouraged to come pick up your final projects – once you have received a final grade for them – before break; if that is not possible, other arrangements can be made.

#### **Assignment Submission Policy**

All assignments are due on the dates specified. Lacking prior discussion and agreement with the instructor, late assignments will automatically be dropped one grade (10%). Assignments that are two weeks late will be dropped two grades (20%). No late assignments will be accepted after two weeks and are an automatic zero.

Assignments must be submitted via email or Dropbox. Your instructor will provide instructions on how to submit your files via Dropbox for projects that are too large to send via email. Digital versions are due **one hour before class on the dates specified**. For assignments that require a physical copy, you will bring that physical version to class the day it is due.

#### **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: 8/26/2024 – 12/6/2024; Final Exam Period: 12/11-18/2024)**

**Link:** <https://classes.usc.edu/term-20243/calendar/>

**Last day to add:** Friday, September 13, 2024

**Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund:** Friday, September 13, 2024

**Last day to change enrollment option to Pass/No Pass or Audit:** Friday, September 13, 2024 [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:** Tuesday, September 17, 2024

**Last day to withdraw without a “W” on transcript or change pass/no pass to letter grade:** Friday, October 11, 2024 [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, November 15, 2024

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

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

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

	<b>Topics/Daily Activities</b>	<b>Deliverable/Due Dates</b>
<b>Week 1</b> <b>Date: 8/28</b>	<p>Introductions, explanation of syllabus and class requirements.</p> <p>Basic design concepts: What makes good design?</p> <p>Learning which tool is best for the job: Photoshop, Illustrator, or InDesign. Vector vs. raster and proper resolution.</p>	<p>Make sure you have Adobe Creative Suite installed and have working versions of Photoshop, Illustrator, and InDesign. If you are not an Annenberg student, contact Annenberg TechOps and at least have the 7-day trial installed. Please have this done by the end of Week 2 at the latest. Illustrator is the first program we'll use, so definitely make sure you have that working.</p>
<b>Week 2</b> <b>Date: 9/4</b>	<p>Identity basics: How to think about creating simple logo/word mark. The importance of sketching</p> <p>Basics of Illustrator: Setting up certain preferences, creating documents, learning the important tools.</p>	<p><b>Company pitch due.</b> Turn in a Word doc/Google doc via email before class.</p> <p>You will give a brief oral presentation about your record company or podcast and what it's all about.</p>
<b>Week 3</b> <b>Date: 9/11</b>	<p>Illustrator basics: creating documents, learning the important tools, creating basic shapes. The pathfinder tool and combining basic shapes to create more complex shapes.</p> <p>Working with text and outlines in Illustrator.</p>	
<b>Week 4</b> <b>Date: 9/18</b>	<p>Other type tools in Illustrator: Warp and type on a path. Envelope distortion.</p> <p>Intro to the pen tool and working with points. Tracing techniques with the pen tool.</p> <p>The importance of packaging your files correctly!</p>	
<b>Week 5</b> <b>Date: 9/25</b>	<p>Tracing and Live Paint in Illustrator and making fill selections. Creating gradients. Effects in Illustrator.</p>	
<b>Week 6</b> <b>Date: 10/2</b>	<p>The art of the poster.</p> <p>Intro to Photoshop (if time): Settings, document setup.</p>	<p><b>Branding and logo due.</b> Turn in your files via Dropbox before class. You will give a brief oral presentation of your logo and branding during class.</p>

<b>Week 7</b> <b>Date: 10/9</b>	Working in Photoshop: Understanding layers and blending modes and layer styles. Type and shapes. Basic selections.	
<b>Week 8</b> <b>Date: 10/16</b>	Making selections in Photoshop and learning about masks. Basic touchup techniques (clone stamp, healing brush). Effects in Photoshop.	
<b>Week 9</b> <b>Date: 10/23</b>	Social media graphic sizes.  A friendly reminder about what the final project will entail!	<b>Poster due.</b> Turn in your files via Dropbox before class. You will give a brief oral presentation of your poster during class.
<b>Week 10</b> <b>Date: 10/30</b>	Pattern making in Illustrator and the repeat tools. Working with brushes in Illustrator.  Proper exporting in Photoshop and Illustrator.	
<b>Week 11</b> <b>Date: 11/6</b>	Mockup resources. Why is it important to know how to create a mockup and use mockup files?	<b>Social media graphics due.</b> Turn in your files via Dropbox before class. There will be no presentation for this assignment.
<b>Week 12</b> <b>Date: 11/13</b>	Intro to InDesign: Setting up documents, important tools, shortcuts.  Basics of creating elements and adding in images, Photoshop, and Illustrator items. Text wrap and simple cutouts.	
<b>Week 13</b> <b>Date: 11/20</b>	InDesign: Setting up books and other foldouts. Paragraph styles. Parent pages and creating your own templates.	
<b>Week 14</b> <b>Date: 11/27</b>	<b>NO CLASS – THANKSGIVING BREAK</b>	
<b>Week 15</b> <b>Date: 12/4</b>	Open Lab: Come work on your final projects during the class period.	Don't forget to fill out your class evaluations!
<b>Final Exam Period</b> <b>Date: 12/11, 11 a.m.-1 p.m.</b>	FINAL PROJECTS DUE!	

## Policies and Procedures

### Additional Policies

If you must miss a class, please give ample notice to your instructor via email. You will be responsible for catching up on any missed material and make any arrangements you need to catch up in class.

No late assignments will be accepted unless you have a medical emergency or other excused absence. Good communication is paramount!

## **Communication**

Please make sure to check your USC email regularly. It will be the primary means of communication between you and your instructor. Most email will be responded to within 48 hours unless it's a holiday or weekend and during general working hours (basically not in the evening). If you have any questions, please feel free to email your instructor or come speak to your instructor before or after class or make an appointment.

## **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).

## **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 public relations or journalism class.

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

### **Academic Conduct**

The USC Student Handbook ([https://policy.usc.edu/wp-content/uploads/2022/09/USC\\_StudentCode\\_August2022.pdf](https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf))

### **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=16&ent\\_oid=3459](https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459)

“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.

### **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).

### **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](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://annenberg.usc.edu/current-students/resources/annenberg-scholarships-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://annenberg.usc.edu/current-students/resources/annenberg-scholarships-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**

Jenn de la Fuente is a web developer with a graphic design background. She has run her own business, Rosebud Designs, since 2009 and developed a variety of print and web collateral for a range of clients, from nonprofits to small businesses. Her specialty is creating custom WordPress websites, and she has teamed up with other design firms and design businesses to create solutions for clients such as Heal the Bay, 826 Michigan, and 826 National. Before starting her business, Jenn worked in sports journalism as a reporter, copy editor, page designer, and web producer for a variety of newspapers: the Orange County Register, The News Journal (Wilmington, Delaware), and The Sacramento Bee. She holds a Bachelor of Arts in Print Journalism from USC Annenberg, graduating in 2000, and has taught at Annenberg since 2014. She is an avid sports fan, longtime Trojan football season ticket holder, a huge L.A. Kings fan, as well as an avid scuba diver, hockey player and curler who has proudly represented the Philippines in international competition.