Office Hours and Contact

I am available through course email, Google+ Hangouts, mobile phone and Skype, get back to my students within 24 hours. The majority of student contact addresses technical questions and issues, or questions about some aspect of the course. This can be done by email and on occasion, on the phone if the matter is urgent.

If you need to talk to me, however, about something more urgent or personal than email can do justice, we can meet by video conference. To meet by video conference, you must have a Gmail account and a webcam and contact me through the course email to make an appointment. I do not accept unscheduled video conference calls.

Additional communication occurs through the announcement and discussion forum areas of the course site. Notification of the loading of new materials and other contingencies will be made as announcements. The discussion forum will be used to explore topics directly related to the main focus of the course through interaction among students and between instructor and student.

Materials supplemental to the text are found in the reading list and study guide for each section of the course. I have provided all the supplemental readings as web links that are accessible to anyone with internet access.

Other materials such as excerpts from my book on Social Media Analytics (McGraw-Hill 2011) are provided as downloads in the reading list and study guide. I provided no “shared-files” this semester, opting to go with direct downloads, each student can access, individually.

Text


There are two additional texts for the course but they are free (see below)
Musical America Special Reports – Social Media and The Performing Arts –
(Free to download and also provided in Course Shell -
http://www.musicalamerica.com/specialreports/SOCIAL-MEDIA.pdf) – the articles
making up Musical America’s report are also available online and can be read
individually, fulfilling ADA Requirements without the use of Acrobat.

Otherwise, the course contains all materials needed for the course. Additional
readings are supplied in each section for students that want to delve deeper into the
subject of that week, but these readings are not required.

Course Overview

This course focuses on guiding and encouraging students to create measurable results
through Social Media with their Art and improving process and results. The course
goes beyond the pure marketing aspects of social media by adding Transmedia
Storytelling, Geo-location and Analytics, in order to help students identify, captivate
and engage audiences through multiple platforms. Diverse and up to date reading
material is assigned for each week along with exercises and assignments.

The end goal is to provide students with vocabulary, skills and opportunities
necessary for promoting their own art both online and offline using Social Media.
According to the PEW REPORT on Arts Organizations and Digital Technologies,
Arts Organizations frequently lack the ability to track their digital outreach
(particularly though Social Media) to trackable business outcomes (for example, ticket
sales, audience attendance at a performance, etc).

In addition, Arts Organizations find their funding is tied to showing business
outcomes though have not had the time or expertise (or funding) to develop the
analytics in this area, a perpetual Catch -22).

Social Media for The Arts closes the gap between Arts Organizations that are
unable to qualify the effects of their Social and Web Initiatives by training the
next generation of Artists in the Application, Development of New
Technologies and Media, and the Measurement around it, to provide
Measureable Return on Investment (and Return on Engagement).

The PEW REPORT also points out the audiences for Arts Organizations has
become increasingly more difficult to satisfy due to the influence of Social
Media, the availability and widespread use of high quality Digital and Virtual
Reality experiences (Movies, Television, Online Video and Documentaries)
and shorter attention spans of the audiences.
Artists need to be aware, in the fullest sense of possible, of the potential of Internet Technologies (that we study in this course) and its Artful Applications to nurture their audiences along with the ability to provide measurable outcomes, which allows Artists to gather financial support for their own work, or their programs work (if they work for a Arts Organization or NGO).

The course includes core marketing principles, which are essential to any individual striving to promote any work or service, and then moves into social media topics such as blogging and Microblogging, Facebook, Instagram/Pinterest, Search Engine Optimization and Twitter strategies, video campaigns, Geo-Location, Transmedia Storytelling along with mobile and web marketing tactics. Beyond this, students will define and convey their Story/Art/Project through the best channels available.

Several case studies and online learning are presented to show the impact of Social on art related projects so the results improve next time. Most of the case studies used are commonly available on the Internet and have been carefully chosen (curated) to provide students with highly topical and relevant examples of success in each of the Arts. While this course focuses on learning and embracing online skills, more traditional disciplines such as offline outreach and direct marketing are also included.

The curriculum includes theory, tactics and best practices of arts promotion via current and emerging social media platforms and tools. The learning allows artists to effectively identify their target audience, communicate with that audience and promote their work in both broad and narrow ways.

At this time there are no live lectures within this course but there are occasions where I am part of a live webinar related to Internet Marketing or Analytics (which pertain to this course) and let students know about it so they can join the webinar if they want. We are still investigating the best format for online participative lectures for future semesters, but for the time being, no live faculty webinars are planned.

**Evaluation Process**

Evaluation is based on the completion of the online material, quizzes, Webliographies, written assignments, Journals and a Final Project.

**Instructor Grading Criteria**

I am a liberal grader in that Social Media for the Arts is part of “Emerging Media” where there are no established standards for what success comprises of.
My approach is to encourage the learning process by making it as interesting and relevant to each student, as possible. Learning results from students own efforts, which they own. So as long as student provides me with an example of how they did the assignment, including any creativity in interpreting and applying the assignment, I will give that student full credit.

More frequently students will fail to complete all the required exercises, readings and quizzes and will lose credit they could have earned which directly impacts their final grade. The material and assignments can be consumed and performed at any time during the semester, but if the student fails to complete the material by the end of the course (I have set a deadline of December 10th, 2012 for all material and exams excepting the Final Project and Final Exam, which are due and take place at that time).

Therefore, if students want full credit for the course, they must complete all of required materials (save the Final Project and Final Exam which are due the following week) by December 23rd, 2013.

Components of a Student’s Grade

The components of a student’s grade are based on accumulation of 1000 points (perfect score) which are accumulated during the semester in the following ways:

- **Spending time on the Introduction, Basic and Advanced subsections of each section of the course** *(a section corresponds to a week).* Students are required to spend at least 3 hours per semester with the online material in eCollege per semester, and this is determined by online analytics provided within eCollege and easily accessible to the instructor for grading *[full credit for each section amounts to 6.25 points for the section in Section 90 of the course, for example]*. No additional credit is given for spending more than 3 hours per semester in each section, but an period up to the required hour is given based on quarters of the hour.

- **Online Quizzes** – There are 12 online quizzes, *each is worth 10.42 points towards the final grade*. Students can retake any of the quizzes, as the point of this course is to learn the material and for the student to internalize as much of the learning’s as possible. I have no problem with students retaking quizzes and studying the material over and over again to achieve understandings and mastery of it.
Students frequently had the most problems with this component of the course, and I met the challenge head on by creating a video that shows students how quizzes are prepared and how to study for them. Once this was done, performance on quizzes was much better, overall, and students learnt more of the material, which was the whole of taking the quiz in the first place.

An online quiz will not become available before the week of the section it is on, but all quizzes can be taken or retaken by **May 6th 2013** without penalty.

- **Webliographies** - For undergraduates there are 3 Webliographies required and each is worth 25 points towards the final grade.

  Webliographies *are the least well understood*, yet among most valuable aspects of the course, both for the current semester and future semesters.

  Webliographies are web links that related to material we are studying in the course that the student has found and wishes to share with the class and instructor.

  The silver lining with Webliographies is that they often provide material that can supplement the online materials and learning with those closer what students actually experience and find important in their life and art.

- **Journal Entries** – Students are required to complete 3 journal entries per semester (they can be completed at any time, but I have suggested they be done in Weeks 2, 7 and the end of the course, respectively and have set them up that way in the Gradebook), *each journal entry is worth 25 points towards a student’s final grade.*

  Students will not get additional credit for submitting more than 3 journal entries (and I might not read them, either). In the past, some students have been confused with this requirement and submitted 3 journal entries a week (I had a student that wrote 27 journal entries before they became clear that only 3 were needed. *In such as case, I made the best efforts to read some of the additional entries, as student’s perceptions are always very interesting to me, but I cannot read them all*).

  Journals are a student’s way of demonstrating their understanding of the material through their own self-expression, which is highly valuable.
since this is a Social Media for the Arts course, and self-expression is key part of creativity and perhaps, it’s most important part of how they learn.

Journals can also be used as a guide to improve the course through current and successive semesters.

*Student understandings of the material are a key in refining its best delivery* and are extremely useful both as a way to connect with remote students who I cannot meet and talk to personally.

Therefore, student journals are key way for me to communicate and teach the material based on each student’s own experience and level and I value them highly.

- **Weekly Discussion Threads** – Each student is required to make at least one comment to a discussion thread in eCollege. The discussion comment is worth 6.25 points towards a student’s grade and there are 12 discussions that will take place over the semester.

  Discussion threads are really blog posts the instructor creates and which students are asked to comment on.

  Discussions differ from Journals in that the information and comments to are public and seen by all the students in the class (as are Webliographies).

  This aspect of online participation with the course allows students to learn each other and comment on each other’s comments if they so wish.

  Discussions are also extremely valuable in that students can learn who their classmates are which is more important in an online remote course where opportunities for them to interact with other students in person are usually absent.

  *At Rutgers most students live in or near New Brunswick Campus* (but not all) *yet many will not interface with each other*. By learning to know each other by the discussions they can gauge useful contacts and context and class learning can be shared around the material studied for that week.
This proves to be important as the **Final Project allows an option for collaboration** – and the discussions provide the context for the students to learn about each other’s’ reactions to the material, in case they want to work together later in the semester, or afterwards.

My choice of discussion topics will usually revolve around the subject we are studying that week, *but are tangential to it* – provoking reactions from other students, thereby getting them to define their positions on the subject.

By placing these two very different videos together and asking students to comment on them, I got many students to define what they considered “viral marketing” and “viral videos” to be. In addition, I learnt additional information and points of view I could add to the Viral Video section (week 6) next semester.

In a course like Social Media for The Arts, there is no 100% right answers yet for many of the subjects we study, and students own perceptions that they share with each other are a key way they define the learning for themselves (and me) as a group exercise.

- **Weekly Assignments** — There are 13 weekly assignments in this course spread out over the 16 weeks of the course (the other weeks include holiday break, the first week of class where there are no assignments, and the last two weeks of the course, where final exams and projects are due). Each assignment is currently worth 16.66 points to student’s grade. The assignments will be closely related to the online material.

  For example, in Section 4 (Week 4) on Twitter, using a free software tool called Followerwonk to find relevant Arts followers for the student is assigned, while in Section 3 (Week 3) on Online Video, students are assigned to optimize a video they have uploaded to YouTube, keywords, categories, meta data, etc.

  The weekly assignments develop key skill students will hopefully use in their final projects and in promoting themselves and their art, online.

  As an instructor, I take inspiration in Mr. Moto, a character in the Karate Kid who teaches his young student individual, seemingly unrelated skills, such as “Wax On/Wax Off” that turn out to be extremely valuable and crucial when the Karate Kid must fight in a completion. In much the same
way, students are encouraged to develop tools and tactics that they will later combine to create their own unique strategies (win the “art competition”, so to speak).

- **Final Exam** – The Final Exam will be taken December 16th – 23rd, 2013 and is worth 13.5% or 135 toward the final grade. The final exam will not be a repeat of the online quiz questions, but 50 unique, new questions of the online material students studied throughout the semester. Unlike the quizzes, the Final Exam cannot be retaken.

- **Final Project** – The Final Project makes up 20% of a student’s grade or 200 points. The Final Project is where all the material in the course comes together, and all the skills obtained with the weekly assignments are demonstrated in a project that is of the student’s own choosing.

The Final Project can be submitted in a variety of formats (Word, PDF, PREZI, etc) and comprise three basic possibilities.

1. The Internet/Social Media Marketing Plans and Execution of a Students’ own work (or a friend, relative as not all students are actually practicing artists). This can also include Non-Profit organizations a student is affiliated with and wants to use as the subject of their project.

2. **A Transmedia Storytelling version of the project is the first example** that is executed solo (individually) by the student. The students have a textbook on Transmedia Storytelling and the approaches to telling a larger story via Social Media are similar to pure social and web marketing, but have important distinctions that are covered in Section 11 of the course which focuses on Transmedia.

   The “Story” and how it unfolds across Social Media will be the focus of this type of project, and students will be required to show what that Story is (that they want to tell) and how they telling it across various media, and how it is different in each media, as well as the larger picture of what that Story is, beyond the media that it takes place in.

3. The last possibility is a **Transmedia Storytelling group project that includes up to 6 students in a team who are currently enrolled in the class** (either section) and what to collaborate on a final project together, because each has strengths that are unique and add to the teams overall value proposition.
With this version of the Final Project, students who are part of a team will each be required to write an additional Journal Entry as part of the project so that I can gauge what each students’ contribution to the project was and what they learnt by participating.

Students in a group project are encouraged to know each other first (via weekly discussions in the Learning Objects section) and appoint a team leader, who will coordinate the project. The project will include the following elements (which may be real or fictional elements – meaning the accounts can be of real individuals/organizations, or fictional ones created for the project).

- An Infographic about the project the team creates and promotes
- A Video they will try to make “Viral”
- Blog Posts
- Twitter Account connected to the story
- Facebook account connected to the story
- YouTube account connected to the story
- Marketing Plan
- Transmedia Plan

**Extra Credit** – There will be an Extra Credit project assigned in Week 14 for students that want to earn up to 2% or 20 additional points towards their grade and will be in the form of a 800 word paper I will assign on a subject related to the coursework.

**The grading point-distribution follows:**

\[
A = 90-100, \quad B=80-84, \quad C=70-75, \quad D = 60-69, \quad F = 59 \text{ and below}
\]

There are a total of 1000 possible points that can be accrued in the course as already discussed, and 40 points in addition, can be earned via a special extra credit project.

**Academic Honesty Guidelines**

Academic integrity is a serious issue.

With online courses, the user often does not have a clear idea of the boundaries.
ECollege software contains powerful tracking features. These include the ability for the instructor to follow where you go in the course, when you go there, what you do there, how long you remain there, and if you are actively reading or have simply left open your browser to add time.

In this course I have not prohibited students from finding the answers online as they are taking the quizzes (but not during the Final Exam) and here’s why.

This course is based on the use of “emerging media” for the Arts and it is more important to foster useful knowledge than to foster book learning. The ability to find the information is more important than a purely rote memorization of it and outside the classroom this is what people generally do anyway.

Also, students have had problems with this component of the course in the past and during the current semester and were either studying ineffectively or had problems isolating the connection between online material and questions being asked, and this was case both when I wrote the quiz questions this semester and when I didn’t (last Winter/Spring). It became clear the problem was traced to the way questions, irrespective of their author, were connected the online material, and if they related to other readings or not, adjacent to the online materials.

A remedy was sought by students and I came up with a workable one last semester, I allowed students to both retake quizzes to level the playing field (but not the Final Exam) and look at material online to learn the material better. This strategy has sharply increased student retention of the material as attested to by many students this semester in their journal entries.

However, all work, including essay questions on exams and forum posts, should be in your own words, not copied and pasted from other sources. Copying and pasting is plagiarism. Review the definition of plagiarism at the link below for the Office of Student Conduct.

Students will need to perform the reading portion of this course online and this is evaluated by Analytics built into the course and is part of the online participation aspect of the grade (6.25 points for each section earned in 15 minute increments up to one hour per section during the semester).

Your presence in the course is electronically verified. Printed lectures do not contain audio or video links, and so the listening and viewing portions of the study is reinforced by the requirement to work online and by the listening components in exams.
Printing the material in the course shell is permitted, however, AFTER reading and listening online. If your logs do not reflect a reasonable amount of time reading the materials (at least 60 minutes per section), you will not receive the online participation credit for that section (6.25 points for spending an hour or more reading the material online).

Any infractions of academic integrity policies, such as cheating on exams, **collaborating on assignments excepting the Final Project, which can be collaborative under the guidelines provided in the previous section through the use of individual journals and a team leader** will be referred without exception to the Judicial Affairs Office.

Plagiarism, when detected is also a violation that will be reported to the Judicial Affairs Office. This is non-negotiable

The reason for a collaborative final project for this course of study is the **artful use of Social Media, and rarely is Social Media preformed entirely in isolation effectively.**

For the purposes of this course normal rules for individual work in every section are superseded by the larger need to build team strengths and learning in a final project, should some students elect it and follow the guidelines I set up (as there are means a instructor has to gauge the work of each student as well as the project as a whole).

With the Analytics and additional journal assignments required for a group final project, the instructor has taken safeguards the rights that students get credit only for the work they actually preform.

The policy guidelines are those of the Mason Gross Online division of Mason Gross School of the Arts and of Rutgers University. As students are required to follow academic guidelines, instructors are required to report infringements upon them. **Failure by the student to read the guidelines does not absolve him of responsibility to follow them.** Included is a link to the page that describes the offenses academic guidelines as established by the university.

[http://studentconduct.rutgers.edu/](http://studentconduct.rutgers.edu/)

When you write to the instructor, please include your name, the course, and the section, each and every time. This saves the instructor considerable time in searching through the rosters of each course to determine the author of the email.

**Schedule of Lectures**
September 4 Introductory Comments, Site Familiarization, and Reading Assignments (see Unit 1 below)

**Session 1: Introduction to Social Media and/for the Arts (week of September 3rd)**

**Reading Assignments**
- Read in site lectures for Section 1

**Topics**
- Topics include the Syllabus, Disability policy, Schedule of Assessment due dates and Introduction to Social Media and The Arts.

Information on how the course is structured is provided. General Information that applies to the entire section (Blogging, Videos, Twitter.... etc) goes into the Introduction section of each week. Basic Modules (Blogging, Videos, Twitter.... Disruptive Technologies) explain what you need to do to get started. Advanced (Photography, Musicians, Performance Art, etc) - provide concrete examples of how the information is being used in different areas of the Arts.

Information on getting started and basic online media consumption habits are provided.

**Additional**
- Discussion Section 1 (Introduce yourself)
- Assignment Section 1
- Purchase text book on Transmedia Storytelling that has been assigned for this course.

**Session 2 (Blogging - week of September 9th)**

**Reading Assignments**
- Transmedia Storytelling - Chapters 1 & 2
- Musical America Special Reports – see assignments in course shell

**Additional:**
- Section 2 quiz (blogs)
- Journal 1
- Webliography 1
Assignment 2
Discussion Week 2

Topics

- Introduction to Blogging and why it's important to have a Blog.
- History of Blogging.
- Benefits of blogging/having a blog.
- Setting up a blog in WordPress or Tumblr.
- How to set the appropriate goals.
- The benefits Blogs have for Search Engine Optimization.
- The 80/20 rule about blogging (most of your traffic that is engaged will come from a small number of visitors).
- How to get started and do your first blog post (in WordPress).
- Considerations impacting Getting your Art Blog Set-Up.
- Choosing the Platform to host your blog.
- Choosing the right template for your blog (or creating your own).
- 12 Things to do after writing your blog post.
- Finding your Audience using Analytics (Compete.com and Alexa).
- How blogging helped a musician with their music and reputation.
- How Performing Arts organizations can use Blogs as part of their social media strategy.
- Fashion Blogging and its benefits for Fashion Bloggers as well as their audience.
- Advanced Traffic Techniques for all bloggers and how to drive traffic to your blog.
- Making money off your Music Blog.
- Using Google+ Authorship Tags to help drive up qualified traffic to your Blog.
- Improve Your Blog Design and Improve Your Search Engine Optimization.

Section 3: Online Video (week of September 16th)

Reading Assignments
- Transmedia Storytelling - Chapter 3, 4
- PEW INTERNET REPORT – see assigned readings in course shell

Additional:
- Section 3 quiz (Online Video)
- Assignment 3
- Discussion Section 3

Topics
Section 4: Twitter (Week of September 23rd)

Reading Assignments
- Transmedia Storytelling - Chapter 5 and 6
- Musical America Special Reports – see online shell assigned reading

Additional
- Section 4 quiz (Online Video)
- Assignment 4
- Discussion Section 4

Topics
- How Twitter Began (A Video Story)
- How to get started on Twitter
- Why Twitter is such a compelling medium for an Artist
- The History of Twitter
- Learn the Lingo and Terminology of Twitter
- Common terms you will need to know to master basic Twitter use
- How artists use Twitter
Considerations for audiences, such as Teens, that don't use Twitter that much
Getting Started using Twitter for the Arts
Getting started with Twitter and The Arts
Twitter Tips
Twitter Etiquette
The Life of a Tweet (how a Tweet travels through social media)
Following live events using Twitter Chats (IE: ChirpGuide.com)
Examples of using images hosted in the Thinglink platform placed within a Twitter Stream to promote performing and fine art work
Research from Week 4 of #mgartr12 - Thoughts about using Instagram like Twitter apps such as Avatr*
How to use Twitter if you’re a Photographer
How to use Twitter if you’re a Visual Artist
How the Counting Crows use Social Media, especially Twitter
10 Twitter Tips for Musicians and Performing Artists
Where are the "Twitter Analytics" and what do they look like (information that is provided)?
Finding Twitter Analytics Information from rt.ly and other sources

Section 5: Facebook and Other Social Networks (Week of September 30th)

Reading Assignments

• Transmedia Storytelling - Chapters 7 & 8
• Musical America Special Reports – see online shell reading assignment

Additional

• Section 5 quiz (Facebook and Other Social Networks)
• Assignment 5
• Discussion Section 5

Topics

• History of Facebook
• Facebook Fans & What Actions they can take
• Why Facebook is a great platform for artists
• In the following subsections we will go into other, related social networks in more detail such as Reddit, Slideshare, Google+ and Yelp, etc.
• Facebook Best Practices
• The different types of Facebook Pages and which one you should build
• The difference between a Facebook Profile and Facebook Page
• How to set up your privacy options and handle Friend Requests
• What works best for engagement, particularly in Facebook?
• Why it is important to have a Facebook Page for your Art Career/Business
- Having a low threshold to entry is best practice for social media (to sell, or gain fans)
- Giving away a lot of free stuff helps you to gain fans
- Using Facebook and Third Party Applications such as Bandcamp to promote music
- Posting to your Facebook page several times a day helps increase user engagement
- Best practices for Facebook Movie and Fashion pages
- Making your Facebook Page SEO Friendly
- Best time to post content for Facebook for Students of the Arts and Sciences

**Google+**
- Google+ in 2012 - year in review
- What is Google Plus and why did Google launch it June 2011
- How Google Plus compares to Facebook (infographic)
- Using Google Plus Hangouts to show your work (or another artist)
- Using StageIT as an alternative to Google+ Hangouts
- Reasons to use Google Plus for the Arts
- A list of Google plus Artists and Designers to look at, possibly add to your circles
- Forming and running Google+ Communities
- *Google+ emerging as a back door to Google Search Results*

**Reddit**
- How Reddit got started and what is Reddit used for
- What to do on Reddit and How to do it
- Introduction to the Reddit Enhancement Suite
- How Reddit can serve Artists, Photographers, Musicians and Educators via Communities

**Slideshare & Scribd**
- Slideshare is an important but often neglected resource for artists
- Scribd is an important resource for an artist that focuses on longer documents, PDF and eBooks

**Yelp and Review Sites**
- Why Yelp and Online Review sites including AirBnB can be important to artists, musicians and the performing arts in general (who perform or show their work in various venues that are reviewed)
- Reasons why online reviews are Important (and why people leave reviews)
- Issues with Yelp and many other review sites
- How Social Media Impacts TV and Film Ratings
- AirBnb and Online Reviews of Rentals
- Amazon Studios and Collaborative Online Reviews for Film and Cinema projects

**Section 6: Viral Marketing (Week of October 7th)**

**Reading Assignments**
- Transmedia Storytelling - Chapter 7
Cheezburger's New Meme Tool - http://thenextweb.com/shareables/2012/12/21/cheezburger-now-lets-you-unleash-memes-on-all-your-facebook-pics-ermahgerd/

**Additional**
- Section 6 quiz (Viral Video)
- Assignment 6
- Discussion Section 6

**Topics**
- What is Viral Video? How has it changed over time?
- The factors that make social media content, particularly videos, go Viral
- The 4 elements of a Viral Video
- Meme Strategies and BVMP
- Types of Viral Content
- Sequence of events when content goes Viral
- How to jump start seeding your content so it goes viral faster (if it's good enough)
- Law of Network Effects
- The reasons people want to share content with their friends
- How to create content that is spread in Social Media by "seeding it"
- When to seed your content
- Other types of content that go viral, and why, plus how to seed that content
- *Case Study £1 Fish Man video*
- *NetBase Composer Social Intelligence Readout for £1 Fish Man video*
- Differences between Viral Marketing and WOM Marketing
- 3 Steps to create a Viral Marketing Campaign (traditional approach)
- 3 Steps to create a Viral Marketing Campaign (Social Media Approach)
- 7 Steps to Viral Marketing using Social Media
- 7 Keys to Success in Viral Marketing
- General Advice for Making Videos go Viral on YouTube on the Cheap
- Making Videos go Viral quickly if you can afford it using Big Data
- Big Data and Viral Video Creation
- *Viral Case Study based of #mgartr12 Fall 2012 Semester of KONY2012 vs. Call Me Maybe*
- Examples of successful viral marketing for Fashion, Filmmakers, Painters and Musicians
- Tips for making your own content go viral

**Extra: Sneak Peek** at new course developed at Rutgers CMD for Viral Marking – the parts shown are on the Viral Marketing Data and The Unruly Media Social Video Lab.

**Section 7: Influence (Week of October 14th)**
Reading Assignments

- Chapter 8, 9, 10 of Transmedia Storytelling
- PEW INTERNET REPORT - pages 8-16
- The Diamond Approach to Gaining Influence -
  http://www.problogger.net/archives/2012/12/30/the-diamond-in-the-rough-system-for-gaining-influence/

Additional

- Section 7 quiz (Influence)
- Journal 2
- Webliography 2
- Assignment 7
- Discussion Section 7
- The #mgatr13 Influence Project – distillation of the influencers the Spring 2013 class chose using the tools in this section – under several headings such as Dance, Music, Visual Arts, etc.

Topics

- What is Influence and Who are Influencers
- The differences between Online Influence (Digital Influence) and Offline Influence
- A closer look at Klout, "The Standard of Influence", including Klout Classifications and Influencers (for Music)
- Description of Followerwonk platform
- Finding Influencers using Followerwonk and Klout
- The use of Mashup Influence Platforms such as Kred/SocialBro and TrendSpottr and Radian6/Hootsuite
- How to Pitch Influencers
- The History of Influence
- The importance of Influencers
- The role of Context in Influence
- Infographics on Who Influences Us
- The effects of Art and Artists visually mapped (see MOMA show on "Inventing Abstraction: 1910-1925" now on view)
- Case Study on Influence
- Musicians can acknowledge and share who they are influenced by
- Examples of how Influencers can interact with the media to effect change
- Tracking Influencers and Interacting With Them using Radian6
- Influence Building for Artists using Search Engines
- Case Study Example of the Diamond Method of finding Influencers
- What to do once you have the names of influencers to cultivate
Section 8: LinkedIn and Online Reputation (Week October 21st)

Reading Assignments
• Transmedia Storytelling - Chapters 11, 12

Additional
• Section 8 quiz (LinkedIn)
• Assignment 8

Topics

Introduction
• What you can accomplish on LinkedIn
• What is on LinkedIn
• How to Search LinkedIn
• History of LinkedIn
• Getting Started (signing up, if you haven't already) for a Personal and/or Business Account
• Integrating your blogs, Twitter, Facebook, YouTube and other social media accounts
• Integrating your email connections onto LinkedIn
• Integrating any third party applications that add richness to your Personal or Business Profiles
• Integrating any third party applications that add richness to your Personal or Business Profiles
• LinkedIn Search, LinkedIn Updates, Searching for Jobs, Advanced Search, Looking for Positions on LinkedIn,
• Joining Groups, Add Connections via email, third party applications including behance.net
• Advertising on LinkedIn and creating your first Ad
• Who is using LinkedIn and what are they using it for?
• Maximizing your LinkedIn Profile
• Giving and Getting Recommendations
• Growing your Network (maximizing the number of connections and degree of closeness)
• Free vs. Paid Accounts on LinkedIn
• Becoming a Power User of LinkedIn, leveraging the platform to it's fullest potential
• Using the Power of LinkedIn Groups
• Successful uses of LinkedIn for Musicians and Cinematographers
• Importance of Portfolio work, Behance.net or Online Portfolio videos connected to your LinkedIn profile
• How to combine LinkedIn with Pinterest
• Your Reputation is linked to Your Online Branding
• Managing your Online Music Reputation is connected to Manipulating Search Results
• Google your name often and make sure your online accounts are secure
Section 9: Search Engine Optimization (Week of October 28th)

Reading Assignments
- Transmedia Storytelling - Chapters 13, 14

Additional
- Section 9 quiz (Search Engine Optimization)
- Assignment 9
- Discussion Section 9

Topics
- Why SEO is not "New Media"
- You control only half of the equation, the Search Engines contain the Other
- Google Ranking Factors
- Search Engine Optimization is becoming part of Social Media Optimization
- Staying ahead of Google
- Search and Social Media work together and are "merging"
- Why Search Engines and SEO are "good"
- What you need to think about for SEO on your site (from Google's perspective)
- SEO Factors to Consider in your Website or Blog Optimization
- SEO Tactics to get your message to be seen and read your audiences
- Local SEO factors to consider (and Google+/Google Places)
- SEO for Musicians
- SEO for Performing Arts Organizations
- SEO for Online Art Magazines (ARTINFO)
- Case Study - ARTINFO Analytics Snapshot from 2008 - Marshall Sponder

Section 10 Instagram and Pinterest (Week of November 4th)

Reading Assignments
- Transmedia Storytelling - Chapters 15, 16

Additional
- Section 10 quiz (Instagram and Pinterest)
- Assignment 10
- Discussion Section 10
Topics

- How Instagram got Started (a Video Story - this was probably filmed before the Facebook acquisition)
- The secret behind Instagram appeal
- How to use Instagram
- Instagram and the Arts are well matched
- Some applications of Instagram such as the THIS IS NOW website
- What is Pinterest?
- Uses of Pinterest
- How to use Instagram and Pinterest
- How to measure your own Instagram photos using Instafy
- Who is using each platform
- Getting started
- Ways people are using Pinterest
- Popular Pinterest Analytics platforms with a focus on PinReach and Viralheat
- Examples of Artist in various modalities using Instagram and Pinterest successfully for self-promotion and market research
- Uses of Instagram and Pinterest for Non-Profits and Museums

Section 11: Transmedia (Week of November 11th)

Reading Assignments

- Transmedia Storytelling Chapter 17, 18, 19
- Transmedia Project by Andrea Phillips (authors the book on Transmedia) - It's a Deadly Affair http://isitadeadlyaffair.com/

Additional

- Section 11 quiz (Transmedia Storytelling)
- Final Project Plan submission
- Assignment 11
- Discussion Section 11

Topics

- What is Transmedia Storytelling (TS)
- What TS is not
- Why TS is important for Artists, Musicians and Dancers to know about (pretty much anyone at MGSA)
- Transmedia Active
- Transmedia Passive
- Integrating TS Active and TS Passive elements into a bigger Story
- Transmedia Case Study - Heroes and Heroes Next Generation
- Transmedia Kickstarter Project
- Students option on a Final Collaborative Project
- Social Transmedia Storytelling
- Summary and Getting Started
- How to create a Transmedia story
- How to plan and build a Transmedia story with specialized software
- How to plan a Transmedia story without specialized software, on your own
- Guidance on possible final projects for the class
- Various examples of Transmedia in visual art, music, dance and fashion
- The elements of "story" appear to be missing or not strongly expressed in all of the expressions (my opinion), but am open to hearing other students points of view here (express in a Journal assignment for this week)
- Students at MGSA may be able to leverage these examples in order to surpass them

Section 12: Geo-location and Mobile (Week of November 18th)

Reading Assignments
- Transmedia Storytelling Chapter 20, 21
- Musical America Special Reports – see course shell assignments

Additional
- Section 12 quiz (Geo-Location)
- Assignment 12
- Discussion Section 12

Topics
- Why Geo-Location is so important to Artists
- History of Geo-Location applications
- Types of Geo-Location technologies and their applications in business
- The Future of Geo-Location checking in is happening right now (i.e.: facedeals.com)
- What are hyper local targeting and Geo-Fencing and how they might help the Arts?
- Privacy Concerns with Hyper Local targeting
- What SoLoMo means and how the industry applications are differentiated (or not)
- What are QR Codes (Quick Response Codes?)
- How can QR Codes be used for the Arts?
- What is Gameification?
- How is Gameification being used, and by whom?
- Who is using Geo-Location "check in" services and why?
- What are they sharing?
- How to use Geo-Location Services within Twitter to find nearby Opportunities
- How Businesses and Artists are beginning to use Geo-Location services
- Different uses of Geo-Location for tracking your audiences
- Applications of Geo-Location for Musicians
- Applications for Museums (of the future) using Geo-Location
- Using LBS in the Arts
- Using Geo-Location for Exhibitions

Section 13: Analytics and Social Media (Week of November 25th)

Reading Assignments
- Transmedia Storytelling - Finish the rest of the book by end of course (next 3 weeks)
- Musical America Special Reports – see online assigned readings

Additional
- Section 13 quiz (Analytics and the Arts)
- Assignment 13
- Retake or finish any assignments outstanding
- Discussion Section 13

Topics
- Art, Music and Dance are UNSTRUCTURED DATA and often difficult to truly measure well (but I'll give you some ideas on how to do it)
- Types of Data useful for the Arts
- Types of Analytics Platforms used for the Arts
- The Future of Analytics (presentation)
- How to set your Goals, Strategies and Tactics for maximum effectiveness
- How to set up a basic Analytics Plan
- Examples of Analytics Plans from SM&A Winter Session
- Setting up Web Analytics properly
- Setting up Social Media Analytics
- The Platforms used to manage Social Data (including Data for the Arts)
- Attribution Models used for Analytics and how they might be useful to an artist
- The Left-Brain/Right-Brain counting paradox
- Your options for Analytics if you’re a musician or connected with music
- Your options for Analytics if you’re a painter or other visual artist
- Analytics for Museums
- Specific applications of Analytics for Musicians
- Specific applications of Analytics for Artists
- Tools for tracking the attendance to events and intent of visitors Using LBS in the Arts
- Using Geo-Location for Exhibitions

Thanksgiving Vacation – November 28th – December 2nd
Section 14: Portfolio Services for the Arts – and Final Projects/Exams (Week of December 3rd)

Reading Assignments
No assigned readings – but many supplemental ones if students are interested – plenty to read.

Additional
- Final Exams are actually taken between December 16th – 23rd
- Final Projects due anytime from December 3rd – December 23rd, 2013

Topics
- Examples of portfolio services for students to use and guidance on setting up their portfolios for maximum success in Social Media
- Examine the requirement of different types of online portfolios for the Arts
- Examine Dropr, Conceptboard, ShareSquare, ConceptShare
- Creating Infographics and what to put in them
- Final Project instructions and examples from previous semesters

Section 15: (Week of December 10th) Course Summary

Introduction
- Steps for Success in SM&A
- Steps to handle being online (Social Med Etiquette)

Out of the Box Examples
- Social Media, as a new medium, affects way you deliver your message and ultimately, what messages are being delivered as well as how and why. This subsection is for interesting and relevant material that did belonged in the course, but not yet in any of the established sections studied during the previous weeks

Additional Resources
- Here are presented various readings and guides that students can use to help them with their career in the Arts and online, ongoing, and take what they learned and applied in the class to the next levels

Additional
- Journal 3
- Webliography 3
END OF COURSE

- Learning Objects is now Section 16 and has two assignments in Section 2 and 3