



**CMGT 583: SOCIAL MARKETING & ENTERTAINMENT-EDUCATION
FALL 2018**

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Section: #21771 – Wednesday, 6:30-9:20 p.m.
Classroom: ANN 406
Office hours: M/W 5:30 – 6:30 PM

Office hours are by appointment only. Emails, texts and phone calls are always welcome.

COURSE DESCRIPTION

This is a practical course that, among other things, will provide the knowledge needed to research and plan a social marketing campaign. To give depth to the actual planning process, we will look at behavior change methodologies and communication strategies that increase the effectiveness of media-based interventions. Social Marketing and Entertainment-Education methodologies will be the main focus of the course but we will also consider less conventional approaches, such as Transmedia (Multi-Platform Storytelling), Positive Deviance and Liberating Structures.

Social Marketing (SM) campaigns use traditional and new marketing principles to gain awareness and influence human behavior, just as in most every commercial marketing campaign. The main difference is that SM's intent is to promote awareness and behavior change on social issues, disease prevention/treatment, environmental concerns and the like, rather than simply encouraging the purchase of the advertised product or service.

Entertainment-education (EE) storylines utilize multiple forms of mass media entertainment programming to educate viewers by unobtrusively embedding educational content into entertainment narratives in television, web-based programming, movies, games, graphic novels, music videos and more.

Understanding, designing and evaluating these types of communication campaigns requires knowledge of the psychological and sociological theories that underlay these approaches, as well as an understanding of formative and evaluative research, audience analysis, marketing tactics, copywriting, campaign strategy, media planning and more. This class will provide both a theoretical and practical approach to these methods, providing the students a keen understanding of these powerful methodologies, as well as practical, applicable skills for their professional careers.

COURSE GOALS

By the end of the semester, you should feel confident in knowing how to:

- Effectively use entertainment-education, social marketing and other methodologies to build awareness and change behaviors on critical environmental, health and social issues;
- Analyze an existing campaign based social marketing best practices;
- Perform formative research, target audience segmentation/analysis and program evaluation;
- Understand how the Four P's of marketing are integrated into a social marketing intervention;
- Assess how the psychosocial and physical environment and situations impact behavior change;
- Develop a creative brief, campaign messaging, and targeted creative concepts;
- Develop strategy, planning and media selection;
- Incorporate theories into entertaining narratives and campaigns that aid in the promotion of effective communication and changes in behavior, and
- Develop a social marketing plan, with a team, on a health, social or environmental issue of your choosing.

COURSE EXPECTATIONS

- Check Blackboard and email for announcements each week.
- Complete the assigned readings listed on the syllabus or added to Blackboard before every class.
- Be an active and willing participant in thoughtful, pertinent class discussions.
- Contribute meaningful content and commentary to the course discussion blog.
- Be an effective, responsible, and contributing member of your group.
- Treat your classmates and professor with respect by taking the responsibilities and requirements of this course seriously.
- Complete all course assignments, projects and activities on time and with your best effort.
- **Important note:** Do not rely on class lectures to present the content that is found in the assigned readings. You are expected to come to class prepared so that the activities and guest speakers will prove valuable and enrich your learning experience.

REQUIRED COURSE MATERIALS

- Lee, N. & Kotler, P. (2016) 5th ed., ***Social Marketing: Influencing Behaviors for Good***. Thousand Oaks, CA; Sage
- Numerous articles listed on the syllabus will be posted on Blackboard, both assigned and for reference. Please check Blackboard weekly for assigned readings and readings added during the semester.

OPTIONAL TEXTBOOKS (but valuable)

- Singhal, A., Cody, M.J., Rogers, E.M., & Sabido, M. (2004). ***Entertainment-Education and Social Change: History, Research, and Practice***. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Singhal, A., & Rogers, E.M. (1999). ***Entertainment-Education***. Mahwah, New Jersey: Lawrence Erlbaum Associates.
- Lipmanowicz, H., & McCandless, K. (2013). ***The Surprising Power of Liberating Structures***.
- Pascale, R., Sternin, J., & Sternim, M. (2010). ***The Power of Positive Deviance: How unlikely innovators solve the world's toughest problems***. Harvard Business Review Press.
- Kim, D.K., Singhal, A. & Kreps, G. L. (2013). ***Health Communication: Strategies for Developing Global Health Programs***. Mahwah, New Jersey: Lawrence Erlbaum Associates.

ADA COMPLIANCE STATEMENT

Any student requesting academic accommodation based on a disability is required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP. Please be sure the letter is delivered to your instructor (or TA) as early in the semester as possible. DSP is located in STU 301 and is open 8:30 a.m. – 5:00 p.m., Monday through Friday. The phone number for DSP is 213-740-0776.

ACADEMIC CONDUCT

Plagiarism is presenting someone else's ideas as your own, either verbatim or recast in your own words; it 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*, <https://scampus.usc.edu>. Other forms of academic dishonesty are equally unacceptable. See additional information in *SCampus* and university policies on scientific misconduct, <http://policy.usc.edu/scientific-misconduct>.

STUDENT SAFETY & SUPPORT

- If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu> will provide all updates. You may also register with <https://trojansalert.usc.edu/>.
- Discrimination, sexual assault, bullying and harassment are not tolerated by the University.
 - You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu> or to the *Department of Public Safety* <https://dps.usc.edu/contact/>.

- 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* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <http://sarc.usc.edu> describes reporting options and other resources.
- For students who need help with scholarly writing, USC Dornsife offers services for all students:
 - The Writing Center (at USC Dornsife), <http://dornsife.usc.edu/writingcenter/>
 - Students whose primary language is not English, the *American Language Institute* can help, <http://dornsife.usc.edu/ali>
- *The Office of Disability Services and Programs* http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html provides certification for students with disabilities and helps arrange accommodations.

SYLLABUS

Readings should be completed *prior to class* the day they are scheduled.

Please check Blackboard frequently for newly assigned readings, recorded lectures, slide decks, and announcements.

This syllabus is subject to change, please be flexible.

This course frequently offers industry-based guest speakers. As their schedules often change, rather than listing each speaker and constantly revising the syllabus, we will aim to keep the readings and topics as listed in the schedule and add the speakers as their schedules permit.

WEEK 1 – INTRODUCTION

8/22 – Introduction to course content and expectations; examples of entertainment-education and social marketing.

WEEK 2 – INTRO TO EE & SM

8/29 – We will look at the early days of entertainment-education, 10 key steps of social marketing and preview Sabido's EE methodology.

Start posting social marketing and entertainment-education examples to our course discussion board.

Begin watching "East Los High" on Hulu or <http://eastloshigh.com>.

Readings:

- Lee & Kotler, chapters 1, 2
- Singhal, Cody, Rogers & Sabido, **chapters 1, 2 – Singhal & Rogers; Poindexter (BB)**
- *Pop Culture with a Purpose! This is a fine EE summary with case studies, written by Virginia Lacayo and Arvind Singhal, published by Oxfam Novid in 2008.* There are no printed copies left; the complete short book is posted.
- Check BB for other readings.

WEEK 3 – SABIDO METHODOLOGY

9/5 – This class session will focus on theories used in the development of EE narratives and SM campaigns. Miguel Sabido coined the term entertainment-education nearly 40 years ago and is credited with founding the method we still use today. The Sabido Methodology combines elements of Shannon and Weaver's Communication Model, Bentley's Dramatic Theory, Jung's Theory of the Collective Unconscious, MacLean's Concept of the Triune Brain, and Bandura's Social Cognitive Theory. We will review examples of entertainment programming that uses EE methodology and analyze the use of these theories.

Readings:

- Lee & Kotler, chapter 8
- Singhal, A., Cody, M.J., Rogers, E.M., & Sabido, M. (Ed.) (2004). *Entertainment-Education and Social Change: History, Research, and Practice*, **chapter 4 – Sabido (BB)**
- Entertainment-Education for Better Health, 2008. *Info Reports*, Johns Hopkins/USAID
- Kawamura, Y. & Kohler, C. (2013) Applying Sabido's entertainment-education serial drama strategy to serve local radio audiences in the United States and Japan," *Critical Arts* 27.1
- Bandura, A. (2004). Health Promotion by Social Cognitive Means, *Health Education Behaviors* 31: 143-164
- Check BB for other readings.

WEEK 4 – FORMATIVE RESEARCH & SITUATION ANALYSIS

9/12 – We will begin our deep dive into the social marketing planning process with the foundation of any successful campaign – research and analysis. Formative research can continue up until a campaign launches when you then embark on additional research measures (monitoring and evaluation). You will learn how to prepare a SWOT analysis, and clarify the focus and purpose of your campaign. We will look at media examples, case studies and complete analyses in class.

Continue posting to our course discussion board. Are you enjoying East Los High?

Readings:

- Lee & Kotler, chapters 3, 4
- Singhal, A., Cody, M.J., Rogers, E.M., & Sabido, M. (Ed.) (2004). *Entertainment-Education and Social Change: History, Research, and Practice*, **chapter 3 – Piotrow (BB)**
- Kennedy, M.G., O’Leary, A., Beck, V., Pollard, K., & Simpson, P. (2004). Increases in Calls to the CDC National STD and AIDS Hotline Following AIDS-Related Episodes in a Soap Opera. *Journal of Communication*, 54, pp. 287-301.
- Check Blackboard for case studies not in your text.

WEEK 5 – AUDIENCE ANALYSIS & BEHAVIOR OBJECTIVES

9/19 – Once the situation surrounding the communication need is assessed, we move on to analyzing and segmenting the audience. Truly knowing your audience is critical to any successful campaign and storyline. We will look at how to analyze, define and segment your audience, as well as set specific behavior objectives and target goals.

Readings:

- Lee & Kotler, chapters 5, 6

PAPER ONE DUE

(Post on BB under “Assignments” by 6:30 p.m.)

WEEK 6 – ADDITIONAL THEORIES

9/26 – There are too many practical theories and models of communication, persuasion, and behavior change for us to cover them all in class. The assigned articles will provide you with a solid understanding of not only some useful theories, but also how they can be applied to EE narratives and SM campaigns.

We will discuss some key theories and look for examples of them in EE programming: Theory of Planned Behavior; Extended Elaboration Likelihood Model; Diffusion of Innovation Theory; Stages of Change Model; Health Belief Model; Parasocial Interaction/Identification/Transportation and more.

Please note: you may want to split this reading list over a couple weeks.

Readings:

- Singhal, A., & Rogers, E. (2002). A Theoretical Agenda for Entertainment-Education, *Communication Theory*, (12) 2, pp. 117-135
- Sood, S. (2002). Audience involvement and entertainment-education, *Communication Theory*; 12 (2), p. 153
- Albarracin, D., Fishbein, M., et al. (2001). Theories of Reasoned Action and Planned Behaviors as Models for Condom Use: A Meta-Analysis, *Psychological Bulletin*, 127(1), 142-161.
- Slater, M.J. & Rouner, D. (2002). Entertainment-Education and Elaboration Likelihood: Understanding the processing of narrative persuasion, *Communication Theory*, 12 (2), 173-191.
- Moyer-Guse, E. (2008). Toward a Theory of Entertainment Persuasion: Explaining the Persuasive Effects of Entertainment-Education Messages. *Communication Theory*. 18, pp. 407-425
- Papa, M., Singhal, A., Law, S., Sood, S., Rogers, E., & Shefner-Rogers, C. (2000). Entertainment-Education and Social Change: An Analysis of Parasocial Interaction, Social Learning, Collective Efficacy, and Paradoxical Communication. *Journal of Communication*, 50(4), pp. 31-55
- Murphy, S. T., Frank, L. B., Moran, M., & Patnoe Woodley, P. (2011). Involved, transported or emotional? Exploring the determinants of change in entertainment education. *Journal of Communication*. 61 (3), pp. 407–431.
- Green, M. & Brock, T. (2000) The Role of Transportation in the Persuasiveness of Public Narratives. *Journal of Personality and Social Psychology*, 79(5), 701-721.
- Murphy, S. T., Frank, L. B., Chatterjee, J. S., & Baezconde-Garbanati, L. (2013). Narrative versus Nonnarrative: The Role of Identification, Transportation, and Emotion in Reducing Health Disparities, *Journal of Communication* (63) 116-137
- Cardey, Garforth, Govender, & Dyll-Myllrbust (2013). Entertainment education theory and practice in HIV/AIDS communication, *Critical Arts*, 288-310.
- Collins, R., Elliott, M. et al. (2003). Entertainment Television as a Healthy Sex Educator: The Impact of Condom-Efficacy Information in an Episode of "Friends," *Pediatrics*, 112(5), pp. 115-1121.

WEEK 7 – UNDERSTANDING YOUR AUDIENCE & POSITIONING

10/3 – Defining and segmenting a target population is only the first step. We must understand what motivates and influences the audience, as well as their barriers to change and the true benefit of making the change. As the developer of the campaign or storyline, we must remain acutely aware that we are not the target population and what we think is important, may be meaningless to them. We will also look at how to position the campaign.

Readings:

- Lee & Kotler, chapters 7, 9

Continue posting EE and SM examples of all types to our course discussion board. Watch some more of East Los High!

WEEK 8 – The 4 “P’s” of SM

10/10 – Just as traditional marketing plans are developed using the 4 P’s, social marketing campaigns must consider the Product (product platform), Price (monetary/nonmonetary incentives and disincentives), Place (access to the product), and Promotion (creative strategies).

Readings:

- Lee & Kotler, chapters 10-14
- Moran, M., Murphy, S. & Sussman, S. (2012). Campaigns and Cliques: Variations in Effectiveness of an Antismoking Campaign as a Function of Adolescent Peer Group Identity. *Journal of Health Communication*, 17:10, 1215-1231.

- Willoughby, J. (2013). Everyone has questions: developing a social marketing campaign promoting a sexual health text message service. *Social Marketing Quarterly*, 19:265
- Plant, Javanbakht, Montoya, Rotblatt, O'Leary, & Kerndt (2014). Check Yourself: A Social Marketing Campaign to Increase Syphilis Screening in Los Angeles County. *Sexually Transmitted Diseases*, Volume 41, Number 1
- Check BB for other articles.

WEEK 9 – EE WEBSERIES, GAMES, COMIC BOOKS & MORE

10/17 – In addition to more conventional entertainment media (television, film, etc.), entertainment-education narratives can be very effective in other more accessible vehicles that offer considerable access to the target population without the high production cost or expensive media buys. We will look at games, webseries, comic books and more.

Readings:

- Riley, A., Sood, S., & Robichaid, M. (2017). Participatory Methods for Entertainment-Education: Analysis of Best Practices. *Journal of Creative Communications*, 12(1) 62-76.
- Singhal, A. (2013). The state of play: conferencing entertainment-education. *Critical Arts*, 1992-6049, pp. 1-8.
- Wang, H., & Singhal, A. Entertainment-education through digital games.
- Dougherty, C. (2013) Videogames about alcoholism, depression and cancer. *Wall Street Journal* (online)
- Stanford, K., Starr, L., Merkel, L., & Kurki, S. (2015). Serious games: video games for good? *E-Learning and Digital Media*, Vol. 12(1) 90–106
- Check BB for other articles.

Continue posting EE and SM examples of all types to our course discussion board.

WEEK 10 – PREPARING A CREATIVE BRIEF

10/24 – Generated after the completion of your initial formative research and before the design process can begin, the creative brief is a document that organizes a client's objectives and serves as a guide throughout the entire planning and production process ahead. The creative brief is usually only a few pages, but do not underestimate its value. This "inward-facing" document serves many functions and lays the foundation a successful social marketing campaign. We will discuss the key questions to ask and develop creative briefs in class.

Readings:

- Lee & Kotler, pages 343-345

PAPER TWO DUE

(Post on BB under "Assignments" by 6:30 p.m.)

WEEK 11 – TRANSMEDIA (MULTI-PLATFORM STORYTELLING)

10/31 – Transmedia storytelling (also known as multi-platform storytelling), first presented by Henry Jenkins, is the technique of sharing a complete story experience across multiple platforms and formats. Not to be confused with traditional cross-platform media campaigns, transmedia components share different elements of the same story that can stand-alone or make the original content more effective or accessible. Transmedia can be a very powerful addition to a social marketing campaign or entertainment-education narrative. We will look at examples of transmedia, how to develop a multi-platform campaign, and how to incorporate it onto a larger media production.

Readings:

- Please look at the transmedia elements on EastLosHigh.com and come prepared to discuss them.
- Hancox, D. (2017). From subject to collaborator: Transmedia storytelling and social research. *Convergence: The Int'l Journal of New Media Research*, (23)1.

- Sangalang, A., Quintero Johnson, J. & Ciancio, E. (2013). Exploring audience involvement with an interactive narrative: implications for incorporating transmedia storytelling into entertainment-education campaigns. *Critical Arts*. 27.1, pp 127-145.
- Weinreich, N., The Immersive Engagement Model: Transmedia Storytelling for Social Change
- Read what ASCJ's Henry Jenkins, the "father" of transmedia has to say in his blog. This link goes to the transmedia archives -- be sure to check out his blog! http://henryjenkins.org/transmedia_entertainment/
- See the Transmedia folder on BB for other readings and examples.

Please include transmedia examples on our discussion board, too.

WEEK 12 – BUDGET, MONITOR & EVALUATE

11/7 – Somebody needs to pay for this campaign, and they will need a budget. Finding funding, cutting corners and getting your campaign off the ground can be the most challenging part. We will look at the elements the need to be considered in a budget.

After the formative research, analysis, creative element production, pilot testing, and budget are completed – your campaign is ready to launch, but your job is not over. You must now implement and monitor the process, test for effectiveness and possible issues, then re-direct if needed. Lastly, you must evaluate the overall success of the campaign. We will look at pitfalls and best methods for evaluations.

Readings:

- Lee & Kotler, chapters 15-17

WEEK 13 – CRAFTING A NARRATIVE

11/14 – A discussion on how to craft a powerful EE storyline is scheduled for this session. I will be at a conference. I am trying to arrange for a TV writer to be our guest speaker this evening. He will be great without me, as he has lectured in my class several times in the past. If this is not possible, you will have time to work on your team projects. Fingers crossed!

Readings:

- Eight Points in Writing a Story Arc – Watts
- Developing Stories – The Script Lab
- Check BB for articles and handouts from the speaker.

Week 14 – NO CLASS

11/21 – This is the day before Thanksgiving, There will be no class this week. Enjoy your holiday!

WEEK 14 – “FLIP THE QUESTION” & COURSE WRAP UP

11/28 – In this final class before presentations, we will look in depth at the Positive Deviance approach to problem solving and explore the Liberating Structures we have been implementing all semester.

- Singhal, A. (2013). The Value of Positive Deviations, *Monthly Developments*
- Marsh, et al. (2004). The Power of Positive Deviance, *BMJ*
- Check BB for other articles and links to videos.

TEAM PRESENTATIONS 12/5 – PAPER 3 DUE 12/9**12/5 – TEAM PRESENTATIONS** (see assignment prompt for details)**GROUP ASSIGNMENTS ARE DUE NO LATER THAN SUNDAY, 12/9, BEFORE MIDNIGHT.***(Post one assignment per group on BB under “Assignments.”**Include all group member names in the comments area.)***COURSE REQUIREMENTS AND EVALUATION**

Course Requirements	Point Value	% of Final Grade
Paper 1	100	20%
Paper 2	100	20%
Paper 3/Presentation	175/25	40%
Discussion Board	50	10%
Participation	50	10%
	500	100%

Paper Format: All papers must be written using APA style (12-point font, double-spaced, subheads, cover page, running header and page numbers, in-text citations, and reference list). Help with APA Style can be found at <https://owl.english.purdue.edu/owl/section/2/10/> and <http://www.apastyle.org/learn/tutorials/basics-tutorial.aspx>.

Papers are graded on formatting and organization, thoroughness of literature search, an accurate presentation of findings, and overall paper content and comprehension. Proper use of APA Style, superior writing quality, good grammar and sentence structure, lack of typographical errors, and a well-organized paper are essential to receive a passing grade.

SUMMARY OF ASSIGNMENTS*(Please refer to the comprehensive assignment prompts posted on BB.)*

Social Marketing Campaign Analysis (individual work) – In papers one and two you will select a comprehensive social marketing campaign for analysis. You will “reverse-engineer” the campaign and analyze it using the methodologies presented in the text and lectures. You will be asked to consider how theories might have played a role in the creative design as well and offer (supported) recommendations as to how you might improve it.

Discussion Board – The main purpose of this board is to share what you find noteworthy and relevant with your cohorts. You are to post a minimum of five examples of social marketing, entertainment education, and transmedia and offer brief remarks tying the example to our class material. You must also thoughtfully comment on no fewer than five of your classmates’ posts. As the true value is in the discussion, posting and commenting in the final week of class will not earn you all of the points.

Social Marketing Plan (Team Project) – The final assignment of this course will be a (modified) social marketing plan that you research and develop with your team. Each team will select a health or social issue and prepare a social marketing plan. On the final day of class, all teams will present a summary of their plan. Please note, while this final assignment entails a decent amount of effort, it will provide you with a valuable example of your work product and show your understanding of social marketing for job interviews and future positions.

ADDITIONAL RESOURCES

- The Communication Initiative Network - <http://www.cominit.com/global/category/sites/global> – Plethora of information on global health promotion activities, theory summaries, great newsletters, even a job board.
- CDCynergy-Social Marketing – Great guide to audience based program planning.
<http://www.orau.gov/cdcynergy/soc2web/default.htm> (no logon or password needed)
- Pew Internet and American Life Project <http://www.pewinternet.org/> – A huge assortment of free downloadable research reports.
- Kaiser Family Foundation at www.kff.org. Reports on entertainment media and health:
<http://www.kff.org/entmedia/index.cfm>. – Information on youth markets, new marketing solutions, media utilization, audience research.
- For international health communications (website sponsored by Hopkins University, Tulane, AED, Save the Children, and International AIDS/HIV group): <http://www.hcpartnership.org/>
- Simply Put – CDC’s guide to developing easy to understand materials - https://www-cdc-gov.libproxy2.usc.edu/healthliteracy/pdf/simply_put.pdf
- NIC’s Making Data Talk workbook - <https://www-cancer-gov.libproxy1.usc.edu/publications/health-communication/making-data-talk.pdf>
- Gateway to Health Communication and Social Marketing Practice – Understanding your diverse audiences - <https://www.cdc.gov/healthcommunication/audience/index.html>
- Ad Council - <https://www.adcouncil.org>
- Population Media Center - <https://www.populationmedia.org>
- PCI Media Impact - <http://mediainpact.org>
- Fraser Communications - <http://www.frasercommunications.com>

CDC Audience Insights to assist with audience analysis:

- Gaining and Using Target Audience Insights: <https://www.cdc.gov/tobacco/stateandcommunity/counter-marketing/pdfs/chapter3.pdf>
- Tweens (9-12): https://www.cdc.gov/healthcommunication/pdf/audience/audienceinsight_tweens.pdf
- African-American: <https://www.cdc.gov/healthcommunication/pdf/audience/audienceinsight-african-americans.pdf>
- Teens (12-17): https://www.cdc.gov/healthcommunication/pdf/audience/audienceinsight_teens.pdf
- Family Physicians: https://www.cdc.gov/healthcommunication/Audience/AudienceInsight_FamilyPhysicians.pdf
- Boomers (1945-1962): https://www.cdc.gov/healthcommunication/Audience/AudienceInsight_FamilyPhysicians.pdf
- Responsible Generation (ages 64-84):
https://www.cdc.gov/healthcommunication/pdf/audience/audienceinsight_adult.pdf
- Moms w/ kids at home: https://www.cdc.gov/healthcommunication/pdf/audience/audienceinsight_moms.pdf