

**Spring 2019 – Tuesdays – 6-9:20 p.m.**

**Section:** 21457R

**Location:** ASC 204

**Instructor: Robert Kozinets**

**Robert's Office:** ASC 201A

**Robert's Office Hours:** Appointments are best. Generally available Mondays, 11 a.m. to 1 p.m., Tuesdays, 12-2 p.m., and online.

**Robert's Contact Info:** rkozinets@usc.edu | 213-740-3930 office | Twitter: Kozinets | Skype: rob.kozinets

## **I. Course Description**

We are in the midst of a period of profound and prolonged change in the world of public relations, marketing, advertising, and communication. Media has gone social. Broadcast channels which were once monologues have become complex conversations. However, a new structure is emerging in this ecosystem, one in which a few influential voices rise to prominence. Whether we call them micro-celebrities, content creators, influentials, market mavens, subject matter experts, or influencers, this new phenomenon is having a profound impact on the ways organizations and individuals connect. The rules of public relations are shifting into the rules of influencer relations. As this transformation of marketing and promotion occurs, managers and other who will work in this economy of influence need a new, expanded playbook. This course is designed for students interested in this dynamic, important, and rapidly-growing industry. If you are interested in public relations, marketing, brand management, advertising, communication management, or if you want to know what it takes to become an influencers, this course is for you. It promises to provide you with an up-to-date, informed, and practical understanding of the new rules of the influencer ecosystem, and how to work within it.

## **II. Overall Learning Objectives and Assessment**

PR 499 is designed to familiarize students with the new influencer economy. We will learn about it first-hand by focusing on the way it is being created, extended, altered, and managed in practice. The course's goal is to provide a weekly forum for examining and analyzing many of the key components of the influencer ecosystem, while recognizing the critical role of public relations, marketing, and advertising in managing and shaping it. The course also seeks to understand how the world of influencers fits within the context of our daily lives. Are you an influencer? Can you become one? We will also identify trends and various "hot button" issues related to the developing practice of influencer relations, and we will interact each week with important influencers, brand agencies, managers, and others at the cutting edge of influencer relations today. Our objectives are:

- 1) Reach a fundamental level of understanding of some of the key issues and components in the constantly evolving world of influencers.
- 2) Recognize the role of business management –public relations, marketing, advertising, and communication management--in providing resources, direction, information, and context to the world of influencers.
- 3) Learn the fundamental principles governing the discovery, development, and employment of various strategies of influencer relations, and relate them to fundamental principles of reputation management, crisis management, segmentation and targeting, brand differentiation, brand identity, and other important influence management related topics.

4) Gain appreciation for the complex interrelation between commercialization and authenticity in the social media world of influencers, and develop actionable strategies for managing influencers in the short, medium, and longer term horizons.

4) Understand the historical and recent developments in the business of influencer relations

5) Identify the skills necessary for success as an influencer and, especially, as someone involved in working with or managing influencer relations, and maybe learn a few things about ourselves and the role of influence in our lives along the way.

This class will be based in weekly interactive discussions of topical issues in the world of influencers, and the way they interact with business. It is not based in lectures, but conversations. So the more you get involved, the better!

### III. Assignments

#### a. Description of Team Assignment

##### **Influencer Case: Research, Analysis, and Presentation (3 Stages) – 300 points**

In a 4 person team, you and your classmates will provide a detailed case analysis of a particular influencer campaign or promotion. You will be expected to work with a company or agency and to document one influencer campaign, providing solid detail on its background and progress. The campaign should either be ongoing (happening now), or have ended very recently (within the last 4 months). Your goal is to chronicle the campaign and to offer some initial analysis that we all can learn from. In the final class of the semester, your team will present and discuss your case analysis.

**Stage One Team Mission Statement (not graded, but essential and required):** In the first stage your team will identify the influencer's campaign or promotion that you plan to investigate. You will choose a particular company or brand, understand its history and impetus, and have some sense of its objectives, strategy and tactics. At this point, you must gain approval from the professor to investigate it. This is the Team Mission statement. The template for the statement will be provided on the course site. It is due on or by January 29. The professor will offer comments before you may proceed.

**Stage Two Research Progress Report (100 points):** The first deliverable requires a more detailed write up of the influencer campaign or promotion. You should collect data, reports, screenshots, and any other information that you can about your target campaign. What are its objectives? What are the tactics? How do they relate to strategy? How are they adapted to the unique influencer ecosystem of your industry? Your Stage One Research Progress Report should be no more than 2,000 words and be presented in double space format, in 12 pt. font with 1" margins, with MLA or Chicago style referencing (up to 5 pages of appendices are also permitted). This should be an organized document that is thorough, thoroughly proofread, and easy to read. It is due on March 19.

**Stage Three Final Analysis and Principle Learning Report (200 points):** In your group, you will develop a final version of the case analysis research report. Focus in on the campaign, with a detailed, rich description of its "behind the scenes" operations. Who is managing the campaign? What does that manager have to say about it? What are its objectives? Is the campaign meeting its objectives? How are the objectives being measured? What do you think of this? What are the tactics? How do they relate to strategy? How are they adapted to the influencer ecosystem? What can we learn from this case analysis? What principles of effective influencer relations can we derive from it? Your Stage Three final deliverable Analysis and Principle Learning Report paper should be no more than 4,000 words and be presented in double space format, in 12 pt. font with 1" margins, with MLA or APA style referencing (up to 5 pages of appendices are also permitted). This should be an organized document that is thorough, thoroughly proofread, and easy to read. Your presentation will consist of 10-20 PowerPoint slides,

presented to the class in a 15 minute presentation, with a one page takeaway of key principles learned, which will be printed and distributed in advance to the class. The key to this project is a detailed and analytical look at your campaign, resulting in the communication of solid learning to your classmates about the way influencer relations works today.

All members of the group will receive the same grade as a starting point, but the grade can deviate up to a full letter for specific individuals in the group who do not pull their weight as assessed by confidential peer evaluations supported by substantial documentation. This is not typical, but it exists as a safeguard against freeloading. Tips for successful teamwork will be covered in class. The work will be presented in class on April 16 and 23 and submitted on April 23. You are required to submit both your written report and your PowerPoint slide deck.

### **Class Participation – 100 points**

In this course, it is especially important to prepare for class, to attend class, and to actively participate. We will be using a lot of course exercises which will require you to present often. So your preparation for class will be obvious. Students are expected to come to class having read the materials, done their assignments (cases, papers, readings, background checks on guest speakers) and will be prepared to engage in class discussions, contributing questions and comments about the materials. If you are unable to attend class for some reason, please notify both of the instructors as soon as possible, and assume personal responsibility for gathering notes from other classmates. In future classes, you may be expected to present work you missed presenting in former classes. At the end of the semester, points will be allocated to students based upon:

- ✓ Consistent (i.e., every week) demonstration that they have read the material for scheduled class discussion;
- ✓ Contribution to class discussion, answering questions, asking relevant questions (sitting quietly with perfect attendance is not considered participation);
- ✓ Demonstrating respect for fellow classmates, guest speakers, and instructor (including appropriate use of personal technologies during classroom time and on-time arrival to class); and
- ✓ Mature classroom behavior that supports learning.

### **Class Presentation Exercise (Team of 2)—100 points**

For the presentation you will work in a group of two people. Everyone in the class will take a turn at being the “class authority team” on a particular topic tied to the influencer relations topic for the class on that week. As the class authority team, you will investigate a topic and then present your findings. As part of your topic, your presentation will include (and go beyond) 1-2 new readings, which you will recommend for the class relating to the core topic. During the second week of class, you will have an opportunity to choose a date and accompanying topic for your Class Leadership assignment. Then, you will work with the professor to choose, introduce, and discuss 1-2 new readings from the public relations, marketing, or business press or other relevant news source. Here is how it will work:

1. On January 15, you will choose the date for your Class Leadership presentation.
2. In consultation with the professor (email is fine; we can also have a Skype conference or in person meeting), you will research and recommend 1-2 additional readings for the class. This additional resource is due NO LATER than one week before the scheduled class.
3. You are responsible for promoting the class topic using your own social media resources, including but not limited to the course Facebook page.
4. On the day of the class, you will prepare and deliver a 10-15 minute class presentation overviewing the CLASS TOPIC(s) for the week (not just the 1-2 readings, but covering the whole and readings).
5. Submit the slides on Blackboard. They are your deliverable.
6. Your overall performance will be evaluated and you will receive feedback based on (1) thoroughness of your research efforts, (2) quality of your suggested papers and readings, (3) ability to communicate meaningfully to the class, (4) presentation skills, and (5) slide quality. The Class Presentation Exercise will count for 100 points (10% of your final grade). You will receive constructive quantitative and qualitative feedback.

*PLEASE NOTE:* Students who are absent from their own class authority presentations unfortunately will receive a zero, unless other accommodations are agreed upon with the professor beforehand.

## **b. Research and Citations**

On occasion, you may be asked to prepare materials on topics with which you have little knowledge. Many online resources are available to assist you, and thorough secondary research is encouraged. Please note, however, that the largely subjective nature of “wikis” makes them unacceptable resources for this course. Additionally, all public relations writers must learn to create original work, and inappropriate use of existing resources/materials – including failure to provide proper citation, verbatim usage of other materials, presenting existing material as one’s original work, lack of proper citation, and/or similar practices – may be construed as an act of plagiarism, and subject to the School’s or university’s disciplinary policy on acts of academic dishonesty and plagiarism (see below). You may use MLA or Chicago citation styles in your work, and citation should be consistent and complete. Use of photos, illustrations, etc. from other sources also requires attribution in a caption, footnote, etc.

## **IV. Grading**

### **a. Breakdown of Grade**

<b>Assignment</b>	<b>Points Possible</b>
Team Project Case Analysis (Team)	300
Final Exam (Indiv)	300
Midterm Exam (Indiv)	200
Class Participation (Indiv)	100
Class Presentation Exercise (2-person team)	100
<b>TOTAL</b>	<b>1,000</b>

### **b. Grading Scale**

Final course grades are calculated as the total of points earned as a percentage of total points possible.

94% to 100%: A	80% to 83.9%: B-	67% to 69.9%: D+
90% to 93.9%: A-	77% to 79.9%: C+	64% to 66.9%: D
86% to 89.9%: B+	74% to 76.9%: C	60% to 63.9%: D-
84% to 85.9%: B	70% to 73.9%: C-	0% to 59.9%: F

Please note that for graduate credit, a “C-” is considered a failing grade.

### **c. Grading Standards**

Grades are earned, not given, and “A” grades are reserved for truly “excellent” performance. Work that meets the minimum requirements of an assignment or demonstrates a basic command of course concepts will likely earn a “good” grade in the “B” range, give or take with regards to other factors, such as writing quality. Work in the “A” range not only checks all the basic boxes of an assignment and is error-free but also demonstrates deeper, more sophisticated understanding of course concepts; incorporates additional research or perspective beyond what was discussed in class; and/or is somehow provocative or creative or interesting. In other words, to earn top marks in the course, students will need to go above and beyond in some way. Note that a claim of “hard work” or expending considerable time on an assignment is not relevant to how the resulting product will be graded.

### **d. Late Work Policy**

Work is considered late when it is not turned in by the start of class on the day it is due (or by another specific time as stated in the assignment/syllabus). See submission policy below. All late work receives a failing grade right from the start. That is, an assignment that is late receives an automatic 40% deduction. If the assignment is not turned in within 24 hours of the due date and time, the grade drops another 20% from the original points possible. After another 24 hours, it drops another 20%. Assignments will not be accepted after 48 hours of being late. Some assignments may also be noted as being never accepted late. You are strongly cautioned to allow plenty of time before an assignment is due to account for spotty Internet connections, computer glitches, traffic jams, and other impediments beyond your control. Do not put turning in an assignment off until the last minute. You are also strongly encouraged to save your work frequently and to periodically back up your files onto flash drives or remote backup servers. If you manage your time well, you should have enough of a cushion to account for pretty much all possible hindrances. For all other major impediments known in advance of a due date, such as family emergencies, it is your responsibility to notify the instructor to discuss possible deadline adjustments (note: instructor reserves the right not to honor a deadline extension request or to see documentation of emergency).

## **V. Assignment Submission Policy**

This is a paperless course. All of your work will be turned in electronically via Blackboard unless otherwise stated on a specific assignment.

## **VI. Required Readings and Supplementary Materials**

There are no required textbooks for this course. Assigned readings are either available for free online, shared on the course site, or available from the school library (online access). All other materials required for the course can be found as digital files or links to websites organized on the course Blackboard site, Facebook page, or Pinterest page. Because we are all learning together, you are invited and encouraged to also contribute readings, thoughts, social media posts, and other material relevant to the task at hand: understanding the evolving world of social media content creation and its organizational application.

- The Facebook page is available at <https://www.facebook.com/groups/984551935048826/>
- The Pinterest pin-board is available at <https://www.pinterest.com/kozinets/influencer-relations-readings/>
- **Recommended books/readings: TBA**

## **VII. Laptop and Technology 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 Virtual Commons](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

### **Technology Use in Class Policy**

This is a class about influence, and influencers. It is based in social media, and so using social media to check them out and to do some background research on course topics can be useful. However, there is a difference between class related and class unrelated technology usage. Surfing, shopping, and doing your email (or other work) while in this class means that you are not focused on the class. It is expressly not allowed in this class. When we are doing exercises, or group research in class, laptop use (not mobile phones, however) is permitted in class and indeed necessary for you to participate in the class. You are encouraged to share contents and ideas from the course, during class time, with others using social media, for example, by tweeting using the hashtags #influencers #USCAnnenberg, and #influencerrelations. HOWEVER, if photographing slides, or quoting speakers who may be revealing sensitive information, you must ask the permission of the speaker before posting. UNAUTHORIZED LAPTOP USE is not permitted during academic or professional/presentation sessions unless explicitly recommended by the professor or speaker, and may result in immediate ejection from the class.

MOBILE NOT ALLOWED:

- Use of other personal communication devices, such as tablet devices or cell phones, is considered unprofessional and is not permitted during academic or professional sessions.
- Turn your devices into airplane mode or completely turn it off, render it unable to ring or vibrate, and stow it away during class time.
- VIDEOTAPING: Videotaping faculty lectures is not permitted due to copyright infringement regulations. Audiotaping must be approved by the professor. Use of any recorded or distributed material is reserved exclusively for the USC students registered in this class.

## **VIII. Policies and Procedures**

### **a. Internships**

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

### **b. A Respectful Class Environment**

You are expected to be well-prepared for each class meeting, provide value to the class discussion, and remain courteous and sensitive to the needs and opinions of your classmates. Please be on time, be awake, put phones away, and stay on task on your computer. Interactions with guest speakers should always be professional and enthusiastic. Please prepare questions for our guest speakers, and I strongly recommend you coming up, introducing yourself, and showing interest and gratitude for these people who have taken valuable time out of their schedule to help you learn about influencers.

When contributing to a discussion, make statements that are respectful to other students in the class and different groups of people. Be careful not to personalize your arguments and be aware that not all of your classmates are as comfortable as you may be in presenting ideas in a classroom setting. Different viewpoints are highly encouraged in class discussion – play devil’s advocate if you want. Do not avoid conflict merely because you feel you will be in the minority in presenting your opinion. You are, however, expected to avoid the use of sexist, racist, homophobic, and other intolerant language in your speech and writing. This is more than an issue of so-called political correctness; this is an issue of professionalism and of excellence in communication, knowing how to be precise and fair and accurate in expression, and understanding that there are diverse stakeholders in any conversation.

### **c. Official Class Communication**

As important announcements will be made via Blackboard and Blackboard’s email communication tool, it is important that you check Blackboard and emails sent from Blackboard (which may be forwarded to an email account of your choosing) regularly. Get in the habit of checking your USC email account as that will be utilized in Blackboard.

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

### **a. Academic Conduct**

*Plagiarism*

Presenting someone else's ideas as your own, either verbatim or recast in your own words - is a serious academic offense with serious consequences. Please familiarize yourself with the discussion of plagiarism in *SCampus* in Section 11, *Behavior Violating University Standards* <https://scampus.usc.edu/b/11-00-behavior-violating-university-standards-and-appropriate-sanctions/>. 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/>.

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

The following is the USC Annenberg School of Journalism's policy on academic integrity and repeated in the syllabus for every course in the school:

"Since its founding, the USC 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. All academic integrity violations will be reported to the office of Student Judicial Affairs & Community Standards (SJACS), as per university policy, as well as journalism school administrators."

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.

If you have any questions about what constitutes plagiarism or cheating (including how to properly attribute a quote or scholarly source in an assignment), please ask the professor.

## **b. Support Systems**

### *Equity and Diversity*

Discrimination, sexual assault, and harassment are not tolerated by the university. You are encouraged to report any incidents to the *Office of Equity and Diversity* <http://equity.usc.edu/> or to the *Department of Public Safety* <http://capsnet.usc.edu/department/department-public-safety/online-forms/contact-us>. This is important for the safety of the whole USC community. Another member of the university community - such as a friend, classmate, advisor, or faculty member - can help initiate the report, or can initiate the report on behalf of another person. *The Center for Women and Men* <http://www.usc.edu/student-affairs/cwm/> provides 24/7 confidential support, and the sexual assault resource center webpage <https://sarc.usc.edu/> describes reporting options and other resources. Additionally, the instructor for this course has received specialized training in working with lesbian, gay, bisexual, transgender, queer, or questioning students and should be considered a "Safe Zone" if you need to talk confidentially about these or other topics.

### *Support with Scholarly Writing*

A number of USC's schools provide support for students who need help with scholarly writing. Check with your advisor or program staff to find out more. Students whose primary language is not English should check with the *American Language Institute* <http://dornsife.usc.edu/ali>, which sponsors courses and workshops specifically for international graduate students.

### *The Office of Disability Services and Programs*

[http://sait.usc.edu/academicsupport/centerprograms/dsp/home\\_index.html](http://sait.usc.edu/academicsupport/centerprograms/dsp/home_index.html) provides certification for students with disabilities and helps arrange the relevant accommodations. Any students requesting academic accommodations based on a disability are required to register with Disability Services and Programs (DSP) each semester. A letter of verification for approved accommodations can be obtained from DSP when adequate documentation is filed. Please be sure the letter is delivered to the professor as early in the semester as possible. DSP is open Monday through Friday, 8:30 a.m. – 5 p.m. The office is located in the Student Union room 301 and their phone number is (213) 740-0776. Please understand that the professor is not qualified or permitted under university policies to provide any disability-related accommodations without authorization from DSP.

### Stress Management

Students are under a lot of pressure. If you start to feel overwhelmed, it is important that you reach out for help. A good place to start is the USC Student Counseling Services office at 213-740-7711. The service is confidential, and there is no charge.

### Emergency Information

If an officially declared emergency makes travel to campus infeasible, *USC Emergency Information* <http://emergency.usc.edu/> will provide safety and other updates, including ways in which instruction will be continued by means of Blackboard, teleconferencing, and other technology.

## X. Course Schedule: A Weekly Breakdown

**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.

CLASS#	Date	Topic / In-Class	Before Class You Should Prepare these Readings and <i>DELIVERABLES</i> :
<b>COURSE SECTION 1: A GENERAL INTRODUCTION TO INFLUENCE AND INFLUENCERS</b>			
1	1/8	<b>An Introduction to Celebrity and Micro-Celebrity</b> --we kick off the course with general introductions and a panel of influencers in the Los Angeles area, to discuss the current state of celebrity and all of its social media manifestations. What does it mean to be an “influencer?” What “influence” do these people have, and what is its basis? What do “influencers” do? How are they the same as traditional celebrities? How are they different? What kinds of influencers are there? This general introduction will familiarize students with the overall landscape of influencer relations today, and in doing to, to introduce the subject of influencer relations. Beyond this, we will discuss the outline of the course and the way it will transpire.	READ: Most current course outline from Blackboard site  READ: Bloom (2019), Five Key Trends Shaping Influencer Marketing In 2019, <a href="http://Forbes.com">Forbes.com</a>  READ: Henry (2018), 4 Trends for Influencer Marketing in 2019, <a href="http://Hollywoodbranded.com">Hollywoodbranded.com</a>  CHECK OUT: Pinterest Pinboard for Class at <a href="http://Pinterest.com">Pinterest.com</a>  CHECK OUT: Facebook Class Page for Class at <a href="http://Facebook.com">Facebook.com</a>
2	1/15	<b>The Platform and the Message</b> --After the up-close and personal introductions to the world of influencers in Class 1, Class 2 broadens out to take a look at the context of the influencer ecosystem. We will examine and discuss the major influence platforms, the impact of platform and heuristics, and gain a behind-the-scenes look at the sophisticated technologies and systems that allow it to function. What are the major platforms? How do they differ? What kinds of influence are created on particular platforms? How are they managed? How will IoT, AR, AI, and VR technologies, and other	READ: “We Are All Connected: The power of the social media ecosystem,” Business Horizons (2011), by Richard Hanna, Andrew Rohm, and Victoria L. Crittenden  READ: Ch. 1 and 2, <i>The Influencer Economy</i> (2016), by Ryan Williams  SKIM: “YouTube, multichannel networks and the accelerated

		technologies on the way, change the way influence plays out in social media?	evolution of the new screen ecology," by Cunningham, Craig, and Silver (2016), <i>Convergence</i> .
3	1/22	<p><b>How Influence Works</b></p> <p>Class 3 is dedicated to understanding the cutting edge of influencer relations as a field of inquiry and of practice. We overview the foundations of a psychological, sociological, computer science, and anthropological view. In this journey, we use exercises and readings to look at the most important ways to understand how and why the phenomenon of influence plays out in the real world.</p>	READ: Chapters 1, 2, and 4, <i>Influence: The Psychology of Persuasion</i> (1993), by Robert Cialdini
<b>COURSE SECTION 2: BUILDING AN UNDERSTANDING OF INFLUENCER RELATIONS</b>			
4	1/29	<p><b>Influencer Relations</b></p> <p>--In this important class, we feature speakers from the world of public relations who work with influencers and their agencies. Looking for a public relations-based approach to the topic of influencers, we start by learning how public relations professionals are working with influencers in the fields today. How do public relations managers become involved with influencers? What are they looking for? What types of PR problems and questions are addressed through influencer relations strategies? How is public relations being changed by changes in the media, and the presence of influencers?</p>	<p><b>TEAM PROJECT STAGE 1 MISSION STATEMENT DUE</b></p> <p>READ: "Blink and they're gone: PR and the battle for attention," by Chris Galloway, <i>Public Relations Review</i> 2017</p> <p>READ: "Build Your Brand with Social Media: How to Get started Using Twitter", by Whitler, from Darden Business Publishing</p> <p>SKIM: "Putting engagement in its PROper place: State of the field, definition and model of engagement in public relations," by Ganga S. Dhanesh, <i>Public Relations Review</i> 2017</p>
5	2/5	<p><b>Monetizing and Managing Influencers</b></p> <p>In this class, we speak to people from the influencer agency business, and ask how do influence agencies work. What does an influencer agency do? What industries do they work within? How do brand managers work with agencies? What sorts of fees do agencies charge? What are the arrangements that these industries have with businesses? What deals are offered? How can those arrangements best be managed?</p>	<p>READ: "Situational Influence: A New Model for a New Era," by Brown and Fiorella, in <i>Influence Marketing</i>, available at <a href="https://dannybrown.me/wp-content/uploads/2013/04/Situational-Influence.pdf">https://dannybrown.me/wp-content/uploads/2013/04/Situational-Influence.pdf</a></p> <p>READ: "How I Attempted to Become an 'Influencer': A Myriad of Social Media Marketing, Personal Branding and Traveling", blog entry, available online at <a href="https://glendadelapena.com/home/2">https://glendadelapena.com/home/2</a></p>

			<a href="http://www.gfk-verein.org/en/publications/gfk-marketing-intelligence-review/all-issues/social-brand-engagement">017/12/15/how-i-attempted-to-become-an-influencer-during-a-trip-in-south-korea-a-myrriad-of-social-media-marketing-personal-branding-and-traveling</a>
6	2/12	<p><b>Influencer Marketing</b></p> <p>--In this class, we feature speakers from the world of marketing and brand management who work with influencers and their agencies. Seeking to understand the marketing perspective, we delve into the work that marketing professionals, such as brand managers, do with influencers in business today. Along the way, we learn a lot about marketing and branding. What is “word of mouth”? How does “word-of-mouth marketing work? What exactly is influencer marketing? How does influencer marketing change segmentation and targeting? How does influencer marketing change brand differentiation and positioning? What types of marketing questions and problems are addressed through influencer marketing?</p>	<p>READ: Kozinets, Robert V., Kristine de Valck, Andrea C. Wojnicki, and Sarah J. S. Wilner (2014), ““Lost in Translation: The Social Shaping of Marketing Messaging,” <i>Gfk Marketing Intelligence Review</i>, available at <a href="http://www.gfk-verein.org/en/publications/gfk-marketing-intelligence-review/all-issues/social-brand-engagement">http://www.gfk-verein.org/en/publications/gfk-marketing-intelligence-review/all-issues/social-brand-engagement</a></p> <p>READ: “Ch9: The 4Ms of Influence Marketing”, in <i>Influence Marketing</i> (2013), by Brown and Fiorella.</p>
<b>COURSE SECTION 3: UNDERSTANDING INFLUENCERS IN CONTEXT</b>			
7	2/19	<p><b>Influencing the Worlds of Entertainment, Sports and Fashion</b></p> <p>--In this class, we begin a section that contains a major overview of the specific domains of influencers, starting with different categories of influencer. We invite influencers representing the worlds of entertainment, sports, and fashion (as available) to discuss the way they approach these important industries and their topics. What is the relation of fans and fashionistas with influencers? How can someone turn their passion for something like music or film into a profession? Who are the most important influencers in these categories working today? What can we learn from them? What are the latest and most important trends affecting influence and influencers in these areas?</p>	<p>“Spreading the Word of Fashion: Identifying Social Influencers in Fashion Marketing”, <i>Journal of Global Fashion Marketing</i> (2010), by Wiedmann, Hennigs, and Langner</p> <p>“The Megaphone Effect in Social Media,” by McQuarrie and Phillips, <i>GfK Marketing Intelligence Review</i>, available at <a href="http://www.gfk-verein.org/en/publications/gfk-marketing-intelligence-review/all-issues/social-brand-engagement">http://www.gfk-verein.org/en/publications/gfk-marketing-intelligence-review/all-issues/social-brand-engagement</a></p>

8	2/26	<p><b>Influencing the Worlds of Health and Beauty, Food, Travel, and Technology</b></p> <p>--In the second class of this series, we continue with our major topical overview of the specific domains of influencers, starting with different categories of influencer. We invite influencers representing the worlds of food, travel, health and beauty, and technology (as available) to discuss the way they approach these important industries and their topics. What is the relation of tourists, connoisseurs, authorities, and geeks with influencers? Are all influencers “connoisseurs” and “experts” or are they something else? What do audiences value in an influencer and in their creative content? How can a person turn her/his fascination with for something like travel or food into a profession? Who are the most important influencers in these categories working today? What can we learn from them? What are the latest and most important trends affecting influence and influencers in these areas?</p>	<p>“Role of social media in online travel information search”, in <i>Tourism Management</i>, 2010, By Z Xiang and U Gretzel</p> <p>“Making Sense of Beauty Vlogging”, repository.cmu.edu (2014), by Sarah Sykes</p> <p>“Examining the Beauty Industry’s Use of Social Influencers”, <i>Elon Journal of Undergraduate Research in Communications</i> (2016), by Kristen Forbes</p>
9	3/5	<p><b>MIDTERM EXAM</b></p> <p>--(Live case study, combined with general exam questions)</p>	
<b>BREAK</b>	<b>3/12</b>	<b>NO CLASS: SPRING BREAK</b>	
10	3/19	<p><b>Influence around the World: Chinese and Asian Influencers</b></p> <p>--In our third class of this module we take an in-depth look at specific categories of influencers and begin our round-the-world tour of influence and influencers. We try to discover and understand the fascinating world of Chinese influence, and also include important other Asian influencers from places like South Korea and Japan. How is the Asian context different from the American one? What are the different platforms, and what divergent features do they offer? What are the latest and most important trends affecting Chinese and Asian influence and influencers?</p>	<p><b>TEAM PROJECT STAGE 2 PROGRESS REPORT DUE—deliverable due on Turnitin</b></p> <p>“Mapping and Managing Chinese Social Media Entertainment: A Conversation with Heng Cai, Chinese Media Entrepreneur,” <i>International Journal of Communication</i> (2016), by David Craig, Heng Cai, and Junyi Lv</p> <p>“Influencer Extravaganza: Commercial ‘Lifestyle’ Microcelebrities in Singapore,” by Crystal Abidin (2017), in the <i>Routledge Companion to Digital Ethnography</i></p>
11	3/26	<p><b>Influence Around the World: European, Middle Eastern, Australian, and Global Influencers</b></p>	<p>“Online Entertainment: A New Wave of Media Globalization?”</p>

		In our fourth and final class of the series, we conclude our in-depth look at specific categories of influencers, by finishing our round-the-world tour of influence and influencers. We try to discover and understand the fascinating world of influence around the world, including places in Europe, the Middle East, and Australia. How do other social media contexts around the world differ from the American context? What are the different platforms, and what divergent features do they offer? How well-developed is the influencer industry in Europe, the Middle East, Australia, and other countries? What are its main structures and features? What regulations and laws, such as the GDPR, govern it? What changes have happened in the world of global influencers during its history? What are the latest and most important trends affecting influence and influencers in Europe, the Middle East, Australia, and the rest of the world?	Introduction," <i>International Journal of Communication</i> (2016), available online at ijoc.org, by Stuart Cunningham and David Craig  "Global social media research summary" <i>Smart Insights: Social Media Marketing</i> , by Dave Chaffey -
<b>COURSE SECTION 4: BUILDING EFFECTIVE AND ETHICAL INFLUENCER CAMPAIGNS</b>			
12	4/2	<p><b>Measuring Influence</b></p> <p>--In this class, we seek to understand the finer points regarding the measurement and researching of influence, influencers, and their effects. This class will feature speakers from the world of research companies, consumer insights departments, advertising planning, and strategy and consulting agencies. We ask how these various companies, departments, and agencies help companies to effectively measure and monitor the value of influencers to their business. How should we measure and analyze the results of what online influencers do? How do we quantify their effects? What is the role of big data and analytics? What sort of qualitative research is needed to understand and monitor the full effects of influencers? How do we measure the success of influencer campaigns? What metrics and KPIs are commonly used? Which measures are best, and which ones need improvement?</p>	<p><b>BUILD YOUR INFLUENCE EXERCISE DUE</b>—DELIVERABLE VIA TURNITIN</p> <p>READ: "Social media for public relations: Lessons from four effective cases," by Allagua and Breslow, <i>PR Review</i> 2016</p> <p>READ: "Social Media Metrics - A Framework and Guidelines for Managing Social Media", in <i>Journal of Interactive Marketing</i> (2013), by Kay Peters, Yubo Chen, Andreas M. Kaplan, Björn Ogniben, and Koen Pauwels</p> <p>SKIM: "Social media metrics: How to measure and optimize your marketing investment" (2010), by J Sterne</p> <p><b>Group Progress Report Due: Stage 1</b></p>
13	4/9	<p><b>Monitoring Influencers</b></p> <p>--In this class, we focus on the legal and regulatory structure of the influencer industry and the influencer phenomenon. We will speak to those in the legal profession about the contractual arrangements between influencers and those who compensate them. What types of influencer deals exist? What types of deals are structured? What are some of the most important facets to</p>	<p>READ: "Alcohol brands on Facebook: the challenges of regulating brands on social media", <i>Journal of Public Affairs</i> (2013), By Sven Brodmerkel and Nicholas Carah</p>

		look out for? On the regulatory side, we will bring in someone familiar with the laws regulating influencers and their communication industry. What FCC rules govern influencer communications and deals? What are the legal and regulatory considerations when doing influence work, or when working with influencers, in the USA and around the world? What can you do, and can you not do, with an influencer? What are some of the most relevant legal cases affecting influencers and those who work with them?	SKIM: <i>The culture of connectivity: A critical history of social media</i> . Oxford: Oxford University Press (2013), by José van Dijck
14	4/16	<b>FINAL PRESENTATIONS</b>	
15	4/23	Remaining presentations, and Final Exam Review	<b>TEAM PROJECT STAGE 3 FINAL CASE REPORT DUE—deliverable due on Turnitin</b> (Paper + PowerPoint Slides)
EXAM WEEK	5/7, 7-9 p.m.	FINAL EXAM	

### **XI. About Your Instructor**

Robert Kozinets is a social media and branding expert whose interests focus on how changing communications are transforming the landscape of branding. In a career spanning two decades, his work has empowered organizations and researchers to gain a deeper understanding of the technological changes affecting brands and marketplaces. He has developed important methods and theories that are widely used around the world to manage and research media and communications technologies. In a landmark 1995 fan studies project, he invented netnography, an application of cultural anthropology to digital networks. In 1997, he was one of the first to examine and detail the potential of social media marketing and the influence economy. Since that time, he has applied his methods and his innovative branding theories at forward-thinking organizations such as American Express, L'Oréal, Merck, TD Bank, Campbell Soup, Zurich Insurance, Orchard Supply Hardware, and many others. Currently, Kozinets is Associate Editor of the globally top-rated *Journal of Consumer Research journal*, an Academic Trustee of the *Marketing Science Institute*, and co-chair of the upcoming *Association for Consumer Research 2018* conference. He is the Jayne and Hans Hufschmid Chair at University of Southern California's *Annenberg School for Communication and Journalism*, a position he shares with the *USC Marshall School of Business*.