**CMGT 529 Social Media Entertainment**

**Spring 2019**

**Instructor: Professor David Craig**

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**Office: ASC 321A**

**Office Hours: 5-6pm before class; email for appointment and reconfirm on that day**

**PURPOSE:** This class examines the industry, management, and practices within the new social media entertainment industry (SME). SME describes the rise of native social media creators (aka influencers, YouTubers, Wang Hong, etc.) who use multiple platforms (YouTube, Instagram, Musical.ly, Weibo, WeChat) to build their own media brands. Creators engage in innovative content practices that differs from traditional media IP in its discursivity and interactivity. Their content is designed to aggregate and engage with global fan communities who share their affinities, interests, and values, and are willing to support the creators’ brand. Creators also manage a portfolio of business models in pursuit of sustainability alongside wave of new social media management firms, e.g., influencer and talent agencies, former multi-channel networks, and social data firms. In addition to this global media industry, an alternative and competing Chinese SME industry has emerged, referred to as *Wang Hong*, that features an even more competitive platform landscape and more sustainable revenue models. Students will conduct case studies of platforms, creators, or firms, including interviews with SME professionals.

**COURSE GOALS**

* To map the ecology of social media entertainment through case study research.
* To identify how this new industry is redefining Hollywood and entertainment theory.
* To conduct graduate-level research, generate state-of-the-art media presentations, and build a network of relationships with media professionals and scholars.

**COURSE GRADING and ASSIGNMENTS**

45% Blogs (15 x 3 points each; includes Reading, Presentation, and Final)

20% Platform Histories (Group presentations)

35% Case Studies (Individual Presentations)

**SYLLABUS (Subject to Change)**

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| **WK** | **Topics** | **READING** | **ASSIGNMENTS** |
| 1/8 | VLOGUMENTARY; Intro |  |  |
| 1/15 | WHAT IS SME?  How to Blog | Havens & Lotz – Media Industries Chp 1-2  Lotz – Evolution of US TV  Van Dijck and Poell- Social Media  [Meeker-2018 Internet trends (skim)](https://www.slideshare.net/kleinerperkins/internet-trends-report-2018-99574140) | Start reading blog in class |
| 1/22 | NO CLASS | Streampunks/ Intro-7  SME/ Intro |  |
| 1/29 | SME Platforms  Choose Platform groups | SME/1  Streampunks/8-Conclusion  Zhao/Chinese Youku |  |
| 2/5 | Creators Verticals  Review Platform Outlines | SME/ 2  YouTube Secrets/ Part 1 | Platform Outlines |
| 2/12 | Creator Management  Review Platform Prezis | SME/ 3  YouTube Secrets/ Part 2  Lobato- The Cultural logics of MCNs  PWC-The Rise of Multichannel Networks | Platform Draft Prezis |
| 2/19 | PLATFORMS (Group)  Case Studies/Interviews | No Reading | Presentation Blog |
| 2/26 | GLOBAL SME  Wang Hong  LiveStreaming  Review targets | SME/ 6  Craig, Cai & Lv/ Chinese SME Management  Craig, Lv & Cunningham/ China Livestreaming  Chinese Creators (UTA Report) | Case Study Targets |
| 3/5 | Creator Culture  Review outlines | SME/5  Lopez - Asian-American YouTubers  Alexander and Losh - YouTube Coming out | Case Study outlines |
| 3/12 | SPRING BREAK |  |  |
| 3/19 | NO CLASS | [Watch People’s Republic of Desire](https://itunes.apple.com/us/movie/peoples-republic-of-desire/id1444709790?fbclid=IwAR0oiFGHzOZK8EdTCwKa6GM5SvVGKb3kcG9gounBqqz_zz9L9cSUkaLxFVg) |  |
| 3/26 | Creator Labor | SME/4  Duffy/The Romance of Work  Postigo/Digital Labor  Abidin/ Visibility Labor  Craig and Cunningham/ Toy Unboxing |  |
| 4/2 | Creator Governance Review prezis | SME/ conclusion  Cunningham and Craig/ Creator’s Dilemma  Napoli and Caplan/ Media Companies | Case Study draft prezis |
| 4/9 | Case Studies | NO READING | Presentation blog |
| 4/16 | Case Studies | NO READING | Presentation blog |
| 4/23 | Case Studies | NO READING | Presentation blog |
| 4/30 | Final | NO READING | Final blog post due |

**REQUIRED TEXTS**

* ORDER ONLINE: Cannell, S. & Travis, B. (2018). [*YouTube Secrets.*](https://www.amazon.com/YouTube-Secrets-Ultimate-Following-Influencer/dp/1544511817/ref=pd_bxgy_14_img_3?_encoding=UTF8&pd_rd_i=1544511817&pd_rd_r=ef60eb0c-09fe-11e9-a072-17decbef9670&pd_rd_w=nUYRW&pd_rd_wg=sdE1H&pf_rd_p=6725dbd6-9917-451d-beba-16af7874e407&pf_rd_r=QR6M7CT9ANJ3H306W7HE&psc=1&refRID=QR6M7CT9ANJ3H306W7HE)
* BOOKSTORE: Kyncl, R. & Peyvan, M. (2017). [*Streampunks: YouTube and the Rebels Remaking Media*.](https://www.harpercollins.com/9780062657749/streampunks/)
* ON BLACKBOARD; subject to change

**REQUIRED TEXTS (posted on Blackboard; subject to change)**

* Abidin, C. (2016). Visibility labor. [**http://journals.sagepub.com/doi/abs/10.1177/1329878X16665177**](http://journals.sagepub.com/doi/abs/10.1177/1329878X16665177)
* Alexander, J. & Losh, E. (2009). “A YouTube of One’s Own.” <https://www.academia.edu/2283222/A_YouTube_of_Ones_Own_Coming_Out_Narratives_as_Rhetorical_Action>
* Craig, D. & Cunningham, S. (2017). Toy Unboxing: Living in a(n unregulated) material world. <https://journals.sagepub.com/doi/abs/10.1177/1329878X17693700>
* Craig, Cai, & Lv (2016). “Mapping Chinese Social media Entertainment” <http://ijoc.org/index.php/ijoc/article/view/5728>
* Craig, Lv, & Cunningham (2019). Chinese Livestreaming. International Journal of Cultural Studies.
* Cunningham, S. & Craig, D. (2019). [*Social Media Entertainment*.](https://nyupress.org/books/9781479846894/) New York University Press.
* Cunningham, S. & Craig, D. (2019). Creator Governance. SM+S.
* Duffy, B. (2016). The Romance of work. <http://journals.sagepub.com/doi/abs/10.1177/1367877915572186>
* Havens, T, & Lotz, A. (2017). [Understanding Media Industries](https://www.amazon.com/Understanding-Media-Industries-Timothy-Havens/dp/0190215321/ref=asc_df_0190215321/?tag=hyprod-20&linkCode=df0&hvadid=265936287992&hvpos=1o1&hvnetw=g&hvrand=12923394749013215303&hvpone=&hvptwo=&hvqmt=&hvdev=c&hvdvcmdl=&hvlocint=&hvlocphy=9030945&hvtargid=pla-508930075647&psc=1), Chp 1-2.
* Lobato, R. (2016). The Cultural logic of digital intermediaries. <http://journals.sagepub.com/doi/pdf/10.1177/1354856516641628>
* Lopez, L.K. (2016) Chapter 4. Asian American YouTubers <https://nyupress.org/books/9781479866830/>
* Lotz, A. (2018). The Evolution of U.S. TV.
* Meeker, M. (2018, May 30. Mary Meeker’s 2018 Internet Trends. <https://www.slideshare.net/kleinerperkins/internet-trends-report-2018-99574140>
* Napoli, P & Caplan, R. (2017). “Why media companies insist they are not media companies.” [**http://firstmonday.org/ojs/index.php/fm/article/view/7051**](http://firstmonday.org/ojs/index.php/fm/article/view/7051)
* Postigo, H. (2016). The socio-technical architecture of digital labor. <http://journals.sagepub.com/doi/10.1177/1461444814541527>
* Price Waterhouse Cooper (2014). The rise of multichannel networks. <https://www.strategyand.pwc.com/reports/rise-of-multichannel-networks>
* Van Dijck J. & Poell, T. (2013). Understanding Social Media Logic. <https://www.cogitatiopress.com/mediaandcommunication/article/view/70>
* Zhao, E. (2016). “Professionalization of Amateur Production in Online Screen Entertainment in China” <http://ijoc.org/index.php/ijoc/article/view/5727>

**BLOG (individual): READING, MAKING OF, AND FINAL**

* READING: Complete that week's reading and find a related media industry news article. Write a 2-line summary plus 2 lines relating the article to the reading. The news item must be from the past week and a reputable source (not gossip). Post Blog before 6pm of each class and you cannot post from prior weeks. You must cite the reading according to APA format and provide a WORKING hyperlink. Site reputable sources, e.g.,:
  + Tubefilter/ Mashable/ Wired/ Digiday/ The Verge
  + Deadline Hollywood/Hollywood Reporter/ Variety
  + LA Times/ New York Times/ Wall Street Journal/ Washington Post
* PRESENTATION blog posts are posted after class. Compare and contrast the presentations.
* FINAL blog post is a 3 paragraph argument essay based on the presentations, lectures, and readings; question will be provided in class; you must provide at least 10 references.
* Grading will be based on following directions, including posting on time.

**PLATFORM (GROUP PRESENTATION):** You will be split into groups and each group is to describe the evolution of an SME platforms. Modeled after my history of YouTube, the group is to explain how their platform or app was launched, funded, and iteratively evolved to provide technological, content, and commercial affordances for creators to grow their brands.

* Groups will submit an outline and draft prezi for review.
* Each group will have 15 minutes.
* Grading will be based on the quality of research, design, and performance

**CASE STUDIES:** every student will conduct online research and original fieldwork, including an interview, and present a case study of a set of creators or an SME firm.

* Examples of a vertical of creators, e.g., Twitch gamers, Instagram beauty vloggers, LGBTQ, Chinese livestreamers, etc. Your case study should compare and contrast their creative, managerial, commercial, and community-building practices.
* An SME firm may be a talent agent, influencer advertising agency, a third party data/tech firm. Your case study should be organizational, identifying their value proposition, business models, management structure, and corporate culture..
* Interview: you must secure an interview with a creator or an SME professional at the firm. These names must be approved in advance. We will discuss interview strategies in class.
* Length: 20-30 minutes (depends on size of class and topics)
* Presentation must be in prezi. Each student will be required to submit a complete rough draft for review and revision. After presenting, you are to post your final prezi on the blog.
* Schedule and further instructions will be provide in class
* Grading will be based on conducting solid research, following directions, securing your interview, generating an engaging presentation, and presenting professionally.

**Late assignments/Emergencies:** No late assignments will be accepted. If you have a legitimate and verifiable emergency that makes it impossible to turn in your assignment you must:

* email me before class the day the assignment is due to notify me of your emergency,
* you may be asked to provide official proof (doctor’s note or other evidence), and
* arrange to email the assignment at a time to be determined.

**Statement on Academic Conduct and Support Systems:** 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 Part B, Section 11, “Behavior Violating University Standards” [policy.usc.edu/scampus-part-b](https://policy.usc.edu/scampus-part-b/). 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 Counseling Services (SCS) – (213) 740-7711 – 24/7 on call* Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention. [engemannshc.usc.edu/counseling](https://engemannshc.usc.edu/counseling)
* *National Suicide Prevention Lifeline – 1 (800) 273-8255* Provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week. [www.suicidepreventionlifeline.org](http://www.suicidepreventionlifeline.org/)
* *Relationship and Sexual Violence Prevention Services (RSVP) – (213) 740-4900 – 24/7 on call* Free and confidential therapy services, workshops, and training for situations related to gender-based harm. [engemannshc.usc.edu/rsvp](https://engemannshc.usc.edu/rsvp/)
* *Sexual Assault Resource Center* For more information about how to get help or help a survivor, rights, reporting options, and additional resources, visit the website: [sarc.usc.edu](http://sarc.usc.edu/)
* *Office of Equity and Diversity (OED)/Title IX Compliance – (213) 740-5086* Works with faculty, staff, visitors, applicants, and students around issues of protected class. [equity.usc.edu](http://equity.usc.edu/)
* *Bias Assessment Response and Support* Incidents of bias, hate crimes and microaggressions need to be reported allowing for appropriate investigation and response. [studentaffairs.usc.edu/bias-assessment-response-support](https://studentaffairs.usc.edu/bias-assessment-response-support/)
* *The Office of Disability Services and Programs* Provides certification for students with disabilities and helps arrange relevant accommodations. [dsp.usc.edu](http://dsp.usc.edu/)
* *Student Support and Advocacy – (213) 821-4710* Assists students and families in resolving complex issues adversely affecting their success as a student. [studentaffairs.usc.edu/ssa](https://studentaffairs.usc.edu/ssa/)
* *Diversity at USC* Information on events, programs and training, the Diversity Task Force (including representatives for each school), chronology, participation, and various resources for students. [diversity.usc.edu](https://diversity.usc.edu/)
* *USC Emergency Information* Provides safety and other updates, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible. [emergency.usc.edu](http://emergency.usc.edu)
* *USC Department of Public Safety – UPC: (213) 740-4321 – HSC: (323) 442-1000 – 24-hour emergency or to report a crime.* Provides overall safety to USC community. [dps.usc.edu](http://dps.usc.edu/)