

CMGT 555
Online Marketing: Design, Development and Critical Analysis
Fall 2019 - Section 21751D

Class time: Wednesday, 3:30 p.m. – 6:20 p.m.

Location: ASC 204

Instructor: M. Framroze, Ph.D.

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Office Hours: By appointment

COURSE DESCRIPTION

In an era of shifting patterns of media consumption, highly dispersed methods of content creation, and the ever-expanding role of consumers as originators, receivers, and distributors of marketing messages, new online marketing and advertising models continuously emerge. Today's marketing professionals need to know how to connect with their audiences using an array of new media, how to develop winning campaigns that engage consumers with their brands, and how to discern which strategies work and which don't. In short, they need to market, monetize and measure what they do in order to succeed in an increasingly saturated digital environment.

This course is for students who want to learn about marketing in the new media environment. It offers a mix of theoretical approaches to digital marketing as well as the opportunity to actively participate in the conceptualization and creation of digital elements and narratives for real clients – thereby enabling students to apply theory and learned constructs to real-world issues and problems.

LEARNING OBJECTIVES

- Analyze online marketing campaigns according to key benchmarks and marketing constructs. Mid-term assignment will be tied to specific analysis of a brand campaign.
- Integrate theoretical perspectives into evaluations of online marketing initiatives through in-class activities and specific readings.
- Examine the components of digital marketing and be able to execute an online marketing plan via in-class lecture and activities.
- Create an online marketing campaign, utilizing a variety of digital tools to enhance strategic messaging and enhanced digital storytelling. This will culminate in a final group project for a real brand. Clients will be part of the final evaluation process.

- Engage holistically in critical thinking about various aspects of online marketing in order to gain perspective about various aspects of online interaction and online relationships.

COURSE REQUIREMENTS

ATTENDANCE

You will be expected to come to class having completed the required readings. This is non-negotiable; the breadth of what we cover in this class is vast, and theoretically informed readings will significantly enhance your understanding of the digital marketing landscape. Engaged participation is an important element of this class, and part of your overall grade. You are expected to read not only your own selected readings, but all the readings so you can actively participate in class discussions.

REQUIRED TEXTS

Banet-Weiser, S. (2012). Authentic: The politics of ambivalence in a brand culture. New York, NY: New York University Press.

Hemann, C. & Burbary, K. (2013). Digital Marketing Analytics: Making sense of consumer data in a digital world. Indianapolis, IN: Que Publishing.

Jenkins, H., Ford, S. & Green, J. (2013). Spreadable Media: Creating value and meaning in a networked culture. New York, NY: New York University Press.

All other required readings will be posted on Blackboard for the appropriate weeks.

ASSIGNMENTS

The specific details for each assignment will be posted on Blackboard. The course assignments are as follows:

Mid-Term Project: Campaign/Brand Analysis: 40%

You will be required to select an online campaign that features several of the key elements discussed in class and critique the salient features of the online strategy in a 15-page double-spaced research report. This is an academic paper, with citations and references per APA style. It is expected you will offer 'bigger picture thinking' for this paper and NOT merely provide descriptive analysis of the various components of your selected campaign.

Additionally, to provide you with a hands-on learning experience, you will be required to develop **two** online extensions for the campaign. **These must not already be a part of an existing campaign**; they must involve a degree of 'stretch' for you. Examples include: blogs, apps, videos, animations, surveys, contests, games, infographics, etc. If you decide to utilize social media for a campaign element, you **MUST** do something more than create an Instagram page, Snapchat filters, or a Facebook page. You must create a compelling narrative and reason for what you're doing on social media. Note that relying on such simple-to-create elements may affect your grade and not provide you with the degree of stretch this assignment asks for.

The purpose here is to engage you in the process of conceptualizing and actually "making" something yourself. These elements must make sense with respect to your overall analysis. You must be able to articulate why they fit into the online brand narrative for the campaign and how they fulfill key business objectives.

You will also need to prepare a 2 to 3-page summary of your online elements – what did you do, how did you do it and why do you believe these were the best options for this brand? This is in addition to your 15-page paper.

You will present these elements in class, and demonstrate to the best of your ability the real-life workings of these elements. Rehearse your presentation and make sure it's working. Do not spend much time reviewing your brand's background. The timing for each presentation will be determined later in the semester and depends upon the number of students enrolled in the class.

Final Project: 35%

This project requires you to work as part of a team. You will work on behalf of an organization/brand and develop a comprehensive strategy to help this entity achieve its online marketing business objectives. You will engage in a discovery phase with this firm in order to systematically assess its organizational goals and specific marketing challenges. You will then deliver a marketing plan for the online space to achieve those targets. **THIS IS NOT AN ACADEMIC PAPER, THOUGH YOU MAY ELECT TO CITE SOURCES TO BOLSTER YOUR POINTS. IT IS AN ONLINE MARKETING REPORT FOR A REAL CLIENT.**

The following components should be included as part of this project:

- Marketing plan. This document, between 25-30 pages, double-spaced, should contain the basic elements of a marketing plan, but with an emphasis on online marketing strategy. Include: Company and industry overview, target audience, strategic objectives (as well as strategic sales/marketing objectives), specific online marketing tactics designed to meet those objectives, competitive analyses (SWOT, other), media analysis (with specific emphasis on reaching targets via digital media), success metrics, measurement tactics (ROI of online strategies), and integration with traditional marketing activities as appropriate. This is **NOT**

an academic paper but a business report; however, please use APA style as required and cite scholarly texts as appropriate.

- Creative presentation. You are pitching your real client on the last night of class. As such, you should be prepared to “wow” them with your command of their issues as well as by the brilliance of your creativity. You will create a minimum of 4 digital marketing elements for your client and contextualize these elements within the broader arc of your marketing narrative. In other words, create a new story for your brand. Do not merely extend what your client is already doing.

ATTENTION TO CREATIVE EXECUTION IS CRITICAL. REMEMBER: YOU ARE BEING EVALUATED BY YOUR CLIENTS ON THE NIGHT OF YOUR PRESENTATION. TREAT THIS AS YOU WOULD A REAL-WORLD PITCH. IT'S GREAT PRACTICE!

Class Activities + Participation: 15%

In-class activities (such as the Lurk and Look assignment), discussion of readings, and contributing meaningfully to general class discussions is imperative for everyone to have a substantive class experience. You cannot get a good participation grade by merely attending all classes. You must participate actively in the dialogue.

Reading Paper Assignment: 10%

Short paper based on readings. This is part of your write/rewrite assignment and will take place in class and unannounced.

COURSE GRADING POLICY

You are expected to turn in all assignments on time (in class on the date due). **If an assignment is turned in after the deadline, a deduction of one full grade point per day will occur.** If you have a serious issue that prevents you from turning in your assignment, please discuss this with me as much in advance as possible. All assignments must contain your name, and follow appropriate graduate-level standards for submission. Unless otherwise indicated, use APA style for all assignments. Full details on all assignments will be posted on Blackboard.

In order to pass this class, you will need to complete ALL of the assignments. Failure to complete one or more of them will result in an F in the class.

Grades will be assigned as follows:

A/A-	Outstanding, thoughtful, well-written polished work.
B+/B	Very good work, demonstrating good insights.
B-/C+	Needs improvement on ideas, suppositions and critical analysis.
C and below	Fulfills the bare minimum or shows minimal comprehension of the material.

Each assignment is worth 100 points; those will be converted to a percentage score depending upon the weight assignment to each. Your percentage scores for each assignment will be totaled and translated to a letter grade based on the scale below:

Grading Range

A	93.0% or higher
A-	90.0% - 92.9%
B+	87.0% - 89.9%
B	83.0% - 86.9%
B-	80.0% - 82.9%
C+	77.0% - 79.9%
C	73.0% - 76.9%
C-	70.0% - 72.9%
D	60.0% - 69.9%
F	59.9% - or lower

ACADEMIC INTEGRITY POLICY

The Annenberg School for Communication is committed to upholding the University's Academic Integrity code as detailed in the SCampus Guide. It is your responsibility to understand and abide by university policies on academic dishonesty, which includes plagiarism, cheating on exams, fabricating project data, submitting a paper to more than one professor, or submitting a paper authored by anyone other than yourself.

Resources on academic integrity can be found on the Student Judicial Affairs Web site (<http://www.usc.edu/student-affairs/SJACS>.) "Guide to Avoiding Plagiarism" addresses issues of paraphrasing, quotations, and citation in written assignments, drawing from materials used in the university's writing program. All academic integrity violations will be reported to the University Student Judicial Affairs office (SJACS) and to the USC Annenberg School for Communication Dean's Office on Student Affairs. Any serious violation or pattern of violations will result in the student's removal from the Communication program.

Disabilities Policy: Students requesting academic accommodations based on disabilities 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 deliver that letter to me at the start of the semester.

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. Other forms of academic dishonesty are equally unacceptable. See additional information in SCampus and university policies on scientific misconduct, policy.usc.edu/scientific-misconduct.

Support Systems:

Student Health Counseling Services - (213) 740-7711 – 24/7 on call
engemannshc.usc.edu/counseling

Free and confidential mental health treatment for students, including short-term psychotherapy, group counseling, stress fitness workshops, and crisis intervention.

National Suicide Prevention Lifeline - 1 (800) 273-8255 – 24/7 on call
suicidepreventionlifeline.org

Free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-4900 – 24/7 on call
engemannshc.usc.edu/rsvp

Free and confidential therapy services, workshops, and training for situations related to gender-based harm.

Office of Equity and Diversity (OED) | Title IX - (213) 740-5086
equity.usc.edu, titleix.usc.edu

Information about how to get help or help a survivor of harassment or discrimination, rights of protected classes, reporting options, and additional resources for students, faculty, staff, visitors, and applicants. The university prohibits discrimination or harassment based on the following protected characteristics: race, color, national origin, ancestry, religion, sex, gender, gender identity, gender expression, sexual orientation, age, physical disability, medical condition, mental disability, marital status, pregnancy, veteran status, genetic information, and any other characteristic which may be specified in applicable laws and governmental regulations.

Bias Assessment Response and Support - (213) 740-2421
studentaffairs.usc.edu/bias-assessment-response-support

Avenue to report incidents of bias, hate crimes, and microaggressions for appropriate investigation and response.

The Office of Disability Services and Programs - (213) 740-0776

dsp.usc.edu

Support and accommodations for students with disabilities. Services include assistance in providing readers/notetakers/interpreters, special accommodations for test taking needs, assistance with architectural barriers, assistive technology, and support for individual needs.

USC Support and Advocacy - (213) 821-4710

studentaffairs.usc.edu/ssa

Assists students and families in resolving complex personal, financial, and academic issues adversely affecting their success as a student.

Diversity at USC - (213) 740-2101

diversity.usc.edu

Information on events, programs and training, the Provost's Diversity and Inclusion Council, Diversity Liaisons for each academic school, chronology, participation, and various resources for students.

USC Emergency - UPC: (213) 740-4321, HSC: (323) 442-1000 – 24/7 on call

dsp.usc.edu, emergency.usc.edu

Emergency assistance and avenue to report a crime. Latest updates regarding safety, including ways in which instruction will be continued if an officially declared emergency makes travel to campus infeasible.

USC Department of Public Safety - UPC: (213) 740-6000, HSC: (323) 442-120 – 24/7 on call

dps.usc.edu

Non-emergency assistance or information.

CLASS SCHEDULE

Aug. 28

Welcome to your semester! Course and Syllabus Review.

Sept. 4

Digital Culture/New Media Landscape

Readings

Benton, J. (2015). The triumph of the social platform: Distributed content—editorial distributed solely through social media—offers news outlets new ways to build audience and revenue. *Neiman Reports*, 46-47.

Carah, N. & Angus, D. (2018). Algorithmic brand culture: Participatory labor, machine learning and branding on social media. *Media, Culture & Society*, 40(2), 178-194.

Lievrouw, L. (2012). The next decade in internet time. *Information, Communication & Society*, 15(5), 616-638.

Dawar, N. & Bendle, N. (2018). Marketing in the age of Alexa. *Harvard Business Review*, May-June 2018, 80-86.

Jenkins, Introduction + Chapters 1-4.

Sept. 11

Online Marketing Component Analysis – 1: Developing the online marketing plan.

Readings

Schembri, S. & Latimer, L. (2016). Online brand communities: Constructing and co-constructing brand culture. *Journal of Marketing Management*, 32(7-8), 628-651.

Muntinga, D., Moorman, M. & Smit, E. (2011). Introducing COBRAs: Exploring motivations for brand-related social media use. *International Journal of Advertising*, 30(1), 13-46.

Prahalad, C.K. & Ramaswamy, V. (2004). Co-creation experiences: The next practice in value creation. *Journal of Interactive Marketing*, 18(3), 5-14.

Sept. 18

Online Marketing Component Analysis – 2: Storytelling and The Brand Scorecard

Readings

Herskovitz, S. & Crystal, M. (2010). The essential brand persona: Storytelling and branding. *Journal of Business Strategy*, 31(3), 21-28.

Taylor, R.E. (1999). A six-segment message strategy wheel. *Journal of Advertising Research*, Nov-Dec., 7-17.

Iglesias, O. & Bonet, Ed. (2012). Persuasive brand management: How managers can influence brand meaning when they are losing control over it. *Journal of Organizational Change*, 25(2), 251-264.

Final project groups formed.

Individual meetings.

Sept. 25

Guest Speaker from Disney.

Discussion to follow.

Oct. 2

Consumers, the self, and communities online

Individual Meetings

Readings

McAlexander, J., Schouten, J. & Koenig, H. (2002). Building brand community. *Journal of Marketing*, 66(1), 38-54.

Muniz, A.M. & O'Guinn, T.C. (2001). Brand community. *Journal of Consumer Research*, 27(4), 412-432.

Hamilton, M., Kaltcheva, V. D. & Rohm, A.J. (2016). Hashtags and handshakes: Consumer motives and platform use in brand-consumer interactions. *Journal of Consumer Marketing*, (33) 2, 135-144.

Hogan, B. (2010). The Presentation of Self in the Age of Social Media: Distinguishing Performances and Exhibitions Online. *Bulletin of Science, Technology & Society*, 30(6), 377-386.

Papacharissi, Z. (2012). Without you, I'm nothing: Performances of the self on Twitter. *International Journal of Communication*, 6, 1989-2006.

Banet-Weiser, Introduction-Chapter 2.

Oct. 9

Guest speaker from Sony Pictures

Individual Meetings.

Oct. 16

Mid-term presentations

Oct. 23

Online Advertising: CPC, CTR, CPM and more...

Readings

Tellis, G.J., MacInnis, D.J., Tirunillai, S., & Zhang, Y. (2019). What drives virality (sharing) of online digital content? The critical role of information, emotion, and brand prominence. *Journal of Marketing*, 83(4), 1-20.

Brettle, M., Reich, J., Gavilanes, J.M. & Flatten, T.C. (2015). What drives advertising success on Facebook? An advertising effectiveness model. *Journal of Advertising Research*, June, 162-175.

Yim, M.Y., Chu, S. & Lauer, P.L. (2017). Is augmented reality technology an effective tool for e-commerce? An interactivity and vividness perspective. *Journal of Interactive Marketing*, 39, 89-103.

Lambrecht, A. & Tucker, C. (2013). When does retargeting work? Information specificity in online advertising. *Journal of Marketing Research*, L, 561-576.

Wilson, R.F. & Pettijohn, J.B. (2010). Tracking online ad campaigns: A primer. *Journal of Direct, Data and Digital Marketing Practice*, 12(1), 69-82.

Oct. 30

Guest speaker from Nielsen/Facebook.

Discussion to follow.

Nov. 6

Data - usage and implications

Readings

Gregg, M. (2015). Inside the data spectacle. *Television & New Media*, 16(1), 37-51.

Batrinca, B. & Treleaven, P.C. (2015). Social media analytics: A survey of techniques, tools and platforms. *AI & Soc.*, 30, 89-116.

Boyd, D. & Crawford, K. (2012). Critical questions for big data. *Information, Communication, and Society*, 15(5), 662-679.

Hemann & Burbary, Chapters 4, 9, 11.

Nov. 13

Surveillance culture, privacy and online crisis management.

Readings

Andrejevic, M. & Burdon, M. (2015). Defining the sensor society. *Television & New Media*, 16(1), 19-36.

Robinson, S.C. (2017). Self-disclosure and managing privacy: Implications for interpersonal and online communication for consumers and marketers. *Journal of Internet Commerce*, 16 (4), 385-404.

Wissinger, E. (2018). Blood, sweat, and tears: Navigating creepy versus cool in wearable biotech. *Information, Communication & Society*, 21 (5), 779-785.

Lambret, C.V. & Barki, E. (2018). Social media crisis management: Aligning corporate response strategies with stakeholders' emotions online. *Journal of Contingencies and Crisis Management*, 26, 295-305.

Ki, E. & Nekmat, E. (2014). Situational crisis communication and interactivity: Usage and effectiveness of Facebook for crisis management by Fortune 500 companies. *Computers in Human Behavior*, 35, 140-147.

Sung, M. & Hwang, J. (2014). Who drives a crisis? The diffusion of an issue through social networks. *Computers in Human Behavior*, 36, 246-257.

Nov. 20

Final project work.

Nov. 27

No class – Thanksgiving holiday.

Dec. 4

Final project presentations.

Reports due Dec. 11.