**CMGT-568: Influencer Strategies**

Section: 21787

Number of Units: 4

Fall 2020: August 26-December 16

Wednesdays, 6:30-9:20 pm

Zoom & Blackboard

Instructor: Freddy Tran Nager

Office Hours: By appointment

Contact Info: fnager@usc.edu

**I. Description**

Influential individuals — from royalty to rebels, reporters to religious leaders — have shaped politics, society, and commerce throughout history. Today, digital media enables anyone, not just authority figures, to accrue mass influence. Modern influencers include self-anointed experts, social-media stars, even fictitious characters and AI-powered bots.

Corporations and other institutions have noticed. With their target audiences dispersed across millions of media outlets, these institutions are implementing influencer campaigns to cut through the clutter, enhance their brands by association, and achieve bottom-line objectives. The challenges, however, are proving greater than expected.

Campaign managers must first distinguish the truly influential — those who can shape beliefs and behavior — from the merely popular, especially since such vanity metrics as followers and likes are easily purchased and inflated. Fraud is rampant, with influencer agencies and even social networks complicit in the deception.

Managers must also identify influencers with little online presence but greater influence than social-media celebrities. (Indeed, creators and other social-media stars are just one part of this course.) In addition, campaign success hinges on truly understanding customer networks of influence, making on-the-fly adjustments, and complying with government regulations.

On the flip side, many individuals aspire to increase their personal influence, whether on social media or simply within their fields. For most, this requires expressing their expertise with personality, perspective, and persuasion, and expanding their reach beyond immediate circles. Despite these efforts, only a small percentage of aspirants actually make a living as influencers.

To help managers and aspirants identify what matters most in influencer marketing — and what will simply expend time and resources — this course explores the above issues with an emphasis on quantitative and qualitative research, critical analysis, and creative expression.

**II. Learning Outcomes**

By the end of this course, you will acquire expertise and experience in the following:

* Conducting in-depth qualitative and quantitative research, and employing professional tools and tactics, to identify true influencers and possible fraud.
* Analyzing relevant data — not just "vanity metrics" such as likes and followers — to gauge effectiveness.
* Applying analytical frameworks (customer journey and influence network) to determine which influencers work best at which stage.
* Crafting pitches and press releases that resonate with editors, bloggers, and other news-media influencers.
* Planning campaigns that meet organizational objectives while complying with regulations.
* Developing strategies to build personal influence based on expertise, expression, and expansion, while factoring in the odds of success on any particular platform.
* Defining, describing, and debating issues of diversity and inclusion among social media influencers and in influencer campaigns, including how they impact self-image among followers, perceptions of gender and race, and income inequality.

**III. Instructor**

Freddy Tran Nager is USC Annenberg's Entrepreneurial Communication Expert in Residence, and has taught graduate courses at Annenberg since 2012. He also founded and runs the consultancy Atomic Tango LLC, and previously held lead creative positions at MCA Records/Universal Music Group and ad agency Saatchi & Saatchi. He has worked with influencers for over three decades, including popular musicians, social-media stars, journalists, and subject-matter experts. A second-generation Trojan, Freddy received his MBA from USC and his BA from Harvard. Connect with him on LinkedIn at [FreddyNager.com](http://www.freddynager.com).

**IV. Course Structure**

To master influencer strategies, you will analyze case studies, converse with influencers and executives, practice using professional tools and tactics, and consult books, articles, experts, and customers.

In addition to weekly lectures (on Zoom), this course is web-enhanced, with readings, assignments, lecture slides, and mandatory discussions on Blackboard.

For each unit of in-class contact time, the university expects 2 hours of out-of-class work/week, so allocate at least 8 hours weekly to course activities such as reading (approximately 200 pages/week), research, and writing.

**V. Assignments**

The following descriptions are just overviews; complete requirements will be posted on Blackboard.

* **Assignment 1: News-Media Influencer Evaluation & Press Release (10%):** In under 1000 words, analyze a news-media influencer (journalist, blogger, editor, or producer) and write a press release pitching them. This assignment emphasizes writing, so the first draft will be marked up and returned for revisions. Note: revised papers are not guaranteed a grade increase.
* **Assignment 2: Team Project: Influencer Campaign Plan (30%):** In a PowerPoint presentation (limit 2500 words and 10MB), plan an influencer campaign to promote an organization, product, or cause. Select and analyze the target audience, including their network of influence and customer journey. Select, evaluate, and integrate at least 3 influencers (including one journalist) into this journey, and provide guidelines and goals. You will share this presentation on Blackboard and comment on your classmates' presentations.
* **Assignment 3: Individual Project: Personal Influence Plan (30%):** In a PowerPoint presentation (limit 2500 words and 10MB), craft a plan to increase your influence or the influence of a personal connection. Identify a niche, evaluate a role model influencer, and set guidelines for expertise, expression (personality and persuasion), and expansion. In addition, produce a representative creative sample (video, article, photos, etc.). You will share this presentation on Blackboard and comment on your classmates' presentations.
* **Literature Review (20%):** This entails two requirements on Blackboard.
  + **Assigned Readings:** You must complete all course readings and respond to discussion questions and classmates' posts.
  + **Weekly Article Evaluation:** You must stay atop news that might affect influencer campaigns. Every week you will evaluate a relevant article from the *L.A. Times*, *New York Times*, or *Wall Street Journal*. In approximately 100-300 words, you will critically evaluate the article. Every week, one student will be selected to present their evaluation during class.
* **Class Participation (10%):** Attendance alone won’t earn participation points. You must contribute to most discussions in class and/or on Blackboard: speak, ask questions, and debate respectfully. Preparation is essential: complete assigned readings before class, research additional materials, and apply theories to personal experiences. Staying silent is unacceptable, especially in the company of guest speakers, since it conveys disengagement. Here is how your class participation is evaluated:
* Is it relevant to the discussion and respectful of others?
* Does it address ideas offered by the reading and by classmates?
* Does it increase everyone's understanding or merely repeat facts?
* Does it support views with data, third-party theories, and research?
* Does it test new ideas and challenge assumptions, or just "play it safe"?

The current modality of teaching includes synchronous and asynchronous lessons, assignments, exercises, teamwork, and evaluation processes, and each affords different types of participation. In a synchronous Zoom environment, participation may include talking when appropriate or using the chat function to participate in discussions. Blackboard offers different types of participation, including forums. Above all, your contributions to team projects will factor highly in participation.

**VI. Grading**

**a. Points Breakdown**

| Assignment | Points | % of Grade |
| --- | --- | --- |
| News Media Influencer Evaluation & Press Release | 10 | 10 |
| Team Project: Influencer Campaign Plan | 30 | 30 |
| Individual Project: Personal Influence Plan | 30 | 30 |
| Literature Review | 20 | 20 |
| Class Participation | 10 | 10 |
| **TOTAL** |  | **100%** |

**b. Scale**

|  |  |  |
| --- | --- | --- |
| 94% to 100%: A | 80% to 83%: B- | 67% to 69%: D+ |
| 90% to 93%: A- | 77% to 79%: C+ | 64% to 66%: D |
| 87% to 89%: B+ | 74% to 76%: C | 60% to 63%: D- |
| 84% to 86%: B | 70% to 73%: C- | 0% to 59%: F |

**c. Standards**

* A's and A-minuses must be earned by "going the extra mile" to develop professional caliber work that could be presented to a client, investor, or CEO. A-level work is mistake-free, reflects in-depth research of authoritative sources, demonstrates a strong understanding of the course material, and shows high-level creativity, critical thinking, and communication skills. Recommendations will be provided on request only to students who earn an A.
* B's are awarded for graduate-school caliber work, reflecting in-depth research of authoritative sources, critical thinking, and a strong understanding of course material. The ideas and writing would need to be stronger to succeed in a professional setting.
* C's are given to undergraduate-caliber work, reflecting insufficient critical thinking and research.
* D's and lower are given to amateurish work, marked by insufficient research, many errors, incomplete sections, or superficial analysis.

**d. Deadlines**

Without an exceptional circumstance and the instructor's permission, late assignments will not be accepted. Allow at least two weeks for assignments to be graded and returned.

**e. Rubrics**

Most assignments will be graded on the following criteria, without a fixed percentage allocation, since unacceptable quality in any one area (writing, research, analysis, etc.) can undermine an entire project. Conversely, exceptional quality in one area may contribute to an overall positive impression.

* **Critical Thinking:** In communication there are few right answers: so-called "best practices" that work for one entity might fail for another — or even for the same entity at another time. Consequently, graduate students should not just answer the questions; they should also question the answers, including any methods and data. (Academic journal articles are not immune from critical analysis.) Assignments must describe "why" and "how," not just "what," and will be evaluated on the quality of the reasoning.
* **Professional Writing and Presentation:** All papers and PowerPoints should be treated as submissions to a professional publication. All errors should be eliminated by proofreading meticulously, using Microsoft spelling and grammar check, and/or Grammarly.com (recommended). For help with fluency or simply polishing work, contact Annenberg's Graduate Writing Coach: <http://cmgtwriting.uscannenberg.org/>
* **Research and References:** All work must be supported by research from authoritative sources, such as academic journals, major news publications, and credible experts. Please vet sources. Guidelines:
  + Start with the USC online library instead of Google. Consult the USC librarian.
  + Go beyond third-party sources. Conduct focus groups, surveys, and interviews, particularly of subject-matter experts.
  + Never cite Wikipedia; rather, refer to the sources listed in the Wikipedia article.
  + The body of papers must include reference notes, either parenthetical, such as (Duffy 2017), or in the form of footnotes.
  + Bibliography entries must include COMPLETE source information, not just a URL. Chicago Manual of Style format is preferred (<https://www.chicagomanualofstyle.org>), but you may use any format that includes ALL the following: COMPLETE author names, article/chapter titles, the name of the publication, dates of publication, original URLs (not USC library), and the dates a particular website was accessed.
* **Application and Execution:** Work will also be assessed on the accuracy of statements and data, and how well various frameworks and tools are applied.
* **Creativity:** A-level work includes distinctive strategies and ideas that stand out from routine practices, as well as inspired writing and production design in creative samples.

**VII. Policies and Procedures**

* **Synchronous session recording notice**: Live class sessions will be recorded and made available to students through Blackboard (including transcriptions). Please remember that USC policy prohibits sharing of any synchronous and asynchronous course content outside of the learning environment. As a student, you are responsible for the appropriate use and handling of these recordings under existing SCampus policies regarding class notes ([https://policy.usc.edu/scampus-part-c/](http://click.comms.usc.edu/?qs=0fbd1ed553faac6309c6c676c4b7fb7169a0e3ad65fcffb1b6b2d167364cd09ac325cca46bb3f3be790f29a94981a857259b347c1291f314)). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.
* **Attendance:** You are encouraged to attend every class, arrive on time, and stay for the entire class. This is the best way to engage with the course and keep up to date with class activities and assignments. Should you need to miss a class, notify the instructor in advance (except, of course, in the case of emergencies). You are responsible for obtaining what you missed from recorded Zoom sessions, classmates, and Blackboard.
* **Zoom etiquette**: Although you are not obligated to turn your camera on, we highly recommend it. Wear appropriate clothing and use appropriate backgrounds. Keep your microphone off except for discussion or questions. Also, *be present*: all phones must be turned off and put away in class and team meetings. Try to avoid interactions with housemates during class; if such interactions are unavoidable, step away from your camera (or turn it off) to avoid distracting your instructor and classmates. You may eat during class, but not when guest speakers are presenting; however, you may not consume alcohol immediately before or during class.
* **Electronics:** All Annenberg students must have a computer for accessing classes. Refer to the [**Annenberg Digital Lounge**](http://www.annenbergdl.org/) for more information. To connect to USC’s Secure Wireless network, visit USC’s [Information Technology Services](http://itservices.usc.edu/wireless/support/). Phones may not be used for any activity other than Zoom during class.
* **Respect:** Treat classmates, the instructor, and speakers with courtesy. You may certainly question and criticize ideas — that is encouraged in the learning environment — but never criticize the person. The distant nature of these learning environments may prompt us to forget that we are a community and that each of us and our ideas deserve respect. For this reason, it is imperative that you remember to respect the opinion of others, regardless of how much you disagree.
* **Appointments:** If you have questions or concerns, whether academic, career, or personal, you should contact the instructor to arrange a meeting time by email (fnager@usc.edu). In emergencies, please see the support systems below.
* **Returning to campus**: Although we are starting the semester with online instruction only, conditions may improve, and courses listed as hybrid will give an opportunity to students to attend class in person. This will happen only by following the strictest health guidelines and safety protocols on the [Trojans Return](https://coronavirus.usc.edu/students/) page.

**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 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, [policy.usc.edu/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.

**b. Support Systems**

*Counseling and Mental Health - (213) 740-9355 – 24/7 on call* — [studenthealth.usc.edu/counseling](https://studenthealth.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](http://www.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 and Services (RSVP) - (213) 740-9355(WELL), press “0” after hours – 24/7 on call* — [studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault/)

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

*Office of Equity and Diversity (OED)- (213) 740-5086 | Title IX – (213) 821-8298* — [equity.usc.edu](https://equity.usc.edu/), [titleix.usc.edu](http://titleix.usc.edu)

Information about how to get help or help someone affected by 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. The university also prohibits sexual assault, non-consensual sexual contact, sexual misconduct, intimate partner violence, stalking, malicious dissuasion, retaliation, and violation of interim measures.

*Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298* — [usc-advocate.symplicity.com/care\_report](https://usc-advocate.symplicity.com/care_report/)

Avenue to report incidents of bias, hate crimes, and microaggressions to the Office of Equity and Diversity |Title IX for appropriate investigation, supportive measures, and response.

*The Office of Disability Services and Programs - (213) 740-0776* — [dsp.usc.edu](http://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* — [uscsa.usc.edu](https://uscsa.usc.edu/)

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](https://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* — [dps.usc.edu](http://dps.usc.edu/), [emergency.usc.edu](http://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](http://dps.usc.edu/)

Non-emergency assistance or information.

*Annenberg Student Success Fund —* [annenberg.usc.edu/current-students/resources/additional-funding-resources](https://annenberg.usc.edu/current-students/resources/additional-funding-resources)

The Annenberg Student Success Fund is a donor-funded financial aid account available to USC Annenberg undergraduate and graduate students for non-tuition expenses related to extra- and co-curricular programs and opportunities.

**VIII. Required Readings and Media**

The course is reading intensive, with approximately 200 pages assigned each week. In addition to the following books and videos, articles from academic journals and news publications will be assigned and discussed. (See the Lecture Schedule for details.)

**Books**

* **Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love: Gender, Social Media, And Aspirational Work*, 2017 Yale University Press.** Prof. Duffy explores the controversial side of influencer marketing and other social media careers — unpaid “aspirational labor” — particularly performed by women.
* **Malcolm Gladwell, *The Tipping Point: How Little Things Can Make A Big Difference*, 2000 Little, Brown (available online through the USC Library).** An influencer in his own right, journalist Gladwell popularized the notion that certain types of people — Mavens, Connectors, and Salesmen — play instrumental roles in turning individual ideas into mass-market sensations.
* **Trish Hall, *Writing To Persuade: How To Bring People Over To Your Side*, 2019 Liveright.** The former editor of the *New York Times* op-ed page, Hall details principles for truly influencing readers.
* **Tom Nichols, *The Death Of Expertise: The Campaign Against Established Knowledge And Why It Matters*, 2018 Oxford University Press (PAPERBACK edition).** Nichols explains why those who should be the most influential — true experts who are educated, experienced, talented, and approved by their peers — are increasingly rejected and ignored by the general public.
* **David H.P. Shulman, The Presentation Of Self In Contemporary Social Life, 2016 Sage Publications (available online through the USC Library).** Prof. Shulman adapts Erving Goffman's 1959 book, *The Presentation Of Self In Everyday Life*, and applies it to 21st century media and situations.

**Long-Form Videos**

* ***American Meme,* Netflix**
* ***Fyre: The Greatest Party That Never Happened*, Netflix**
* ***Fyre Fraud*, Hulu**
* ***People's Republic of Desire*, https://www.desire.film/**

**IX. Course Schedule**

This schedule will likely change depending on the progress of the class, news events, and/or guest speaker availability. For final requirements, please refer to the lecture slides, which will be posted to Blackboard the night before each class. Assigned readings should be completed prior to the NEXT class. All articles are on Blackboard unless otherwise indicated.

**Class 1, August 26: Intro**

* Popularity ≠ Influence**:** defining "influencers"
* Context is everything: the impact of pandemics and economics
* **Assignment due before next class: self-intro, syllabus acknowledgement**
* Readings before next class:
  + "Time 100 Most Influential People Of 2019," *Time*, http://time.com/collection/100-most-influential-people-2019/
  + Tim Ingham, "The Five Most Powerful People in the Music Industry…" *Rolling Stone*, 25 January 2019, https://www.rollingstone.com/music/music-features/the-five-most-powerful-people-in-the-music-industry-dont-work-in-the-music-industry-783723/
  + Flora Tsarovsky, "Could The Coronavirus Kill Influencer Culture?", *Wired*, 14 April 2020, https://www.wired.com/story/coronavirus-covid-19-influencers/
  + Wendy Lee & Anousha Sakoui, "Macaroni Recipes And Hand Washing Videos. How Influencers Are Adapting To The Coronavirus Crisis," Los Angeles Times, 17 April 2020, https://www.latimes.com/entertainment-arts/business/story/2020-04-17/coronavirus-has-wiped-out-these-influencers-brand-deals-but-are-finding-new-ways-to-engage-online
  + Soraya Roberts, "Coronavirus Could Finally Pop The Influencer Bubble," Vice, 23 April 2020, https://www.vice.com/en\_us/article/epgypz/coronavirus-could-finally-pop-the-influencer-bubble
  + Kenzie Bryant, "Is This The End Of Influencing As We Know It?" *Vanity Fair*, 3 April 2020, https://www.vanityfair.com/style/2020/04/influencers-coronavirus-arielle-charnas-escape-new-york
  + Marisa Meltzer, "Yoga With Adriene: How The YouTube Star Won Lockdown," The Guardian, 30 April 2020, https://www.theguardian.com/lifeandstyle/2020/apr/30/yoga-with-adriene-how-the-youtube-star-won-lockdown

**Class 2, September 2: Press And Persuasion**

* How to pitch journalists, bloggers, and other news media influencers
* Persuasion techniques
* **Assignment due September 8: News-Media Evaluation & Press Release**
* Readings:
  + Trish Hall, *Writing To Persuade*
  + Dr. Robert Cialdini & Steve Martin, "Science Of Persuasion," Influence At Work/YouTube, https://youtu.be/cFdCzN7RYbw
  + Adam Rawnsley, "Right-Wing Media Outlets Duped By A Middle East Propaganda Campaign," *Daily Beast*, 7 July 2020, https://www.thedailybeast.com/right-wing-media-outlets-duped-by-a-middle-east-propaganda-campaign

**Class 3, September 9:** **Goals**

* S.M.A.R.T. Goals, KPIs, and Vanity Metrics
* **Assignment: Influencer Campaign Plan — share on Blackboard 10/6; final 10/13**
* Readings:
  + Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love*

**Class 4, September 16: Target Audience**

* Target communities of interest, not stereotypes or age ranges
* Readings:
  + Cortese, et al, "Smoking Selfies: Using Instagram To Explore Young Women’s Smoking Behaviors," Social Media + Society, 7 August 2018
  + Hojin Song, "The Making of Microcelebrity: AfreecaTV and the Younger Generation in Neoliberal South Korea," *Social Media + Society*, 28 November 2018
  + Ellen Barry, "In A Wistful Age, Farmers Find A New Angle: Chore TV," *New York Times*, 7 August 2020, https://www.nytimes.com/2020/08/07/us/farmer-influencer-youtube.html
  + Emine Saner, "Masturbation Hacks And Consent Advice: How YouTubers Took Over Sex Education," *The Guardian*, https://www.theguardian.com/education/2018/mar/12/sex-education-consent-advice-youtube-hannah-witton-laci-green

**Class 5, September 23: Identification — Who Really Has Influence?**

* Fakes, frauds, and faux "authenticity"
* Celebrities and the Meaning Transfer Model
* The Influentials: the unsung but instrumental community activists
* Readings:
  + Podcast: Derek Thompson, "Are Influencers Frauds Or The Future Of Online Commerce," Crazy/Genius, The Atlantic, 6 June 2019, https://www.theatlantic.com/ideas/archive/2019/06/influencers-frauds-or-the-future-of-online-commerce/591133/
  + Grant McCracken, "Who Is the Celebrity Endorser? Cultural Foundations of the Endorsement Process," *Journal of Consumer Research*, December 1989
  + Crystal Abidin, “Aren’t These Just Young, Rich Women Doing Vain Things Online?: Influencer Selfies as Subversive Frivolity," *Social Media + Society*, 11 April 2016
  + Gale Holland, "Larry Aubry, Black Activist Icon And ‘Godfather Of South Central Los Angeles,’ Dies," Los Angeles Times, 22 May 2020, https://www.latimes.com/california/story/2020-05-20/larry-aubry-champion-of-black-education-and-self-determination-and-scourge-of-racism-has-died
  + Nicholas Confessore, et al, "The Follower Factory," *New York Times*, 27 January 2018, <http://nyti.ms/2ByJY7c>
  + Michael H. Keller, "The Flourishing Business Of Fake YouTube Views," *New York Times*, 11 August 2018, https://www.nytimes.com/interactive/2018/08/11/technology/youtube-fake-view-sellers.html
  + Ian Bogost, "All Followers Are Fake Followers," *The Atlantic*, 30 January 2018, https://www.theatlantic.com/technology/archive/2018/01/all-followers-are-fake-followers/551789/
  + Anders Ankarlid, "The $744 M Influencer Marketing Scam," Medium, https://medium.com/@aa\_88162/influencerstudy-agoodcom-4c7ac6c27fae
  + Emma Grey Ellis, "Fighting Instagram's $1.3 Billion Problem—Fake Followers," Wired, 10 September 2019, <https://www.wired.com/story/instagram-fake-followers/>

**Class 6, September 30: AIDA (The Customer Journey)**

* Influence at every stage: Awareness, Interest, Desire, Action + Satisfaction
* Readings:
  + Malcolm Gladwell, *The Tipping Point*
  + Itai Himelboim & Guy J. Golan, “A Social Networks Approach to Viral Advertising: The Role of Primary, Contextual, and Low Influencers,” *Social Media + Society*, April 2019
  + Video: *American Meme*, Netflix

**Class 7, October 7: Working With Influencers & Agencies**

* Approaching, pitching, and managing
* Case Study: Open Influence "Ma" Campaign
* Contracts and measures of "success"
* Influencer-Agency Onboarding Questions
* Readings:
  + start David H.P. Shulman, *The Presentation Of Self In Contemporary Social Life*
  + Stoldt, et al, "Professionalizing and Profiting: The Rise of Intermediaries in the Social Media Influencer Industry," *Social Media + Society*, 29 March 2019
  + Anderson, "Influencer Marketing Contracts: 21 Clauses To Always Include," Casual Fridays, 1 February 2018, <https://casualfridays.com/influencer-marketing-contracts-21-clauses-that-should-be-in-every-contract/>
  + Paris Martineau, "Inside the Pricey War to Influence Your Instagram Feed," *Wired*, 18 November 2018, https://www.wired.com/story/pricey-war-influence-your-instagram-feed/
  + Max Willens, "‘A More Sophisticated Influencer Strategy’: Publishers Are Building Teams To Recruit ‘Expert Networks’," *Digiday*, 12 April 2019, https://digiday.com/media/sophisticated-influencer-strategy-business-news-publishers-accumulate-influential-audiences/

**PART II: DEVELOPING INFLUENCE**

**Class 8, October 14: Finding Your Niche**

* Finding your nexus of opportunity, expertise, and passion
* Context: analyzing industries, markets, cultures, regulations — and responsibility
* Positioning
* **Assignment: Individual Project: Personal Influence Plan — share on Blackboard 12/2; final due 12/16**
* Readings:
  + finish David H.P. Shulman, *The Presentation Of Self In Contemporary Social Life*
  + Abidin, "#familygoals: Family Influencers, Calibrated Amateurism, and Justifying Young Digital Labor," *Social Media + Society*, 5 June 2017
  + Chris Stokel-Walker, "‘Success’ On YouTube Still Means A Life Of Poverty," *Bloomberg,* 26 February 2018, https://www.bloomberg.com/news/articles/2018-02-27/-success-on-youtube-still-means-a-life-of-poverty
  + Eli Stokols, “As He Transforms Neglected Corners Of New Orleans, Artist Brandan Odums Can Add ‘Alchemist’ To His Resume,” Los Angeles Times, 21 February 2020, https://www.latimes.com/world-nation/story/2020-02-21/new-orleans-artist-brandan-odums-alchemist
  + Katie O'Reilly, "Welcome To The Great Outdoors' Insta-Sphere," Sierra, 26 June 2020, https://www.sierraclub.org/sierra/2020-4-july-august/feature/welcome-great-outdoors-insta-sphere
  + Mark R. Johnson & Jamie Woodcock, “And Today’s Top Donator is”: How Live Streamers on Twitch.tv Monetize and Gamify Their Broadcasts," *Social Media + Society*, October-December 2019

**Class 9, October 21: Managing Expression**

* Selecting your medium
* Personality + perspective + persuasion = your voice
* Integrating emotions and storytelling
* Readings:
  + start Tom Nichols, *The Death Of Expertise*
  + Video: Amy Cuddy, "Your Body Language May Shape Who You Are," TED, June 2012, https://www.ted.com/talks/amy\_cuddy\_your\_body\_language\_may\_shape\_who\_you\_are
  + Susan Dominus, "When The Revolution Came For Amy Cuddy," New York Times, 18 October 2017, https://www.nytimes.com/2017/10/18/magazine/when-the-revolution-came-for-amy-cuddy.html
  + Scott Barry Kauffman, "Authenticity Under Fire," *Scientific American*, 14 June 2019, https://blogs.scientificamerican.com/beautiful-minds/authenticity-under-fire/
  + Jason Parham, "When Influencers Switch Platforms — And Bare It All," Wired, 19 August 2019, https://www.wired.com/story/culture-fan-tastic-planet-influencer-porn/
  + Orton-Johnson, "Mummy Blogs and Representations of Motherhood: 'Bad Mummies' and Their Readers," *Social Media + Society*, 18 May 2017
  + Sarah Kessler, "Gary Vee Is Still Preaching The Hustle Gospel In The Middle Of A Pandemic," Marker/Medium, 12 August 2020, https://marker.medium.com/garyvee-is-still-preaching-the-hustle-gospel-in-the-middle-of-a-pandemic-b033b25f0dc

**Class 10, October 28: Managing Expertise**

* Education, Experience, Talent, Association
* Why aren't more PhD's influencers?
* Readings:
  + finish Tom Nichols, *The Death Of Expertise*
  + Steven Pinker, "Why Academics' Writing Stinks." *The Chronicle of Higher Education*, 26 September 2014
  + Elizabeth Dubois, et al, “Who to Trust on Social Media: How Opinion Leaders and Seekers Avoid Disinformation and Echo Chambers,” *Social Media + Society*, April 2020
  + Ephrat Livni, "Elizabeth Holmes And Other Famous Grifters Expose The Myth Of Quick And Easy Success," Quartz, 2 August 2018, https://qz.com/1345502/elizabeth-holmes-and-other-famous-grifters-expose-the-myth-of-quick-and-easy-success/
  + Bee Wilson, "Why We Fell For Clean Eating," *The Guardian*, 11 August 2017, https://www.theguardian.com/lifeandstyle/2017/aug/11/why-we-fell-for-clean-eating
  + Gary Robbins, "Actor Alan Alda And Scripps Research Will Transform Scientists Into Master Storytellers," Los Angeles Times, 18 January 2020, https://www.latimes.com/california/story/2020-01-18/actor-alan-alda-and-scripps-research-will-transform-scientists-into-master-storytellers
  + Duffy & Pooley, “Facebook for Academics: The Convergence of Self-Branding and Social Media Logic on Academia.edu," *Social Media + Society*, 17 March 2017

**Class 11, November 4: Managing Expansion**

* Amplifying your message through collaboration and association
* Marketing Flywheel
* Readings:
  + Video: Jonah Berger, "Contagious: Why Things Catch On," Talks at Google/YouTube, 27 March 2013, <https://youtu.be/FN4eDk1pq6U>
  + Crafting Contagious Workbook
  + William J. Brady, et al, "Emotion Shapes The Diffusion Of Moralized Content In Social Networks," PNAS, 11 July 2017, https://www.pnas.org/content/114/28/7313.short
  + Maxim Sytch, "How to Figure Out How Much Influence You Have at Work," *Harvard Business Review*, 18 February 2019, https://hbr.org/2019/02/how-to-figure-out-how-much-influence-you-have-at-work
  + Karen Nelson-Field, et al, “The Emotions That Drive Viral Video,” *Australasian Marketing Journal*, 27 August 2013
  + Victoria O’Meara, “Weapons of the Chic: Instagram Influencer Engagement Pods as Practices of Resistance to Instagram Platform Labor,” *Social Media + Society*, October 2019
  + Beckett & Deuze, "On the Role of Emotion in the Future of Journalism," *Social Media + Society*, 5 September 2016
  + Kevin Kelly, "1,000 True Fans," The Technicum, 4 March 2008, https://kk.org/thetechnium/1000-true-fans/

**Class 12, November 11: Influence in China**

* Chinese social media platforms and customs
* Live streaming
* Readings:
  + Video: *People's Republic of Desire*, https://www.desire.film/
  + Meyers, "China's 'Sexy Cyborg' Took On Silicon Valley Bro Culture — And Won," *Los Angeles Times*, 7 December 2017, http://www.latimes.com/world/asia/la-fg-china-sexy-cyborg-2017-story.html
  + Chris Stokel-Walker, "China's Influencer Incubator: How China’s Hyper-Professionalised Influencer Market Could Be A Model Elsewhere," BBC Capital, 24 June 2019, http://www.bbc.com/capital/story/20190621-chinas-influencer-incubator
  + Conor Grant, "The Podcast Biz In China Is 23x More Valuable Than In The US Thanks To Paid Subscriptions," *The Hustle*, 24 September 2018, https://thehustle.co/China-podcast-education/
  + Yvette Tan, "Want To Become A Social Media Celeb? There's A College Degree For That," Mashable, 20 June 2017, https://mashable.com/2017/06/20/wanghong-china-social-media-star/ (note problem with the article's very first sentence)

**Class 13, November 18: The Future Of Influence**

* Influence vs Privacy
* Non-human influencers
* Monetization and Revenue Models
* Readings:
  + Nikki Gilliland, "Are virtual stars the next step for influencer marketing?" *Econsultancy*, 15 February 2018, <https://econsultancy.com/blog/69801-are-virtual-stars-the-next-step-for-influencer-marketing/>
  + Simon Owens, "Is It Time to Regulate Social Media Influencers?" *New York Magazine*, 17 January 2019, http://nymag.com/intelligencer/2019/01/is-it-time-to-regulate-social-media-influencers.html
  + Neal Schaffer, "How AI Is Revolutionizing Influencer Marketing," Open Influence, 2018
  + Jared Council, "AI Can Almost Write Like a Human—and More Advances Are Coming," *Wall Street Journal*, 11 August 2020, https://www.wsj.com/articles/ai-can-almost-write-like-a-humanand-more-advances-are-coming-11597150800

**Class 14, week of November 25: Fyre! Fyre!**

* No class meeting — watch both these videos and compare them on Blackboard:
  + Video: *Fyre Fraud*, Hulu
  + Video: *Fyre: The Greatest Party That Never Happened*, Netflix

**Class 15, December 2: Project Presentations**

* No class meeting — post and discuss project drafts on Blackboard

**December 16: Final Personal Influence Plan due**