

## DSM 520 Managing Technologies for Digital Media

Fall 2020

WEDNESDAY 6:30-9:20 pm | Section 21867D

Location: Online

Instructor: **Caroline Leach** | Adjunct Lecturer  
USC Annenberg School for Communication

Office Hours: Monday & Wednesday 5:00 – 6:00 p.m.

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### I. Course Description

Digital and social media play an increasing role in corporate and other settings. This course prepares students for a professional work life in digital and social media industries and organizations by describing, analyzing and discussing the fundamental principles and mechanisms that apply to the technologies that create these environments. This course aims to provide students in the DSM program with an overview of strategies and decision-making for development and management of online sites, mobile apps and social platforms, including search optimization, monetization, product development, and user experience testing.

### II. Student Learning Outcomes

After completing this course, students will be able to:

- ◆ Describe in detail the technologies and principles that underpin the digital media industry
- ◆ Describe the current state of the industry and how digital media forms are applied in various ways
- ◆ Describe and engage with the various current business models that use digital media technologies
- ◆ Describe the social and ethical challenges presented by digital media technologies as well as discuss and apply the appropriate policies that mitigate or regulate these challenges
- ◆ Research, analyze, and educate themselves on future technological developments in the digital media landscape with the purpose of proactive engagement
- ◆ Present digital media concepts and projects in a persuasive way, including explanations of technological elements to a non-tech savvy audience

### III. Required Readings and Supplementary Materials

Readings and other materials are noted in the weekly course schedule. Links are included for those available in the public domain. Other readings and materials for weekly course meetings will be posted on Blackboard.

### IV. Description and Assessment of Assignments & Assignment Submission Policy

The overall purpose of the assignments in this class is to give you some experience of **how to prepare for the execution of a media initiative in a corporate setting.**

You will be asked to prepare a project that you will write two papers about, one short and one long. During the semester you will be asked to present the current state of your project twice to receive feedback from your colleagues and the instructor that can be worked into the final paper.

There are **four milestones** for the **class deliverables**:

1. **You will spend the first month of class considering what you want to be your class project and potentially find a group to collaborate with (this is optional).** The project has to be related to a class topic, and must be a presentation of a new digital media project of some sort. It can be a social media campaign strategy, or the presentation of a digital media project such as an app, a website, or a new service. In weeks 5 and 6 all students in the class will do a short pitch of their idea to the rest of the class, in a manner that mimics how you would pitch ideas in a professional setting. The class will then give feedback and suggestions on the project.
2. **The feedback you receive should then be worked into a more fleshed-out presentation.** This presentation will constitute the short paper due in week 8.
3. **When you get your short paper back, it will include feedback from the instructor, which you will then work into the next presentation of your project.** It will be a bit longer than a pitch, yet still very brief. You will present the current state of the project to the class and receive further feedback during weeks 11, 12, and 13.
4. **The final paper will be a 15-20 page concept presentation of your project** and should take into account everything we have discussed and read throughout the semester, as well as the feedback given by your peers and the instructor. Although this must adhere to academic formatting, the content will be more like a conceptual project description.

More details about the requirements for these assignments will follow. In general, the deliverables process will be as close to what it would be like to pitch and present your project in a corporate setting, including all the real-life considerations that entails.

### **Expectations on Class Participation in an Online Course**

1. **Classroom norms**  
We are living and learning in unusual times. With so many businesses operating through remote work at this time, our classroom environment will help prepare you to succeed and lead in a virtual environment. In our first week, we will collectively create the norms for interaction that will guide us throughout the semester. As conditions change, we will evolve along with them, similar to a corporate setting.
2. **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/>). These rules will be strictly enforced, and violations will be met with the appropriate disciplinary sanction.
3. **Going back to campus**  
Although we are starting the semester with online instruction only, conditions may improve. In such case, courses listed as hybrid will give opportunity to students to attend class in person. This will happen only by following the strictest health guidelines and safety protocols. These are listed in the **Trojans Return** page. Please take the time to read this ahead so that you are prepared in case it is possible to return to in-person instruction.

4. **Attendance policy**

Students are strongly encouraged to attend live sessions via Zoom. This is the best way to engage with the course and keep up to date with class activities and assignments. However, there will be no penalty for failing to attend live sessions, and students who miss live sessions will be able to keep up with the class by reviewing class recordings and engaging through asynchronous class activities and assignments. Note that university guidelines dictate that faculty should only maintain normal attendance, participation, and assessment expectations for students when the class time falls within reasonable learning hours in the student's time zone, defined as 7:00 a.m. to 10:00 p.m. in the student's time zone.

5. **Participation**

Participation is part of your grade. The current modality of teaching includes synchronous and asynchronous lessons, assignments, exercises, and evaluation processes, and each affords different types of participation. In a synchronous zoom environment, when proper, participation is synchronous. This may include talking, when appropriate, during a zoom meeting, or using the chat function to generate or participate in discussions. Blackboard offers different types of participation, including participating in forums and completing asynchronous assignments.

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.

6. **Zoom etiquette**

Although you are not obligated to turn your camera on, we highly recommend it. Please wear **appropriate clothing**. Please keep your **microphone off** during zoom class, except when you're asked to unmute for discussion or questions. Please use **appropriate backgrounds**.

7. **Flexibility**

Due to the nature of this course and the availability of speakers, there may be changes to the order of topics explored, addition or deletion of topics, and adjustment to speakers and speaker dates. Every effort will be made to give students ample notice if changes need to be made.

8. **On-time submissions**

All work must be submitted on time. Extensions may be available if you seek them at least one week before the due date. No extension will be granted for collaborative projects or for class presentations. Late work may not be accepted, or accepted with substantial penalty. Assignments are due by 9:00 a.m. Pacific Time on the due date.

## V. Grading

You will receive details about each assignment separately.

All assignments need to be completed and handed in on time to avoid a grade reduction.

If you are unable to turn in an assignment due to illness or a personal emergency, you must provide written documentation that will allow you to be excused, or discuss your situation with me in a timely manner. Do not wait until the end of the semester to sort things out.

In order to pass this class, you will need to complete ALL of the assignments.

### a. Breakdown of Grade

The overall grade breaks down as follows:

Assignment	% of Grade
Class and discussion participation	15
Workshops   Presentations	10
Short paper	25
Final paper	50
<b>TOTAL</b>	<b>100%</b>

### b. Grading Scale

Each assignment will be worth 100 points and will be converted to a percentage score depending on the weight assigned to each. Your percentage scores on the assignments will be totaled and translated to a letter grade per the scale shown below:

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. Grading Standards

Grades will be assigned as follows:

A/A-	Excellent, outstanding, thoughtful, and enthusiastic work
B+/B	Above-average work, demonstrating good insight into the assignment
B-/C+	Needs improvement on ideas, argument, and follow through
C and below	Fulfilling the bare minimum and showing little understanding of the material

#### d. Grading Timeline

For effective learning, students should receive timely feedback on assignments. Therefore, every attempt will be made to grade assignments and post grades within two weeks. Scores for all assignments are regularly updated on Blackboard.

You are responsible for notifying the instructor **within one (1) week** of a score posting if you think a score is missing or inaccurate.

If you have concerns regarding a grade on a given assignment, you must appeal in writing, stating the reasons why you feel the grade is inaccurate, within one week of receiving the graded assignment. No late appeals will be accepted for review.

#### VI. 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, events, and/or guest speaker availability, where relevant. This course will have several guest speakers, who will talk about their work relevant to this class, and respond to your questions. When a guest speaker joins us, it will generally be during the first hour of class. Students should consult the Registration Calendar for dates regarding add/drop deadlines, fees, grading options, etc.

	Topics	Readings	Workshops   Notes
<b>Week 1</b> 8/26	Introduction + Designing Our Online Norms	Seth Godin: <i>Buzzer Management</i> : <a href="https://seths.blog/2015/06/buzzer-management/">https://seths.blog/2015/06/buzzer-management/</a>	
<b>Week 2</b> 9/2	Internet History and Structure	Please read and watch these in this order, to make the technical details easier to understand  Andrew Blum: Discover the physical side of the Internet (VIDEO) <a href="https://www.ted.com/talks/andrew_blum_what_is_the_internet_really?language=en#t-47645">https://www.ted.com/talks/andrew_blum_what_is_the_internet_really?language=en#t-47645</a>  Mayo, Keenan and Peter Newcomb: <i>How the Web Was Won</i> : <a href="https://www.vanityfair.com/news/2008/07/internet200807">https://www.vanityfair.com/news/2008/07/internet200807</a>  Abbate, Janet: <i>Inventing the Internet</i> , chapter 1, p. 7-21  Abbate, Janet: <i>Inventing the Internet</i> , chapter 6, p. 181-200	

	Topics	Readings	Workshops   Notes
<b>Week 3</b> 9/9	The Current Landscape: Screens, OSes, and Platforms	<p>Meeker, Mary: <i>Our New World, April 2020</i>, <a href="https://www.bondcap.com/report/onw/#view/1">https://www.bondcap.com/report/onw/#view/1</a></p> <p>Hootsuite/We are Social: <i>Digital Use Around the World in July 2020</i>: <a href="https://wearesocial.com/blog/2020/07/digital-use-around-the-world-in-july-2020">https://wearesocial.com/blog/2020/07/digital-use-around-the-world-in-july-2020</a></p> <p>Meeker, Mary: <i>Internet Trends 2019</i>, <a href="https://www.bondcap.com/report/itr19/#view/1">https://www.bondcap.com/report/itr19/#view/1</a></p>	
<b>Week 4</b> 9/16	Social Networks: The People Infrastructure	<p>Harvard Medical School: Dawn of Social Networks: Hunter-gatherers Provide Clues About the Evolution of Cooperation (VIDEO) <a href="https://www.youtube.com/watch?v=It-pHyDrkTM">https://www.youtube.com/watch?v=It-pHyDrkTM</a></p> <p>Tuten and Solomon: <i>Social Media Marketing</i>, p. 73-94</p> <p>Penenberg, Adam: Social Networking Affects Brains Like Falling in Love <a href="https://www.fastcompany.com/1659062/social-networking-affects-brains-falling-love">https://www.fastcompany.com/1659062/social-networking-affects-brains-falling-love</a></p> <p>Gallo, Carmine: <i>What It Takes to Give a Great Presentation</i>: <a href="https://hbr.org/2020/01/what-it-takes-to-give-a-great-presentation">https://hbr.org/2020/01/what-it-takes-to-give-a-great-presentation</a></p>	<b>Check-in Course Evaluation</b>
<b>Week 5</b> 9/23	Streaming: Where Infrastructure Meets New Business Models and Content	<p>Barron, Brenda: <i>What is a CDN: A Beginner's Guide to Content Delivery Networks</i> <a href="https://www.wpsuperstars.net/beginners-guide-content-delivery-networks/">https://www.wpsuperstars.net/beginners-guide-content-delivery-networks/</a></p> <p>Wayne, Michael: <i>Netflix, Amazon, and branded television content in subscription video on-demand portals</i></p> <p>Perzanowdsky and Schultz: <i>The End of Ownership – Introduction</i></p>	<p><b>Workshop   Presentation #1A:</b> What's your project?</p> <p>Get class and professor feedback on your concept</p>

	Topics	Readings	Workshops   Notes
<b>Week 6</b> 9/30	Interfaces and UX	<p>Krug: <i>Don't Make Me Think!</i> p. 11-47</p> <p>Pernice, Kara: <i>F-Sharped Pattern of Reading on the Web: Misunderstood, But Still Relevant (Even on Mobile)</i> <a href="https://www.nngroup.com/articles/f-shaped-pattern-reading-web-content/">https://www.nngroup.com/articles/f-shaped-pattern-reading-web-content/</a></p> <p>Introduction to eye-tracking in UX design (watch from 5:37 to approx. 39:30) <a href="https://www.youtube.com/watch?v=JfzTevZZ-z0&amp;t=326s">https://www.youtube.com/watch?v=JfzTevZZ-z0&amp;t=326s</a></p>	<p><b>Workshop   Presentation #1B:</b> What's your project?</p> <p>Get class and professor feedback on your concept</p>
<b>Week 7</b> 10/7	Emerging Media Marketplaces	<p>Miranda, Giovanni: Voice Marketing and Why eCommerce Should Listen <a href="https://www.godatafeed.com/blog/voice-marketing-and-why-ecommerce-should-listen">https://www.godatafeed.com/blog/voice-marketing-and-why-ecommerce-should-listen</a></p> <p>Taylor, T.L.: <i>Watch Me Play Chapter 4: eSports Broadcasting</i></p>	
<b>Week 8</b> 10/14	Live Streamers, Producers, YouTubers, and TikTokers	<p>Cunningham, Stewart and Craig, David. <i>Being 'really real' on YouTube: authenticity, community and brand culture in social media entertainment</i></p> <p>Bishop, Sophie: <i>Anxiety, panic and self-optimization: Inequalities and the YouTube algorithm</i></p> <p>Torres, Libby: <i>The Weird and Disturbing World of Chinese Livestreamers</i> <a href="https://www.thedailybeast.com/the-weird-and-disturbing-world-of-chinese-livestreamers">https://www.thedailybeast.com/the-weird-and-disturbing-world-of-chinese-livestreamers</a></p> <p>Davis, Jason and Vikas A. Aggarwal, <i>How Spotify and TikTok Beat Their Copycats</i> <a href="https://hbr.org/2020/07/how-spotify-and-tiktok-beat-their-copycats">https://hbr.org/2020/07/how-spotify-and-tiktok-beat-their-copycats</a></p>	<b>Short Paper Due:</b> Project Overview
<b>Week 9</b> 10/21	News and PR in 2020	<p>Americans Are Wary of the Role Social Media Sites Play in Delivering the News <a href="https://www.journalism.org/2019/10/02/americans-are-wary-of-the-role-social-media-sites-play-in-delivering-the-news/">https://www.journalism.org/2019/10/02/americans-are-wary-of-the-role-social-media-sites-play-in-delivering-the-news/</a></p>	

	Topics	Readings	Workshops   Notes
<b>Week 9</b> 10/21 (cont'd)	News and PR in 2020	Americans Who Mainly Get Their News on Social Media are Less Engaged, Less Knowledgeable <a href="https://www.journalism.org/2020/07/30/americans-who-mainly-get-their-news-on-social-media-are-less-engaged-less-knowledgeable/">https://www.journalism.org/2020/07/30/americans-who-mainly-get-their-news-on-social-media-are-less-engaged-less-knowledgeable/</a>  Wihbey, John P.: <i>The Social Fact</i> , p. 125-169	
<b>Week 10</b> 10/28	Social Media Advertising and Campaigning	Tuten & Solomon: <i>Social Media Marketing</i> , chapter 6: Social Community, p. 180-207	
<b>Week 11</b> 11/4	DSM; Dark Social Media	Nadler, Crain and Donovan: <i>Weaponizing the Digital Influence Machine: The Political Perils of Online Ad Tech</i> (Data & Society Report)	<b>Workshop   Presentation #2A:</b> Presentations of new project iteration, feedback from class
<b>Week 12</b> 11/11	Social Media Analytics	Tuten & Solomon: <i>Social Media Marketing</i> , chapter 10: Social Media Analytics, p. 316-337	<b>Workshop   Presentation #2B:</b> Presentations of new project iteration, feedback from class
<b>Week 13</b> 11/18	Social Media Metrics	Tuten & Solomon: <i>Social Media Marketing</i> , chapter 11: Social Media Metrics	<b>Workshop   Presentation #2C:</b> Presentations of new project iteration, feedback from class
<b>Week 14</b> No class 11/25	Thanksgiving Recess		
<b>Week 15</b> 12/2	Navigating Organizational Culture to Execute a Media Initiative	Buster Benson: Why Are We Yelling? <i>Disrupt Yourself Podcast with Whitney Johnson</i> : <a href="https://podcasts.apple.com/us/podcast/buster-benson-why-are-we-yelling/id1156483471?i=1000486365472">https://podcasts.apple.com/us/podcast/buster-benson-why-are-we-yelling/id1156483471?i=1000486365472</a>	<b>Course Evaluations</b>
<b>FINAL PAPER DUE</b> 12/9		<b>Paper due on Wednesday, Dec. 9 at 9 a.m. Pacific Time</b>	



## VII. Policies and Procedures

### Additional Policies

Intellectual freedom is a priority in class discussions. Please be respectful. Any form of racism, sexism, xenophobia, homophobia or other forms of discriminatory behavior on the basis of ethnicity, gender, sexuality, or class will not be tolerated. Please speak up if you have concerns about anything said in the classroom, either during the class or by contacting the instructor privately.

### Communication

Students are encouraged to contact the instructor outside of class, as needed to support your academic success. Office hours are 5:00 – 6:00 pm on Monday and Wednesday through any media, including Zoom, FaceTime, and phone. If you cannot meet during office hours, you can arrange to meet with me at another time. You are also encouraged to email me with questions on any topic you would like to discuss. In general, I will respond to emails within 24 hours or sooner.

### Statement on Academic Conduct and Support Systems

#### Academic Integrity Policy:

The School of Communication maintains a commitment to the highest standards of ethical conduct and academic excellence. Any student found responsible for plagiarism, fabrication, cheating on examinations, or purchasing papers or other assignments will be reported to the Office of Student Judicial Affairs and Community Standards and may be dismissed from the School of Communication. There are no exceptions to the school's policy.

#### 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](http://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).

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, without approval of the instructor.

#### Emergency Preparedness and Campus Safety

While this is an online course, conditions may change during the semester. If courses are held on campus at some point during the semester, it's important to be aware of the university's site on **Campus Safety and Emergency Preparedness**.

#### Support Systems:

**Counseling and Mental Health** - (213) 740-9355 – 24/7 on call  
[studenthealth.usc.edu/counseling](http://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](https://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) 740-9355(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](https://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.

**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](https://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 Campus Support and Intervention** - (213) 821-4710

[campussupport.usc.edu](https://campussupport.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](https://dps.usc.edu), [emergency.usc.edu](https://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](https://dps.usc.edu)

Non-emergency assistance or information.

**Annenberg Student Success Fund**

<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.