



**CMGT 568: INFLUENCER STRATEGIES**  
Section: 21786D

**Summer 2022 – Thursdays, May 19-August 4**  
**Time:** 6:00-10:10pm PT  
**Location:** Online (see Blackboard for Zoom links)

**Instructor: Freddy Tran Nager**  
**Office Hours:** Weekday afternoons by appointment  
**Contact Info:** [fnager@usc.edu](mailto:fnager@usc.edu)

## I. Course Description

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

Marketers have noticed. With consumers dispersed across thousands of media outlets, organizations are implementing influencer campaigns in hopes of reaching niche segments, cutting through the clutter, enhancing their brands, and achieving bottom-line objectives.

The challenges, however, are substantial. Influencer-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 individuals who might have little online presence but much greater influence than social-media celebrities. (Indeed, social-media creators comprise just part of this course.) In addition, campaign success hinges on evaluating networks of influence, complying with both platform and government regulations, analyzing data, and adjusting on the fly.

On the flip side, many individuals aspire to increase their personal influence, whether online or simply at work. For most, this requires expressing their expertise with personality, perspective, persuasiveness, and persistence. Despite these efforts, very few aspirants actually make a living as influencers.

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

## II. About Your Instructor

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Freddy Tran Nager has worked with influencers for over three decades, including celebrities, social-media stars, journalists, and subject matter experts. In 1994, he served as Editor of one of the world's first entertainment websites, *AMP: MCA Records Online*. He subsequently joined ad agency Saatchi & Saatchi as a senior creative for interactive media, developing digital marketing and media for Toyota and other clients. Freddy eventually founded and currently runs the creative-strategy consultancy Atomic Tango LLC, which has served a diverse array of clients, from celebrity nutritionists to serial entrepreneurs. A second-generation Trojan, Freddy received his MBA from USC and his BA from Harvard, and has taught graduate courses at Annenberg since Fall 2012. He welcomes connections on LinkedIn at [FreddyNager.com](https://www.linkedin.com/in/freddynager).

### III. Learning Outcomes

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

- Conducting in-depth qualitative and quantitative research to identify and assess true influencers, communities of interest, and individual networks of influence.
- Analyzing relevant data — not just "vanity metrics" — to gauge campaign effectiveness.
- Applying frameworks (such as the AIDA customer journey) to determine which influencers work best at which stage.
- Planning influencer campaigns that meet organizational goals beyond "engagement."
- Developing plans to build personal influence based on expertise, expression, and expansion.
- Defining, describing, and debating issues of diversity and inclusion among influencers, in campaigns, and on platforms, including how they impact self-image, perceptions, and income inequality.

### IV. Course Notes

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This course takes place online, with weekly Zoom meetings, plus required discussions and activities on Blackboard. (Note that lecture slides and readings will also be posted to Blackboard.) Assignments include team and individual projects. For each unit of in-class contact time, the university expects 2 hours of out-of-class student work, so expect to invest 8 hours per week outside of class into course-related work, such as readings and research. The course is reading intensive, with over 100 pages assigned each week.

### V. Required Readings and Media

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In addition to the following publications and videos, articles from academic journals and news publications will be assigned and discussed. (See the Lecture Schedule for details.)

- **Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love: Gender, Social Media, And Aspirational Work*, 2017 Yale University Press** (available free online through the USC Library). Prof. Duffy explores the controversial side of social media careers — unpaid “aspirational labor” — particularly as performed by women.
- **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.
- **David H.P. Shulman, *The Presentation Of Self In Contemporary Social Life*, 2016 Sage Publications** (available free 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

- *Fyre: The Greatest Party That Never Happened*, Netflix
- *Fyre Fraud*, Hulu

### VI. Assignments

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The following are brief summaries; complete instructions will be posted on Blackboard.

- **Assignment 1: News-Media Influencer Evaluation (10%)**: Analyze the influence of a regular columnist (not reporter!) from *Wired*, the *L.A. Times*, *New York Times*, or *Wall Street Journal*.
- **Assignment 2: Team Campaign Plan (40%)**: In a competition between teams, you will plan a detailed influencer campaign on a topic to be announced. Your team will share your plan in class, with the best project receiving an automatic “A.” This project includes two research-based sections:

- **Part 1 — Audience Research and Analysis:** Analyze your target community of interest and their network of influence.
- **Part 2 — Integrated Plan:** Based on your audience analysis, integrate at least 3 relevant influencers (including one journalist) into the customer journey with guidelines and goals.
- **Assignment 3: Personal Influence Plan (30%):** Devise a plan to enhance your personal influence. This should involve changing beliefs or behaviors, not going viral or becoming popular in social media. Identify a niche and evaluate both your community of interest and key competitors, and set guidelines for expertise, expression, and expansion. In addition, you will create two pieces of original content to express your influence: a 500-word op-ed piece + a creative sample (video, podcast, photo series, blog, etc.).
- **Literature Review (10%):** This entails two requirements on Blackboard.
  - **Assigned Readings:** In 100-300 words, evaluate each course reading by responding to discussion questions and classmates' posts.
  - **Weekly Article Evaluations:** You must stay atop news related to influencers or digital marketing. Every week, in 100-300 words, evaluate a relevant article from *Wired*, the *L.A. Times*, *New York Times*, or *Wall Street Journal*. You may be selected to present your evaluation during class.
- **Class Participation (10%):** Half of your participation grade will be based on your contributions to your teamwork, as rated by your teammates. The other half will be based on your contributions to class meetings and Blackboard discussions. Attendance alone won't earn participation points. Whether online, in class, or with your teammates, you must converse, ask questions, and debate respectfully. Staying silent is unacceptable, especially in the company of guest speakers, since it conveys disengagement. Preparation is essential: review past lectures, complete assigned readings, research additional materials, and apply theories to personal experiences. 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 readings, lectures, guests, or 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"?

**VII. Grading**

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**a. Breakdown**

Assignment	Due Date	% of Grade
News-Media Influencer Evaluation	June 1	10
Team Campaign Plan: Audience Analysis	June 29	40
Personal Influence Plan	Paper: July 27 Creative Sample: August 3	30
Literature Review	Every Week	10
Class Participation	All Semester	10
<b>TOTAL</b>		<b>100%</b>

**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**

Letter Grade	Description
<b>A</b>	Excellent: A's and A-minuses must be earned by "going the extra mile" to produce professional-caliber work that could be presented to a client, employer, or investor. A-level work features high production quality with no mistakes, draws on in-depth research of authoritative sources, reflects strong understanding of course materials, and demonstrates superlative creativity, critical thinking, and communication skills. Recommendations will be provided on request <b>only</b> to students who earn a solid A in the course.
<b>B</b>	Good: B's are awarded for graduate-school caliber work featuring in-depth research of authoritative sources, critical thinking, and strong understanding of course materials. The ideas and production quality would need to be stronger to succeed in a professional context.
<b>C</b>	Fair: C's are given to undergraduate-caliber work, reflecting insufficient critical thinking, superficial research, and/or flawed production quality.
<b>D</b>	Marginal: D's and lower are given to amateurish work that indicates only rudimentary understanding, marked by insufficient research, many errors, incomplete sections, and/or superficial analysis.
<b>F</b>	Failing: F's are meted out to work that shows little understanding of course materials, no research, poor writing, failure to complete assignments, and/or plagiarism. Note that plagiarism may also be subject to disciplinary measures.

**d. Timeframe and Disputes**

Since this is a communication management course, deadlines are critical. Without an exceptional circumstance and the instructor's permission, late assignments will penalized one grade level (e.g., A to B) per day of lateness. Even missing a deadline by one minute will result in a full one grade penalty.

Every attempt will be made to grade assignments within two weeks of receipt. If you think a score is missing or inaccurate, you must notify the instructor within one week of the posting.

**e. Rubrics**

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

- **Critical Thinking:** In communication there are few right answers: so-called "best practices" 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 are not just reports: they must describe "why" and "how," not just "what," and will be evaluated on the quality of the reasoning.

- **Professional Writing and Presentation:** All work should be treated as submissions to a professional publication, client, or investor. All errors should be eliminated by proofreading meticulously, using Microsoft editing tools and/or Grammarly.com (strongly recommended). For help with fluency or simply polishing work, contact Annenberg's Graduate Writing Coach: <http://cmgtwriting.uscannenberg.org/>
- **Research and References:** No guessing, generalizations, or stereotypes (such as "Millennials"). Support your work with research from authoritative sources, such as academic journals, major news publications, and credible experts. Guidelines:
  - Start with the USC online library and consult the USC librarian.
  - Search Google Scholar (<https://scholar.google.com/>) before searching regular Google.
  - Never cite Wikipedia; rather, refer to the sources listed in the Wikipedia article.
  - Avoid company blogs (unless they are companies you're researching) or superficial news sites like the 3F's (*Forbes*, *Fortune*, and *Fast Company* are not graduate-level). Instead, consult the recommended references listed in this syllabus.
  - Go beyond third-party sources and conduct direct research, such as focus groups, surveys, and interviews, particularly of subject-matter experts like other professors.
  - Within the body of papers, include reference notes, either parenthetical, such as (Lee 2017), or in the form of footnotes or endnotes.
  - Bibliography entries must include COMPLETE source information, not just a URL. You may use any format that includes ALL the following: COMPLETE author names (not just the last name and first initial — a fatal flaw with APA style), article/chapter titles, the name of the publication, dates of publication, original URLs (not USC library), and the dates a particular website was accessed.
- **Creativity:** A-level work features distinctive original ideas and inspired writing and production design. Recommended design manual: Garr Reynolds, *Presentation Zen*, 3<sup>rd</sup> Edition, 2019 New Riders (available via USC library).

## VIII. Policies and Procedures

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- **Synchronous session recording notice:** Live class sessions may be recorded and shared on Blackboard (including transcriptions). Please remember that USC policy prohibits sharing any synchronous and asynchronous course content outside the learning environment. 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/>).
- **Attendance:** Make every effort to attend all classes, arrive on time, and stay for the entire class. 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 classmates and Blackboard.
- **Electronics:** All students must have a computer for accessing classes from home; however, phones may not be used during class meetings.
- **Zoom etiquette:** Although you are not obligated to turn your camera on, you are encouraged to do so to make yourself an active participant and enhance your networking. 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.
- **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. We are a community and each of us deserves respect. For this reason, respect the opinions of others, regardless of how much you disagree.
- **Appointments:** If you have questions or concerns, whether academic, career, or personal, contact the instructor to arrange a meeting (fnager@usc.edu). In emergencies, see the support systems below.

## IX. Statement on Academic Conduct and Support Systems

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### 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).
- **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.

### 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](http://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](http://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](http://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.
- Reporting Incidents of Bias or Harassment - (213) 740-5086 or (213) 821-8298  
[usc-advocate.symplcity.com/care\\_report](http://usc-advocate.symplcity.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 Campus Support and Intervention - (213) 821-4710  
[campussupport.usc.edu](http://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](http://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.
- USC American Language Institute  
[ali.usc.edu](http://ali.usc.edu)  
English language instruction, assessment, and resources to support the academic and professional success of non-native speakers of English pursuing degrees at USC.
- Annenberg Student Success Fund  
[annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards](http://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards)  
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.
- Annenberg Graduate Writing Support  
[sites.usc.edu/graduate-writing-coach/](http://sites.usc.edu/graduate-writing-coach/)  
In addition to being the place for you to make one-on-one appointments with me, your Writing Coach, this website will host resources, videos, and news about upcoming programs that we'll be offering.
- Annenberg Digital Lounge  
[annenbergdl.org](http://annenbergdl.org)  
Free lessons and certifications on a range of digital media.

## X. Course Schedule

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This schedule will likely change depending on class progress, world events, and 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.

### Part I: Influencer Campaigns

#### Class 1, May 19: Intro — Defining "Influence"

- A brief history of influence
- Course intro
- Read before next class:
  - Weekly Article Evaluation
  - 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-don't-work-in-the-music-industry-783723/>
  - "Time 100: The Most Influential People Of 2021," *Time*, <https://time.com/collection/100-most-influential-people-2021/>
  - Begin Trish Hall, *Writing To Persuade* (hint: create a checklist)
- **Assignment due Wednesday, May 25: Self-Introduction + Syllabus Acknowledgment**

#### Class 2, May 26: Meet The Press

- Journalists as influencers
- Writing tips
- Read before next class:
  - Weekly Article Evaluation
  - Complete Trish Hall, *Writing To Persuade*
  - *Copyediting With An Attitude*
  - *The Gobbledygook Manifesto*
- **Assignment 1 due Wednesday, June 1: News-Media Influencer Evaluation**

#### Class 3, June 2: Goals And Nonsense

- SMART Goals, KPI's, vanity metrics, and the 3B's of Brand, Buzz, Behavior
- "Authenticity" and Fraud
- Read before next class:
  - Weekly Article Evaluation
  - Avinash Kaushik, "Influencer Marketing Rocks!", *Marketing Analytics Intersect*, November 2019, <https://madmimi.com/p/a5348f>
  - Nicholas Confessore, et al, "The Follower Factory," *New York Times*, 27 January 2018, <https://www.nytimes.com/interactive/2018/01/27/technology/social-media-bots.html>
  - Suzanne Kapner & Sharon Terlep, "Online Influencers Tell You What to Buy, Advertisers Wonder Who's Listening," *Wall Street Journal*, 20 October 2019, <https://www.wsj.com/articles/online-influencers-tell-you-what-to-buy-advertisers-wonder-whos-listening-11571594003>
  - Emma Grey Ellis, "Fighting Instagram's \$1.3 Billion Problem—Fake Followers," *Wired*, 10 September 2019, <https://www.wired.com/story/instagram-fake-followers/>
- **Assignment 2, Team Campaign Plan due June 29**

#### Class 4, June 9: Audience First

- Communities of interest, NOT stereotypes
- Networks of influence
- Read before next class:
  - Weekly Article Evaluation
  - Martin Weigel, "Escape From Fantasy," 15 October 2018, <https://www.martinweigel.org/blog/2018/10/15/escape-from-fantasy/>



- Ben Shaw, "Puncturing The Paradox: Group Cohesion And The Generational Myth," BBH Labs, 8 May 2020, <http://bbh-labs.com/puncturing-the-paradox-group-cohesion-and-the-generational-myth/>
- Anthony Crupi, "TV Demos Are A '60s Sales Tactic, Not Science. Let's Move On.," *Advertising Age*, 7 February 2017, <https://adage.com/article/news/tv-demos-a-sales-tactic-science-move/307850>
- Vaccine articles for discussion:
  - Donovan X. Ramsey, "One woman helped move the needle on Black vaccination in South L.A. She's 'Mama Tsega'", *Los Angeles Times*, 10 December 2021, <https://www.latimes.com/california/story/2021-12-10/mama-tsega-a-quiet-force-at-l-a-city-hall>
  - Mike Ives, "Celebrities Are Endorsing Covid Vaccines. Does It Help?" *New York Times*, 1 May 2021, <https://www.nytimes.com/2021/05/01/health/vaccinated-celebrities.html>
  - Jan Hoffman, "Clergy Preach Faith in the Covid Vaccine to Doubtters," *New York Times*, 14 March 2021, <https://www.nytimes.com/2021/03/14/health/clergy-covid-vaccine.html>
  - Maya Lau & Laura J. Nelson, "From Taco Vendors To Flyers: The Epic Outreach To Vaccinate California's Most Vulnerable," *Los Angeles Times*, 22 March 2021, <https://www.latimes.com/california/story/2021-03-22/how-covid-vaccines-reaching-high-need-california-areas>

### Class 5, June 16: Influencer Evaluation + Integration

- Influencer categories
- Integration into the marketing funnel
- Meaning transfer model
- Read before next class:
  - Weekly Article Evaluation
  - Makeda Easter, "Rise Of The Dancefluencer," *Los Angeles Times*, 16 January 2020, <https://www.latimes.com/projects/la-social-media-dance-influencer/>
  - Grant McCracken, "Who Is the Celebrity Endorser? Cultural Foundations of the Endorsement Process," *Journal of Consumer Research*, December 1989
  - Rand Fishkin, "Influence Maps—The Best Marketing Framework You've Never Heard Of," *SparkToro*, 7 December 2021, <https://sparktoro.com/blog/influence-maps-the-best-marketing-framework-youve-never-heard-of>

### Class 6, June 23: Dealing with Influencers + Agencies

- Contracts
- Controversies
- Read before next class:
  - Weekly Article Evaluation
  - Katherine Rosman, "Girl, Wash Your Timeline," *New York Times*, 29 April 2021 <https://www.nytimes.com/2021/04/29/style/rachel-hollis-tiktok-video.html>
  - Paris Martineau, "Inside the Pricey War to Influence Your Instagram Feed," *Wired*, 18 November 2018, <https://www.wired.com/story/pricy-war-influence-your-instagram-feed/>
  - Sarah Brouillette, "The Talented Ms. Calloway," *Los Angeles Review of Books*, 10 December 2020, <https://lareviewofbooks.org/article/the-talented-ms-calloway/>
  - Stoldt, et al, "Professionalizing and Profiting: The Rise of Intermediaries in the Social Media Influencer Industry," *Social Media + Society*, 29 March 2019, <https://journals.sagepub.com/doi/full/10.1177/2056305119832587>
  - 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/>

## Part II: Personal Influence Development

### Class 7, June 30: Finding Your Niche

- "Be yourself" and other bad advice
- Nexus of opportunity + passion + expertise

- Read before next class:
  - Weekly Article Evaluation
  - begin David H.P. Shulman, *The Presentation Of Self In Contemporary Social Life*
  - Scott Barry Kauffman, "Authenticity Under Fire," *Scientific American*, 14 June 2019, <https://blogs.scientificamerican.com/beautiful-minds/authenticity-under-fire/>
- **Assignment 3, Personal Influence Plan, paper due July 27, creative sample due August 3**

### Class 8, July 7: Expertise

- Why aren't more PhD's influencers?
- Education, experience, talent, association
- Read before next class:
  - Weekly Article Evaluation
  - finish David H.P. Shulman, *The Presentation Of Self In Contemporary Social Life*
  - Daniel Oberhaus, "Why Some Citizens Reject Science," *Harvard Magazine*, September-October 2021, <https://www.harvardmagazine.com/2021/09/right-now-clash-science-ideology>
  - 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>

### Class 9, July 14: Expression

- Selecting your medium
- Personality + perspective + persuasion = your voice
- Integrating emotions and storytelling
- Read/watch before next class:
  - Weekly Article Evaluation
  - begin Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love*
  - Video: Dr. Robert Cialdini & Steve Martin, "Science Of Persuasion," Influence At Work/YouTube, <https://youtu.be/cFdCzN7RYbw>
  - 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>
  - Derek Muller, "My Life Story," Veritasium/YouTube, 18 June 2018, <https://youtu.be/S1tFT4smd6E>
  - Steven Pinker, "Why Academics' Writing Stinks." *The Chronicle of Higher Education*, 26 September 2014
  - Dr. Andrew Schrock, "Why Your Writing Voice Is Important," *Indelible Voice*, 28 September 2020, <http://indeliblevoice.com/why-your-writing-voice-is-important/>

### Class 10, July 21: Expansion

- Amplification
- Read before next class:
  - Weekly Article Evaluation
  - finish Brooke Erin Duffy, *(Not) Getting Paid To Do What You Love*
  - 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
  - Video: Jonah Berger, "Contagious: Why Things Catch On," Talks at Google/YouTube, 27 March 2013, <https://youtu.be/FN4eDk1pq6U>
  - *Crafting Contagious Workbook*

### Class 11, July 28: Ethics in Influence

- Diversity and inclusion
- Pink collar jobs
- Read before next class:
  - Weekly Article Evaluation

- 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>
- Sophie Bishop, "Influencer Management Tools: Algorithmic Cultures, Brand Safety, and Bias," *Social Media + Society*, 30 March 2021, <https://journals.sagepub.com/doi/full/10.1177/20563051211003066>
- Fyre Festival documentaries:
  - *Fyre: The Greatest Party That Never Happened*, Netflix
  - *Fyre Fraud*, Hulu

**Class 12, August 4: Future of Influence**

- Digital Human as a Service: Virtual Influencers
- Deepfake videos
- Read before next class:
  - Weekly Article Evaluation
  - Kati Chitrakorn, "What Influencer Marketing Looks Like In The Metaverse," Vogue Business, 7 December 2021, <https://www.voguebusiness.com/technology/what-influencer-marketing-looks-like-in-the-metaverse>
  - 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>
  - Aww Virtual Human Agency: <https://aww.tokyo/>