**CMGT 542: BUSINESS STRATEGIES  
OF COMMUNICATION FIRMS**

**Section: 21756**

**Fall 2022 – Mondays, August 22-December 12**

**Time:** 6:00-8:50pm

**Location:** ASC 204

**Instructors: Freddy Tran Nager & Tiffany Matloob**

**Office Hours:** Weekday afternoons by appointment

**Email:** fnager@usc.edu & tmatloob@usc.edu

**I. Course Description**

The Mad Men era is history, and a new generation of communication firms has taken over. What distinguishes many of them is an emphasis on people — specifically, influencers and other creators.

These creator-based firms range from transmedia agencies to multi-channel networks to new platforms that deliver alternative experiences. While some adapt traditional ad agency practices, others employ innovative approaches to marketing, media, and business models.

This course explores fundamentals and innovations of creator-based communication firms, with an eye toward planning, launching, and managing new agencies and platforms. Topics include organizational structures, specialized professions, account planning, revenue models, governance policies, deal making, client (sponsor) management, and talent (creator) management. A core emphasis throughout the course is ethics, including issues of diversity, inclusion, equity, and access.

The course culminates in student teams planning and pitching their own creator-based communication firm.

**II. About Your Instructors**

In addition to teaching full-time as a Lecturer of Communication, **Freddy Tran Nager** has worked with creators and influencers for over three decades. 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. Freddy eventually founded and currently runs the creative-strategy consultancy Atomic Tango LLC, which has worked with a diverse array of clients, from celebrity nutritionists to serial entrepreneurs to senior execs. A second-generation Trojan, Freddy received his MBA from USC and his AB from Harvard, and has taught at Annenberg since 2012. He welcomes connections on LinkedIn at [FreddyNager.com](http://www.freddynager.com).

The Global Head of Creator Community for YouTube Shorts, **Tiffany Matloob** has worked in digital talent management for over a decade, including previous leadership roles at TikTok, Facebook, and Instagram. She also founded and ran an agency that connected brands and talent. Tiffany launched her professional career in entertainment journalism for USmagazine.com, People.com, Seventeen.com, Celebuzz.com, and Hollywoodnews.com. Named to the Jewish Journal’s 30 Under 30 list in 2017, and most recently 21 YouTube Staffers That Creators, Marketers, and Managers should know, Tiffany received both her BA and her Master of Communication Management from USC Annenberg. She welcomes connections on LinkedIn at <https://www.linkedin.com/in/tiffanymatloob/>.

**III. Learning Outcomes**

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

* Critically analyzing creator-based communication firms to ascertain strengths and flaws.
* Researching consumers, creators, and other stakeholders to develop communication firms.
* Account planning to shape creator-based campaigns.
* Developing communication firm structures to generate revenue and sustain growth.
* Writing and conducting teamwork at a professional level to build brands and achieve goals.
* Pitching proposals and negotiating terms with key stakeholders.

**IV. Course Notes**

The course requires extensive reading, research, analysis, and planning. In addition to weekly lectures and in-class exercises, this course is web-enhanced, with mandatory discussions on Blackboard. For each unit of in-class contact time, the university expects 2 hours of out-of-class student work; consequently, prepare to invest 8 hours per week outside of class into course-related work.

**V. Required Media**

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

* **Dale Carnegie, *How To Win Friends And Influence People* (any edition):** This classic is essential for anyone who wants to positively shape business interactions.
* **Brooke Erin Duffy, David Nieborg, Thomas Poell, *Platforms and Cultural Production*, 2022 Polity (paperback):** The authors explore how platforms produce opportunities and constraints for creators.
* **Garr Reynolds, *Presentation Zen*, 3rd Edition, 2019 New Riders** (free via USC library)**:** Tactics and techniques for designing modern presentations. Browse through this at your own pace.
* **Jon Steel, *Truth, Lies, And Advertising*, 1998 Wiley:** A seminal guide to advertising account planning — a key skill even more critical in developing creator and influencer campaigns.
* **The Information “Creator Economy” Newsletter** (<https://www.theinformation.com/newsletters/creator-economy>)**:** Free insider updates from Silicon Valley.
* **Chris Voss, *Never Split The Difference: Negotiating As If Your Life Depended On It*, 2016 Random House**: Former FBI negotiator and USC instructor reveals principles for negotiations without compromise.

**VI. Assignments**

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

* **Assignment 1: Firm Recommendation Memo (10%):** Drawing on industry research, write a one-page P&G-format memo describing the type of firm you’d like to start.
* **Assignment 2: Stakeholders Analysis — Individual Project (40%):** Your team will eventually create a plan for a new communication firm. As part of the team project, each member will research and analyze stakeholders in the following categories. (Be sure to coordinate with teammates to avoid duplication.)

o **Company (teammate):** Interview a teammate to gauge their strengths and preferences.

o **Client (sponsor):** Research potential niche brands who might hire you to sponsor talent.

o **Client (talent):** Identify the types of talent your agency/platform would represent or work with.

o **Competitor:** Analyze a communication firm most like the one you want to create.

o **Collaborators:** Evaluate other stakeholders who might help you launch.

* **Assignment 3: Firm Pitch & Plan — Team Project (30%):** For the final project, your team will write a research-based plan for your communication firm and pitch it to “investors” (the class and guest judges).
* **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 on creators or digital marketing. Every week, in 100-300 words, evaluate a recent 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 teamwork contributions as rated by your teammates. The other half will be based on your contributions to discussions in class and on Blackboard. 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**

**a. Breakdown**

| Assignment | Due Date | % of Grade |
| --- | --- | --- |
| Firm Recommendation Memo | September 9 | 10 |
| Stakeholders Analysis | October 7 | 40 |
| Firm Pitch & Plan (Team Project) | December 12 | 30 |
| Literature Review | Every Week | 10 |
| Class Participation | All Semester | 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**

|  |  |
| --- | --- |
| **Grade** | **Description** |
| **A** | 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 **only** to students who earn a solid A in the course. |
| **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. |
| **C** | Fair: C's are given to undergraduate-caliber work, reflecting insufficient critical thinking, superficial research, and/or flawed production quality. |
| **D** | Marginal: D's and lower are given to amateurish work featuring rudimentary understanding, insufficient research, many errors, incomplete sections, and/or superficial analysis. |
| **F** | Failing: F's are meted out to work that’s incomplete, plagiarized, or marked by poor understanding, research, and writing. 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 "Gen Z"). Support your work with research from authoritative sources, including academic journals, major news publications, and credible experts. Guidelines:
  + Start with the USC online library and our librarians, who have prepared Research Guidelines for CMGT (<https://libguides.usc.edu/cmgt>) and DSM (<https://libguides.usc.edu/digitalsocialmedia>), as well as all other departments throughout the university ([https://libguides.usc.edu)](https://libguides.usc.edu/).
  + 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 are researching) and superficial news sites like the 3F's (*Forbes*, *Fortune*, and *Fast Company* are not authoritative).
  + Go beyond third-party sources and conduct direct research, such as focus groups, surveys, and interviews, particularly of subject-matter experts like PhD’s, professionals, and 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 imagination and inspired writing and design. Recommended design manual: Garr Reynolds, *Presentation Zen*, 3rd Edition, 2019 New Riders (available via USC library).

**VIII. Policies and Procedures**

**Add/Drop Dates for Session 001 (15 weeks: 8/22/22 – 12/2/22)**

**Link:** <https://classes.usc.edu/term-20223/calendar/>

**Friday, September 9:** Last day to register and add classes for Session 001

**Friday, September 9:** Last day to drop a class without a mark of “W,” except for Monday-only classes, and receive a refund for Session 001

**Friday, September 9:** Last day to change enrollment option to audit for Session 001

**Friday, September 9:** Last day to change a Pass/No Pass to a letter grade for Session 001

**Friday, September 9:** Last day to purchase or waive tuition refund insurance for fall

**Tuesday,** **September 13:** Last day to add or drop a Monday-only class without a mark of “W” and receive a refund or change to Pass/No Pass or Audit for Session 001

**Friday, October 7:** Last day to drop a course without a mark of “W” on the transcript for Session 001. Mark of “W” will still appear on student record and STARS report and tuition charges still apply. [Please drop any course by the end of week three (or the 20 percent mark of the session) to avoid tuition charges.]

**Friday, November 11:** Last day to drop a class with a mark of “W” for Session 001

* **Attendance:** You must 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. Unexcused absences or tardiness (arriving more than 10 minutes late) will result in lost participation points. More than four unexcused absences opens the risk that you will fail the class.
* **Electronics:** All students must have a computer for accessing course materials from home; ***however, phones and computers may NOT be used during class meetings.***
* **Zoom etiquette:** This class will meet in person on campus, with no hybrid option. However, should we need to quarantine and use Zoom for class meetings, this rule applies. 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.
* **Synchronous session recording notice**: Zoom 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/](http://click.comms.usc.edu/?qs=0fbd1ed553faac6309c6c676c4b7fb7169a0e3ad65fcffb1b6b2d167364cd09ac325cca46bb3f3be790f29a94981a857259b347c1291f314)).
* **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, so respect the opinions of others; instead of saying that you “disagree” or even “respectfully disagree,” offer a “different perspective.”
* **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**

**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.

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. 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.

**Support Systems**

* Counseling and Mental Health - (213) 740-9355 – 24/7 on call

[studenthealth.usc.edu/counseling](https://studenthealth.usc.edu/counseling/)

Free 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 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, press “0” after hours – 24/7 on call

[studenthealth.usc.edu/sexual-assault](https://studenthealth.usc.edu/sexual-assault/)

Free 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

[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](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](https://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](https://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://www.annenbergdl.org/)

Free lessons and certifications on a range of digital media.

**X. Course Schedule**

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.

**Class 1, August 22: Intro — The End Of The Ad World As We Know It (And We Feel Fine)**

* Mayhem on Madison Ave and the rise of creators
* Course intro: requirements and high expectations (including writing, research, and teamwork)
* Read before next class:
  + Weekly Article Evaluation
  + Gideon Spanier, “The Future Of The Agency Model In A Post-Sorrell Era,” Campaign, 16 May 2018, <https://www.campaignlive.co.uk/article/future-agency-model-post-sorrell-era/1464728>
  + Ken Auletta, "How The Math Men Overthrew The Mad Men," *The New Yorker*, 21 May 2018, <https://www.newyorker.com/news/annals-of-communications/how-the-math-men-overthrew-the-mad-men>
* **Assignment due Sunday, August 28: Self-Intro + Syllabus Acknowledgment**

**Class 2, August 29: The Company You Keep — Firm Types + Trends**

* Niches and riches: choosing your firm type and revenue model
* Structures: waterfall vs agile and everything virtual
* Readings (complete before next class):
  + Weekly Article Evaluation
  + “Structure Of The Advertising Industry,” AdBrands.net, <https://www.adbrands.net/advertising-industry-structure.htm>
  + “7 Types Of Marketing Organization Structures,” Modern Marketing Partners, 16 April 2014, <https://www.modernmarketingpartners.com/2014/04/16/7-types-of-marketing-organization-structures/>
  + Elias Carroni & Dimitri Paolini, “Business Models For Streaming Platforms: Content Acquisition, Advertising And Users,” *Information Economics and Policy*, Volume 52, 2020, <https://doi.org/10.1016/j.infoecopol.2020.100877>
  + Edelman, Heller & Spittaels, "Agile Marketing: A Step-By-Step Guide," McKinsey & Company, November 2016, <https://www.mckinsey.com/business-functions/marketing-and-sales/our-insights/agile-marketing-a-step-by-step-guide>
  + Samuel Scott, "Agile Marketing Is A Crutch For Those Who Don't Have A Real Strategy," *The Drum*, 9 July 2018, <http://www.thedrum.com/opinion/2018/07/09/agile-marketing-crutch-those-who-do-not-have-real-strategy>
* **Assignment due Friday, September 9: Firm Recommendation Memo**

**September 5: Labor Day — No Class Meeting**

**Class 3, September 12: The Team, Part 1 — Making Partnerships Work**

* Potential Guest Speaker: Seana Johnson, Head of Publicity & Partnerships, Netflix
* Stakeholders analysis + how to select partners
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *How To Win Friends And Influence People*
  + 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>
* **Assignment due Friday, October 7: Stakeholders Analysis**

**Class 4, September 19: The Team, Part 2 — Account Execs, Creatives, and Planners**

* Hiring and managing diverse staff
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Truth, Lies & Advertising* (Introduction + Chapters 1-3)
  + Jessi Hempel, "How Social Media Became A Pink Collar Job," *Wired*, 26 May 2018, <https://www.wired.com/story/how-social-media-became-a-pink-collar-job/>
  + Georgia Wells, Yoree Koh, & Salvador Rodriguez, “TikTok’s Work Culture: Anxiety, Secrecy and Relentless Pressure,” *Wall Street Journal*, 6 May 2022, <https://www.wsj.com/amp/articles/tiktoks-work-culture-anxiety-secrecy-and-relentless-pressure-11651848638>
  + Grant McCracken, "From Celebrity Pitchman To Creative Director," *Harvard Business Review* Blog, 9 March 2011, <https://hbr.org/2011/03/beyond-the-celebrity-pitchman>

**Class 5, September 26: The Customers (Those Who Actually Pay You) — Clients, Sponsors, Investors**

* Potential Guest Speaker: Christina Tom, VP of West Coast Partnerships, Rolling Stone
* Revenue models: project vs hourly vs commissions vs sponsorships
* Types of clients, client management, RFPs, and contracts
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Truth, Lies & Advertising* (Chapters 4-7)

**Class 6, October 3: The Talent — Creators & Influencers**

* Evaluating creator talent, popularity, and true influence
* Hiring and managing creators, including contracts and burnout
* Readings (complete before next class):
  + Weekly Article Evaluation
  + Kalina Phillips, “How I Monetized My Viral Baby Yoda TikTok Account,” *Wired*, 31 May 2022, <https://www.wired.com/story/how-i-monetized-viral-baby-yoda-tiktok-account/>
  + Reece Rogers, “Marques Brownlee Wants To Help You Create Viral Videos,” *Wired*, 6 June 2022, <https://www.wired.com/story/marques-brownlee-interview-mkbhd-video-creator-tips/>
  + Nathan Grayson, “Twitch Ad Update Offers Some Streamers Big Money, Others Pocket Change,” *Washington Post*, 20 June 2022, <https://www.washingtonpost.com/video-games/2022/06/20/twitch-ad-incentive-money-payout-55-percent/>
* J. Clara Chan, “Digital Creators Rethink Hollywood As Some Push to Work On Their Own Terms,” *Hollywood Reporter*, 6 July 2022, <https://www.hollywoodreporter.com/business/digital/digital-creators-hollywood-1235175859/>
* **Assignment due on Monday, November 28 or Monday, December 5: Team Pitch**
* **Assignment due by end of Monday, December 12: Communication Firm Plan**

**Class 7, October 10: Everything Is Sales — The Art Of Business Development**

* Potential Guest speaker: Christina Brennan, President of The Digital Renegades
* Agency self-promotion (awards and alliances)
* Negotiations
* Readings (complete before next class):
  + Weekly Article Evaluation
  + Chris Voss, *Never Split The Difference*

**Class 8, October 17: What’s The Plan? — Creator Campaign Planning**

* Potential Guest Speaker: Scott Slesinger, Director Marketing Strategy, Disney+
* Strategy vs tactics
* Metrics: goals vs KPIs vs vanity metrics
* Segmentation and targeting
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Platforms And Cultural Production*, Chapters 1-2
  + Andrew Greif, “Teen Hoops Players Are Paid $100K Salaries. The Goal? A New Path To The NBA,” *Los Angeles Times*, 19 May 2022, <https://www.latimes.com/sports/story/2022-05-19/nba-draft-overtime-elite-league-inside-look>
  + Benjamin Wofford, “Meet The Lobbyist Next Door,” *Wired*, 14 July 2022, <https://www.wired.com/story/meet-the-lobbyist-next-door/>

**Class 9, October 24: The Platform Revolution — Opportunity or Exploitation?**

* Innovation, disruption, and exit options: the role of VC funding
* Shiny New Toys: AI, Blockchain, AR/VR — real options or just buzzwords?
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Platforms And Cultural Production*, Chapters 3-4
  + Brooke Erin Duffy & Ysabel Gerrard, “BeReal And The Doomed Quest For Onlline Authenticity,” *Wired*, 5 August 2022, <https://www.wired.com/story/bereal-doomed-online-authenticity>
  + Gideon Lichfield, Steven Levy & Gilad Edelman, “Adam Mosseri Says He Wants Big Tech To Give Up Control,” *Wired*, 17 May 2022, <https://www.wired.com/story/adam-mosseri-instagram/>
  + Kevin Roose, “The Latecomer’s Guide To Crypto,” New York Times, 20 March 2022, <https://www.nytimes.com/interactive/2022/03/18/technology/cryptocurrency-crypto-guide.html>
  + Gilad Edelman, “Paradise At The Crypto Arcade: Inside The Web3 Revolution,” *Wired*, 18 May 2022, <https://www.wired.com/story/web3-paradise-crypto-arcade/>

**Class 10, October 31: Do The Works Actually Work? — Platform Infrastructure & Governance**

* Creativity vs commodification
* Algorithms and equity
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Platforms And Cultural Production*, Chapters 5-6
  + Casey Newton, “What It’s Like To Make Policy At TikTok,” *Platformer*, 2 August 2022, <https://www.platformer.news/p/what-its-like-to-make-policy-at-tiktok>
  + Brooke Erin Duffy & Colten Meisner, “Platform Governance at the Margins: Social Media Creators’ Experiences with Algorithmic (in)Visibility,” *Media, Culture & Society*, July 2022, <https://doi.org/10.1177/01634437221111923>
* Gilad Edelman, "Everything You've Heard About Section 230 Is Wrong," *Wired*, 6 May 2021, <https://www.wired.com/story/section-230-internet-sacred-law-false-idol/>

**Class 11, November 7: P&L (Let’s Talk Money)**

* Two critical words: cash flow
* Client payment terms
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Platforms And Cultural Production*, Chapters 7-8

**Class 12, November 14: And There’s The Pitch — PowerPointing on Steroids:**

* The art of pitching (and how to derail it)
* Readings (complete before next class):
  + Weekly Article Evaluation
  + *Presentation Zen* (skim)
  + Dan Heath & Chip Heath, “Making Your Presentation Stick,” 2008
  + Rand Fishkin, “How to Cheat at Creating Great Presentations for Tech & Marketing Audiences,” SparkToro, 17 June 2015, <https://sparktoro.com/blog/how-to-cheat-creating-great-presentations-tech-marketing-audiences/>

**Class 13, November 21: Movie Night (no class meeting)**

* Watch *The Pitch* (Season 1, Episode 1) and discuss on Blackboard
* Readings (complete before next class):
  + Weekly Article Evaluation

**Class 14, November 28: Show Time — Team Pitches**

**Class 15, December 5: Show Time — Team Pitches**

**December 12: Communication Firm Plan due on Blackboard**