



PR 426: Influencer Relations
4 Units

Spring 2023 – Tuesdays – 6-9:20 p.m.

Section: 21163R

Location: ANN L115

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Office: ASC 201A

Office Hours: Tuesdays, 5-6 p.m., or by appointment.

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Course Description

The worlds of public relations, marketing, advertising, and communication are currently in the midst of a period of profound and prolonged change. Media has gone social, and there is no going back. Broadcast channels that were once monologs have become complex, dynamic, and ongoing conversations. A new structure is emerging in this ecosystem, one in which celebrities continue to reign, and in which a plethora of influential voices and platforms rise to prominence, ebbing and fading in a suddenly much more dynamic and complex communication reality. Whether we call these plentiful new players micro-celebrities, nano-influencers, content creators, influentials, key opinion leaders, market mavens, subject matter experts, or just “influencers”, this new phenomenon is having a profound impact. It is here to stay and traditional methods of marketing, communication, and public relations need to adapt to this new reality.

Online, the rules of marketing and public relations are shifting into the rules of influencer marketing and influencer relations. As this transformation of marketing and communication occurs, managers and other who will work in this economy of influence need a new, expanded playbook. This course is designed for students interested in this dynamic, important, and rapidly-growing industry. If you are interested in public relations, marketing, brand management, advertising, communication management, or if you want to know what it takes to become an influencer, this course is for you. It promises to provide you with an up-to-date, informed, and practical understanding of the importance, structure, and impact new rules of the influencer ecosystem, and how managers today are working with and within it.

Student Learning Outcomes

This course on influencer relations is designed for students interested in influencer-related functions in public relations, marketing, brand management, advertising, communication management, and also to those who are curious about influencers’ impact on the world today, or who want to learn more about what it takes to become or manage an influencer. The course will provide first-hand knowledge about the way today’s influencer ecosystem is being created, extended, altered, and managed. The course’s goal is to provide a realistic weekly forum for examining and analyzing many of the key components of the influencer ecosystem, while recognizing the critical and interrelated roles of public relations, entertainment, marketing, and advertising management in the process. The course also seeks to understand how the world of influencers fits within the context of our daily lives. What are the social impacts of influencers and the ecosystem? Are gender, race, and discrimination evident? How can influencers be used for activism? What is ethical and legal, and what is not? Do influencers actually do good in the world, or do they just sell? Are you an influencer without even realizing it? The course identifies up-to-the-minute trends and various “hot button” issues related to the developing practice of influencer relations.

In this course you will:

- 1) Identify the fundamental terminology and principles governing the discovery, development, and employment of strategies using influencers and develop them in relation to fundamental principles of reputation management, targeting, brand identity, and other management topics.
- 2) Analyze the scientific principles behind influencers, the way their successes depend upon psychological principles, and classify the way they reveal wider sociological and cultural currents
- 3) Organize the appropriate operations of a variety of business management professionals –from public relations, marketing, digital, and advertising agencies to multichannel networks to social media platforms- in providing resources, direction, information, and context to the world of influencers.
- 4) Illustrate the complex social, cultural, racial, and gendered issues that infuse the world of influencers today, and recognize the need to address these inequities
- 5) Deconstruct the complex cultural and regulatory domain in which influencers work, interpret the moral and legal responsibilities required, and evaluate appropriate actions to take that are both legal and ethical
- 6) Develop skills, resources, connections, and knowledge necessary to initiate, grow, complete, and monitor successful influencer relations campaigns in the real world.

This class will be based in weekly interactive discussions of topical issues relevant to the world of influencers, public relations, and the way they interact with business. It is based in interactive and topical conversations with experts and celebrities working in the field of influence and content creation. As well, we will cover some essential academic materials necessary for a deep understanding of the topic matter.

Required Text

“Influencers and Creators” by Kozinets, Gretzel, and Gambetti is the textbook for this course. The text contains key readings for each class, as well as readings and exercise. As the book is currently in publication and may not be published in time for class, chapters may be shared with students as required. Chapters will be in pre-typeset form and password protected. The password for the protected chapters is the section for this course: “Section:21163R”.

- **Influencers and Creators: Business, Culture, and Practice**, by Robert V. Kozinets, Ulrike Gretzel, and Rossella Gambetti. Sage Publications, 2023



Recommended Readings

These readings are useful resources and are recommended, but not required. They are available from Amazon or other reputable booksellers.

- **The Age of Influence: The Power of Influencers to Elevate Your Brand**, by Neil Schaffer. HarperCollins, 2020.
- **Digital Influence: Unleash the Power of Influencer Marketing to Accelerate Your Global Business**, by Joel Backaler. Palgrave-Macmillan, 2018.
- **Likewar: The Weaponization of Social Media**, by P.W. Singer and Emerson T. Brooking. Houghton Mifflin Harcourt, 2018.

Assignments

a. Description of Individual Assignment and Exams

Influencer/Creator Development Audit – 150 points (due January 17, 2023)

Working individually, you will create a 300-500 word audit of an individual (not corporate or organizational, but an individual) social media account (or group of related accounts). Your analysis will first briefly assess whether the account is that of an influencer or a creator. Your audit will assess and discuss the strengths, weaknesses, and opportunities for growing the followership, reach, and/or audience engagement of this social media account. You have three choices of accounts you may use: (1) **you own social media profile**, considering yourself as an actual or potential influencer (as defined and discussed in class), (2) **a new social media that you create for the purpose of this project**; the account can be for a pet, a virtual being, or an object (but cannot be for another person), or (3) **some else's existing social media account**, preferably someone with a limited profile and reach (e.g., less than 5,000 followers on Instagram). You may include unlimited screenshots, figures, diagrams and appendices in your audit deliverable. The deliverable is due before the beginning of Class 2 on **January 17, 2023**.

Midterm Exam (March 7, class time; 200 points) and Final Exam (May 4, 7-9 pm; 250 points)

The midterm and final examinations will be timed, open-book exams consisting of a series of multiple choice questions that test your understanding of course concepts followed by one or more essay type questions that challenge you to critically examine, explain, and apply course concepts in both academically relevant and practically meaningful ways. Examinations from prior versions of the course will be shared with the class. The professor will also share potential questions for the upcoming exam in class, and discuss the exam with students prior to both the midterm and the final.

b. Description of Team Assignments

Team Class Presentations (Teams)—150 points

In a three or four person group of your choice, which will also serve as your final presentation project team, you will prepare and present a unique class presentation in a relevant format and style. Teams can choose to work on the topics already listed in the syllabus, to change them to suit their tastes, or to suggest a new topic for that class segment—subject to the professor's prior approval. Discussion of these possible topics and dates (and team formation) will begin in Class 1 on Jan 10, 2023, and in the next class. The teams and schedule of presentations will be finalized in Class 3 on January 24, 2023 or before.

Here is how it will work:

1. **On January 24, 2023**, you will finalize your teams, choose the date for your Team Presentations, and finalize the topic.
2. **You will have 20 minutes of class time for your presentation. You can use PowerPoint slides, or arrange any type of discussion or learning experience that you like.** This can include bringing in a guest speaker. Some of the best prior presentations have introduced new topics (e.g., influencer stalking), discussed them, and then brought in guest speakers to illustrate and develop them.
3. **Right after your presentation**, you are required to submit your slides on the Blackboard Turnitin system. You will not receive a grade until you submit your presentation slides.
4. **Your presentation will be graded** based on (1) usefulness to the class, (2) thorough and accurate treatment of your chosen topic, (3) quality of readings and your use of them, and (4) presentation skills. The Class Presentation Exercise will count for 150 points (15% of your final grade). You will receive constructive quantitative and qualitative feedback.

Please note: All members of the group will receive the same grade as a starting point, but the grade can deviate up to a full letter for specific individuals in the group who do not pull their weight as assessed by confidential peer evaluations supported by substantial documentation. This is not typical, but it exists as a

safeguard against team problems. If there are serious team problems, please bring them to the attention of the professor as soon as possible. We want to deal with them early, rather than before it is too late.

Influencer Campaign Development– 250 points

For this project, you will be working in the same 3- or 4-person team of your choice that presented on an influencer topic. For this assignment, you will be working on a realistic project that simulates the on-demand environment of real influencer marketing, advertising, and relations work.

You will be given your assignment, which will be to develop a specific influencer campaign or reach a specific objective using influencers. At the end of Class 13, on April 11, the assignments will be posted, and then discussed in class.

Teams will have exactly one week to work prepare their campaigns. Not all teams will be working on the same campaign, but there some teams which work on the same campaign. You are not to discuss your campaigns with other teams or the people in them. Not all team may be able to present on April 18, but all teams should be ready for this date. The overflow, if needed, will present on April. But all teams will have submitted their final slide deck before class on April 18.

This project will help you to develop (1) your ability to understand the world of influencer marketing, relations, and advertising, (2) your ability to work with, analyze, discover, and compare influencers, (3) your ability to recommend realistic strategies and tactics in the world of influencers, and (4) your knowledge of appropriate goal-setting, measurement, and reporting in influencer relations contexts.

Campaign Presentation (250 points): Your campaign presentation will present your final campaign that achieves the objects set in the assignment. It will present clear objectives, strategy, tactics, ethics, diversity, and metrics. It will offer your client organization a clear plan for a specific kind of influencer campaign using specific influencers. It will answer the who, what, where, when, and how of corporate communication messaging. It will illustrate and apply the principles of influencer relations we have discussed throughout the course. Your presentation will consist of 10-20 PowerPoint slides, presented to the class in a detailed 20-minute presentation. The key to this project is a detailed and analytical look at campaigns, brands, organizations, and industries. The presentation will occur **in class on April 18 and possibly April 25, 2023 and will be graded at 250 points.** You are required to submit your PowerPoint slide deck online prior to April 18—thus everyone is working on the same timeline.

All members of the group will receive the same grade as a starting point, but the grade can deviate up to a full letter for specific individuals in the group who do not pull their weight as assessed by confidential peer evaluations supported by substantial documentation. This is not typical, but it exists as a safeguard against team problems. If there are serious team problems, please bring them to the attention of the professor as soon as possible. We want to deal with them early, rather than before it is too late.

c. Research and Citations

On occasion, you may be asked to prepare materials on topics with which you have little knowledge. Many online resources are available to assist you, and thorough secondary research is encouraged. All public relations writers must learn to create original work, and inappropriate use of existing resources/materials – including failure to provide proper citation, verbatim usage of other materials, presenting existing material as one’s original work, lack of proper citation, and/or similar practices – may be construed as an act of plagiarism, and subject to the School’s or university’s disciplinary policy on acts of academic dishonesty and plagiarism (see below). You may use MLA or Chicago citation styles in your work, and citation should be consistent and complete. Use of photos, illustrations, etc. from other sources also requires attribution in a caption, footnote, etc.

Grading

a. Grading Breakdown

Description of assessments and corresponding points and percentage of grade.

Assignment	Points	% of Grade
Influencer/Creator Development Audit (Indiv)	150	15%
Midterm Exam (Indiv)	200	20%
Final Exam (Indiv)	250	25%
Influencer/Creator Topic Presentation (Team)	150	15%
Influencer/Creator Campaign Development (Team)	250	25%
TOTAL	1000	100%

b. Course Grading Scale

Letter grades and corresponding point value ranges.

Letter grade and corresponding numerical point range		
95% to 100%: A	80% to 83%: B-	67% to 69%: D+ (D plus)
90% to 94%: A- (A minus)	77% to 79%: C+ (C plus)	64% to 66%: D
87% to 89%: B+ (B plus)	74% to 76%: C	60% to 63%: D- (D minus)
84% to 86%: B	70% to 73%: C- (C minus)	0% to 59%: F

Please note that for graduate credit, a “C-” is considered a failing grade.

c. Grading Standards

Grades are earned, not given, and “A” grades are reserved for truly “excellent” performance. Work that meets the minimum requirements of an assignment or demonstrates a basic command of course concepts will likely earn a “good” grade in the “B” range, give or take with regards to other factors, such as writing quality. Work in the “A” range not only checks all the basic boxes of an assignment and is error-free but also demonstrates deeper, more sophisticated understanding of course concepts; incorporates additional research or perspective beyond what was discussed in class; and/or is somehow provocative or creative or interesting. In other words, to earn top marks in the course, students will need to go above and beyond in some way. Note that a claim of “hard work” or expending considerable time on an assignment is not relevant to how the resulting product will be graded.

Public Relations

“A” projects have writing near professional quality; one or no mistakes; clearly proofread and edited material. All required elements included (catchy headline, solid lead, varied vocabulary; supporting facts/figures; quotes as required). Excellent organization and flow; original thinking. Showed creativity in packaging/distribution method. High end of scale: publishable today as is.

“B” projects have two to five spelling, grammar or AP Style mistakes. One or more required elements missing or poorly displayed (i.e., boring headline; confusing lead, etc.). Shows potential as a good writer. Adhered to inverted

pyramid. High end of scale will have at least one extraordinary element such as astonishing lead or little-known facts or pithy quote. Some creativity shown. Publishable with medium editing.

“C” projects have more than five errors (spelling, grammar, AP style). Poorly edited and/or proofread. May have adhered to inverted pyramid but strayed at beginning or end. Hackneyed elements such as trite headline or uninteresting lead. Little or no facts/figures included. Passive rather than active verbs become the norm. Little or no creativity shown. Publishable with major editing.

“D” projects have more than 10 errors (spelling, grammar). Needs to be completely rewritten. Poorly organized with little or no understanding of journalistic style/standards. Needs to work with writing coach.

“F” projects are not rewritable, late or not turned in. A grade of F also will be assigned for any plagiarized and/or fabricated material that is submitted.

d. Late Work Policy

Work is considered late when it is not turned in by the start of class on the day it is due (or by another specific time as stated in the assignment/syllabus). See submission policy below. All late work receives a failing grade right from the start. That is, an assignment that is late receives an automatic 40% deduction. If the assignment is not turned in within 24 hours of the due date and time, the grade drops another 20% from the original points possible. After another 24 hours, it drops another 20%. Assignments will not be accepted after 48 hours of being late. Some assignments may also be noted as being never accepted late. You are strongly cautioned to allow plenty of time before an assignment is due to account for spotty Internet connections, computer glitches, traffic jams, and other impediments beyond your control. Do not put turning in an assignment off until the last minute. You are also strongly encouraged to save your work frequently and to periodically back up your files onto flash drives or remote backup servers. If you manage your time well, you should have enough of a cushion to account for pretty much all possible hindrances. For all other major impediments known in advance of a due date, such as family emergencies, it is your responsibility to notify the instructor to discuss possible deadline adjustments (note: instructor reserves the right not to honor a deadline extension request or to see documentation of emergency).

Assignment Submission Policy

This is a paperless course. All of your work will be turned in electronically via Blackboard unless otherwise stated on a specific assignment.

Required Readings and Supplementary Materials

In one required textbook for this course. Assigned readings are either available for free online, shared on the course site, or available from the school library (online access). All other materials required for the course can be found as digital files or links to websites organized on the course Blackboard site, Facebook page, or Pinterest page. Because we are all learning together, you are invited and encouraged to also contribute readings, thoughts, social media posts, and other material relevant to the task at hand: understanding the evolving world of social media content creation and its organizational application. The Pinterest pin-board is available at <https://www.pinterest.com/kozinets/influencer-relations-readings/>

Laptop and Technology Policy

All undergraduate and graduate Annenberg majors and minors are required to have a PC or Apple laptop that can be used in Annenberg classes. Please refer to the [Annenberg Digital Lounge](#) for more information. To connect to USC's Secure Wireless network, please visit USC's [Information Technology Services](#) website.

Add/Drop Dates for Session 001 (15 weeks: 1/9/2023 – 4/28/2023; Final Exam Period: 5/3-10/2023)

Link: <https://classes.usc.edu/term-20231/calendar/>

Last day to add: Friday, January 27, 2023

Last day to drop without a mark of "W" and receive a refund: Friday, January 27, 2023

Last day to change enrollment option to Pass/No Pass or Audit: Saturday, January 28, 2023 [All major and minor courses must be taken for a letter grade.]

Last day to add/drop a Monday-only class without a mark of "W" and receive a refund or change to Audit:

Tuesday, January 31, 2023

Last day to withdraw without a "W" on transcript or change pass/no pass to letter grade: Friday, February 24, 2023 [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 for session 001 (or the 20 percent mark of the session in which the course is offered) to avoid tuition charges.]

Last day to drop with a mark of "W": Friday, April 7, 2023

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, news events, and/or guest speaker availability.

CLASS#	Date	Topic / In-Class	Before Class You Should Prepare these Readings and DELIVERABLES :
1	1/10	Influencers and Creators	Current course outline from Blackboard site Pinterest Pinboard for Class at Pinterest.com Influencers and Creators, Chapter 1 Edelman (2022), "The New Cascade of Influence", https://www.edelman.com/trust/2022-trust-barometer/special-report-new-cascade-of-influence Influencer Statistics, from Grin, https://grin.co/blog/influencer-marketing-statistics/
2	1/17	A Macrosocial Perspective	Influencers and Creators, Chapter 2 Influencer Development Audit Due Cohn, J. (2019). The burden of choice: Recommendations, subversion, and algorithmic culture. New Brunswick (NJ): Rutgers University Press. Introduction (available on Amazon) Gandini, A. (2016). The reputation economy: Understanding knowledge work in digital society. Berlin: Springer. Introduction (available on Google Books)

3	1/24	<p>The Influencer and Creator Ecosystem</p> <p>Guest speaker: Jon Pfeiffer, prominent LA-based influencer management team member and entertainment lawyer; contributor to “Influencers and Creators” book; Pfeiffer Law: https://www.pfeifferlaw.com</p>	<p>Finalize Team Formation and Class Presentation Schedule</p> <p>Influencers and Creators, Chapter 4</p> <p>Moore, Justin (2020), “Do you need an Influencer Manager or Agent?” Creator Wizard, available at https://www.creatorwizard.com/post/should-you-hire-an-influencer-manager-or-agent</p> <p>O’Meara, Victoria (2019), "Weapons of the chic: Instagram influencer engagement pods..." https://journals.sagepub.com/doi/full/10.1177/2056305119879671</p>
4	1/31	<p>Principles of Influence (and Business)</p> <p>Guest speaker: Dr. Ulrike Gretzel, tourism and influencer researcher, co-author of “Influencers and Creators” book; expert on persuasion science.</p>	<p>Class Authority Team and Leadership Presentation #1</p> <p>Influencers and Creators, Chapters 3 and 5</p> <p>Kozinets, R. V. (2022). Algorithmic branding through platform assemblages. <i>Journal of Service Management</i>.</p> <p>Macnamara, J., Lwin, M., Adi, A., & Zerfass, A. (2016). ‘PESO’ media strategy shifts to ‘SOEP’. <i>Public Relations Review</i>.</p> <p>Cialdini, R. B. (2021). <i>Influence, new and expanded: The psychology of persuasion</i>. New York: Harper Business. Select chapter(s).</p>
5	2/7	<p>Diversity, Equity, and Inclusion</p> <p>Guest speaker: Reagan Baylee, social media content creator, https://www.reaganbaylee.com ; https://www.instagram.com/reagan.baylee/ https://www.tiktok.com/@reaganbaylee https://www.youtube.com/channel/UCYPQUkhS9Ei0f3C_H_SVCTw</p>	<p>Class Authority Team and Leadership Presentation #2</p> <p>Influencers and Creators, Chapter 6</p> <p>Tomkinson, S., & Elliott, J. (2020). Hype source: G Fuel's contemporary gamer persona and its navigation of prestige and diversity. <i>Persona Studies</i>, 6(2), 22-37.</p> <p>Södergren, J., & Vallström, N. (2020). One-Armed Bandit? An Intersectional Analysis of Kelly Knox and Disabled Bodies in Influencer Marketing, in <i>NA - Advances in Consumer Research Volume 48</i>.</p>
6	2/14	<p>Cultural Effects</p>	<p>Class Authority Team and Leadership Presentation #3</p> <p>Influencers and Creators, Chapter 7</p>

			<p>Yallop. O. (2021). <i>Break the Internet</i>. London: Scribe UK. Chapter 1.</p> <p>Banet-Weiser, S. (2021). <i>Ruptures in authenticity and authentic ruptures: Producing white influencer vulnerability</i>. Available online.</p>
7	2/21	<p>Ethics and Regulation</p> <p>Guest speaker: Robert Freund, LA-based online advertising lawyer and litigator; contributor to “Influencers and Creators” book; Robert Freund Law: https://robertfreundlaw.com/</p>	<p>Class Authority Team and Leadership Presentation #4</p> <p>Influencers and Creators, Chapter 8</p> <p>“Cheat Sheet”, https://talkinginfluence.com/2020/05/18/influencer-regulation-different-markets/</p> <p>Wofford, Benjamin (2022), “Meet the Lobbyist Next Door”, Wired, July 14, available online.</p> <p>Zhou, Ward (2023), China further tightens rules on livestream hosts with new regulation, technode.com, June 23, available online.</p>
8	2/28	<p>The Business of Influence –How the Campaign Model Works</p> <p>Guest speaker: Ashley Felts, influencer marketing specialist and consultant; contributor to “Influencers and Creators” book; https://www.ashleyfeltsdigital.com</p>	<p>Class Authority Team and Leadership Presentation #5</p> <p>Influencers and Creators, Chapter 9</p>
9	3/7	MIDTERM EXAM	
BREAK	3/14	NO CLASS: SPRING BREAK	
10	3/21	<p>Partnering with Influencers and Creators</p> <p>Guest speaker: Demet Tuncer; Turkish born award-winning actress and singer; https://demettuncer.com , https://www.instagram.com/demetttuncer/, https://www.youtube.com/demetttuncer</p>	<p>Class Authority Team and Leadership Presentation #6</p> <p>Influencers and Creators, Chapter 10</p> <p>Mosley, Megan (2022) 40+ Influencer Marketing Software Tools to Grow Your Business, Referrealrock.,com, July 26, available online.</p> <p>Cloutboost (2021), Influencer Contract: How to Draft an Agreement Template, available online</p>
11	3/28	<p>Running Campaigns</p> <p>Guest speaker: Scarlett Tidy, expert influencer marketer; founder/CEO Sure Thing Consulting; contributor to “Influencers and Creators” book; https://linktr.ee/surethingconsulting</p>	<p>Class Authority Team and Leadership Presentation #7</p> <p>Influencers and Creators, Chapter 11</p> <p>Santiago, J. K., & Castelo, I. M. (2020). Digital influencers: An exploratory study of influencer</p>

			marketing campaign process on Instagram. Online Journal of Applied Knowledge Management (OJAKM), 8(2), 31-52.
COURSE SECTION 4: BUILDING EFFECTIVE AND ETHICAL INFLUENCER CAMPAIGNS			
12	4/4	Measuring and Assessing Campaigns Guest speaker: Caroline Shin; influencer and creator marketing expert; Creator Marketing and Events, Amazon Live Shoppable Videos; https://www.linkedin.com/in/shincaroline/ .	Influencers and Creators, Chapter 12 Class Authority Team and Leadership Presentation #8 (if needed) Gallo, Amy (2017), "A Refresher on Marketing ROI", HBROnline, available at https://hbr.org/2017/07/a-refresher-on-marketing-roi . Elliott, Stephen (2019), "What is Earned Media Value?" Julius Works Blog, September 17, available at https://blog.juliusworks.com/what-is-earned-media-value
13	4/11	Trajectories, Technologies, and Transformations Guest speaker: Christopher Travers, founder/editor-in-chief Virtualhumans.org; contributor to "Influencers and Creators" book; https://www.virtualhumans.org ; https://www.linkedin.com/in/ctrav/	Influencers and Creators, Chapter 13 Hazan, E., Kelly, G., Khan, H., Spillecke, D. & Yee, L. (2022). Marketing in the metaverse: An opportunity for innovation and experimentation, <i>The McKinsey Quarterly</i> , May 24, available online Baker, S. A. (2022). Alt. Health Influencers: how wellness culture and web culture have been weaponised to promote conspiracy theories and far-right extremism during the COVID-19 pandemic. <i>European Journal of Cultural Studies</i> 25 (1), 3-24. Femenia-Serra, F., Gretzel, U. & Alzua-Sorzabal, A. (2022). Instagram travel influencers in# quarantine: Communicative practices and roles during COVID-19. <i>Tourism Management</i> , 89, 104454.
14	4/18	FINAL IN-CLASS TEAM PRESENTATIONS	
15	4/25	Remaining presentations, and Final Exam Review	Team Project Report Due—deliverable due on Turnitin (Paper + PowerPoint Slides)
EXAM WEEK	5/9, 7-9 p.m.	FINAL EXAM (May 9, 7-9 p.m.)	

Policies and Procedures

a. Internships

The value of professional internships as part of the overall educational experience of our students has long been recognized by the School of Journalism. Accordingly, while internships are not required for successful completion of this course, any student enrolled in this course that undertakes and completes an approved, non-paid internship during this semester shall earn academic extra credit herein of an amount equal to 1 percent of the total available semester points for this course. To receive instructor approval, a student must request an internship letter from the Annenberg Career Development Office and bring it to the instructor to sign by the end of the third week of classes. The student must submit the signed letter to the media organization, along with the evaluation form provided by the Career Development Office. The form should be filled out by the intern supervisor and returned to the instructor at the end of the semester. No credit will be given if an evaluation form is not turned into the instructor by the last day of class. Note: The internship must be unpaid and can only be applied to one journalism/PR class.

b. A Respectful Class Environment

You are expected to be well-prepared for each class meeting, provide value to the class discussion, and remain courteous and sensitive to the needs and opinions of your classmates. Please be on time, be awake, put phones away, and stay on task on your computer. Interactions with guest speakers should always be professional and enthusiastic. Please prepare questions for our guest speakers, and I strongly recommend you introducing yourself, and showing interest and gratitude for these people who have taken valuable time out of their schedule to help you learn about influencers. Some of them can become valuable contacts as you begin and move through your careers.

When contributing to a discussion, make statements that are respectful to other students in the class and different groups of people. Be careful not to personalize your arguments and be aware that not all of your classmates are as comfortable as you may be in presenting ideas in a classroom setting. Different viewpoints are highly encouraged in class discussion – but please use empathy and compassion if you intend to play devil’s advocate. You are free to express your opinions but are expected to be considerate and to avoid the use of sexist, racist, homophobic, and other intolerant language in your speech and writing. Your communication should reflect your understanding that there are diverse stakeholders in any conversation.

c. Official Class Communication

As important announcements will be made via Blackboard and Blackboard’s email communication tool, it is important that you check Blackboard and emails sent from Blackboard (which may be forwarded to an email account of your choosing) regularly. Get in the habit of checking your USC email account as that will be utilized in Blackboard.

Statement on Academic Conduct and Support Systems

Academic Integrity

USC’s Unifying Value of integrity is a foundational principle that inspires the community to match its values to its actions. Academic integrity is ultimately the sole guarantor of the legitimacy of one’s education, and therefore, is vitally important not just for oneself, but for the entire USC community. The value of all USC degrees is negatively impacted by violations of academic integrity. In the classroom, general principles of academic integrity include the concept of respect for the intellectual property of others, the expectation that individual work will be submitted unless otherwise allowed by an instructor, and the obligations both to protect one’s own academic work from misuse by others as well as to avoid using another’s work as one’s own. All students are expected to understand and abide by these principles.

Academic Integrity violations (academic dishonesty) include, but are not limited to:

Plagiarism and Cheating

- The submission of material authored by another person but represented as the student’s own work, whether that material is paraphrased or copied in verbatim or near-verbatim form.

- Re-using any portion of one’s own work (essay, term paper, project, or other assignment) previously submitted without citation of such and without permission of the instructor(s) involved.
- Improper acknowledgment of sources in essays or papers, including drafts. Also, all students involved in collaborative work (as permitted by the instructor) are expected to proofread the work and are responsible for all particulars of the final draft.
- Acquisition of academic work, such as term papers, solutions, or other assignments, from any source and the subsequent presentation of those materials as the student’s own work, or providing academic work, such as term papers, solutions, or assignments that another student submits as their own work.

USC School of Journalism Policy on Academic Integrity

https://catalogue.usc.edu/preview_entity.php?catoid=16&ent_oid=3459

“Since its founding, the 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.”

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.

Students and Disability Accommodations:

USC welcomes students with disabilities into all of the University’s educational programs. The Office of Student Accessibility Services (OSAS) is responsible for the determination of appropriate accommodations for students who encounter disability-related barriers. Once a student has completed the OSAS process (registration, initial appointment, and submitted documentation) and accommodations are determined to be reasonable and appropriate, a Letter of Accommodation (LOA) will be available to generate for each course. The LOA must be given to each course instructor by the student and followed up with a discussion. This should be done as early in the semester as possible as accommodations are not retroactive. More information can be found at osas.usc.edu. You may contact OSAS at (213) 740-0776 or via email at osasfrontdesk@usc.edu.

Support Systems

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

studenthealth.usc.edu/counseling

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

988 Suicide and Crisis Lifeline - 988 for both calls and text messages – 24/7 on call

The 988 Suicide and Crisis Lifeline (formerly known as the National Suicide Prevention Lifeline) provides free and confidential emotional support to people in suicidal crisis or emotional distress 24 hours a day, 7 days a week, across the United States. The Lifeline is comprised of a national network of over 200 local crisis centers, combining custom local care and resources with national standards and best practices. The new, shorter phone number makes it easier for people to remember and access mental health crisis services (though the previous 1 (800) 273-8255 number will continue to function indefinitely) and represents a continued commitment to those in crisis.

Relationship and Sexual Violence Prevention Services (RSVP) - (213) 740-9355(WELL) – 24/7 on call

Free and confidential therapy services, workshops, and training for situations related to gender- and power-based harm (including sexual assault, intimate partner violence, and stalking)

Office for Equity, Equal Opportunity, and Title IX (EEO-TIX) - (213) 740-5086

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

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

The Office of Student Accessibility Services (OSAS) - (213) 740-0776

OSAS ensures equal access for students with disabilities through providing academic accommodations and auxiliary aids in accordance with federal laws and university policy.

USC Campus Support and Intervention - (213) 740-0411

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

Diversity, Equity and Inclusion - (213) 740-2101

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

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) 442-1200 – 24/7 on call

Non-emergency assistance or information.

Office of the Ombuds - (213) 821-9556 (UPC) / (323-442-0382 (HSC)

A safe and confidential place to share your USC-related issues with a University Ombuds who will work with you to explore options or paths to manage your concern.

Occupational Therapy Faculty Practice - (323) 442-2850 or otfp@med.usc.edu

Confidential Lifestyle Redesign services for USC students to support health promoting habits and routines that enhance quality of life and academic performance.

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.

Annenberg Student Emergency Aid Fund

<https://annenberg.usc.edu/current-students/resources/annenberg-scholarships-and-awards>

Awards are distributed to students experiencing unforeseen circumstances and emergencies impacting their ability to pay tuition or cover everyday living expenses. These awards are not intended to cover full-tuition expenses, but rather serve as bridge funding to guarantee students' continued enrollment at USC until other resources, such as scholarships or loans, become available. Students are encouraged to provide as much information in their application, as well as contact their academic advisor directly with questions about additional resources available to them.

About Your Instructor

Robert Kozinets is a professional educator and a social media and branding expert whose interests focus on how influencers and changing technologies are transforming the landscape of branding, marketing, and public relations. In a career as a professor that now spans over 25 years, he has taught some of the world's top business students at Northwestern University's Kellogg School of Management, the University of Wisconsin-Madison School of Business, the Schulich School of Business in Toronto, Canada, and as a visiting professor and educator at the

University of Sydney, University of Auckland, NHH (Norway), Dublin City University, University of Strathclyde, COPPEAD (Rio, Brazil), Bilgi and Bogazici Universities (Istanbul, Turkey), and numerous others. In 2022, he was awarded a prestigious Lifetime Research Award by the leading French university, EM Normandie. His work has empowered student, educators, organizations, and researchers to gain a deeper understanding of the many important changes affecting brands, organizations, and consumers. He has developed a new research method, netnography, that researchers and companies around the world use to gain insights into social media and immersive technology consumers. Brands such as Ford, Heinz, Vitamin Water, American Express, Campbell Soup, Sony, Zurich Insurance, and L'Oréal have hired him to help them better understand their businesses. He currently consults with the advertising industry and is also an expert witness working on several legal cases relating to social media and marketing. Kozinets sits on several Editorial Review Boards and is Associate Editor of the globally top-rated peer reviewed journals the *Journal of Marketing* and the *Journal of Interactive Marketing*. An author of 8 books, his latest co-authored work is titled ***Influencers and Creators: Business, Culture, and Practice***, which will be published by SAGE in early 2023. He is the Jayne and Hans Hufschmid Chair of Strategic Public Relations and Business Communication at University of Southern California's *Annenberg School for Communication and Journalism*, a position he shares with the *USC Marshall School of Business*.