USCAnnenberg

PR 491: Fan Relations
4 Units

Spring 2023 – Tuesdays – 2-5:20 p.m.
Section: 21451D
Location: ANN 406

Instructor: Henry Jenkins & Robert Kozinets
Offices: ASC 101 & ASC 201A
Office Hours: Tuesdays 1-2pm and by appointment
Contact Info: hjenkins@usc.edu & rkozinets@usc.edu

Course Description

Recent studies reveal that about 40 percent of the American population are avid fan of something. We already know that passionate and active fans are the key to success in entertainment, music, sports, videogames, and other industries. But fan behaviors are also being increasingly recognized as crucial to public relations, business, and marketing communications in general. This course is designed to provide learners with a sophisticated understanding of the characteristics of fan relationships and successful strategies related to fan management and activation across a range of global industries. This course looks at the science and practice of fan activation, examining international fan behaviors across sports, television, motion pictures, music, comic books, theme parks, social media, brands, activism, political, health, and much more. The course will be helpful to students seeking work in entertainment and sports, as well as future public relations, communications, and marketing professionals who want to understand how to work with a world of passionate, active, and avid fan-customers.

Student Learning Outcomes

After completing PR 491, students will be able to:

1. Identify the core principles of media relations that are shaping the business communications partnerships and practices of tomorrow
2. Identify how markets and promotional activities are developing in ways that incorporate consumer desire, interactivity, and collective enthusiasm
3. Express a deep appreciation for the ways that brand messages are taken up, reshaped, recontextualized, and redirected by a range of different individuals and groups for their own purposes
4. Demonstrate a detailed and cutting-edge understanding of the way the world of fans and fandom intersect with strategic communication, communication management, business markets, and public relations
5. Develop strategic communication plans that incorporate fans and fandom
6. Activate fan energy and enthusiasm for public relations and marketing projects
7. Develop new strategies to initiate, maintain, and engage powerful and mutually beneficial relationships with entertainment and brand consumers
8. Discuss the licensing, promotional, and affiliate opportunities that fan culture presents
9. Plan tactical implementations that involve fans and fandoms in brand promotional and crisis communication contexts

Students will be assessed for their understanding of these concepts and development of these skills through a paper, presentation, class discussion, examination, and a major group project that combines primary and secondary research with strategic analysis and tactical recommendations.

a. Description of Individuals Assignments and Exam

Student Reflective Paper – 150 points (15% of final grade; due January 17, 2023)
In our first class (Jan 14), we will complete an in-class exercise that involves reflection on your own status as a fan. The written assignment is an extension of that exercise. It asks you to choose one fandom that you are involved in. It could be around sports, music, a television series, a celebrity, collectibles, or something else. Describe it. What is your history with it? What events or circumstances precipitated this fandom of yours? What fannish activities do you participate in? What behaviors does it motivate you to engage in? How does your fandom show up in your media use, online and in person? Does it affect the way you think about the world? The way you socialize? Does it affect the way you purchase and consume? What events and circumstances does it lead you towards? Do you think of yourself as a fan, or not? How have your feelings about being a fan altered over time? As a final part of the exercise, you are required to change hats from a fan-consumer to a public relations brand manager. Please concisely summarize in one paragraph what we can learn from your fandom about public relations and brand marketing. How does this deep knowledge of your fandom help us develop our thinking and strategizing around public relations, marketing, and brand promotions? Please write up your reflection in a concise reflective essay of not more than 2,000 words. The statement will be due before the beginning of Class 2 (January 17, 2023).

Class Participation – 100 points (10% of final grade; 5% assigned prior to spring break, and the other 5% after classes are completed)
In this course, it is especially important to prepare for class, to attend class, and to actively participate. We will be using a lot of discussion exercises which will require you to contribute your ideas. Students are expected to come to class having read the materials, done their assignments (papers, readings, background checks on guest speakers) and to be prepared to engage in class discussions, contributing questions and comments about the materials and directed to our guest speakers. If you are unable to attend class for some reason, please notify both of the instructors as soon as possible, and assume personal responsibility for gathering notes from other classmates. Missing class is not an excuse for missing assignment deadlines. At the end of the semester, 100 points will be allocated to students based upon:

- ✔ Consistent (i.e., every week) demonstration that they have read the material for scheduled class discussion;
- ✔ Contribution to class discussion, answering questions, asking relevant questions (sitting quietly with perfect attendance is not considered participation);
- ✔ Demonstrating respect for fellow classmates, guest speakers, and instructor (including appropriate use of personal technologies during classroom time and on-time arrival to class); and
- ✔ Mature classroom behavior that supports learning.

Final Exam – 25% (Exam week; May 4 from 2-4pm)
The final exam in this class will cover class content and ask you to relate it to contemporary issues in a coherent manner. You will have the option to complete the final exam in a team of two, with a partner of your choice. More details will be provided closer to the date of the exam.

b. Description of Team Assignments

"Portraits of Fandom" Team Presentations – 200 points (20% of final grade)
In Week 3, on January 24, we will discuss the Portraits of Fandom team presentations in class, form teams of 3 people, and assign time slots to your team presentations. Beginning in Week 4 on January 31 and stretching to week 13 on April 11, you will work **in a team of 3 people to present "Portraits of Fandom" of a particular fan group of interest**. The 30 minute long group fandom presentations allow you to combine your deep insights on

your own fandom with the deep insights of other people in the class and then extend it with research to develop a detailed profile of the behavior of one particular type of fan. This could be a specific type of fan, such as a Disneyland fans, Lakers fans, Trojan fans, Swifties (Taylor Swift fans), Lego fans, or any other type of fan. Or the focus can combine elements of demographics, lifestyle, and psychographics with fandoms, such as profiling Gen-Z Star Wars fans or Coca Cola Collectible fans, or older eBay-centered comic book fans. Your presentation will result from a look at related academic research as well as primary netnographic research into online fan discourse—and perhaps some ethnography and personal interviews, too. The results should be presented in a format that is deep, culturally attuned, respectful to the fan community, but also potentially useful to marketers and public relations managers. What are the main characteristics of this fan group? How would you classify them as a cohesive (or not) group? Do they act more individualists or as a communal collective? What sub-types exist of this fandom? What are their current fascinations? What are their current pain points? Where might there be opportunities to serve them? How do they relate to you and your own fandom and fan behaviors? What should marketers understand about them? We will have more details on group formation and your specific deadlines in class.

Fan Relations Campaign Team Project – 300 points
For this project, you will be working in the same 3 team of your choice that presented the Portraits of Fandom topic. For this assignment, you will be working on a realistic project that simulates the on-demand environment of real fan marketing, advertising, and relations work in the entertainment or other industries.

You will be given your assignment, which will be to develop a specific fan relations campaign or reach a specific objective using fan relations and fan marketing techniques discussed in class. During 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 some teams which work on the same campaign. You are not to discuss your campaigns with other teams, other members of this class, or anyone else outside of your own team of 3.** Not all teams will be able to present on April 18, but all teams should be ready to present on this date. The overflow, if needed, will present on April 25. 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 fan marketing, relations, and advertising, (2) your ability to dive deep into particular fan groups, understand them, find them where they are, (3) your ability to recommend realistic strategies and tactics for a new age of fan-related marketing and fan relations, and (4) your knowledge of appropriate goal-setting and realistic fan communication and motivation.

Campaign Presentation: 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 measures. It will offer your client organization a clear plan for a specific kind of fan related campaign using. It will answer the who, what, where, when, and how of corporate communication messaging. It will illustrate and apply the principles of fan relations we have discussed throughout the course. Your presentation will consist of 10-20 PowerPoint slides, presented to the class in a detailed 20-25 minute presentation. The key to this project is a detailed and analytical look at fans, fandoms, brands, and organizations. The presentation will occur **in class on April 18 and 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. Please note, however, that the largely subjective nature of "wikis" makes them unacceptable resources for this course. Additionally, 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 APA 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

Assignment	Points	% of Grade
Individual Fandom Reflection Paper	150	15%
Fandom Analysis Team Presentation	200	20%
Fan Relations Campaign Team Presentation	300	30%
Final Exam	250	25%
Class Participation	100	10%
TOTAL	**1000**	**100%**

b. Course Grading Scale
Letter grades and corresponding point value ranges.

95% to 100%: A	80% to 83%: B-	67% to 69%: D+
90% to 94%: 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

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.

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.

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-0231/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 Reading and *DELIVERABLES*:
		SECTION 1: FOUNDATIONAL PRINCIPLES OF FAN ACTIVATION	
1	1/10	**Course Introduction: Fan Relations Fundamentals;** ● What is this course about? ● How will the classes be run? ● Core concepts: What are fans and fandoms? ● How are fans different from other concepts, like followers, publics, "brandom", or social media community? ● What is fan relations? ● A novel approach to fan marketing, fan advertising, and fan relations	READ: Most current course outline from blackboard site Superfans: A Love Story, The New Yorker, available at https://www.newyorker.com/magazine/2019/09/16/superfans-a-love-story Liu, F (2022) The Fan Economy and Fan Culture, https://www.atlantis-press.com/article/125974546.pdf Covering Fandom, Episode 109 of Fansplaining, available at https://www.fansplaining.com/episodes/109-covering-fandom Rehak, Bob (2014), Materiality and object-oriented fandom, Transformative Works and Cultures, Vol. 16.

2	1/17	**Understanding Fandoms: A Technocultural Perspective** ● Fan organization ● Fan funding ● Participatory culture ● Transmedia ● Social media and immersive technologies ● Desire Spirals, Fannish Publics, and Algorithmic Culture ● Conventions, conferences, gatherings	*Fandom Reflection Paper Due* Transmedia Storytelling 101, by Henry Jenkins, available at http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html Caitlin Burns, "Transmedia: Art Forms Created in Real Time," Immerse, https://immerse.news/transmedia-art-forms-created-in-real-time-4943648389a4 Henry Jenkins, "Transmedia What?," Immerse, https://immerse.news/transmedia-what-15edf6b61daa Hienerth, C., Lettl, C., & Keinz, P. (2014). Synergies among producer firms, lead users, and user communities: The case of the LEGO producer–user ecosystem. Kozinets, Robert V. (2022), Algorithmic Branding through Platform Assemblages.
3	1/24	Global Fandoms and Intersectional Issues ● History of Global Fandoms ● Intersectionality with Market Segments ● Genres (Bollywood, K-pop, Arab world, Chinese, manga/ anime, etc.) ● Structures and rituals ● Properties and franchises ● Global Trends	How Do You Like It So Far? "The Global Fandom for K-Pop" https://www.howdoyoulikeitsofar.org/episodes/ Selection from The Global Fandom Jamboree, at henryjenkins.org Dream Boy and the Poison Fans https://www.npr.org/2020/09/16/913689551/dream-boy-and-the-poison-fans Ito, M. (2017). Ethics of fansubbing in anime's hybrid public culture. Fandom: Identities and communities in a mediated world, 333-353. Botorić, V. (2021). Periphery fandom: Contrasting fans' productive experiences across the globe. *Journal of Consumer Culture*.
		**SECTION 2: UNDERSTANDING THE INDUSTRY CONTEXTS OF FAN ACTIVATION**	
4	1/31	Television Fandoms ● History ● Principles ● Structures, affordances, and rituals ● Genres (horror, drama, action, romance, SF, etc.) ● Properties and franchises ● Technocultural intersections ● Stardoms and personal brands ● Marketing, advertising, and PR Trends	*Portraits in Fandom Team Presentation 1* *Convergence Culture*, by Henry Jenkins, Chapter 1: Spoiling Survivor and Chapter 2: Buying into American Idol Coppa, Francesca. "A brief history of media fandom." Fan fiction and fan communities in the age of the Internet (2006): 41-59. Hills, M. (2019). Black Mirror as a Netflix Original: Program Brand 'Overflow' and the Multi-Discursive Forms of Transatlantic TV Fandom. In Transatlantic Television Drama: Industries, Programs, and Fans (pp. 213-238). Oxford University Press. Fung, Anthony YH. "Fandomization of online video or television in China." *Media, Culture & Society* 41.7 (2019): 995-1010.
5	2/7	Motion Picture Fandoms	*Portraits in Fandom Team Presentation 2*

		● History ● Principles ● Structures, affordances, and rituals ● Genres (horror, drama, action, romance, SF, etc.) ● Properties and franchises ● Technocultural intersections ● Stardoms and personal brands ● Marketing, advertising, and PR Trends	Petridis, S. Film and Television Promotion: Viral Marketing, Brand Management, and The Case Of Transmedia Fandom. International Journal of Arts Humanities and Social Sciences Studies, 4, 1-4. Keidl, P. D. (2018). Between textuality and materiality: Fandom and the mediation of action figures. *Film Criticism*, *42*(2). Billy Proctor (2020), "Rebel Yell: The Metapolitics of Equality and Diversity in Disney's Star Wars," *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change*, NY: New York University Press.
6	2/14	Sports Fandoms ● History ● Principles ● Genres (basketball, football, soccer baseball, etc.) ● Structures, affordances and rituals ● Properties and corporate brands/branding ● Technocultural intersections ● Stardoms and personal brands ● Marketing, advertising, and PR Trends	***Portraits in Fandom Team Presentation 3*** Sutton, Francine (2021), Pro-wrestling fandom and digital archives of wrestling event merchandise, *Transformative Works and Cultures*. Kunkel, T., Doyle, J., & Na, S. (2022). Becoming more than an athlete: developing an athlete's personal brand using strategic philanthropy. European Sport Management Quarterly, 22(3), 358-378. Pate, J. R., & Hardin, R. (2022). Disabled Athletes' Use of Social Media to Cultivate Fandom. In *Routledge Handbook of Sport Fans and Fandom* (pp. 238-248). Routledge. Sam Ford (2020), "Tonight, in This Very Ring . . . Trump vs. the Media: Pro Wrestling as Articulation of Civic Imagination, *Popular Culture and the Civic Imagination: Case Studies of Creative Social Change*, NY: New York University Press. Guschwan, Matthew (2012), "Fandom, brandom and the limits of participatory culture," *Journal of Consumer Culture* 12, no. 1 (2012): 19-40.
7	2/21	Music and Celebrity Fandoms ● History ● Principles ● Genres (opera, heavy metal, rock and roll, rap, hip hop, visual arts, dance, ballet, etc.) ● Structures, affordances, and rituals ● Properties and corporate brands/branding ● Technocultural intersections ● Stardoms and personal brands	***Portraits in Fandom Team Presentation 4*** Obiegbu, C. J., Larsen, G., Ellis, N., & O'Reilly, D. (2019). Co-constructing loyalty in an era of digital music fandom: An experiential-discursive perspective. European Journal of Marketing. Edlom, J., & Karlsson, J. (2021). Keep the fire burning: Exploring the hierarchies of music fandom and the motivations of superfans. Media and Communication, 9(3), 123-132. Edlom, J., & Karlsson, J. (2021). Hang with Me—Exploring Fandom, Brandom, and the Experiences and Motivations for Value Co-Creation in a Music Fan Community. International Journal of Music Business Research, 10(1), 17-31.

		● Marketing, advertising, and PR Trends	Jones, S., Cronin, J., & Piacentini, M. G. (2022). Celebrity brand break-up: Fan experiences of para-loveshock. Journal of Business Research, 145, 720-731.
8	2/28	Comic Book and Videogame Fandoms ● History ● Principles ● Genres (superhero, war, romance, adventure, etc.) ● Structures, affordances, and rituals ● Properties and corporate brands/branding ● Technocultural intersections ● Stardoms and personal brands ● Marketing, advertising, and PR Trends	***Portraits in Fandom Team Presentation 5*** Burke, Liam (2015**),** Harley Quinn and the carnivalesque transformation of comic book fandom, Transformative Works and Cultures. Kelly Sue DeConnick, "How to Make People Uncomfortable and Still Make a Living," https://99u.adobe.com/videos/51509/kelly-sue-deconnick-how-to-make-people-uncomfortable-and-still-make-a-living Cox, Christopher M. 2018. "Ms. Marvel, Tumblr, and the Industrial Logics of Identity in Digital Spaces." Transformative Works and Cultures, no. 27. Swalwell, Melanie, Angela Ndalianis, and Helen Stuckey (2017), *Fans and videogames: histories, fandom, archives*. Routledge. Introduction.
9	3/7	Place, Museum, Tourism and Theme Park Fandoms ● History ● Principles ● Genres ● Structures, affordances, and rituals ● Properties and corporate brands/branding ● Technocultural intersections ● Stardoms and personal brands ● Marketing, advertising, and PR Trends	***Portraits in Fandom Team Presentation 6*** Uy, Jamie (2022), "Green milk: The environmental eatymologies of Star Wars: Galaxy's Edge," Transformative Works and Cultures, Vol 38. Meikle, Kyle (2022), "Time for the theme park ride-through video", Transformative Works and Cultures, Vol. 37. Buchmann, Anne, Kevin Moore, and David Fisher (2010), "Experiencing film tourism: Authenticity & fellowship." *Annals of Tourism Research* 37, 1, 229-248. Waysdorf, Abby, and Stijn Reijnders. "Immersion, authenticity and the theme park as social space: Experiencing the Wizarding World of Harry Potter." *International Journal of Cultural Studies* 21, no. 2 (2018): 173-188. Williams, Rebecca (2020), Theme Park Fandom: Spatial Transmedia, Materiality, and Participatory Cultures, Chapter 1.
BREAK	**3/14**	**NO CLASS SPRING BREAK**	
10	3/21	News, Politics, and "Reality" Fandoms ● 'Reading the News' and fannishness ● Political fandoms ● Fan-driven politics ● Health care "fandoms" ● Religious media and fandoms	***Portraits in Fandom Team Presentation 7*** Liao, X., Koo, A. Z. X., & Rojas, H. (2022). Fandom nationalism in China: the effects of idol adoration and online fan community engagement. Chinese Journal of Communication, 1-24. Gray, Jonathan (2017), The News: You Gotta Love It, Ito, M. (2017). Fandom: Identities and communities in a mediated world, 2nd edition.

			Reinhard, CarrieLynn D., David Stanley, and Linda Howell. "Fans of Q: the stakes of QAnon's functioning as political fandom." American Behavioral Scientist 66.8 (2022): 1152-1172. Caty Barum Chattoo: The Serious Role of Comedy in Social Change https://vimeo.com/156780810 How Do You Like It So Far?, "Religion and the Entertainment Media,' https://www.howdoyoulikeitsofar.org/episode-18-diane-winston-on-religion-and-the-entertainment-media/
		SECTION 3: INDUSTRY STRATEGIES OF FAN ACTIVATION	
11	3/28	PR and Marketing Campaigns: The Basics ● Branding and fan marketing: core principles ● Ethical practices and challenges ● Brand promotions ● Event marketing ● Product genres (technology, cars, collectibles, etc.) ● How brands "manage" fans ● Cultural branding and fans	***Portraits in Fandom Team Presentation 8*** Rohrs, Jeffrey K. (2014), Audience: Marketing in the Age of Subscribers, Fans and Followers. Chapter 22: Map & Align: Strategy and Team. Scott, David Meerman and Reiko Scott (2020), Fanocracy: Turning Fans into Customers and Customers into Fans. Chapter 9: Breaking Down Barriers. Also see https://www.youtube.com/watch?v=_vzeKWiK_R4 Rush, Adam (2021). # YouWillBeFound: Participatory fandom, social media marketing and Dear Evan Hansen. Studies in Musical Theatre, 15(2), 119-132. Katchuck, Michelle (2016), "Gamification in PR," in A.L. Hutchins and N. T. J. Tindall, eds., *Public Relations and Participatory Culture*, 169-180.
12	4/4	Fan Activism ● Principles of Activism ● Fan Movements ● Race and fan activism ● Fan-related PR crises ● Merchandising "Purpose-driven" markets and fans ● Legal considerations	***Portraits in Fandom Team Presentation 9*** Kanozia, Rubal, and Garima Ganghariya. "More than K-pop fans: BTS fandom and activism amid COVID-19 outbreak." Media Asia 48.4 (2021): 338-345. Jenkins, Henry, Peters-Lazaro, Gabriel, and Shresthova, Sangita (2019), Popular Culture and the Civic Imagination. Chapter 1: Foundations. Kozinets, R. V., & Jenkins, H. (2022). Consumer movements, brand activism, and the participatory politics of media: A conversation. Journal of Consumer Culture, 22(1), 264-282. "Youth Voice, Media, and Political Engagement," by Henry Jenkins from *By Any Media Necessary* (2016)
13	4/11	Management of Fan Experience ● Industry monitoring and marketing research	***Portraits in Fandom Team Presentation 10*** Ind, Nicholas, and Holger J. Schmidt (2020), *Co-creating brands: Brand management from a co-creative perspective*. Chapter 2.

		● How fans and fandoms think about being managed ● Best practices for understanding and working with fandom ● TikTok and Twitch fandoms ● Fan relations in metaverses to come ● Social media platforms and fandom ● Current trends in fan worlds ● Explanation of Fan Relations Campaign Team Assignment ● Preparation for the Final Exam	Kulinicheva, Ekaterina (2021), Sneakerheads as fans and sneaker fandom as participatory culture, Transformative Works and Cultures, Vol. 36. Zaucha, T., & Agur, C. (2022). Newly minted: Non-fungible tokens and the commodification of fandom. New Media & Society.
14	4/18	**Fan Relations Campaign Team project presentations and final slide deck due**	**Campaign Presentations and Campaign Slide Deck Due (final slide deck due for all teams)**
15	4/25	**Remaining Fan Relations Campaign Team project presentations**	**Campaign Presentations**
EXAM WEEK	5/4, 2-4 p.m.	**FINAL EXAM (May 4, 2-4 p.m.)**	

Required Readings and Supplementary Materials

There are no required textbooks for this course. Assigned readings are either available for free online, shared on the course site, or (in the case of the very important case studies we will be using) are available for purchase from Harvard Business Review at https://hbr.org/store/case-studies/.

All other materials required for the course can be found as digital files or links to websites organized on the course Blackboard site.

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 Virtual Commons** for more information. To connect to USC's Secure Wireless network, please visit USC's **Information Technology Services** website.

Technology Use in Class Policy

- Any e-devices (cell phones, tablets, iPhones/iPads, Galaxies, Blackberries, Androids, and other communications devices must be either in airplane mode or completely turned off, unable to ring or vibrate, and stowed away during class time.
- Upon request, you must comply and put your device in off mode and stow it away. Face down is too tempting.
- Recording: Recording faculty lectures may be permitted if approved by the professor. Use of any recorded or distributed material is reserved exclusively for the USC students registered in this class.

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 by 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.

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 – play devil's advocate if you want. Do not avoid conflict merely because you feel you will be in the minority in presenting your opinion. You are however expected to avoid the use of sexist, racist, homophobic, and other intolerant language in your speech and writing. This is more than an issue of so-called political correctness; this is an issue of professionalism and of excellence in communication, knowing how to be precise and fair and accurate in expression, and 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 Conduct

a. Academic Conduct

The USC Student Handbook
(https://policy.usc.edu/wp-content/uploads/2022/09/USC_StudentCode_August2022.pdf)

b. 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*
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/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 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 Instructors

Henry Jenkins (BA, MA, Ph.D) is the Provost's Professor of Communication, Journalism, Cinematic Arts and Education at the University of Southern California and before that he was a professor of Literature and Comparative Media Studies at MIT. He is the author or editor of more than 20 books on various aspects of media and popular culture, including *Textual Poachers: Television Fans and Participatory Culture, Convergence Culture: Where Old and New Media Collide, Spreadable Media: Creating Meaning and Value in a Networked Society, By Any Media Necessary: The New Youth Activism*, and *Comics and Stuff.* He has blogged for the past 15 years at *Confessions of an Aca-fan* and now cohosts a podcast, *How Do You Like It So Far?*, which deals with popular culture and social change. He is the Primary Investigator on the Civic Imagination Project. He has consulted for a range of industry groups including Disney Jr., Amazon's *Lost in Oz*, Microsoft Research, MTV, Sony Imageworks, Turner Networks, and Electronic Arts.

Robert Kozinets (BBA, MBA, Ph.D.) is a professional educator who has taught some of the world's top business students at Northwestern University's Kellogg School of Management, the University of Wisconsin-Madison's 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 (Bergen, Norway), Dublin City University, University of Strathclyde, COPPEAD (Rio, Brazil), Bilgi and Bogazici Universities (Istanbul, Turkey), and numerous others. In 1995, in a study of Star Trek fans, he developed the first published netnography. Since that time, he has been among the first to write about the marketing implications of social media and social media influencers, conducted the earliest ethnography of Burning Man, co-launched an academic videography film festival, published poetry about doing research, developed theories about digital consumer activism on technology platforms and written eight books, including *Consumer Tribes, Qualitative Consumer & Marketing Research, Netnography: The Essential Guide to Qualitative Social Media Research, Netnography Unlimited*, and, his newest, *Influencers and Creators: Business, Culture, and Practice*. He has also been a marketing and branding consultant for the past 32 years, researching and consulting with over 300 clients worldwide, including Heinz, Vitamin Water, Ford, L'Oréal, Sony Entertainment, Nissan, Campbell Soup, Zurich Insurance, American Express, TD Bank, and many others. He holds the Jayne and Hans Hufschmid Chair of Strategic Public Relations and Business Communication at the University of Southern California, a position shared with the Marshall School of Business. In 2022, he was awarded a prestigious Lifetime Research Award by leading French university, EM Normandie—Le Havre.