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Trade Up

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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Honors Capstone Project in B.S. Television, Radio & Film

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Abstract

Logline: *Trade Up* is a bite-size digital series, discussing the latest media and entertainment trends, with a millennial twist.

There is a gap in the market, both on campus and in the industry, for a digital video series analyzing the latest media trends, beyond their headlines. Through accessible and highly snackable YouTube clips, *Trade Up* offers an in-depth analysis on how and why new media trends will affect young, media professionals, soon entering the industry. It is a peer-to-peer discussion, designed for Newhouse students, by Newhouse students. From AMC Theatres' experimental virtual reality venture to Amazon Spark, our topics transverse the symbiotic worlds of advertising, technology, and television. Taking a multidisciplinary approach to tackling the media ecosystem, *Trade Up* introduces the perspectives of various stakeholders, including our own, as millennial consumers. The objective of *Trade Up* is to spark an interest amongst Newhouse students to “trade up” with the latest media developments, outside their individual silos.

Executive Summary

There is a gap in the market, both on campus and in the industry, for a digital video series analyzing the latest media trends, beyond their headlines. Through accessible and highly snackable YouTube clips, *Trade Up* offers an in-depth analysis on how and why new media trends will affect young, media professionals, soon entering the industry. It is a peer-to-peer discussion, designed for Newhouse students, by Newhouse students. From AMC Theatres' experimental virtual reality venture to Amazon Spark, our topics transverse the symbiotic worlds of advertising, technology, and television. Taking a multidisciplinary approach to tackling the media ecosystem, *Trade Up* introduces the perspectives of various stakeholders, including our own, as millennial consumers.

To conceptualize *Trade Up*, I conducted telescopes (in-depth analyses) of late night talk shows, such as *The Daily Show With Trevor Noah*, industry news sources, such as *The Hollywood Reporter*, and campus television shows, such as *Syracuse Unpeeled*. While each of these shows targets a different segment of millennials, *Trade Up* specifically targets Newhouse students. Thus, in terms of choice of graphics, aesthetics, pacing, length, and social media marketing strategy, we always had the Newhouse consumer in mind. The graphics were simple, yet effective in telling the story, the aesthetics were professional and clean, the 3-minute length was optimized for YouTube videos, and the social media strategy was to get the most followers and engagement by putting a fun and sassy twist on (sometimes dull) industry news.

The objective of *Trade Up* is to spark an interest among Newhouse students to “trade up” with the latest media developments, outside their individual silos. By offering bite-size clips that Newhouse students could consume about advertising, television, technology, and regulation, I hoped that it would give students a better understanding of how the overall business worked

together. Particularly with freshmen, many of whom have not declared a major, I hoped that it would offer them a better understanding of the various career paths they could take, regardless of their major. For seniors, soon entering the workforce, I hoped that discussing the latest innovations, from Amazon Dash to Apple's QR Codes, would encourage them to always keep their consumer hats on, ask themselves the "so what" question, and offer their perspectives when appropriate. If we do this, we can leverage our digital native insights, and strive to make ourselves invaluable to companies.

Acknowledgements

This virtual reality project would not have become a reality without the never-ending support of my advisor, Andrew Robinson, on many late Tuesday nights. Over three years at OTN, he has truly given us everything we needed, from much-needed encouragement to equipment, to set off and create something of our own. I would also like to thank my honors reader and professor-turned-mentor, Professor Fiona Chew, for always going above and beyond for her students. I am so grateful to my directors over the two semesters, Chris Sechler, Cameron Hill, and Jennifer Bideaux, without whom this would have been an experimental silent video, with 'immovable' desks. Together with an amazing and dedicated crew, Julia Conser and Chris Seager, and a very patient editor, Haadya Khan, they have been with me every step of the way, and I could not have done this without them. Finally, I am here today because of my parents, who have always supported me, from Singapore to Syracuse, and I look forward to our next adventure.

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Chapter 1

The Origin Story

In 2016, I came up with the idea for *Trade Up*, curled up in the fetal position, recovering from going to the gym for the first time in three years. I was trying to find an industry news source to distract myself with during my next perilous attempt to use a treadmill (alright... elliptical). However, after searching the usual suspects, such as *Variety*, *The Hollywood Reporter*, and *Deadline*, and conducting a wider search to all major news sources, I could not find a consistent online discussion to get my weekly dose of media analysis. I knew from my experience working at *CitrusTV* and *Orange Television Network*, that such a series didn't exist on campus either.

“So What?”

As I was developing *Trade Up*, I kept in mind what I know about field of media from previous internships. Firstly, through my experience at the advertising agency, Carat USA, I know that it is important to develop an opinion, even as a young intern or undergraduate. One of the first lessons, my manager, Haley Paas, Head of Strategy & Insights, taught me was to ask myself the “so what” question whenever I hear or read a new piece of information. What does this new development mean for a brand, the agency, a client, or the industry at large? This turns a piece of data into an actionable insight that we can use to inform our strategy. At *Trade Up*, we first gather as much background information as possible on a new development, typically

answering ‘who, what, when, and where’ questions, using *Google News* and industry sources, such as *TechCrunch*, *AdAge*, and *Variety* (Lasswell, 1948). This “surveillance of the environment,” involves finding out and relaying information about the media landscape, and marks the first function of communication, according to Harold Lasswell’s action model (Lasswell, 1948). Then, we broaden our research to consider the opinions of key stakeholders and thought leaders on ‘how and why’ they think this development threatens or aids them. These usually come from editorial sections of news sources or blog posts of media analysts. This second step marks the second function of communication, “correlation of components of society,” which refers to how media pundits’ interpretation of happenings, informs our understanding of the media landscape (Lasswell, 1948). Finally, in each episode of *Trade Up*, we evaluate their concerns and add our own opinions, as millennial consumers and young professionals, on how this development affects us, the stakeholders, and the media landscape. My survey of 20 Newhouse students revealed that trade publications need to do a better job of helping them understand multiple perspectives on an issue (Capstone Survey, 2017). This is our process to explore an issue from multiple angles, to move beyond the passive absorption of headlines, and to encourage Newhouse students to think critically about their implications.

Symbiotic Worlds

Secondly, I know the the media industry is multi-disciplinary, traversing through the advertising, television, and technology worlds. Each industry is not only intimately connected to the other in terms of revenue streams, but they are also increasingly converging to become one. For example, one of our topics of discussion in how AMC theaters is investing in virtual reality (VR) centers. Since the peak of grand movie palaces in the 1920s, the American theatre-going experience has hardly changed (Doby, 2013). We may have blue characters hurtling towards us

in 3-D, as with *Avatar*, but the fundamental experience of sitting in a dark room and passively absorbing artists' creations has remained unchanged. The introduction of VR centers means that moviegoers will be able to interact with their peers in avatar form, and dictate the narrative of films. This marks a paradigm shift in the movie-going experience, as ticket buyers can choose to become collaborative artists in shaping the meaning of a film. If this new mode of consumption becomes mainstream, theatre chains will likely be swallowed by VR companies or risk being swallowed by them. Thus, Television, Radio & Film (TRF) majors and iSchool majors will likely be working for the same boss one day (many already do). Despite this amalgamation of disciplines, my capstone survey showed that the majority of Newhouse students only regularly keep with the trades of their own specialties (Capstone Survey, 2017). Advertising students primarily read *Ad Age* and *AdWeek*, while TRF students primarily read *Variety*, *Deadline*, and *Cynopsis* (Capstone Survey, 2017). Only two Newhouse survey participants sometimes read technology publications, such as *TechCrunch*, *The Verge*, or *Gizmodo* (Capstone Survey, 2017). *Trade Up* acts as the nexus between media students of multiple disciplines, as our hosts discuss these converging horizontal supply chains, like the possible merger of VR companies and theater chains. The hope is that these bite-size clips, delivered by their peers, would spark an interest amongst Newhouse students to recognize the relevance and importance of keeping up with the latest developments in other symbiotic worlds.

#Diversity

Thirdly, I know that the lack of diversity in Hollywood and Madison Avenue is a hot button issue, particularly with “#OscarsSoWhite,” “#MeToo,” and recent tone-deaf ads from Pepsi and Dove, sparking outrage on Twitter. It was very important to me that *Trade Up* represented hosts with diverse perspectives and backgrounds, which is why we always had at

least one non-white host (in the Fall 2017 episodes, I had to take on that role). It was something I kept in mind when I was auditioning hosts in 2016 and 2017. We also dedicated an episode to discussing the right way to address the lack of diversity in the industry. In the episode, “Should Diversity Be Mandatory?” our discussion centered around software company, HP (Hewlett-Packard), mandating that all its ad agencies of record met mandatory diversity requirements or risk losing its business. While HP’s intentions were commendable, many advertising professionals of color were insulted by the implication that ad agencies should only strive for diversity if it meant meeting a bottom line. My co-host for the episode, Crystal Hawley, a senior Advertising major, and I shared our slightly more forgiving perspectives on the “right way” to address diversity (if one even exists), as young female professionals entering the workforce.

Chapter 2

An Education

Stay in School Kids

Taking the lessons I had learned about my field, like asking the “so what” question, ensuring our discussions were multidisciplinary, and featuring diverse perspectives, I then started thinking about what lessons I could draw from my classroom experiences to develop *Trade Up*. The university courses that prepared me for *Trade Up* include TRF 235, TRF 205, and COM 400. In TRF 235: Principles and Practices: TV, Radio & Film Industries, I realized that there was a huge knowledge gap between people who read the trades and those who don’t. The seed for *Trade Up* was planted, when I watched in awe as the handful of classmates who religiously read the trades and were able to actively contribute to class discussions. Coming from Singapore in freshman year, I didn’t even know what ABC Family was. Reading the trades was confusing when I lacked even a basic understanding of the American cable and broadcast system. *Trade Up*

discussions are meant to make brief news headlines more accessible to underclassmen, by elaborating on their context and relevance. Through TRF 205: Sight, Sound and Motion, I learned technical skills, such as how to use Final Cut Pro X and After Effects. Both of which I use weekly to edit episodes and create lower thirds. In COM 400: Social Platforms, Processes, and Perspectives, I learned how to tweet for the first time as well as how to put my consumer hat on to create content my target will connect with.

The Real School Starts After 5

My two years of experience as a production assistant, and then as a producer of *The Review Crew*, was the only reason I was able to even consider creating my own show. Before that, I had never held a camera, seen a wire, or even stepped into a studio. Everything from setting up the tripods, cameras, lights, over/under-ing the wires, I had learned from the staff at Orange Television Network. Most importantly, on *The Review Crew*, I helped nurture the next generation of producers, who became my best resource for an ever-loyal and knowledgeable crew for *Trade Up*. This complex and time-intensive capstone project could not have been completed without their patience and commitment over two semesters.

Reality is Easy. Virtual Reality is Hard.

Using the TriCaster virtual reality set required over seven test-and-learn sessions, as many audio and visual components have to come together to produce a cohesive video. Andrew Robinson, the General Manager of Orange Television Network, very kindly took the time to train my directors and stopped by the studio whenever he was available to help us. Every week, we usually solved one problem, but due to scheduling constraints with the studio, cast, and crew, we usually had to wait a week between each shoot. Online resources were sparse, but I found some YouTube tutorial videos and an online manual on how to use a TriCaster. This taught us how to

pre-load Over-The-Shoulder shots, but they didn't teach us much else. After seven weeks, there were still two recurring issues: we were unable to capture audio even though the equipment seemed to be working, and we were unable to get the virtual desk to appear in front of the host in one of the cameras. At that point, I was ready to give up, and make this a podcast series (at least it would be on trend!). Eventually, by a stroke of luck, I learned that a student in my Television Research class, Cameron Hill, had used the TriCaster in high school before, and I immediately got him on board as a second director. He managed to fix our remaining two issues that had us in a hopeless stalemate, and the next three shoots went by completely smoothly. The experience taught me how critical communicating and building relationships with people in the industry is, because production is a huge team effort that requires the expertise, skills, and commitment of so many people.

“The One Where I Became a BDJ Major”

Moreover, producing *Syracuse Unpeeled*, taught me how to write for a news show. Since I did not have a Broadcast & Digital Journalism background, the showrunners I worked for there taught me their industry's best practices. On a weekly basis, I had to learn how to write succinct, yet informative introductions to topics and choose appropriate graphics that told the best story. I also had to search for topics that were not only of interest to students, but raised many questions and offered an opportunity for a rich discussion. For example, one of the topics we discussed on *Trade Up* in Fall 2016 was about the Sundance Film Festival choosing to focus on one particular theme for its lineup for the first time. It was an interesting and noteworthy development, but the hosts struggled to find enough meat in the story to be able to adequately evaluate and debate it. Thereafter, those types of news stories were relegated to our Twitter page to keep our viewers informed, while air time was saved for more controversial issues.

Through *Syracuse Unpeeled*, I also learned how to be a host. Having never worked in front of the camera, I initially never planned to be a host myself. However, after producing two episodes with two external hosts in Fall 2016, I realized that they did not know what direction to take the discussion, because they didn't write the episodes themselves. Thus, despite my preference to remain a producer on set, I chose to become a host to have greater control over the discussion. I watched the *Syracuse Unpeeled* hosts' pace of speech, when they looked directly at the camera and when they looked at their co-host, and how they wrapped up conversations naturally.

Chapter 3

Conceptualization

Good Artists Copy. Great Artists Steal.

When I first started conceptualizing *Trade Up*, I tried to mimic the format *The Review Crew* and *Syracuse Unpeeled*, so *Trade Up* was intended to air on linear television. I mirrored the 29-minute format of those shows, with six-minute discussions broken up by two commercial breaks. However, through editing the episodes and watching them myself, I realized that the 29-minute format works best for entertainment shows, but not business news shows, because college students' appetite for long-form informative content is limited. Most college students only read the trades one to two times a week, spending five to ten minutes each time (Capstone Survey, 2017). Thus, I reworked the show to make it a YouTube digital series, consisting of three episodes (with the same co-host) of three-minute discussions. Each *Trade Up* episode would fit neatly into the weekly time they allocate to trade news consumption, leaving plenty of extra time to supplement the discussions with their own readings.

The age-old storytelling convention of the ‘Rule of Three’ was heavily applied here for new visitors to the site to quickly comprehend how our content is organized. According to Brian Clark, “humans have become proficient at pattern recognition by necessity, and three is the smallest number of elements required to create a pattern... This combination of pattern and brevity results in memorable content,” (Clark, 2015). Thus, I hoped that our three of three episode organization would aid in retention of the discussion.

Telescopes Aren’t Just For Science

Once I decided I was going to produce a YouTube series, I supplemented my experience producing campus talk shows, by conducted telescopes of related media news on YouTube, such as *E! News*, *The Young Turks*, *The Daily Show with Trevor Noah*, *Jimmy Kimmel Live!*, *Last Week Tonight With John Oliver*, *The Hollywood Reporter*, *Cheddar*, *Buzzfeed Video News*, *New York Times Video*, *Wall Street Journal Video*, CitrusTV’s *Syracuse Unpeeled*, and Orange Television Network’s *The Review Crew*.

Watch Your Tone, Son!

All the shows target millennials, A18-34, yet each show targets different groups with different tones and voices. For example, the late night shows tend to be fun, satirical, and feed off the high-energy of a live studio audience. *Cheddar* and *The Young Turks* are more formal, stuffy, and measured in their discussions. Within the broad audience segment of millennials, *Trade Up* targets Newhouse students, so that the topics discussed would appeal to them and feel relevant to their careers. We strived for the professionalism of *Cheddar* and *The Young Turks*, yet tried to keep the discussion light and comfortable, like a conversation between friends. This is based on the insight that Newhouse students find peer-to-peer discussions of the trades to be most enjoyable, over reading articles or social media posts about it (Capstone Survey, 2017).

That being said, because we had different hosts on every show, our tone varied depending on the dynamic between the hosts, their personalities, and their level of comfort in front of a camera.

Atleast Buy Me Dinner First

The visual styles of the shows are heavily influenced by their tones, by how they want to court their viewer. *The Ellen DeGeneres Show*'s cute, wholesome style is reminiscent of a family dinner at *Dinosaur BBQ*. It is feel-good content that encourages co-viewing amongst teenagers and mothers. *The Young Turks* has a formal news set, but the busy blizzard of graphics in the background are quirky and distracting. Like supper at *Taco Bell*, it curbs your news hunger on a budget, but binging it may make you nauseous. *The Hollywood Reporter*, which features high-profile celebrities and media moguls, is very swanky, and highly stylized, much like hors d'oeuvres at a gastronomy restaurant. It feels exclusive, perhaps a little too exclusive (for Newhouse students). The late shows have busy cityscape backgrounds, which they contrast with simple Over-The-Shoulder (OTS) graphics. Like sipping drinks at a minimalist rooftop bar, it feels upscale, stylish, yet simple in execution. With *Trade Up*, we attempted to mirror the late shows, by juxtaposing a professional desk and waterfront background with minimalist OTS shots. Hopefully, this avoids the distraction of *The Young Turks*' graphics, while creating a clean and polished look and feel. To create the effect of the waterfront background and a news anchor desk, we used Orange Television Network's TriCaster virtual reality set for the first time. In keeping with the theme of our discussions, centering around the cutting-edge developments in technology, it was important to us that we used the latest technology on the show itself.

Let's Get Engaged?

To encourage higher engagement, we adopted the *E! News* style of changing the lower thirds to indicate a change in topic. *E! News* also featured the Twitter handles of its hosts, to

encourage fans to engage them online. We chose not to include the Twitter handles of the hosts because some weren't active on Twitter or didn't have professional accounts. Instead, we chose to consistently feature the official Twitter handle of the show to encourage social media engagement and to promote a uniform brand image.

Woah, Slow Down

In terms of pacing, we wanted to strike a balance between the late night entertainment shows and *The Young Turks*. *The Daily Show with Trevor Noah* and *Last Week Tonight with John Oliver* try to pack a ten pound sack into a five pound bag, with a lot of information, videos, and statistics thrown at viewers to swiftly build a case for their point of view. Conversely, *The Young Turks'* pace is more measured, as the hosts have a thoughtful, unscripted conversation. *Trade Up* is semi-scripted as the questions and prompts are discussed with guest hosts beforehand. At times, the hosts can be a little frantic in their speech, as they quickly recall what they had prepared in pre-interviews. However, when hosts took their time to articulate their responses, the pacing was similar to *The Young Turks*. Once again, pacing depends on hosts' familiarity with the topic, their dynamic with the co-host, and comfort in front of the camera.

Nobody Has Time For That

In terms of length, I was influenced by all the shows' brevity. An article from *Adweek*, stated that analysis of the top 50 YouTube videos showed that 2 minutes 54 seconds is ideal (Nudd, 2014). Using that as a yardstick, the total run time of *Trade Up* episodes are just over 3 minutes. After editing our Fall 2016 episodes, which were 6-minutes long, I decided to halve the length because the discussions were unfocused, and were not intended for snackable mobile consumption on-the-go. The opening sequence for *The Daily Show with Trevor Noah* was 1 second, *What The Flick?!* (*The Young Turks* production) was 8 seconds, and *Syracuse Unpeeled*

was 30 seconds. As a compromise between student-run, *Unpeeled*, independent online production, *The Young Turks*, and the highly established cable network show, *The Daily Show with Trevor Noah*, I chose to have a 6-second sequence. Since this is a student production that viewers are unfamiliar with, I wanted an opening sequence that was long enough to suspend disbelief and establish the professional tone of the show. Yet, it need to be short enough to conform to conventions of more established networks. In terms of our 12-second end sequence, I combined a credits roll, resembling *The Review Crew*, to acknowledge the hard work of the crew, while adding a thought-provoking question, in the style of *New York Times: The Learning Network*. I hoped that the question would spark a discussion on our Twitter page or at least encourage viewers to follow the updates on Twitter.

Chapter 4

Down The Tube: YouTube Strategy

Brand Awareness

Once I had analyzed the content and format of these talk shows, I then started to focus on their marketing strategy, or how they got viewers to watch and engage with them on YouTube. In terms of the shows' YouTube strategy to encourage online viewership, I noticed that established celebrities, like Ellen DeGeneres, Trevor Noah, Jimmy Kimmel, and James Corden autoplay their latest segment on their home pages, because their fans know what to expect, after watching their cable television shows. On the other hand, news sources, like *E! News*, *The Young Turks*, *Buzzfeed Video News*, and *Cheddar* have a short channel trailer to establish what their brand is and highlight what their content is about to new channel visitors. I chose to follow the trailer format since we are new brand and we need to entice new visitors to try watching an episode.

Brand Consideration

Once users had navigated to our YouTube page, and seen the videos available, the next step was to encourage the most clicks. I had to make the YouTube videos look appealing and intrigue college students. I followed best practices from *TubularInsights* to create the best thumbnail picture (Smith, 2015). For example, I made sure I saturated the colors of the image to make them pop, included clear images of our facial expressions to connect with viewers, and offered text to offer context. Episode titles are descriptive of the content and try to entice visitors to click on it. For example, one episode is titled, “How Taco Bell Won Over Millennials With Munchies.” Keywords, such as “Taco Bell,” “Millennial,” and “Munchies,” were specifically chosen to appeal to our college-going population. This style is similar to *New York Times* or *Wall Street Journal* videos, where titles are specific, to the point, and try to intrigue users with a few well-chosen words.

Brand Loyalty

After getting new visitors to come to our YouTube page, and click on a video, the next step was to build a relationship between hosts and viewers, to sustain viewership and build loyalty. I initially planned to include a blooper reel playlist, like *The Daily Show with Trevor Noah*'s YouTube channel. However, viewers want to watch *The Daily Show with Trevor Noah*'s bloopers because he is a household name celebrity, whereas viewers may not want to watch a blooper reel of student hosts. Moreover, I didn't want to risk threatening the professionalism of the channel, which we worked so hard to create, with a few off-brand clips. Thus, the idea was scrapped. Instead, in the description of each episode, a short blurb about the hosts were included to establish their credibility and showcase their personality. For example, one host description reads, “Co-host: Allison Raymond is an Advertising senior at the S.I. Newhouse School of

Public Communications. She is a recovering Taco Bell addict, and the probability that she is awake at any given time is 80%.”

Chapter 5

Social Media Strategy

Instead of risky blooper reels, I chose to engage fans through a supplementary social media platform. When picking a social media platform to promote our content, I considered Facebook, Twitter, and LinkedIn as potential platforms. I know that most late night shows and news sources post content on every single social media platform, including, Facebook, Twitter, Snapchat, and Instagram to reach fans wherever they are. However, since I have a much smaller, short-term production, it made more sense to pick one supplementary platform and focus all my resources on driving as many eyeballs to that platform.

Don't Be That Obnoxious LinkedIn Member!

Although LinkedIn seemed like the best fit in terms of content, it is not appropriate to frequently self-promote on the platform, unless you are a large company and you are announcing industry-shifting developments everyday. Moreover, not every Newhouse student is active or even has a LinkedIn account, particularly freshmen, who have yet to grow their professional network. It is a better strategy to post the best episode of the series on the platform to raise awareness of the show, and if users are interested, they will migrate to the appropriate platform to watch the remaining episodes.

What's Your Name, What's Your Facebook?

The benefit of using Facebook as a platform is that everyone has an account; it is the 21st century identity card. The downfall is that it is not the platform that students use to seek out

industry news. According to *Social Media Today*, the top four content buckets on Facebook are: “science says stories, data driven content, strong opinion and political pieces, heart warmers,” (Hutchinson, 2016). Since our discussions are not argumentative or highly controversial for the sake of entertainment value, I would not categorize it under the ‘strong opinion’ category. Thus, despite the wide reach of Facebook, the content will likely not be very well received on the site, because it is discordant with the type of content that typically performs well.

Tweet Tweet

Twitter is a good match for our content, because it is the place people, particularly those in the communications industry, come to get breaking news. According to an *AdAge* article, “86 percent of those who use Twitter do so to get the news,” (Morrison, 2015). Thus, it seems appropriate that our discussion of the news lives on the same platform that people get their news. Moreover, 82% of users watch video on Twitter and are 6 times more likely to retweet a video over a picture (Latysheva, 2017). Posting clips of our discussions on Twitter seemed like the ideal way to give users a taste of what they can expect from our show, and hopefully drive more consistent viewership on YouTube. I also used Twitter as a more informal platform to engage Newhouse students, making what can often be dull industry news, fun and light-hearted. We often posted sassy jabs at industry “#fails,” GIFs, and pictures to create a news feed that we would enjoy reading as well.

Chapter 6

Conclusion

Keeping Up With The Trends

With *Trade Up*, I hoped that students would find watching videos about multi-disciplinary media topics interesting, and it would spark an interest to keep up with trades, outside of their specialities. One freshman survey participant commented, “it was an interesting topic I previously didn't know about but now feel as if I have a decent amount of information on the subject,” (Capstone Survey, 2017). Reading the trades outside of your discipline requires more commitment because its relevance may not be immediately apparent. I observed that 90% of survey participants claimed that discussing trade news with peers was enjoyable and 70% felt that learning about trade news via social media was enjoyable. Thus, I hoped that watching an online discussion between peers on *Trade Up*, would encourage viewers to continue similar conversations with other Newhouse majors in real life or through social media.

Penny For Your Millennial Insights?

By offering bite-size clips that TRF majors could consume about advertising, and vice-versa, I hoped that it would give students a better understanding of how the overall business worked together. Particularly with freshmen, many of whom have not declared a major, I hoped that it would offer them a better understanding of the various career paths they could take, regardless of their major. For seniors, soon entering the workforce, I hope that discussing the latest innovations, from Amazon Dash to Apple's QR Codes, would encourage them to always keep their consumer hats on, ask themselves “so what” question, and offer their perspectives when appropriate. If we do this, we can leverage our digital native insights, and strive to make ourselves invaluable to companies.

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Appendix

Link To YouTube Channel: TradeUpOTN

<https://www.youtube.com/channel/UCX6pMvMu922C6VE3EjwPMBg>

Link To Twitter Page: @TradeUpOTN

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