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Introducing Digital Content to KCLC

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Introducing Digital Content to KCLC

By Chad Briesacher

Introducing Digital Content to KCLC

by

Chad Briesacher

Submitted in Partial Fulfillment of the
Requirements for the Degree of Master of
Select

Social Media and Digital Content Strategy
at

Lindenwood University

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Chad Briesacher December 12, 2019

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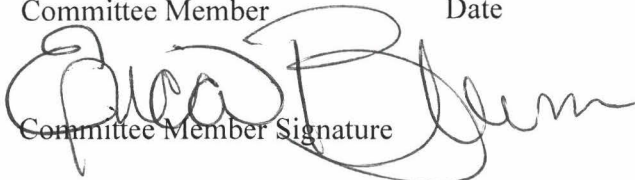
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Erica Blum December 12, 2019

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Background

KCLC Radio is a 50,000-watt Class C2 FM HD broadcast radio station located on the campus of Lindenwood University in St. Charles, Missouri. The current General Manager of the station is Mike Wall and the Director of Operations, who functions as the station's Program Director is Chad Briesacher.

KCLC's Vision

From the beginning of KCLC Radio, the mission of the station has been to train the next generation of media professionals. In an attempt to better fulfill this mission, KCLC Radio's faculty advisors and managers have taken a different approach from many college and university-owned radio stations. Instead of implementing a policy of free-form programming, whereas each student host or presenter plays whatever they wish, in a sort of block-programmed setting, KCLC Radio operates, and has operated, as closely as possible to its professionally operated counterparts.

This means that KCLC Radio has regularly utilized popular management styles of the time. Prior to an era where single radio station formats were popular, this meant utilizing a block programming approach. Today, this means utilizing a single format that stretches the entire length of the broadcast day.

The station utilizes an organizational structure that mirrors that of professional radio stations; a General Manager, Program Director, Music Director, and at times, a Sports Director and News Director. Programming on the station is set by station management, both professional and student, and individual air personalities have little control of what they play.

This type of management and programming structure is advantageous when teaching students how to succeed in a professional radio environment. It however is problematic as

KCLC Radio has been tasked by the university to prepare students for careers in the current landscape of the media industry, which now includes various ‘New Media’ entities and content that does not follow as rigid of a programming structure and leave room for more creative or experimental forms of content.

KCLC’s Facility

Since the radio station’s founding, KCLC Radio has upgraded its facilities to meet the demands of the broadcast industry and fulfill its mission as a training ground for future media professionals. Over time KCLC Radio has upgraded its original carrier-current signal, which could only be received through radios which were connected to the college’s power grid, to the current HD Radio facility featuring one Analog FM – HD combination station and one radio station operating solely on an HD2 frequency.

KCLC Radio has striven to keep its facilities relevant to the current media landscape. For most of its existence this meant providing a radio broadcast facility which to train future radio broadcasters and managers. Through a series of equipment upgrades through the decades, KCLC has added and improved technology that allows students to broadcast outside the studio, first from a MARTI transmitter to today’s digital Comrex Access NX remote broadcast mixers. Likewise, in the 1990’s KCLC added the ability to automate programming, for the first time allowing the station to remain on-air 24-hours per day.

To further fulfill the mission of training broadcasters for the current media landscape Lindenwood University, in decades past, added television facilities, now known as LUTV to its roster communications facilities. Similar to KCLC Radio, LUTV parallels its operations as closely as possible to those of a professionally operated television station.

The equipment utilized by KCLC Radio and LUTV today are at the top of the field and do assist the faculty of Lindenwood University in their mission to properly train students to work in the broadcast media environment. As will be discussed later, however, the current media environment is changing and new needs are arising which may call for a new facility.

KCLC Historical Background

KCLC Radio was founded in 1947 as a carrier-current radio station located in the Lillie P. Roemer Memorial Arts Building on the campus of Lindenwood College, now Lindenwood University. Since its inception, KCLC Radio has operated as a student-operated station with limited faculty guidance. Faculty involvement has varied through the years from serving an advisory role to serving in the General Manager and Program Director positions.

In the early days of KCLC radio, the radio station, like others used a programming method called “block programming”. Block programming is a method of scheduling different types of content at different parts of the day or “dayparts”. An example of this programming method would be to program a polka music show from 1:00 P.M. until 3:00 P.M., followed by a reading of Shakespeare lasting from 3:00 P.M. until 3:45 P.M., and fifteen minutes of soft instrumental music from 3:45 P.M. until 4:00 P.M.

As time progressed, block programming fell out of favor in the radio industry. Television, which remained to utilize block programming, changed the way in which radio programmers create their schedules for the broadcast day. In the late 1950’s radio programmers began utilizing formats whereas a single type of musical, news, or talk programming is programmed throughout the complete broadcast day.

The exact year of when KCLC Radio moved from block programming to a single musical format is not known, but from oral interviews it is known that a rock format was utilized by the

early 1970's. Likewise the radio station utilized a Smooth Jazz format in the 1990's, while playing Bluegrass music in the evenings, provided by non-student volunteers. KCLC Radio finally made its most recent programming change from Smooth Jazz to its current, Album Adult Alternative format, in 1998.

In addition to the Album Adult Alternative format the radio station utilizes, KCLC Radio has used additional specialty shows. Similar to the time when KCLC Radio played Bluegrass in the evening, these specialty shows leave the regular formatted programming of KCLC. The specialty shows were a product of necessity. Until the 1990's KCLC Radio did not utilize automation systems that allow the radio station to operate unattended.

The lack of an automation system meant that to broadcast, KCLC Radio must have had a person operating the station during broadcast hours. On weekends and in the evenings KCLC would have to amend regular programming and utilize specialty shows, hosted by community volunteers and by students, to keep the station on-air. These specialty shows allowed for some student creativity and experimentation in programming, but the programs were still vetted by station management.

Today KCLC Radio has one student-operated specialty show, a weekly Sports Talk program focusing on the week in Lindenwood Athletics; *Inside the Den*. A student host and producer have been appointed to oversee the show's content and quality in each of the last three semesters. In keeping with KCLC's vision, *Inside the Den* is operated, as closely as a student-produced radio program can be to a similar professionally produced counterpart on a commercial radio station. The presence of the show allows for some student-operated programming, and was the brainchild of Lindenwood students, but still operates within the confines of a traditional

broadcast radio's somewhat limited format, which can limit opportunities for creativity, and do not mirror the New Media environment.

Four specialty shows, hosted and produced by community volunteers, still operate on KCLC Radio today. These shows follow the formats of Christian Rock on Saturday nights, Gospel on Sunday mornings, Acoustic and Americana on Sunday Afternoons, and Alternative Rock on Sunday evenings. The shows, due to the current presence of KCLC Radio's automated music system, are still present on the station until the current hosts retire. These specialty shows, do not include student input and therefore do not fill the need for as an outlet for complete student creativity and experimentation.

Review of Literature

Bonini, Tiziano, Doing Radio In The Age of Facebook

This article goes in-depth into how radio stations use Facebook to interact with listeners. The article focuses on public service type radio stations. The content focus on three case studies using individual programs on European international broadcasters. The case studies delve into subjects such as cross media interaction, storytelling, and shared data. The article outlines the social media strategies for all three cases, how they differ, and charts their user numbers and ages.

The paper's hypostasis deals with the changes in radio programming since the introduction of Facebook and provides analysis of in the form of "qualitative observations of social media activity" of the shows that the paper's case studies focus on.

The three shows use a unique strategy to remain relevant and interact with their audiences in the six days between their weekly broadcasts. The paper concludes that these programs use Facebook in a way to improve interaction with their audience and introduce methods of audience maintenance in a way that producers of radio shows in the past never imagined.

Ferguson, Douglas A., and Clark F. Greer, Local Radio and Microblogging: How Radio Stations in the U.S. are Using Twitter

This article, although becoming outdated, still provides useful data to the completion of my final paper. Data on the number of Twitter users is outdated, but data on the number of tweets needed to make lasting impressions is still very useful to me.

The article provides data into which formats are most likely to use Twitter and have an audience that will respond to tweets. Much of the article is dedicated to "New media adaption".

This section outlines how radio station's expansion into Twitter mimics the expansion of radio technologies from AM, to FM, to HD Radio.

The article ends with a discussion rather than a conclusion because the results of the study were inconclusive to the hypothesis. Still the data provided through surveys on listener habits versus interaction with radio stations on twitter and the likelihood of a station of a particular format type proves valuable.

Herra-Dumas, Hermida, Susana. And Hermida, Alfred Tweeting but Not Talking: The Missing Element in Talk Radio's Institutional Use of Twitter

In this article, published in the Broadcast Educator Association's *Journal of Broadcasting Electronic Media*, the authors study the use of Twitter in radio stations. The examples used in the study include three major Canadian-based talk radio stations.

Throughout the research, the authors found that, through the use of the social media platform Twitter, radio stations were better at suited at creating intimate relationships with their listeners through two-way communication. Twitter offered the radio stations the type of back-and-forth communications that lacks in the traditional broadcast radio environment.

Hilmes, Michele & Lindgren, Mia Podcast Review and Criticism: A Forum

In this forum three podcast newsletter writers discuss the current state of the emerging podcasting industry as something distinct from traditional broadcast radio. The three critique the media's coverage of podcasting and provide arguments of why podcasters should be considered on par with broadcast radio hosts.

Pérez Dasilva, J., et al. "Radio and Social Networks: The Case of Sports Programmes on Twitter."

Dasilva analyzes the use of Twitter by several major radio presenters, specifically those who focus on sports content. The article gives a brief history of Twitter. The author analyzes the number of followers and types of tweets versus the types of audience interactions received in return. Number and type of tweet are broken down with the quantitative data to determine that amplification rate of responses.

Public Radio Today 2012

In this report by the radio listener analytics firm Arbitron one finds detailed analytic data on the listeners of Adult Album Alternative radio stations. The report, commissioned in 2012 by National Public Radio, examines listener data. Adult Album Alternative is a format popularly utilized by NPR. In the report one finds qualitative and quantitative data on listeners including age groups, income, education, Time Spent Listening, and average market shares.

Rooke, Barry, and Helen Hambly Odame. "I Have to Blog a Blog Too?' Radio Jocks and Online Blogging.

Rooke and Odame write on how the use of blogs can "bridge the gap" between listener and on-air presenter. Blogs have the potential to allow radio presenters to expand on their on and off-air interests. Some presenters use the blog as a way to transmit information about their personal lives to the audience, all in order to build a more intimate relationship with the listener.

Spangardt, Benedikt, et. Al. "... And Please Visit Our Facebook Page, Too!" How Radio Presenter Personalities Influence Listeners' Interactions With Radio Stations

The articles focuses on how air personalities or "presenters" as they are called in the text use social media platforms to "bond" with listeners. The first section after the introduction is

titled “Modeling Radio Presenters’ Influences on Listeners’ Off-air Actions”. This section provides data on listener behavior.

Next the article turns to “Audience Behaviors” followed by “Parasocial Interactions”. This section is directly related to my course of study in digital content strategy. Social media influencer uses social media platforms to communicate with viewers in the same way, using the same platforms, that personal friends use; thereby creating the illusion of intimacy. The section of the article studies this phenomenon, but specifically with radio presenters.

Steele, Anne and Mullin, Benjamin “iHeartMedia Buys Stuff Media for \$55 Million”

This news piece, originally published in The Wall Street Journal in 2018 outlines the parameters of iHeartMedia’s purchase of the popular podcast network Stuff Media. Prior to the purchase Stuff Media had been the nation’s largest podcast network, producing the popular *How Stuff Works* podcast. The purchase was the first major business acquisition by iHeartMedia after its 2018 bankruptcy and represents a major milestone as the largest owner of broadcast radio stations in the United States purchases the most downloaded podcast network.

“Westwood One Part of New Podcast Network”

The very brief news piece outlines the partnership between radio program syndicator Westwood One, podcaster Jessica Cordova Kramer, and author Stephanie Wittels Wachs. The new partnership represents another large broadcast radio content producer making a transition to digital content through the addition of a podcasting network.

The article gives information on the new network including its expected September 2019 launch date and the titles of the first three podcast programs that will be produced by the network.

Wratuer, Kyle "Making 'Maximum Fun' for Fans: Examining Podcast Listener Participation Online"

Wratuer breaks down the benefits of podcasting to listener interaction. Being an online based content type, podcasting has advantages not enjoyed by traditional broadcast radio. Podcasting benefits from low cost, the ability to time-shift programming, and distribution across multiple platforms.

The relative low cost to produce high quality content "unlocks" opportunities for expanded content. This, combined with radio's intimacy, makes podcasting prime for expansion. The article makes the argument for additional academic study in on the specific podcast medium, the same type of attention that is currently received in the analytic study of broadcast radio.

Ziegler, Lady Dhyana "Radio as Numbers: Counting Listeners in a Big Data World"

In this article from the *Journal of Radio & Audio Media*, Zeigler brings to life the reality that the radio industry is not so much about creating content, but rather making a radio station an enterprise of building a listenership for advertising purposes. In an era of "new frontiers" in the entertainment industry, traditional radio broadcasting adapts to stay relevant. Some analysis looks into the future of the broadcast radio mediaum.

Methodology and Analysis

Listeners

In 2012 National Public Radio (NPR) commissioned an expansive report of their listener base. Both quantitative and qualitative research was used. It should be noted that 2012 is the most recent study of this type and expanse that has been made available to the public. Radio listener measuring agencies reserve listener survey results for subscribers.

NPR's second most utilized format after News/Talk is Album Adult Alternative (AAA) music. NPR is the largest operator of Album Adult Alternative radio stations in the country. In the study, fulfilled by Arbitron, titled *Public Radio Today 2012, How America Listens to Radio* identifies the age ranges of AAA listeners to be as follows:

- P12+, 3.2%
- P18-24, 8.9%
- P25-44, 16.7%
- P45-54, 24.5%
- P55-64, 21.7%

Further, the gender breakdown of the listener base skews 61.3% male to 38.7% female.

According to the study AAA “performed best in middays” and possessed a “relatively youthful audience”. The study continued that “compared to other public radio formats, the educational level of public AAA listeners ranked about average, but still ahead of any commercial radio format.” It is revealed that 47.5% of AAA listeners are college graduates and 37.7% of AAA listeners make at least \$75,000 annually, with an additional 27.6% of listeners having an income of at least \$50,000 annually.

Current Use of Social Media In the Industry

In an ever more competitive fight for listeners, radio stations are turning to social media; Twitter, Facebook, Instagram, YouTube, and Blogs are some of the platforms that radio stations are now using to reach more listeners, and more importantly, to make connections that create loyal listeners. Owners of traditional broadcast radio stations are now, more than ever branching out. According to an article in the trade publication *Radio Inc.*, Westwood One, the largest syndicator of around-the-clock radio formats has teamed with Jessica Cordovan Kramer, an award-winning podcaster, to launch a new network. The network launched with three original shows that debuted or will debut by the end of November 2019.

Despite the current embrace of social media, the broadcast radio industry was not always so ready to move into social media. Lady Dhyana Ziegler, Ph.D. writes, in *Radio as Numbers: Counting Listeners in a Big Data World*, that “Radio has seemingly been slow to get out of the gate in respect to the utilization of new technologies.” But now that radio is moving in the direction of new media. Ziegler mentions “It is evident the use of digital and/or mobile devices will continue to soar. In 2012, 40% of audio listeners were using digital devices and the prediction was 80% in 2015, in 2019 one can only infer that the number has not dropped.

Finally, Ziegler mentions that “Radio is primarily a shared listening experience around a favorite station.” Radio is now capitalizing on the shared experience in new ways. Whereas a radio show ends, a DJ’s shift comes to a close, or a song ends and a new one begins; the digital conversation has an infinite possibility for continuation. Tiziano Bonini addresses a current use of Facebook to keep the conversation moving in his article *Doing Radio in the Age of Facebook*. In the article Bonini outlines how “the relationship between listeners is similarly changing. Fans of a radio programme can establish links online, exchange public comments on the programme’s wall, express more or less appreciation for specific content, exchange content on their personal

walls, write each other private messages, or chat with one another.” Radio stations are now hosting listeners while they are not necessarily listening. The listener is not a passive listener, but a participant; all in a forum controlled by the radio station.

Bonini uses the example of the radio program *RaiTimes*. This program is presented at 10:40 p.m., but once the weekly show ends, the conversation continues online. The radio station has discovered a way to keep listeners engaged with the radio station despite the program being over. “The FB fan page of the programme is a lively space where the programme keeps on living when the presenter switches off the microphone. The fans are young and extremely active.” In an example of supplied content “Once or twice a week the playlist is user generated... The presenter plays a song posting a YouTube video of it on FB and asks the listeners/FB fans to reply with a link to the video of a suitable song to follow his first choice.”

Benedikt Spangardt, Nicolas Ruth, and Holger Schramm ask in “...*And Please Visit Our Facebook Page, Too! How Radio Presenter Personalities Influence Listeners’ Interactions with Radio Stations*” “To what extent do presenters influence the degree of off-air contact or interaction between music radio stations and their listeners? The authors conclude that “...music is not the only factor that bonds listeners to a radio station; rather, presenters and their personalities influence how people intend to behave.” If through the study the authors find that the presenter (DJ) plays a central role in attracting listeners, then why would a radio station not desire to increase the interaction of the listener and the DJ through social interaction such as blogs, vlogs, reviews, and social media platforms? “Radio is considered an intimate medium, where a host is speaking to an audience of one, though the broadcast will be reaching a mass audience... both radio and Twitter can foster a *séance* of ambient intimacy.” Argues Susan Herrera-Dumas and Alfred Hermida.

In another article, *I Have to Blog a Blog Too?: Radio Jacks and Online Blogging*, authored by Barry Rooke and Helen Hambly Odame, a full-sized blog, as opposed to the microblog Twitter, is “a way to bridge the gap between on-air personality and online interactive individual”. The authors outline the blog as an additional platform that radio stations today are using to reach listeners.

“The combination of social media and radio jock requires an individual or station to present themselves through a secondary platform of communications (as opposed to on air). Long-form blogging allows the DJ to connect with listeners on a more personal basis simply because more information can be presented. “Digital biography allows an individual to create an online image or personal based on the matching broadcast wants and needs of that individual”. In their study Rooke and Odame found that, of responding radio stations, 40% of the 54 surveyed use blogs to grow their listening community with another 15% to attract listeners, while 2% use blogs to generate revenue.

It is my belief that there is enough examples of professional broadcast radio stations utilizing Twitter, Facebook, YouTube, blogs, and other social media, that Lindenwood University would be doing a disservice to the student by not exploring ways in which the use of these social media platforms can be integrated in the broadcasting program. Familiarizing students with the operations of radio station-related social media can become another way in which KCLC mimics the operations off professional stations and provides students with a simulated professional environment, helping their future professional success.

Possible Setback

One possible set back when gathering real-time data on listeners can at times be difficult. It will take time to find out if increased social activity is equating a stronger listener base. One

once again turns to Lady Dhyana Ziegler, Ph.D. in her paper *Radio As Numbers: Listeners in a Big Data World*, “Traditional Radio is basically a one-way medium, managed off-line, and lacks the ability to generate real time data.”. Beyond surveys, there is no way to gather data on radio listenership.

Planning A New Facility

Given the current trends in the broadcast industry outlined above, it has become clear that KCLC Radio was in need of, not only a new digital home to be outlined later, but new physical facilities for a new type of content creation. For this project I assessed the needs of KCLC through both my role as the radio station’s Director of Operations, and the academic needs of both the Social Media and Digital Content Strategy, and Mass Communications academic programs through discussions with the program chairs; Andrew Allen Smith and Richard Reighard.

I then crafted the idea for two new studios, which we have now dubbed “labs”. The labs would be built in each of two ten-foot by seventeen-foot rooms that were available and located in the KCLC Broadcast Center on the first floor of the Spellmann Campus Center. Finding space for a new facility is always a large challenge at a growing university such as Lindenwood, but the two large former offices were recently vacated due to both the elimination of the former “Work and Learn” program and the relocations of the majority of the faculty within the Communications Division to the recently renovated first floor of McClure Hall.

Once needs were assessed and a space was found, it fell to me to decide what equipment would be used and propose the project to the then Dean of Arts, Media, and Communications, Joe Alsobrook. Upon approval from administrators, I proposed the budget for the project in

November of 2018 and was told in March of 2019 that the funds were approved and the money to complete the project would be released in July of the same year.

Podcast Lab

The first of two new labs created to fill KCLC's digital content needs is the Podcast Lab. The Podcast Lab has a four-seat setup, with one person in the studio acting as the engineer. The setup allows for a host and up to three guests, but in its limited use thus far, I have already seen multiple staffing configurations, including the use of a non-speaking engineer to handle the audio levels.

Kyle Wrather of the University of Texas at Austin writes "One of podcasting's notable features is the shift in accessibility. Unlike radio, which requires expensive equipment and licensing, podcasts can be created by virtually anyone with a minimum amount of equipment and technical knowledge. The accessibility unlocks a potentially powerful distribution platform for audio and spoken-word content." Indeed, for under \$1,500, and the use of extra equipment a podcast lab was able to be built in the KCLC Broadcast Center. Podcasting is a logical next step for radio stations. National Public Radio is a leader in podcast downloads. Meanwhile, according to the *Wall Street Journal*, iHeart Media, the largest owner of broadcast radio stations in the country, purchased StuffWorks Media for \$55-Million Dollars, to combine with their popular iHeartRadio app, becoming the largest podcast producer in the world.

Wrather writes further "Podcasting combines radio's intimacy with the portability and personalization of digital media forms to create a new and interesting space for media and cultural interaction." Podcasting's growing influence will undoubtedly continue in a world where the content creator conforms to the media consumer's personal taste. Again, this is a

platform that Lindenwood University's broadcasting programs should embrace in order to prepare students for the professional media environment.

For decades there have been naysayers that have predicted the end of broadcast radio. In a forum published by the peer-reviewed *The Radio Journal*, Nick Quah, author of the podcast newsletter Hot Pod, is quoted as saying "I'm fairly confident that the concept of 'the podcast' will die off. It's all just going to be audio-served digital, you're either going to get it live or you're going to get it on-demand. It's as simple as that. A robust podcast studio can serve the university's broadcast programs as a hedge against those betting against radio's future. In the same forum Dana Gerber-Margie of *The Audio Signal* stated that "The absolute biggest difference between other media and podcasts is in the barrier to entry: to direct a movie, produce a television show, get a manuscript published widely, sell a hit album – it takes money upfront getting past gatekeepers, getting signed." Indeed, for a low cost of entry, Lindenwood University now has a purpose-built podcast studio for use in its programs.

The Podcast Lab utilizes a Behringer sound mixer, four Electro-Voice RE-27 Microphones, and a headphone amplifier, which allows each podcast participant independent control of the volume level of their headphones. The lab utilizes Adobe Audition recording software, a component of the Adobe Creative Cloud. Audition is the basic audio recording software taught in all Lindenwood Mass Communications classes that have an audio recording component.

Since its soft launch, the Podcast Lab has served an unforeseen use as it has been utilizing as an auxiliary recording studio, on several occasions for 89.1 The Wood on-air programming such as artist interviews and segments used during pregame and halftime of KCLC sportscasts.

Digital Content Lab

The second component of the KCLC Digital Content Labs facility is the Digital Content Lab. This lab features three GoPro Hero 7 cameras, one plug-and-play 1080p webcam, two Sony Lavalier microphones, a Mackie audio mixer, the full Adobe Creative Cloud Suite including the Audition audio recording software, front and back ceiling mounted lighting, two ‘soft box’ lighting units, a green screen background, and Open Broadcast Software (OBS) streaming software which allows for live streaming, recording, and green screen image fill.

The lab can be used to create either live streamed or recorded content. The GoPro Hero 7 cameras can be utilized one at a time, or all three at once to create a multi-camera production. The plug-and-shoot webcam allows students who are not as technologically gifted to shoot and stream high-definition video without having to sync the cameras to software via Bluetooth such as the case with the GoPro units.

As an unforeseen advantage that was not projected at the time of the studio’s design; students who desire a radio-in-video look to their videos have been moving the GoPro cameras between the two labs. The versatility of the compact cameras will allow them to be moved between all of KCLC’s studio facilities or even out-of-studio remote broadcast events.

Social Media

The use of social media in the context of a radio station has already been outlined in this project summary. I believe that it is important that KCLC move toward the increased uses of the types of social media strategies outlined above if it is to not only grow new listeners, but continue to be relevant in an increasingly multi-media landscape. It is my belief that 89.1 The Wood should begin with the basic platforms; Facebook, Twitter, YouTube, and Instagram.

A separate portion of my final guided project, a comprehensive social media posting schedule, is included in this document as an appendix for convivence.

I wish to begin the expansion of social media with the platform Twitter. It is a widely used and easily adaptable social media platform for radio stations. Herrera-Dumas and Hermida believe that Twitter is a natural fit for radio stations. Whereas broadcast radio is a host-to-listener relationship “But Twitter extends the affordance of radio by offering one-to-one, one-to-many exchanges.” Expanding interaction between DJ and listener can build loyalty and is now being widely adopted “Social media tools and platforms have been widely adopted by broadcast outlets seeking new ways to maintain reach and to attract audiences in a shifting and evolving media environment. The use of Twitter by media organizations has largely followed the pattern of adoption of the Internet more than a decade earlier.”

J. Perez Dasilva, MT Santos, and K Meso Ayerdi published an article in which they explain the viral nature of the Twitter platform through retweets “In 2012, Evan Williams, cofounder of Twitter, told Cnet that he believes “would be more interesting than followers is...retweets...the true metric is how many people saw your retweet.” I know from personal experience over the past two semesters, from using my assigned KCLC professional “Radio Chad” personal Twitter account that retweets can publicize the station as after a band retweets my account, both I and the station immediately receive several new followers.

My current plan is to require COM301 Applied Mass Communications students who are enrolled in at least three credit hours to make four tweets per week, consisting of KCLC related material, to a professional, public Twitter account. As instructor of the class, I will then require one less hour on-air per week of all enrolled students.

Students may opt for podcasting, blogging, or vlogging at their considerations. A KCLC digital director will be responsible for the radio station's Facebook and Twitter accounts.

Streaming App

Since 2017 KCLC Radio has been without a streaming app on the popular iOS mobile operating system (iPhones). KCLC's current streaming host, SecureNet, provides a standard streaming app to all clients. This app passes standards for distribution through the Google Play Store, which provides apps for smart phones with the Android operating system, but Apple's store operates a policy of not accepting standard apps, meaning that each app in the Apple App Store must be individually created.

The place of a streaming app in KCLC Radio's digital strategy is to serve, ideally, as both a stream of 89.1 The Wood and 89.1 HD2 The Experience, as well an easily accessible broadcast schedule and as a place to access 89.1 The Wood's social media accounts

Website

A major content component of broadcast radio stations, in today's media environment is the website. With the addition of new digital content, a new website will be required as a publishing space. 891thewood.com currently hosts a media player, description of specialty shows, and limited sports broadcasting schedule. With the addition of newly proposed digital content, the website, which exists as a part of Lindenwood.edu's formatics, is insufficient for KCLC's needs.

Says Douglas A. Ferguson and Clark F. Greer in *Local Radio and Microblogging: How Radio Stations in the U.S. are Using Twitter* "In a major study of radio stations uses of the Web...the primary reason that stations had a website was to connect with the station's audience.

In addition, there was also a desire for the station to appear technologically savvy and for stations to stay toe-to-toe with other stations that were also having an online presence.”

KCLC’s current website, consisting of a media player, sports schedule, and description section of specialty shows, nether shows tech savvy, nor keeps up with other stations. The station appears ‘behind the times’ with its current online presence.

Proposed with the creation of the KCLC Digital Content Creation Labs is a redesigned 891thewood.com for student-produced material to be published. Radio stations often use their websites as hubs of information on programming and as a home for additional content. If KCLC is going to continue to claim to mirror the operations of a professional radio station, then I see a new website as a necessity. A radio station website, coupled with a social media presence, is a place for listeners to connect further with the on-air personalities in the form of extended content and the sharing of personal tastes. Example content for the new 891thewood.com incudes:

- Media Player
- Daily Publishing of Music Logs
- Updated Program Schedules
- Specialty Program Descriptions
- KCLC on-air personality bio pages
- KCLC on-air personality blogs
- Written song, album, and film reviews by KCLC on-air personalities
- Social Media Links and Widgets
- Links to KCLC on-air personality social media
- On Demand Audio and Video
 - On-Air Personality Podcasts

- KCLC Sportscasts
- On-Air Personality Vlogs
- Extended artist interviews
- Lindenwood athletics programming
- Inside the Den or other future student created non-music programming

Digital Director

Throughout its history KCLC Radio has employed students as managers of various station departments. The station currently has filled or open positions for Music, Sports, and News Directors. After reviewing the additional amount of proposed content website upkeep, content editing, and social media posting that is needed; I quickly realized that a new student position should be created, that of Digital Content Director.

The job description of the position is included in the final project and attached to this project summary as an appendix. The position will be charged with previewing and editing, if needed, all digital projects that will be branded to 89.1 The Wood and published on the new 891thewood.com. Additionally, the Digital Director will be in charge of editing written content such as concert reviews, album reviews, or movie reviews. Finally, the Digital Director will maintain the website calendars and all social media posting across chosen platforms for 89.1 The Wood.

Project Difficulties and Setbacks

The construction of the KCLC Digital Content Labs was not without its difficulties and setbacks. Working within the parameters of a university budgeting system something that, having worked in the private sector for the entirety of my professional career, I had not encountered this before. In the private sector, a project is proven to have merit, it is started.

While in a university system, proposing a major budget project is a year-and-a-half process with additional time from the conception of the project to its actual proposal. One must propose a project in November for inclusion in a budget that will not release funds until the following July. The process for the inception of the original idea for a new digital media strategy for KCLC to the November 2018 budget proposal was nine months, according to personal records. An additional eight months past before funds were released. Finally, as stated, the KCLC Digital Content Creation Labs are still in the final finishing phase four months later in Mid-November of 2019 for a total of 22 months of working on the project, and counting.

A second setback was the use of equipment. Mass Communications Chair Rich Reighard and I were able to use our combined professional knowledge to plan and build the Podcast Lab. The Digital Content Video Lab, however, eventually required the unforeseen need for outside help. With the recommendation of LUTV Director of Operations Ed Voss, a consultant was hired to help layout and design the lab for proper lighting, camera selection, and installation of several components of the facility.

The original camera choice for the facility was to be a Mevo Plus HD model. This camera is able, with a single-lens, create focused shots of up to six different subjects in frame. Further, the camera has the ability to live-stream content to all major social media platforms including Facebook, Twitter, Twitch, Vimeo, and YouTube, among others. Unfortunately, the Mevo camera was not compatible with Open Broadcast Software (OBS) which is the preferred software choice for Lindenwood's Social Media and Digital Content Strategy Program. In its place three GoPro Hero 7 cameras were purchased on the recommendation of Tom Petrie of Bad Dog pictures. The recommendation was approved by Social Media and Digital Content Strategy Chair Andrew Allen Smith.

The final and an ongoing problem with the labs is the loudness of the rooms. The rooms used for the labs were originally designed as offices and therefore lack proper sound isolation. Vocal soundwaves bouncing from the unforgiving cinderblock and drywall walls causes an echo effect when recording in the labs. Sound isolation was factored into the original budget proposal, but installation was not. After theorizing multiple methods of attaching the acoustic paneling to the walls of the labs, a solution was found and supplies were ordered in the middle-October 2019. The supplies arrived in mid-November and installation began shortly thereafter.

Current Use

The KCLC Digital Content Creation Labs have already soft launched. The facilities are not mostly operational, but lack final finishing such as sound dampening material that will eliminate the ‘loudness’ of the rooms that was only discovered after the original build outs of the two facilities.

A hard launch where the finished facilities will be unveiled for use across university programs, for student, faculty, scholar, and department use will take place at a later date to be determined in the Spring 2020 Semester.

As planned, and stated previously, the KCLC Digital Content Creation Labs will serve as the hub facility for the Social Media and Digital Content Strategy program. Program Chair Andrew Allen Smith, plans incorporate both the Podcast and Digital Content Labs directly into his curriculum. Much like the Virtual Reality Lab, Maker’s Space, LUTV, KCLC, Graphic Design Lab, Converged Media Lab, Fashion Design Studio, and theaters, students will use the new on a regular basis, throughout their studies at Lindenwood.

In addition, the expected elective use of the labs, the Lindenwood will be launching a class titled Podcast Production, numbered COM152, to mirror the current COM151 Radio

Production class. Although COM152 will be a class within Lindenwood Online, many resident and local students opt to take online courses, which will produce additional demand for the new facilities.

Multiple elective student-produced podcasts are currently recorded each week. Some, in the absence of a redesigned 891thewood.com, are available on lindenlink.com, an online multimedia student journalism webpage that incorporates written newspaper-type stories, along with video, audio, and now long-form podcast formats.

Despite the lack of a formal introduction of the facilities to the greater body of Lindenwood University through a hard launch, the use of the Podcast Lab has already reached outside of the School of Arts, Media, and Communications. The John W. Hammond Institute for Free Enterprise, an economic political policy think tank, uses the Podcast Lab to record their weekly podcast which includes insites from institute follows and interview subjects.

The Lindenwood University Athletic Department uses the Podcast Lab facility to record, with additional video, coach interviews which they then post on various university social media platforms throughout the week.

Timetable

The project has been a work in my mind for nearly a decade. The formal budget proposals for the project were submitted, with approval of my advisor and committee chair, in November of 2018. The project was formally proposed and approved by my committee, which includes, both the Mass Communications and Social Media and Digital Content Strategy Program Chairs in April of 2019.

Committee member and Mass Communications Program Chair, Rich Reighard and I were able to build a temporary Podcast Lab in March of 2019 using extra equipment from KCLC

and LUTV. This lab saw limited student and institutional use during the spring semester of 2019.

During the summer of 2019, Social Media and Digital Content Strategy Program Chair, Andrew Allen Smith and I met with a video studio design contractor to commission the design and order equipment for the Digital Content Creation Lab. The lab's project budget, approved by Lindenwood University, was \$12,000 and funds were to be released on July 1, 2019

The funding for the project was released at the start of the 2019-2020 budget year. I ordered materials for the labs during the month of July 2019. Most of the equipment for the construction of the labs arrived in September of 2019. It was at this time that I changed out several minor pieces of equipment for the Podcast Lab.

The Digital Content Creation Lab finished major construction in September 2019. Minor construction and final equipment installation, including sound isolation panel installation, was completed in November 2019. As of the time of writing, the Digital Content Creation Lab is under budget by approximately \$1,100.

Conclusion

The KCLC Digital Content Creation Labs have filled the void needed in the current media landscape. The Labs will benefit multiple programs and will be directly tied as keystone facilities for two, particularly the Social Media and Digital Content Strategy and Mass Communications.

With the new facility KCLC Radio can now create digital content such as podcasts, extended artist interviews, DJ vlogs, reviews, and other digital content that has become commonplace among professional radio stations.

It is my belief that the proposed new 891thewood.com will create a space for the radio station to continue to mirror its professional broadcast counterparts. The new digital content publishing space will allow KCLC to join its professional counterparts in branching from simply a one-way broadcast entity into a truly and fully multimedia entity complete the above mentioned student created content.

A new KCLC Digital Director position will become as important as the current and past music, sports, and news director positions as social media posting and an up-to-date website are not as important to a radio station's operations as the on-air content has throughout broadcast history.

Finally, outside of 89.1 The Wood branded content or formal academic assignments of the Social Media and Digital Content Strategy program; Lindenwood students have a creation space, in the form of the KCLC Digital Content Creation Labs, where they can create any project that can be dreamed. This free form media experience, which has always been a missing component of the formally operated KCLC Radio and LUTV facilities, is now a reality. Students can experiment and create unique audio and visual projects of their own choosing, on their own time, and publish on their own space in a way that was not possible before.

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Appendix A: Digital Content Strategist Job Description

Position Title: KCLC Digital Content Director

Reports To: KCLC Director of Operations

Position Summary: The Digital Director is responsible for all posting and editing of KCLC digital content. KCLC maintains multiple social network accounts, air personality blogs, video blogs, podcasts, and a website. The Digital Director should ensure consistency of branding and message across platforms.

Responsibilities:

- **Web Design:** The Digital Director works with the Director of Operations to edit and post content and update the KCLC website. Example content includes posting disc jockey and sportscaster blogs, posting 89.1 The Wood podcasts, specialty show descriptions, and broadcast schedules. Familiarity with Big Tree software is required.
- **Email Newsletter:** Design and write 89.1 The Wood's email newsletter. KCLC intends to begin a weekly email newsletter listing special events, social network highlights, and special broadcast notices.
- **Social Networking:** Write and post content to KCLC's three social network accounts; Facebook, Twitter, and Instagram. Light graphic design and photography skills are necessary. KCLC posts artist news, events, special broadcasts alerts, videos, and other like content on a regular basis. The Digital Director is expected to post once per day to Facebook and Instagram, and twice per day to Twitter. Moderate user-generated content across platforms.
- **Editing:** KCLC Disc Jockeys and Sportscasters will soon be given the option of blogging. The Digital Director will be responsible for editing and posting all blog postings.
- **Strategy Development:** Periodically report on social network post performance to the KCLC Director of Operations. Assist in optimizing social network participation based on research data. Suggest adjustments to social marketing strategy. Experience with SocialBlade, Google Analytics, and Facebook Insights, Twitter Analytics preferred.

Appendix B: Example Posting Calendar for generic week.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Twitter	<p>Post 1: Music news or KCLC artist retweet</p> <p>Post 2: List of new music 'adds' on 89.1 The Wood.</p>	<p>Post 1: New music release news from a KCLC artist.</p> <p>Post 2: Music news or KCLC artist retweet</p>	<p>Post 1: KCLC Sports schedule for the week.</p> <p>Post 2: Midweek KCLC DJ Retweet (Retweet of a KCLC student air-talent tweet)</p>	<p>Post 1: Throwback Thursday #tbt</p> <p>(Photo of an old KCLC item or post of an old KCLC photo scan)</p> <p>Post 2: Weekly Poll</p>	<p>Post 1: Basic Music News or Artist Retweet (Current late week news)</p> <p>Post 2: Friday Countdown Promo</p>	<p>Post: Artist Retweet of the Week (Which artist 'won' Twitter this week?)</p>	<p>Student Tweet of the Week</p> <p>(Retweet of a KCLC student air-talent tweet)</p>
Facebook	List of new music 'adds' on 89.1 The Wood	List of new albums released this week	Music Industry or music release news	<p>Weekend concert calendar</p> <p>(Calendar of upcoming concerts from artists played on 89.1 The Wood.)</p>	<p>Weekend Listening</p> <p>(One hour playlist curated by the KCLC music department)</p>	<p>KCLC Alumni Spotlight</p> <p>(Highlight of a KCLC Alumni)</p>	<p>KCLC Sunday Specialty Show Promo Post - Rotate between Various Shows</p>
Instagram	Photo of artist added this week on 89.1 The Wood	Photo of an album released today containing a song played on 89.1 The Wood	Vinyl Wednesday:	<p>Throwback Thursday #tbt</p> <p>(Post of an old photo or old item involving KCLC)</p>	Picture of the tops artist candidates in the Friday Countdown	<p>What are you listening to?</p> <p>(Photo</p>	

Key:

Calendar will be superseded by events such as KCLC sportscasts, KCLC hosted concerts, and KCLC remotes.

Appendix C: Example Posting Calendar for the Week of December 2, 2019
 Posting under current KCLC digital atmosphere

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
Twitter	Post 1: Portugal. The Man is returning to the studio Post 2: New Music this week on 89.1 The Wood	Post 1: LU Basketball vs UMSL Post 2: From Billboard: Kacey Musgraves' 'Christmas Show' Featuring Camila Cabello, Lana Del Rey & Troye Sivan Is Here: Stream It Now	Post 1: KCLC Sports schedule for the week. Post 2: Midweek KCLC DJ Retweet	Post 1: Throwback Thursday. (Picture of 70's KCLC logo) Post 2: Poll: Should Crossroads play Kanye West 'Jesus is King'?	Post 1: Basic Music News or Artist Retweet (Current late week news) Post 2: Friday Countdown Promo	Post: Artist Retweet of the Week (Which artist 'won' Twitter this week?)	Post: Student-DJ Tweet of the Week (with retweet)
Facebook	New music this week on 89.1 The Wood	LU Basketball vs. UMSL tonight.	Cream releasing a new album box set	Weekend concert calendar	Weekend Listening	Alumni where are they now: Andy Zilch	Woodsongs Old Time Radio Hour Episode Promo
Instagram	Photo of Maggie Rogers (Featuring new add this week)	LU Basketball Tonight: Picture of LUTV Sports Control Room	Vinyl Wednesday: Picture of The Nude Party (Self Titled Album)	Picture of 1970's KCLC Logo - Throwback Thursday	Picture of the tops artist candidates in the Friday Countdown	Post: What are you listening to? (Photo of an album by a stereo)	

Key:

Weekend Listening: A one-hour curated playlist by the KCLC music department.