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Educational engagement: college radio, digital media, and organizational change

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University of Iowa

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EDUCATIONAL ENGAGEMENT:
COLLEGE RADIO, DIGITAL MEDIA, AND ORGANIZATIONAL CHANGE

by

Kyle Joseph Miller

A thesis submitted in partial fulfillment
of the requirements for the Doctor of Philosophy
degree in Mass Communications in the
Graduate College of
The University of Iowa

August 2017

Thesis Supervisor: Associate Professor Venise Berry

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Graduate College
The University of Iowa
Iowa City, Iowa

CERTIFICATE OF APPROVAL

PH.D. THESIS

This is to certify that the Ph.D. thesis of

Kyle Joseph Miller

has been approved by the Examining Committee for
the thesis requirement for the Doctor of Philosophy degree
in Mass Communications at the August 2017 graduation.

Thesis Committee:

Venise Berry, Thesis Supervisor

David Dowling

Jill Smith

Melissa Tully

Travis Vogan

To my parents, Joe and Kathy Miller, my late grandmother Bettie Keisacker, and my family.

“Listeners expect content. When you are not there when they look for you, they will look for you less often.”

Will Robedee
KTRU-FM, Rice University

“Be so good they can’t ignore you.”

Steve Martin

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emotional and financial support is the reason I have completed this path. You always lift me up with your encouragement, never-ending support, and love. Your constant strength and guidance have shaped my life. I am so honored and blessed to be a part of your lives.

ABSTRACT

The media are experiencing a digital revolution. Substantial research has been conducted on digital technologies as they change television, print, and commercial radio. However, very little is known about the current digital adaptation in college radio. From increased online consumption, to podcasts and social media, college radio is also embracing digital technologies.

Educational engagement is important in college radio. Alternative and academic structures are being significantly influenced today through digital transformation. The college radio system has faced a number of funding and administrative tensions between stations and their universities. As these tensions continue to affect the growth and development of college radio, they should be studied.

This study investigates the use of digital technologies in two college radio station case studies. The Kotter Eight Steps of Organizational Change Model is used to analyze the change process. This model is used to analyze an urgency to create change, the role of group collaboration, and how organizational visions are established, communicated, and used to create and anchor change. Issues of leadership, decision-making, and personal and group agency are also examined as part of each station's theoretical implications.

Through qualitative in-depth interviews and college radio station in-person and social media observations, this dissertation seeks to answer the question of how administration, staff, and management have incorporated digital media into college radio. This research also serves as a platform for a current look into how college radio is changing and can guide future research about station digital use and organizational change.

PUBLIC ABSTRACT

This dissertation focuses on how digital platforms like podcasts, social media, websites, and online/mobile technologies affect college radio organizational culture. Through interviews with college radio leadership, staff, and university administration, in-studio station observations, and textual analysis of website, social media, and online/mobile content, this dissertation examines how current implementation and use of digital technologies are influencing educational engagement.

This study finds digital platforms can change college radio organizational culture by enhancing the urgency for stations to remain relevant. Each station used digital as a significant platform to create alternative content via podcasts, social media, and website/mobile technologies. Educational differences between the two stations also influenced digital incorporation and indicated varying academic success. For example, incorporating digital production into classroom and station production can solidify college radio as a strong academic resource.

This research also highlights several flaws in college radio's digital incorporation. Neither station had a clear digital vision or plans for digital success. Inconsistent digital promotion of station programming and campus/city interaction led to ineffective execution. A lack of clear communication at each station inhibited strong collaboration or goals for specific digital implementation. The use of podcasts or social media as additional sources of funding were missed opportunities at each station. This dissertation found that college radio is moving into the digital age with the pieces in place for digital progress, but ultimately several setbacks must be rectified for future organizational success.

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CHAPTER 1: INTRODUCTION

The digital era does not signify the end of over-the-air radio. If anything, digital technologies symbolize a renaissance. Radio is still significant and sustainable (Farber, Fratrik, Hendricks, Jacobs, Mims, & Webster, 2017; Taylor, 2015). Radio reaches over 90 percent of the population, with more than 50 percent of people over the age of 12 listening to online radio (Atkin & McCardle, 2015; Vogt, 2015).

Like newspapers and television, the radio industry must tailor itself to changing audience and community demographics. Radio is no stranger to adaptation. It has adjusted programming and marketing, plus survived the invention of television, cassette tapes, and CD's, all of which were supposed to spell radio's demise (Farber et al., 2017; Rubin, 2014; Stark & Weichselbaum, 2013). Today, with digital technologies, the radio industry is again adapting, at the risk of being viewed as simply nostalgic or irrelevant. Commercial and non-profit radio organizations, like NPR, are using podcasts, social media, online streaming, and mobile technologies to successfully transition to digital platforms (Ferguson & Greer, 2011; Johnson, 2012; Lichterman, 2015).

These digital platforms, if used effectively, can strengthen radio's local and global structures toward a vibrant future. In other words, radio is not disappearing via digital technologies but transforming because of them (Ala-Fossi, Lax, O'Neill, Jauert, & Shaw, 2008; Edmond, 2014; Rubin, 2014; Savage & Spence, 2014; Sherwood, 2015). Radio stations must evolve technologically to remain a vital source of information and engagement within local communities (Atkin & McCardle, 2015).

Purpose of the Research

College radio's digital evolution is unclear. While college radio is working to incorporate digital technologies like podcasts, social media, and enhanced website/mobile applications, they also face unique university funding, management, administrative, and technological pressures. These factors strongly affect how digital technologies are implemented and used for educational engagement.

The purpose of this research is to examine college radio's current digital presence. Specifically, this dissertation focuses on two Midwest, broadcast-digital radio stations to explain what online technologies symbolize for changing college radio culture. To examine the role of digital technology in college radio's organizational change, the researcher uses the Kotter Eight Steps for Organizational Change Model (1995, 1996, 2002, 2008, 2014). These eight steps include elements such as organizational urgency, vision, goals, and staff interaction.

Ultimately, the goal of this qualitative study is to explore the adaptation and use of podcasts, online/website radio, and social media within college radio. This dissertation also studies the impact of agency, leadership styles, and decision-making strategies, using in-depth interviews and observational analysis. Specifically, this research investigates organizational change through administrative ownership and college radio staff and management, as well as social media interaction.

Significance of the Study

Raymond (2013), Oria (2013), and Miller and Prentice (2014) looked at management and staff in radio, but it was predominantly an analysis of management structures and perceptions. Technology was referenced as vital but not the spotlight of their research. Factors such as digital incorporation, specific technologies, and their roles in organizational culture were only

referenced concerning whether a station used them, not reasons for those decisions (Raymond, 2013). Other research that analyzed technology in college radio was at the dawn of the social media age. While McClung (2001), McClung, Mims, and Hong (2003), and Merrill (2008) referenced websites, online streaming, podcasts, and social media within college radio culture, a decade is a lifetime in social media popularity and digital trends. Additionally, Sauls' (2000) book about organization and culture in college radio was published before digital expansion into social media and podcasting.

This dissertation is significant, at this time, because digital media has become a huge communication source. Research into the latest online technologies is crucial to understand how they are affecting the media industry (Merrill, 2008). Merrill suggests that stations need to “adopt” (p. 96) technologies like podcasts, webcasts, and HD Radio as additional ways for college radio to produce and market content.

This research seeks to build a contemporary picture of how college radio stations are using digital technologies. With college radio branching out to include multiple digital platforms, this study documents how that technology presence can change organizational culture and what that change can mean in an academic environment.

Popular digital media trends are not limited to just podcasting and online/live streaming but social media platforms such as Facebook, Twitter, Instagram, and YouTube (Edosomwan, Prakasan, Kouwame, Watson, & Seymour, 2011). This current digital climate impacts college radio programming, management, and communication. In an era of ever-increasing digital consumption and production, these specific case studies can help to establish better comprehension of this phenomenon based on experiences and policies. Some noncommercial radio entities, such as NPR, are effectively using podcasts, online streaming, and mobile

technologies for successful digital transitions (Johnson, 2012; Mallenbaum, 2015; Lichterman, 2015). But college radio's significant funding, administrative, and technological pressures strongly affect how digital technologies are being implemented and, ultimately, shaping college radio's future.

Research Questions

This study examines the digital evolution of college radio, specifically how digital technologies are changing and influencing college radio's programming, organizational, and funding structures. The following research questions are investigated:

RQ1: How was digital media implemented at each college radio case study, and to what extent has the implementation of digital platforms been successful?

RQ2: How did organizational culture at each college radio station adapt based on the Kotter Eight Steps of Organizational Change Model?

RQ3: In what ways did leadership, decision-making, and agency influence the implementation and use of digital technologies in each case study?

CHAPTER 2: HISTORY OF NONCOMMERCIAL RADIO

Radio's history, standing, and tensions raise unique differences within noncommercial and college radio. Chapter 2 highlights these factors. It begins with an overview of what noncommercial radio is, then a brief discussion of specific radio legislation that transitions into a definition of college radio. Finally, this chapter concludes with an examination of funding to understand the complex and contradictory nature of how funding and resources shape college radio programming and organizational structure.

What is Noncommercial Radio?

Noncommercial broadcasting is categorized as diverse and niche. Noncommercial radio is defined as stations owned by nonprofit groups. These groups include "state governments, local municipalities, college universities, public school boards, and community foundations" (Halbert & McDowell, 2013, pp. 19-20). Per FCC classifications, noncommercial stations cannot "promote the goods or services of an entity or person in return for consideration" (FCC, 1981, p. 143). These restrictions are different from commercial stations, which thrive on for-profit announcements and advertisements. According to Albert (1998) and Sauls (2000), the FCC regulates that noncommercial stations "will be licensed only to a nonprofit educational organization" (Albert, 1998, p. 138; Sauls, 2000, p. 35) for educational programming, and have protected FM space between 88.1 and 91.9 megahertz (MHz).

Early radio was primarily noncommercial, used by amateurs and local nonprofit organizations (Slotten, 2008). There are three main uses of noncommercial radio: college, public, and community (Adams & Massey, 1995, as cited in Sauls, 2000). Public radio stations receive government funding and are often NPR affiliates. They broadcast "local, regional, and national issues" (Adams & Massey, 1995, p. 187, as cited in Sauls, 2000). Community radio stations are

extremely small operations, often with low-power signals, and funded by community organizations and listeners (Adams & Massey, 1995, as cited in Sauls, 2000).

Radio Legislation

The Radio Act of 1912 was the first major piece of radio legislation. It mandated that all radio stations had to be licensed by the U.S. Department of Commerce (Slotten, 2000). However, the Act did not regulate frequencies or power, leading to an overcrowding of radio space. As a follow-up to the 1912 Act, the Radio Act of 1927 established station licenses, frequencies, and transmitters. The 1927 Act also outlawed government censorship and created the Federal Radio Commission (FRC), which controlled station frequencies, power, and time operations (Bensman, 2000; Messere, n.d.) Later, the Communications Act of 1934 transformed the FRC into the current Federal Communications Commission (FCC). Many of the bylaws in the 1927 Act, like the authority to license transmissions, station frequencies, and signal power, were also included in the 1934 Act (Dominick, Messere, & Sherman, 2008; Engelman, 1996; Messere, n.d.; Sauls, 2000; Wall, 2007).

The 1927 and 1934 Acts required stations to serve “the public interest, convenience, and necessity” of their local communities (Dominick et al., 2008; Spence, Lachlan, McIntyre, & Seeger, 2009, p. 147). An ambiguous “interest, convenience, and necessity” definition meant individual stations interpreted on a case-by-case basis how they provided community service (Dominick et al., 2008; Foust, 2013; Spence et al., 2009). Once radio became popular, regulations shifted radio from a nonprofit, localized service to programming and structure geared towards advertising (Slotten, 2008; Wall, 2007). Because of heightened commercialism, noncommercial radio was essentially an industry afterthought. Throughout this time, nonprofit organizations lobbied the government for reserved frequency space. Eventually, in 1945, the

FCC set aside a range of FM frequencies specifically for noncommercial radio (Kovarik, 2011; Richter, 2006; Sauls, 2000).

The Telecommunications Act of 1996 further divided the noncommercial radio industry. The 1996 Act deregulated radio ownership restrictions and allowed corporations to acquire large numbers of commercial stations (Dominick et al., 2008). In response to the anger from noncommercial supporters about enhanced corporatization of radio, the FCC created low-power FM (LPFM), which allowed specific noncommercial radio legislation designed to provide hyper-local programming aimed at community engagement (Connolly-Ahern, Schejter, & Obar, 2012; Conti, 2010, 2012; Huntemann, 1999).

However, noncommercial radio's purpose is still questioned throughout the media industry. Although all stations are required to serve the "public interest," noncommercial stations are held to additional standards. These stations must "reach and educate the entire community" (Albert, 1998, p. 134). This requirement is often accomplished by broadcasting educational and cultural programming, along with focusing on local issues (Rowland Jr., 1997). Nonprofit organizations, like noncommercial radio, must have clear mission statements showing how the organization serves the community. Mission statements must convey a nonprofit organization's purpose, including describing organizational actions, principles, and service to specific communities and citizens (Sauls, 2001; State of Iowa, 2016; Wolf, 2012).

What is College Radio?

College radio, a form of noncommercial radio, is the focus of this study. College radio stations are classified as noncommercial educational radio stations based on university campuses and owned by academic or nonprofit institutions (Sauls, 2000). Several scholars believe college radio dates back to radio's foundation at educational institutions like the universities of

Wisconsin and Minnesota in the 1910s and 1920s (Bentley & Barnes, 2015; Merrill, 2008; Rubin, 2015; Sauls, 2000; Wall, 2007). College radio's beginnings are not just limited to over-the-air signals. In some cases, stations used unconventional methods like building gas pipes and wiring to broadcast (Bloch, 1980; Reilly & Farnsworth, 2015; Sauls, 2000; Waits, 2015a; Wall, 2007).

The role of radio at educational institutions significantly evolved in the 1960s. There are several reasons for this progression. A technological and popular evolution from AM to FM radio led to the creation of college radio's "free-form" format (Rubin, 2015, pp. 51-52), which meant disc jockeys had individual discretion of station programming. Second, especially for university ownership, was the growth of public radio (Merrill, 2008). Once colleges started owning NPR affiliates, it became necessary to classify the different branches of educational radio. "Professional non-commercial" (Merrill, 2008, p. 10) describes NPR stations, while college radio is associated primarily with student-produced content.

There are several missions embraced by college radio stations. Many strive to be a reflection of campus environment. A college radio station must provide accurate representations of university culture, such as "unique music and public affairs programming" (Adams & Massey, 1995, p. 187, as cited in Sauls, 2000). These attributes can be accomplished in a variety of ways, including programming, student staff, and management.

One specific attribute that often defines cultural integration between college radio and university is music. Music is one of the most studied aspects of college radio. College radio's musical contribution is often described as reflecting "diverse lifestyles of a 'college culture'" (Adams & Massey, 1995, p. 187 as cited in Sauls, 2000). Past scholars have described college radio's music as "marginal," "challenging," and an alternative to mainstream culture (Desztich &

McClung, 2007; Fauteux, 2015a; Holtermann, 1992; Martin, 2014; Rubin, 2015). Alternative music is an often-used symbolic comparison of cultural differences between college radio and mainstream commercial radio. In fact, alternative music (especially alternative rock) became so specifically associated with college radio that it created the “college rock” genre (Merrill, 2008; Wall, 2007, p. 35).

College radio has promoted historical rags-to-riches stories behind bands such as REM, U2, and Nirvana. Those bands used college radio airplay and subsequent success to make it onto mainstream radio (Kruse, 1993; Sauls, 2000). However, college radio alternative styles often extend to overall content. Fauteux (2015b) states the purpose of college radio is to provide unique, “alternative” (p. 32) programs not heard in mainstream media. These programs include diverse music, as well as anything from radio dramas to poetry and “alternative-perspective news” (Sauls, 2000, p. 37). As a result, the eclectic nature of college radio content can lead to a style where programming and schedules are built around student staff preferences as opposed to a formatted schedule (Wallace, 2008). College radio programming, including music, is also defined as how content serves the campus, local community, and reinforces their eclectic and educational organizational mission (Adams & Massey, 1995, as cited in Sauls, 2000; Desztich & McClung, 2007). Most programming is locally-produced and should convey university and community news, sports, and cultural information. Indeed, early university-based radio stations served as sources of news, weather, and farm reports (Brant, 1981; Merrill, 2008; Severin, 1978; Slotten, 2008; Wall, 2007).

A primary attribute to college radio culture is education. Scholars have indicated student training, education, and university/community service as the primary purpose of college radio. (Adams & Massey, 1995, as cited in Sauls, 2000; Baker, 2010; Brand, 1942; Brant, 1981; David,

2015; Desztich & McClung, 2007; McClung, 2001; Merrill, 2008; Sauls, 1993, 1995, 2001; Tremblay, 2003; Wallace, 2008). Some stations started as venues for students to learn “how to build and refine radio transmitters” (Wallace, 2008, p. 46). Most college radio stations are owned by universities and past college radio research indicates a strong necessity to have stations under the oversight of a university’s academic department (Miller & Prentice, 2014; Sauls, 2000, 2001).

Funding and Organizational Controversies

Funding is a major concern in noncommercial radio. Stations must raise finances for marketing and stability, or their service is greatly inhibited (Atkin & McCardle, 2015).

Commercial radio stations are free to air for-profit announcements. Noncommercial radio does not have this luxury. These stations, including college radio, must “furnish a nonprofit and noncommercial broadcast service” (Sauls, 2000, p. 35).

Noncommercial stations can only air donations and program sponsorships in the form of business and community announcements called “underwriting” (Adams & Massey, 1995, p. 199, as cited in Sauls, 2000; Bentley, 2012; Cotlar, 2006; FCC, 2008). Underwriting announcements are “value-neutral” (p. 199) and cannot promote any for-profit business. These restrictions include “calls to action, price[s]...qualitative, comparative, or promotional language” (Atkin & McCardle, 2015, p. 78). While underwriting cannot promote for-profit organizations, it can promote non-profit organizations (Cotlar, 2006; FCC, 2008; Sauls, 2000).

Financial woes greatly affect college radio. Battles with funding have occurred throughout college radio history. During the Great Depression, dire financial situations caused some universities to fold their radio stations (Halbert & McDowell, 2013). The Radio Act of 1927 forced stations to re-license every three months. Commercial radio could easily afford re-

licensure but the cost for college radio was too expensive, leading to stations going off-the-air (Hilliard & Keith, 2010). College radio finances are often controlled by their specific educational institution. Stations need funding for music licenses, studio and transmitter facilities, and utilities (Brant, 1981; Sauls, 1993, 1995, 2001). In other words, support for basic station operation is often decided by the college or university itself.

This funding format continues today. Current college radio funding is often allocated via student fees, student government allocations, and/or sponsorship donations (Raymond, 2013; Sauls, 2000). However, these funding models are tenuous. Noncommercial radio entities like NPR receive federal funding from the Public Broadcasting Act of 1967 and Corporation for Public Broadcasting (CPB). College radio, however, does not get this assistance (Bentley & Barnes, 2015; Halbert & McDowell, 2013; Raymond, 2013; Sauls, 2000). College radio stations are solely limited to university and community funds. As a result, NPR stations can have budgets of millions of dollars, while college radio stations regularly operate with budgets less than \$50,000 (Thompson, 2014).

College radio funding creates rocky situations between a station and its university. Stations which broadcast over-the-air are subject to FCC regulations. Violations of those rules can incur fines of thousands of dollars (Thompson, 2014). In addition, overall funding at universities has decreased, resulting in some colleges cutting college radio to save funds. According to Tremblay (2003), college radio personnel believed funding issues would negatively affect college radio's future. As a result, station staff and management have questioned the future of college radio as a sustainable resource (Merrill, 2008; Moore, 2011; Sauls, 1993; Wilkins, 2011).

While funding is a major factor in the stability of college radio, so too are university perceptions. The role of college radio as an educational resource is an often-raised question. Although college radio is built on an alternative structure, “free-form” (Rubin, 2015, pp. 51-52) programming may be a deterrent to college radio’s future. Too strong of an alternative programming focus, with no academic structure, can result in perceptions the station only cares about individual programming preferences, not university or community interests. When this trend happens, administration can question the purpose of college radio as a university resource (Miller & Prentice, 2014; Thompsen, 1991; Sauls, 2000). Past research indicated that some station personnel believed university administration thought college radio was a “low priority” (Tremblay, 2003, p. 182) that would affect funding and college support.

The perceived lack of monetary or university benefits has led several universities to sell their over-the-air college radio stations for additional revenue. This issue has long-afflicted college radio. Selling an over-the-air transmitter can greatly devalue a station’s educational and local service (Severin, 1978; Thompson, 2014). Cases at the University of San Francisco, Rice University, Georgia State University, University of Sioux Falls, and Hastings College are recent examples of universities leasing college radio broadcast equipment. The University of San Francisco administration believed there were other ways to educate students about media besides radio (Dunaway, 2014). Rice administration perceived their station as an expendable financial asset and considered the station transmitter an “underutilized resource” (Troop, 2011). Rice University sold the station for \$9.5 million to the University of Houston, leaving student radio broadcasts to online-only (Spoont, 2014; Thompson, 2014). Recently, Rice’s station was able to return to FM broadcasting (Waits, 2015c; Wermund, 2015).

The partnership between Georgia State and Georgia Public Broadcasting (GPB) resulted in relegating student-produced programming for the station to off-hours and online-only (Ho, 2014). The University of Sioux Falls converted their college radio station to digital-only, selling the broadcast license to a for-profit group who transitioned the FM signal into commercial rock (Waits, 2015b). This action was despite administration believing the station served as a “good face” for university exposure and recruiting (Inside Radio, 2015). Most recently, Hastings College administration discontinued their station because of perceptions the college could still serve as a source of journalism education without college radio (Rollin, 2016).

Thompson (2014) indicates that the threat of financial penalty is another factor in selling college radio licenses. If a station violates FCC procedures, resulting fines can not only wipe out a station’s budget but strain university support. To lessen the burden on universities and college radio, sometimes the FCC will levy the penalty based on the station’s current budget and level of student education (Thompson, 2014). Because of these funding and administrative tensions, past noncommercial and college radio research has described a need for strong, accurate communication between organizations and owners (Dunaway, 2014; Ho, 2014; Miller & Prentice, 2014).

In summary, legislative issues, funding, structure and organizational concerns across noncommercial radio show the importance of college radio’s digital development. With an alternative and educational focus tailored toward university programming and academics, perceptions are major factors in college radio sustainability. The role of university and FCC regulations provide a glimpse into potential organizational trends and issues that may affect college radio’s financial stability and need for digital incorporation. Digital platform effects on funding, programming, and educational opportunities in the current college radio industry are

aspects that should be studied.

CHAPTER 3: RADIO AND DIGITAL MEDIA

Radio stations are adapting quickly to digital media. Stations want to use technologies such as websites and live streaming to provide multiple ways to strengthen communication and branding (De Los Santos, 2016; Greer & Phipps, 2003; Johnson, 2012; Lind & Medoff, 1999; Savage & Spence, 2014). In addition, Merrill (2008) notes that successful digital adaptation by radio stations can provide “strategic media management” (p. 12) helping to bridge over-the-air and digital radio. Chapter 3 will outline digital media trends, including how radio has tried to adapt. This chapter also gives an outline of college radio’s past digital incorporation and what history means for stations currently implementing digital into their organizational culture.

Digital Media Trends

Digital trends have indicated a shift in radio listenership. Younger demographics are moving from terrestrial radio to on-demand content, and mobile apps. Usage of these technologies overall is now more than 50 percent (Albarran et al., 2007; Perez, 2014). According to De Los Santos (2016), Nielsen recently implemented ratings systems specifically for digital radio because of increased use, particularly for mobile apps and online websites. However, these digital trends have caused questions about radio’s future. Digital change is problematic for over-the-air radio which has battled to adjust, especially when it comes to Internet radio (Anderson, 2012; Atkin & McCardle, 2015; Pluskota, 2015). For instance, costs with website software, licensing, and maintenance can threaten radio’s web presence (Lind & Medoff, 1999; Seelig, 2008).

Digital technologies have bolstered user interaction with radio station content. This engagement includes the ability to listen to a variety of stations worldwide, as well as obtaining data on programming, music, and culture (Johnson, 2012). One technology that has changed

radio is podcasting. Podcasts have risen substantially in popularity in the last few years, driven by increased usage of mobile technologies. Podcasts bridge traditional over-the-air and digital radio production, style, and sound (Berry, 2015, 2016; Fauteux, 2015a/b; Menduni, 2007; Merrill, 2008; Perez, 2012). Unlike traditional over-the-air radio that is designed for immediate live listening, podcasts are structured for on-demand consumption. Berry (2006) calls this practice “disruptive” (p. 144) to radio, meaning podcasts have transformed radio’s production and role in media culture. Podcasting is built on individual production and distribution, and therefore not limited to a radio studio or transmitter equipment (Berry, 2015, 2016; Sterling, O’Dell, & Keith, 2010).

Podcasts are not the only technology that is changing radio. Live audio streaming can help a station’s reach where their signal is weak or nonexistent (Bentley, 2012; Greer & Phipps, 2003; Merrill, 2008; Pitts & Harms, 2003). Websites, even with a cost factor, allow stations to have increased station and community promotions, revenue possibilities, and branding (Pitts & Harms, 2003; Potter, 2002). Comments and information on station social media like Facebook, Twitter, and Instagram, can provide further opportunities for station information, promotion, and interaction (Savage & Spence, 2014). HD Radio offers a clearer signal than analog and allows stations to broadcast additional stations on their digital signal (Anderson, 2012; FCC, 2008; Greer & Ferguson, 2008).

However, these additional technologies have issues that must be examined further concerning current radio digital incorporation. For instance, some college radio stations use HD Radio. HD Radio requires stations to purchase specific production and signal equipment. Receiving these signals requires buying a HD Radio receiver, possessing automobiles which have HD Radio built-in, or listening to stations online (Anderson, 2012; Greer & Ferguson,

2008; McLane, 2017; Stine, 2015; Tarter, 2015; Troop, 2011).

Language and grammar can also affect digital interaction (Edosomwan et al., 2011; Lee, 2011; Papper, 2012). There is a need for stations to include social media policies, which should cover staff social media training, education about the differences between personal and organizational use, and timely, respectful interaction (Resler, 2016).

Noncommercial Radio

Digital technologies have greatly affected noncommercial radio. For example, religious radio stations embraced online technologies as ways to extend local programming and increase listenership (Bentley, 2012; Greer & Phipps, 2003). Public radio is another example of noncommercial digital production. NPR features live streaming audio, podcasts, media-on-demand, mobile phone applications, plus website links to local affiliates. An increased digital presence has offset some trends of decreasing listenership and community sponsorships (Atkin & McCardle, 2015; Johnson, 2012; Sterling et al., 2010).

That said, past research indicates that there are flaws in radio's adoption of digital technology. Some noncommercial stations did not use their websites for better audience interaction or promotions (Greer & Phipps, 2003; Seelig, 2008). Trends show that digital consumption is transitioning toward on-demand listening (i.e. podcasts) over live streaming. For example, NPR's live stream listenership dropped six percent in one year while their on-demand listenership increased over 30 percent (Lichterman, 2015). The influx in popularity of social media and online technology has led to media outlets like NPR, and noncommercial radio overall, to provide specific employee and organizational digital media codes of conduct (KAOS, 2015; Michigan Radio, 2016; NPR, 2012).

College Radio

Like other noncommercial media, digital technologies boost college radio's reach, especially as most have a limited over-the-air signal (McClung, 2001). Audio streaming of content has remained prevalent throughout college radio's digital transition. Many college stations offer live streams in addition to their over-the-air signal, with companies such as iTunes, iHeartRadio, and TuneIn serving as popular options for college radio to obtain online streaming (Spoont, 2014).

Despite digital platforms allowing college radio multiple ways to connect with audiences, when station over-the-air licenses were sold, many staff objected, arguing that losing these signals were disservices to the local community (Ala-Fossi et al., 2008; Dunaway, 2014; Ferguson & Greer, 2011; Martin, 2014; Troop, 2011). Like noncommercial radio, cost is a major factor in college radio digital adaptation. While some scholarship notes that digital transitions are cheaper and have limited barriers, other studies indicate online streaming, music royalty, and equipment prices can impede how college radio incorporates digital trends (Baker, 2010; Carnevale, 2002; McClung et al., 2003; Tingley, 2014).

In summary, podcasts, online technologies like websites and live streams, along with social media have changed how the radio industry markets itself as a viable medium. The debate is not whether radio has used digital platforms. It has. This dissertation focuses on how the current use of technologies, such as podcasts, online/mobile platforms, and social media, are changing college radio's organizational and educational structures. Constant research on digital effects in radio is needed to recognize the adaptation of radio instead of relegating it as a "dying" medium (Anderson, 2012).

CHAPTER 4: THEORETICAL FRAMEWORK AND DEFINITION OF TERMS

To study digital technologies in college radio's changing organizational culture, this dissertation used the Kotter Eight Steps of Organizational Change Model (1995, 1996, 2002, 2008, 2014). Chapter 4 will explain each step of the Kotter model, how the model has been used in previous research to study and implement organizational change, and how this research uniquely contributes to scholarship by using the model to study digital media influence in college radio.

Kotter Eight Steps of Organizational Change Model

Developed by John Kotter, the Kotter Eight Steps of Organizational Change model outlines the “flow of effective large-scale change efforts” (Kotter & Cohen, 2002, p. 3). It enables a look into how organizations move into the future. The first step in the Kotter model is recognizing the urgency of particular situations that require change. Organizations establish urgency by showing their staff compelling evidence for applying necessary changes (Kotter & Cohen, 2002). Understanding an urgent situation also means management analyzes the organization's standing, future, and finances, specifically focusing on particular “crises” or “opportunities” that need to be addressed (Armenakis & Bedeian, 1999; Kotter, 1995, 2014).

Urgency relies on management and staff recognizing the need to adapt structure, policies, and conduct in order to remain viable (Kotter & Cohen, 2002). There must be recognition of any complacent behavior, where staff and managers may not believe situations are important for needed change. When describing urgent situations, it is important to not overlook any complacent emotions like anger or fear from staff and leaders about change within organizational culture (Kotter, 1996, 2008; Kotter & Cohen, 2012).

In college radio, these situations have been manifested. The radio industry, in general, has a sense of urgency when it comes to digital adaptation and remaining viable in media culture. But, this urgency is especially true in college radio. How college radio uses new technologies like podcasts, online radio, and social media are crucial to embracing and thriving in an increasing digital landscape (Merrill, 2008; Raymond, 2013; Sauls, 2000). Current trends in college radio also present issues of urgency. Funding, sustainability, and administrative/personnel perceptions are all issues which raise senses of urgency about college radio future. Funding is an especially vital component. Change – and discussions of the need for change – must recognize affordability (Kotter & Cohen, 2002).

The second step in the Kotter model is forming collective group coalitions who support and influence change (Armenakis & Bedeian, 1999). Kotter (2014) calls this a “guiding coalition” (p. 88). A coalition for organizational change “develops a shared commitment” (Kotter, 1995, p. 62) to excellent group collaboration. It also involves building trust and teamwork within an organization. This group includes management but needs to incorporate non-management staff. By getting away from only management structures, coalitions can create staff cohesion (Kotter, 1995, 1996; Kotter & Cohen, 2002). With college radio, however, coalitions may be easier said than done. College radio still relies on a management to staff hierarchy (Oria, 2013; Sauls, 2000). As such, while coalitions may build cohesion among student staff and management within college radio’s organizational structure, it can be expected there may still be top-down hierarchies that exist in station communication.

Third is the organization’s vision. The purpose of a vision is to clearly convey how an organization needs to evolve. A vision must address specific goals and “endeavors” (Kotter, 2014, p. 91) to accomplish. Visions must include detail about organizational change and survival

but not be overly focused on data analytics or finances (Kotter, 1996; Kotter & Cohen, 2002). As college radio is built on free expression and alternative programming, if there is no clear station vision for incorporating and using new technologies, it can inhibit success and lead to ineffective digital adaptation.

The fourth step in the Kotter model is to effectively communicate the vision. The vision should be simple. Research should be conducted among staff to understand perceptions of change before it is instigated. Management must incorporate feedback from across the organization and communicate and recognize any anxiety or confusion from staff about organizational change (Bevan, 2011; Kotter & Cohen, 2002; Kotter, 2014). In college radio, management's communication of the station vision for digital platform adaptation must be connected to the station's mission and values, goals, and objectives. Otherwise, a lack of understanding could hinder technological influence.

The fifth step involves going beyond simple communication and enabling vision empowerment. Certain actions may need to be taken to remove any barriers from executing the vision, including changing the organizational structure, system, policies, and procedures (Armenakis & Bedeian, 1999; Kotter, 1995, 2014). The fifth step relies on motivation, passion, and constructive collaboration to incorporate the vision (Kotter, 2014). In college radio, there must be constant feedback to determine how well a digital technology is integrated into station guidelines and how it affects organizational culture. Kotter and Cohen (2002) also suggest establishing communication from others outside regarding effective organizational change. For instance, college radio stations can converse with each other about how to move forward with digital media.

The sixth step involves applying the vision through short-term accomplishments, called “wins” (Kotter, 2008, p. 15). In this step, it is crucial to establish easy-to-meet short-term goals. Recognizing accomplishments and meeting goals can help build success for change (Armenakis & Bedeian, 1999; Kotter, 1995; Kotter & Cohen, 2002). Short-term wins must be “early, visible, and meaningful” (Kotter & Cohen, 2002, p. 141). Without meeting these goals, organizational change may show a lack of support or give power to those opposed to change (Kotter & Cohen, 2002). For instance, in college radio, short-term goals could include timelines for digital and educational production, a specific department, new staff immersion in the organization, education training, funding/support, or school and station balance.

The seventh step is making sure changes continue, particularly if they help to shape an organization’s culture. A sense of urgency, and short-term accomplishments, can help build change, but “not letting up” (Kotter & Cohen, 2002, p. 43) on those changes is crucial to rebuilding the organization. Significant effort to build success and change can boost organizational credibility and could lead to higher staff involvement, motivation, and a desire to continue change (Kotter, 2014). In this research, college radio stations may struggle with this step because of constant student turnover. If changes are dropped semester by semester, or if short-term goals are believed to be enough, then progress could end.

Finally, how changes are fully integrated into the organization is crucial for successful organizational adaptation. The last step in the Kotter model is “making change stick” (Kotter & Cohen, 2002, p. 161) or “anchoring” (Kotter, 1996, p. 145) change. An organization’s final step must clearly convey connections between practice, behaviors, and organizational culture (Kotter, 2002; Steinert, Cruess, Cruess, Boudreau, & Fuks, 2007). There has to be clear communication of how changes have enhanced the organization and the processes taken to achieve those tasks.

Failure to do so may lead to wrong assumptions as to how change happened or reasons for success (Kotter, 1996). During this last step, organizations must also ensure changes continue with new staff. That way, there is continuity across the organization and new cultures can grow based on previous change. Clearly communicating management and staff “approaches, attitudes, and behaviors” (Kotter, 1995, p. 67) can help solidify organizational change. Because college radio stations exhibit high amounts of student turnover, changes have to be firmly anchored into organizational culture. Establishing history and memory of past successes, and continuing change-oriented behavior, are additional ways college radio stations can incorporate the eighth step for change (Kotter, 1996; Kotter & Cohen, 2002). In college radio, how digital media changes and particular staff roles are communicated and engrained into station culture, and if these adaptations affect station interaction, are additional ways the eighth step can be studied.

Kotter Model: Benefits and Limitations

The Kotter model is highly-regarded in studying and implementing organizational change. Past research has touted the Kotter model as a useful template for organizations starting, analyzing, and implementing change (Appelbaum, Habashy, Malo & Shafiq, 2012; Narver, Slater, & Tietje, 1998; Sidorko, 2008; Simonson, 2005). Issah and Zimmerman (2016) used the Kotter model structure to examine leadership via situations like group sharing and change evaluation. Other scholarship used the Kotter model to examine successful curriculum and organizational change in higher education (Farkas, 2013; Issah & Zimmerman, 2016; Steinert et al., 2007).

But, the Kotter model is not without limitations. Some steps may be futile based on existing organizational culture or these steps may not foresee all problems the organization needs to address (Appelbaum et al., 2012; Sidorko, 2008). In addition, as change is a time-consuming

process, some studies may not be able to effectively examine the Kotter model's seventh and eighth steps (Appelbaum et al., 2012). According to some scholars, change management has a stranglehold on overall management literature but is vastly understudied empirically (Appelbaum et al., 2012; By, 2005; Pryor, Taneja, Humphreys, Anderson, & Singleton, 2008). These limitations have been addressed in this study, as the researcher can use all steps of the Kotter model to highlight perceived organizational changes college radio stations made when embracing an increased digital presence. In addition, the researcher has found no other media studies that use the Kotter model. Therefore, this research can add to organizational and media management literature by using the Kotter model for examining digital technologies and college radio organizational change.

Organizational Culture and Change

Organizational culture involves an organization's "values, goals, and production process[es]" (Hollifield, Kosicki, & Becker, 2001, p. 93). It is widely regarded as a key to understanding organizational management. While management is a process that keeps organizations running, personal and shared beliefs and values shape psychological and emotional behaviors. These beliefs and behaviors affect how organizations create strategies and goals (Marcoulides & Heck, 1993; Kotter, 1996; Ogbonna & Harris, 2014; Schein, 1990, 1992).

A shared experience through learning creates group stability in an organization (Needle, 2004; Schein, 1992). Within college radio, how individuals co-exist and contribute to this shared learning and governance experience is important to the overall organizational culture. College radio's alternative structure provides novelty programming and identity as a representation of university culture (Sauls, 2000). College radio is designed to "reflect the current climate on

campus” (Sauls, 2000, p. 3) through unique cultural programming which encourages a student’s practical and educational engagement.

When organizations adapt, it results in organizational change. Organizational change is defined as the “transformation of an organization between two points in time” (Galaskiewicz & Bielefeld, 1998, p. 2) and it can occur in a variety of ways. Major changes include revamping the organization’s identity and structure. From a management perspective, how decisions, control, and work structures evolve are also key ways change affects organizations (Galaskiewicz & Bielefeld, 1998). Quickly changing and adapting to the latest information and innovation trends are vital for organizational success (LaGuardia, 2008; Sternberg, 2015). Past radio research indicates the popularity of technology leading to a much-needed change in college radio.

The digital future of college radio has been a factor affecting college radio since the dawn of the 21st century. College radio gradually moved toward online broadcasts, especially online streaming and an increased web presence (Baker, 2010). Sauls (2000) believes it is imperative that college radio continue adopting digital technologies to “keep students and stations up-to-date” (p. 159) for practical and educational purposes. However, neither source focused on the organizational factor of digital change. Both Baker (2010) and Sauls (2000), even a decade apart, categorized researching digital change and organizational culture as future research.

Past research has shown the popularity of technology and its needed role in radio, including college radio, with many sources focused exclusively on technological convergence (McClung, 2001; Merrill, 2008; Sherwood, 2015). Other sources have studied management influence on station practice (Miller & Prentice, 2014; Oria, 2013; Raymond, 2013).

This dissertation’s current approach analyzes radio’s incorporation of digital technologies in relation to the organizational changes made during that process. In this study, digital

technologies are analyzed based on organizational and production perspectives. In other words, aspects like mission, vision, policies, and station communication are major factors throughout the analysis.

Certain guidelines created specific expectations throughout the planning and course of this dissertation. For example, one expectation questioned whether college radio's "free-form" (Rubin, 2015, pp. 51-52) structure affects digital adaptation and communication. This expectation indicates possible organizational barriers which could affect change, especially when analyzing the latter stages of the Kotter model. College radio's anything-goes mantra could possibly result in change not continuing or sticking based on free-form ideals and culture exhibited by station personnel. The expectation about college radio's individualistic and "free-form" culture directly relates to research questions about station digital use, and how leadership, decision-making, and agency influence these actions regarding digital change in station organizational culture.

Another expectation is that each station would be at different steps of the model based on their organizational structure, student turnover, and specific incorporation of technologies. Behaviors from college radio personnel are important human characteristics to study in organizational change and culture. Analysis must go beyond organizational structure and recognize social factors that affect change (Galaskiewicz & Bielefeld, 1998).

Leadership, Decision-Making, and Agency

This dissertation focuses on three theoretical areas within the organizational change process: leadership, decision-making, and agency. Leadership is one of the ways organizational culture and change are created and managed. In the Kotter model, leaders are the personnel who establish urgency and create situations that endorse change. While management controls action,

leadership is how people learn, their motivation, and the influence of their values and ideas in the organization, all of which directly creates organizational culture (Kotter, 1996; Kotter & Cohen, 2002; Ryan, 2016; Schein, 1992).

Leaders affect how change is manifested, communicated, and established. Their input is crucial for a successful change process (Bevan, 2011; Eisenbach, Watson, & Pillai, 1999; Narver et al., 1998). In addition, managing change is described as “continually renewing an organization’s direction and structure” (By, 2005, p. 369) to adequately control and fulfill internal and external needs. In other words, a leader has to recognize organizational goals, the trends affecting those goals, and how the organization can adapt to continue meeting those goals. Accountability is also a major factor of leadership. Good leadership must organize main priorities of “whom” they are accountable to and “what” they are accountable for (Ebrahim, 2010, p. 102).

In college radio, leadership is often represented within a top-down hierarchy. Station advisors, managers, department directors, and ownership are common top leadership roles (Oria, 2013; Sauls, 2000). These leaders play pivotal roles in college radio student training, programming, and education. Common college radio leadership traits include how leaders maintain a station’s mission and policies, provide management perspectives to staff, and act as liaisons between the station and ownership (Brant, 1981; Richter, 2006; Sauls, 2000). This dissertation examines these leadership characteristics in relation to coordinating each case study’s digital media transformation.

According to Lunenburg (2011), decision-making can be considered the “most important management activity” (p. 1). Decision-making is dependent upon communication, and it occurs in a variety of ways, whether through equal group contributions or consultation with managers

(Laroche, 1995; Lunenburg, 2011). Decision-making is especially crucial in times of organizational change. Managers must be extremely clear about how and why changes are applied. There can be no skepticism about why the organization is changing and the processes needed to effectively complete those transitions (By, 2005; Karakas, 2007).

Decision-making is highlighted in organizational communication, with interactions affecting the organization's overall beliefs, values, and climate (Mierzejewska & Hollifield, 2006). For instance, McCarthy and Jinnett (2001) outline particular stages of participation that occur during decision-making like background context, as well as the need for persons to participate, the benefits and costs of participation, and the practical experiences and opportunities of participating that affect staff engagement.

Finally, the concept of agency helps explain personal characteristics of leadership and decision-making in organizational change. According to Bandura (2001), agency encompasses how beliefs, self-regulation, distribution, and function are affected in personal behavior. Agency is important when examining issues of power in organizational culture. There are various levels of power in the organizational structure from the top as leadership to the bottom as staff. Through personal and organizational change, agency helps gauge how "actors reflect on and strategically operate within the institutional context where they are embedded" (Bandura, 1989; Lawrence, Suddaby, & Leca, 2011, p. 55). Examining individual and group attitudes and behaviors can implicate the levels of power found in adaptation and change. Organizational culture is strongly affected by these behaviors in an organization. (Farkas, 2013; Gade, 2004; Mierzejewska & Hollifield, 2006).

This study examines agency by using Bandura's (2001, 2006) three modes of agency which are crucial to leadership and decision-making. First, personal agency explores individual

control and influence over their own actions (Bandura, 2001; Weibell, 2011). These personal roles are evident in college radio for everyone. The manager, advisor, and individual ownership/staff attitudes and actions can all affect station culture and how it adapts to particular issues or trends.

Proxy agency involves outside control. It uses influence and power to sway others for specific actions (Bandura, 2001, 2006). For example, college radio leaders persuading student government for funding, or management producing station/social media policies, are ways that individuals influence others through proxy agency (East Carolina University, 2014; Moore, 2011). How leadership influences college radio production, digital technology use, and university resources were some ways proxy agency affects station operations and culture. Agency can also exert influence outside of station culture such as administrative and listener interaction.

Third is collective agency focusing on group interaction, coordination, and synergy. When all members of an organization are involved, collective agency allows for group values and beliefs to be shared (Bandura, 2001, 2006). Agency is based on levels of power as attitudes and behaviors can shape the adoption of digital media in college radio.

In summary, using the Kotter Eight Steps of Organizational Change Model, leadership, decision-making, and agency all provide several distinct ways to study technological execution in college radio organizational culture and digital change. Applying the Kotter model allows for examination of college radio urgency, group coalitions, organization vision and communication, short-term accomplishments, plus anchoring change. By bringing in the theoretical notions of leadership, decision-making, and agency, this dissertation can examine the individual and group characteristics that influence organizational culture through digital platforms.

CHAPTER 5: METHODOLOGY

Qualitative methodologies were used to study and understand the elements of organizational culture and change, along with leadership, decision-making, and agency theories. Institutional Review Board (IRB) approval from the researcher's university was obtained in August 2016. Chapter 5 will explain how this qualitative analysis has been designed, including an overview of qualitative research and its use in radio studies. A triangulation approach is presented through specific qualitative methodologies such as case study analysis, in-depth interviews, observation and digital media analysis.

Qualitative research is an effective way to study organizational structures in college radio. Qualitative methods “seek[s] to understand a given research problem or topic” (Mack, Woodsong, McQueen, Guest, & Namey, 2005, p. 1) based on individualistic circumstances. In particular, qualitative methodologies allow the describing of phenomena in certain situations and are designed to analyze personal, lived experiences (Mack et al., 2005; Mahoney & Goertz, 2006). The analysis of personal, lived experiences is important in any study of humanistic elements (Mack et al., 2005).

Through qualitative research, rich detail and meaning can be gathered from actions, beliefs, values, and perceptions. Qualitative research offers a number of ways to explore how experience might affect a person's surroundings (Ritchie & Lewis, 2003; Strauss & Corbin, 1998). For this study, each station contributes specific examples of trends in organizational culture. Incorporation of a digital platform is studied in relation to management/leadership structures, the use of digital technology, and administration/ownership constructs.

Qualitative Methodology and Radio

Qualitative methods have been used in previous analyses of managerial practices and the

study of university perceptions of college radio (Miller & Prentice, 2014; Oria, 2013). Methods, such as focus groups and interviews, were used by Tremblay (2003), Albarran et al. (2007), and McClung, Pompper, & Kinnally (2007) to study radio perceptions, consumption, and industry trends. Baker (2010) used qualitative methods to gauge college students' personal online radio consumption and explain individual "emotions, meanings, and interpretations" (p.113).

In this dissertation, qualitative methods were used to study personal attitudes related to management, leadership, advisors, ownership, and student staff about digital transformation. A qualitative focus allowed in-depth analysis concerning the role of technology in affecting change within each station's organizational structure. Analyzing the lived practical experiences of these participants as related to the station's organizational structure provided insight into how certain behaviors and perceptions concerning the digital transformation process have influenced management styles, policies, and production.

Research Methodologies and Triangulation

The use of multiple methodologies enabled the triangulation of results. By encompassing a variety of methodologies, researchers can collect, study, and better understand rich data (Bryman, 2011; Rothbauer, 2008). This dissertation used two case studies to conduct in-depth interviews, in-person, and social media observations. Triangulating results can help build a stronger analysis. In this dissertation, triangulation through interviews, observations, and social media analysis helped to bring a more holistic view concerning how these college radio stations experienced digital change.

The Kotter model also strongly correlates to qualitative approaches. Kotter (1995, 1996, 2002, 2008, 2014) uses rich detail from organizational practices to create an in-depth discussion of the change process. He collects stories and examples to specifically analyze how actions and

perceptions directly influence organizational structure. Step implementation, and the assessment of success and failure to understand adaptation are described in great detail. Examples provided in various stories help to explain why organizations needed to change, who navigated the change process, and how adaption created organizational success (Kotter, 1995, 1996, 2008, 2014; Kotter & Cohen, 2002). In other words, this dissertation is also a story. It describes the changing role of college radio in digital, cultural, and academic environments. Stories of personal experiences enable comprehension of the roles that leadership, ownership, or staff experience play in agency and decision-making. This research from the two case studies of digital technology use can help others through organizational change.

Case Studies

Case studies “focus attention on a single instance of a social phenomenon” (Babbie, 2013, p. 309). As such, specific attributes of a case can be studied in-depth. Case studies allow for extensive use of interviews and detailed observation to gauge practicality and context. They are designed to answer “how” and “why” (Baxter & Jack, 2008, p. 545), plus explore trends and issues that occur based on particular situations. Therefore, the use of case studies is geared toward descriptive and interpretive research (Blatter, 2012). Case studies are often used in the business field (Halbert & McDowell, 2013). Using case studies allows for the analysis of new, product issues and problems. Case studies can also serve an educative purpose by teaching students about particular industries (Halbert & McDowell, 2013). The Kotter model is a good example of research in business case studies, management, and organizational change.

Case studies have been used to analyze several radio phenomena. Wall (2007) examined three college radio stations, their music programming and local content over the course of five years. Case studies were used by several scholars to evaluate broadcast and print technological

convergence, especially how commercial over-the-air stations were transitioning to digital production (Atkin & McCardle, 2015; Bonet, Fernandez-Quijada, & Ribes, 2011; Halbert & McDowell, 2013; Megwa, 2007; Smethers, 2016). Hood (2007) and Moody (2009) utilized case studies in their analyses of broadcast radio stations producing radio news, and the medium's role in public service during disasters.

This dissertation uses case studies for a variety of reasons. The two stations in this research offer examples of “descriptive” and “multiple” transformation (Baxter & Jack, 2008, p. 548). Descriptive case studies are structured to grasp the context of those situations and effects on everyday personal experiences (Baxter & Jack, 2008). Multiple case studies allow the investigation of comparisons and contrasts, as well as providing a framework for continued research (Baxter & Jack, 2008). While case studies do not focus on generalization, a major flaw attributed to overall qualitative research, they can indicate specific “internal” trends (Blatter, 2012).

Each case study in this project illustrates distinct Midwest college radio digital media use. As part of the Kotter model, the data looks at exclusive points of concern in those stations such as their sense of digital urgency. Using these case studies allows for an in-depth analysis of Kotter's model when it comes to digital technology use and its impact on the mission, vision, and goals of the organization.

In-Depth Interviews

In-depth interviews were one methodology used in both case studies. Interviews allowed the research to collect information on behavior and attitude factors. Interviews enabled participants to explain “lived experience[s]” (Seidman, 2006, p. 9) and perspectives (Boyce & Neale, 2006; Lindlof & Taylor, 2002; Mack et al., 2005). Interviews are geared towards

researchers who want precise, informative accounts of issues and trends. Often, interviews collect rich, detailed information which is not presented in quantitative forms like surveys (Boyce & Neale, 2006; Johnson, 2001).

Interviews have been classified into structured and semi-structured styles. While structured interviews involve asking all participants the same questions in a particular arrangement, semi-structured interviews allow for open-ended questions and answers (Ayres, 2008; Edwards & Holland, 2013; Firmin, 2008). In other words, structured questions help researchers compare responses across the same spectrum. Semi-structured questions enable adapting the interview to have a conversational approach. Both styles require the researcher to correctly analyze the context of the interview in order to accurately interpret interview content (Ayres, 2008; Edwards & Holland, 2013; Firmin, 2008).

Past radio studies have used in-depth interviews to great degree. Interviews were conducted to gauge perceptions of localism, ownership, and technology convergence, plus how those aspects shifted radio production and communication by Hood (2007) and Megwa (2007). In college radio, in-depth interviews provided rich detail in the examination of educational purpose and management factors within overall station operations (Miller & Prentice, 2014; Oria, 2013).

In this dissertation, interviews were the primary source of data. In-depth interviews were used to discuss views and behaviors concerning the digital transformation of each station. Interviews took place in October and November 2016 during and after the researcher's visits to each college radio station and were administered via face-to-face or phone correspondence. Face-to-face interviews took place in either a closed-door office or classroom at each college radio location to preserve privacy and confidentiality. Phone interviews took place at the

researcher's private residence in a closed-room setting, also to preserve privacy and confidentiality. The interviews were recorded via an audio recorder. Audio files were stored on a flash drive storage device and locked in the researcher's possession. Between the two case studies, 24 interviews were conducted. Each interview took approximately 30-100 minutes. Interview questions, included as Appendix A, were planned ways the researcher assessed leadership, decision-making, and agency as it related to programming, digital production, and communication.

The researcher transcribed the audio interviews into separate Word documents for each station. Like the audio files, these transcriptions were also stored on a flash drive storage device locked in the researcher's possession. Identifiers such as individual names and geographic locations were removed from the transcriptions to maintain confidentiality. For each station, interview transcriptions were textually analyzed for patterns, contexts, conflicts, contradictions, and language concerning urgency of college radio digital transitions, station visions and policies, communication of organizational processes, and the theoretical concepts of leadership, decision-making, and agency.

Interview questions were geared to address the steps of the Kotter model. In particular, analyzing staff to leadership communication can explain digital technology urgency (1st step), if group coalitions are formed regarding organizational change (2nd step), how changes such as mission and vision are communicated (3rd and 4th steps), whether staff feels comfortable participating in those changes (5th step), and how goals continue to change, as well as anchoring changes related to college radio organizational culture (6th through 8th steps).

In addition, in-depth interviews with station department directors (managers), administrative oversight, and advisors who facilitate and guide station staff, focused on

leadership roles. The researcher's assessment of key concepts like leadership involved asking questions during interviews such as roles with the college radio station, how individuals were trained to work at the station, and leadership roles in creating a station digital vision, collaboration, and digital influence on station work. Follow-up questions were tailored to specific departments leaders worked in, and how those experiences shaped their perception of organizational culture and digital change.

Questions about staff motivation, reasons for digital usage, importance of digital technologies in station organizational culture, decision-making processes in digital use, and station digital usage on a day-to-day basis helped analyze decision-making processes with interviewees. Questions about funding structures and barriers, digital influence on funding and university support, station goals, and individual and group collaboration studied the roles of personal, proxy, and collective agencies at each station.

In-depth interviews of student staff also analyzed individual and collective behaviors related to agency and technological processes. The major purpose for interviewing additional non-management student staff was to collect data that would aid in analyzing communication processes and partnerships from student staff regarding college radio goals, visions, and technology within organizational structure. Asking staff about individual use of technology, and how it influences college radio programming, station interaction, and management structure, were additional ways that interviews helped to provide a more holistic picture. These questions enabled examination of how these processes are communicated across the organization and look at different levels of communication across leadership and staff interaction within each station's organizational culture.

In-depth interviews are noted in qualitative studies for providing conversational ways to

collect data. In particular, this methodology thrives on building relationships with respondents and obtaining details to understand their personal roles (Branthwaite & Patterson, 2011).

However, there are limitations to interviews in qualitative research. As interviews do include individual divulgence of information or personal opinions about others that could have an effect on their organizational participation (Johnson, 2001). Triangulation of qualitative methods helped offset flaws of in-depth interviews throughout this study.

In-Person and Social Media Observations

A secondary methodology was in-person station observations. Observational analysis can provide added context into particular situations and behaviors. It can explain the purpose of actions and give insight into participant conduct. Observations also allow researchers to study participant experience in a natural setting (Kawulich, 2005; J. Lofland, Snow, Anderson, L. H. Lofland, 2006; McKechnie, 2012). Observations can help present “the whole picture” (Mulhall, 2003, p. 307). Providing an understanding of particular situations, interactions, and behaviors is a prominent bonus of observation. In some cases, observing a physical location itself provides insight on how those locations might affect change (Lofland et al., 2006; Mulhall, 2003).

Observational analysis is extremely useful for analyzing issues where there is little information (McKechnie, 2012). It is well-suited to work in conjunction with interviews as the foundation of a qualitative research project. Observational techniques can compile “rich descriptions” and “deeper, fuller understanding” of data (McKechnie, 2012). Numerous radio studies have used in-person observations. Oria (2013) observed meetings to examine college radio management hierarchies. Observations were also used to study music effects on college radio programming and production (Baker, 2010; Waits, 2008; Wall, 2007). Wall (2007) took a role as an observer to specifically describe “college radio programming practices” (p. 41).

Observations were conducted at both college radio stations in this study. These included in-person station observations, off-location observations of over-the-air programs, and textual social media analysis. In-person observations included watching director meetings for department and station leadership processes and how individual managers and advisors interacted with each other about station organizational culture and digital usage. Other in-person observations included live in-studio shows which helped examine personnel decision-making processes for on-air production and interaction. This same objective held true for off-location observations of programs, which also analyzed show production and on-air conduct. Analyzing in-studio technology incorporation, like management of show layout, microphone and studio control, social media and station promotion, and co-host interaction was a way personal and collective agencies were studied as they related to college radio production and digital adaption.

Handwritten field notes by the researcher were also created during the in-person and off-location observations. Like interviews, these notes were also textually analyzed for patterns, themes, contexts, conflicts, contradictions, and language connecting to college radio digital use, leadership, decision-making, and agency characteristics.

For social media analysis, the researcher observed trends in social media production. The researcher gauged timeliness and information of posts at each station, including Facebook, Twitter, Instagram, SoundCloud, and iTunes accounts. Printouts and field notes of Facebook, Twitter, and SoundCloud posts at the two stations were also created. These field notes were textually analyzed for social media post information, as well as themes, patterns, clarity, and context. Field notes also analyzed the number of likes, comments, followers, and written interaction from the station to the audience. These station observations also provided the researcher practical ways to use the Kotter model in measuring levels of digital influence in

college radio organizational culture. For example, seeing in-person communication first-hand between staff and leadership, whether in-studio, live on-air, or in meetings, yielded insight into the kinds and levels of leadership, decision-making, and agency necessary for the success of digital change in organizational culture. Observations helped the researcher to recognize practical components and behavior linked to the role of digital technologies as part of the station's vision, goals, and communication processes.

There are limitations to observational analysis, however. Researcher bias is seen as a potential part of the observation process. Researchers have to recognize how their perceptions may affect observational data collection (Kawulich, 2005; McKechnie, 2012). Observations also include activity in an unfamiliar environment, and that there could be a level of exclusion toward the researcher who is not a normal part of that organizational environment (Kawulich, 2005). There was no exclusion toward the researcher from station directors at either station studied. While the researcher had previous personal experiences with both college radio stations, the researcher objectively analyzed interview and observational information, with a main focus on digital incorporation and influence on station organizational structure(s).

Time is also a factor when it comes to observation. Because observations are time-consuming, they are generally geared toward a single location (McKechnie, 2012). As with interviews and qualitative research overall, overall topics in the research study can be replicated, but there is a lack of generalization to other locations because of the difference in settings, culture, and data collection. Like in-person observations, studying station social/digital production allowed the researcher to evaluate whether personal beliefs and opinions of station digital culture were referenced in produced content.

Digital Technology Analysis

Several digital technologies were examined in order to understand the role of digital media in college radio organizational culture. Each station has implemented specific digital technologies, including podcasts, online/mobile internet radio, and social media. The production of podcasts has allowed radio the ability to not only provide over-the-air content but online. This is a whole new world of on-demand programming and consumption (Berry, 2006, 2016; Falk, 2015; Lichterman, 2015). Podcasts are often thought of as individual production. Podcasts have notably transformed media power away from organizational structure. When radio stations produce podcasts, they are no longer in complete control of scheduling or consumption (Berry, 2006). Station management structures in radio are often vertical. There is a top-down hierarchy from ownership to management to the rest of the staff. A top-down structure is the exact opposite of podcasts, where there is no hierarchy between production and audience interaction (Berry, 2006; Oria, 2013).

Podcasts can boost a radio station's digital presence. Podcasting is an important part of this digital media study because both case studies use podcasting. This study examines how podcasts may have changed organizational culture and are reflected in college radio missions or digital vision(s). As Berry (2016) notes, radio's adaptation of podcasting may contradict podcasting's personalized form. How the technology is referenced in station policies and regulations is an additional factor to analyze.

Interviews and observations tackled how organizations produced and utilized podcasts in their digital management structures. For instance, individualism and college radio's alternative structure were studied as possible influences on podcast creation and distribution. Whether or not

station management maintained some sense of control, in a top-down hierarchy style, for podcast production and distribution can also indicate a lot about college radio's digital transformation.

Past research analyzed how live online radio streaming started a radio technological evolution but has declined in recent years to podcasting and on-demand programming (Falk, 2015; Lichterman, 2015). An important part of college radio's digital adoption is the Internet representing a trend in college radio's future. Digital structures like live streaming, website promotion, and mobile apps are evaluated in this study. As with podcasts, studying online radio at both stations will involve how technology boosts their digital presence, along with funding and programming issues that are relevant.

Several studies have examined how station staff and management perceive the role of social media in radio production and interaction (Ferguson & Greer, 2011; Rosales, 2013). Atkin and McCardle (2015) noted that early on public radio had reservations about the benefits of social media. Their case analysis found public radio management questioned whether it was worth branching out into technologies like Instagram, YouTube, and LinkedIn. Today, social media practice is included through various formats like staff inclusion of listeners in radio programming, plus organizational structure and audience interaction (Ferguson & Greer, 2011; Rosales, 2013).

Both college radio stations in the study had Twitter and Facebook accounts. Individual station usage of other technologies such as Instagram and SoundCloud were also examined. Interviews and observations regarding social media interaction highlighted technology use and promotion. Station leadership, ownership, and staff discussed the role of social media accounts as components of change in the organization. If stations incorporated social media regulations into station policies, the use of technology in shaping college radio structure, and knowing how

vision, communication, and goals were intertwined were a significant part of this research. The same holds true for other online elements like live streaming and mobile apps. As these digital technologies are engrained into production, programming, and management, they have produced various changes in organizational culture. The goal of this project is to explain how.

An examination of station Twitter accounts, Facebook, and Instagram platforms allows for an assessment of new station interaction with these digital formats. Studying social media interaction between the station and its campus, along with local communities, can highlight the accomplishments of this technology. An examination of how digital media guidelines are being developed and received across campus and even in the surrounding community is relevant. Such links can be explored within the interaction that social media encourages.

In summary, by using qualitative case studies and the rich experiences of participants at each college radio station, this dissertation took an extensive look into college radio's current practices, specifically those related to digital technology. A triangulation approach through in-depth interviews, in-studio observations, and the textual analysis of station social media, website, and online content allowed a detailed assessment of the influence that digital technologies have in shaping present college radio organizational culture.

CHAPTER 6: STATION 1 (S1) ORGANIZATION AND STRUCTURE

The first case study, Station 1 (S1), is based at a large Research I public university in a rural location in the Midwestern United States (Carnegie Classification of Institutes of Higher Education, 2017). According to the Station 1 website history, S1 started as an AM and closed-circuit radio station in the early 1950s, only servicing a large resident hall complex. YouTube uploads of station history explain that the station was originally owned by student government, but in the late-1970s, S1 was terminated because of a lack of funding, equipment issues, and minimal student engagement. The station was re-started in the 1980s under the advisement of the university resident hall association and obtained a FM frequency in 1984. After several on-campus moves, in 2001, the station settled into a new studio at the university student center. The call letters, studio location, and FM frequency are still in use. (“History,” 2017; “[S1] 30th Celebration,” 2017)

According to FCC documentation, S1 is a noncommercial station. While based at the university, the station is not university-owned. The S1 FCC license and transmitter are licensed to a nonprofit advisory board separate from the campus (FCC, 2015). This ownership structure is uncommon in college radio. Most stations are owned by the universities where they operate (Sauls, 2000, 2001). Even though the university does not own S1, the station is classified as a student organization by the university.

Interviews with S1 personnel revealed that S1 receives staff advisement from the campus student life department and funding from the student government association. In addition, S1 is not exclusively student-run. Students make up station leadership and the bulk of on-air and digital production, but university faculty, as well as the general public, also participate. These

funding and community structures are somewhat common in college radio. Depending on station and university culture, many stations allow non-students to participate (Sauls, 2000).

S1 is undergoing several organizational changes that influence digital technology incorporation. Cohesion among staff is currently lacking, and S1 is in the process of trying various communication styles like all-staff emails, get-togethers, and inter-department collaboration to connect department staffs.

S1 views student government as a constant threat to organizational culture and sustainability. This contention is especially true regarding funding and past student government perceptions about the station as a “legacy medium,” meaning radio is simply a nostalgic resource with no current value.

Digitally, S1 launched a new website and re-branded the station logo in summer 2016. The station was in the process of building their podcast and social media productions. In late-fall 2016/early-spring 2017, S1 re-launched a digital-only secondary live stream with separate content from the FM station. Disjointed station communication and erratic support from student government are significant organizational issues. Also, the inconsistent execution of the secondary digital live stream, a narrow vision for digital production, and unfeasible goals for podcasts and social media, are all concerns that make S1 an important case for analysis.

The Station Mission

There are two parts to the S1 mission. One is an academic purpose:

“The station serves as an educational laboratory for students interested in learning about radio and the broadcast industry.”
(“About [S1],” 2017).

S1 touted the ability to allow university students, faculty, and the general public practical experience in live, local radio. The S1 website promotes the station is the second-largest organization on campus with over 400 participants (“About [S1],” 2017; “Give to [S1],” 2017). Station involvement was highly-regarded by S1 staff and ownership who believe that guidance and experience foster future media careers. According to the sports director:

It’s huge, not only as a broadcaster getting that experience, but it’s helped my communication skills, leadership ability, my organization. Since I’m a journalism major, I don’t necessarily feel like I’m a student because what I’m doing in the classroom, what I’m doing here in the studio, it’s what I’ll be doing in the real world.

S1 as an academic resource was a consistent theme in interviews. The station was viewed as a resource where staff can learn time management, public speaking, and local networking skills. In addition, current trends and experience in digital technology were bonuses.

Aside from a university television production journalism class that produced some S1 newscasts, there were no specific classes tailored for S1 participation. Rather, the station viewed standalone practical experience as how the educational mission was fulfilled. The second part of the S1 mission focused on programming and station culture:

“[S1] provides the [city] community with a unique programming alternative in music, news, and sports.” (“About [S1],” 2017).

S1 does not broadcast commercial music. The station format concentrates on “indie, pop, rock, electronic, hip hop, jazz, [and] folk” genres. Individual music shows also incorporated unique formats. “Smokin’ Grooves” highlighted two hours of local and global “acid jazz,” “soul,” and

“funk” music. “Local Tunes” blended alternative music with city culture. According to the S1 website, “Local Tunes” was designed for “supporting and promoting local music” with weekly guest interviews and in-studio performances. This structure connects to common themes in college radio organizational structure: the use of college radio as a resource for eclectic and underground formats.

Other station programs include shows co-hosted by station staff and university departments. The programming director co-hosted a weekly talk show with university counseling about campus mental health and psychological services. Programs like “[University Dance Marathon] Spotlight,” “Local on the Arts,” and campus environmental sustainability were just some S1 shows that highlighted particular local issues. S1 also airs university sporting events, such as football, men’s and women’s basketball, volleyball, and baseball. These programs were ways S1 builds relationships with campus clubs and organizations to fulfill diverse programming and community initiatives.

Eclectic programming and campus/city relationships were visions by S1 to fulfill the programming mission. The S1 staff advisor feels that practical experience and opportunities for free expression are strong motivations for student involvement:

There’s something about getting behind the microphone, getting behind the board. What keeps students coming back is there’s something inside them that is allowed to come out for once. ... Most by and large, it becomes infectious to them and they love doing it, and it keeps them going.

A capacity for diverse creativity and student expression is often-touted in college radio, especially the freedom to express eclectic views and content completely unique from mainstream

radio (Linguez, Vesci, & Williamson, 2017; Sauls, 2000). S1 program descriptions on their website outlined this creativity. Music shows like “Emo Hour” described “sad” co-hosts playing “sad jams.” On a happier note, “The Wondrous Hour” highlighted songs fitting a “certain mood,” including unique and classic rock, and soul music. Talk programs also showcased diverse expression. “Goode Talk” featured segments like College Etiquette 101, Not Your Average News, music, and interviews. “Midday Monday Magic” had the underwriting director promoting contest giveaways for the audience (“[S1] Programming Schedule, 2017).

S1 ownership recognized staff empowerment through diverse music and programming:

It’s things you probably wouldn’t hear anywhere else. Another group I’d say would get involved because it’s a venue for marginalized, or unheard of, topics. It’s the type of discussion you’re not going to hear on mainstream media.

In other words, these unique S1 programs are an important part of student motivation and expression. Programs observed employed individual chit-chat and discussion about entertainment, sports, and local topics. These productions added to S1’s perception of alternative culture. Sports shows like “Morning Drive” and “Sports Squawk” featured friendly banter and interesting discussions about university, regional, and national sports. The “Translate [State] Project” program was a partnership between S1 and a “linguistically inclusive organization” at the university, which used S1 as a resource to promote language diversity and international culture. By conducting international features, the on-campus organization received local media promotion for their cause and experience in live interviewing. S1 promoted the weekly program as service to diverse campus culture, fulfilling part of its programming mission for alternative content.

The expression of diverse opinions and music aided S1 missions to provide educational and novel programming. While several of the local commercial stations are corporate-owned and air syndicated programs, S1 believes live and local is best. An array of interviews, discussions and university interaction solidified S1 as they try to meet that obligation.

The station has a rigid programming schedule. On-air content is split into four segments per hour. Public service announcements aired at 15 minutes past the hour, live weather forecasts at 30 minutes, and underwriting sponsorships at 45 minutes. The hourly clock schedule helped S1 programming adhere to consistent time structures for providing specific community and promotional information. A clear schedule enabled staff to learn time management skills specific to radio operations. Structured time segments also provided businesses and organizations precise times for airing sponsorships and promotions.

To make sure staff understood programming and organizational structure parameters at S1, everyone signed an all-staff agreement. The document, included as Appendix B, outlined rules and regulations for station on-air conduct. Normal FCC and radio industry guidelines like acceptable verbal expression (i.e. no expletives on-air), proper legal identification, emergency alerts, and payola/plugola restrictions are listed. Noncommercial regulations like mandating the playing of “grant spots, PSA’s, [and] promos” were key rules to be followed. Additional S1 guidelines like appropriate studio behavior, keeping to the station hourly schedule, heeding university organizational regulations, and completing station program logs for management review, were also included for staff education.

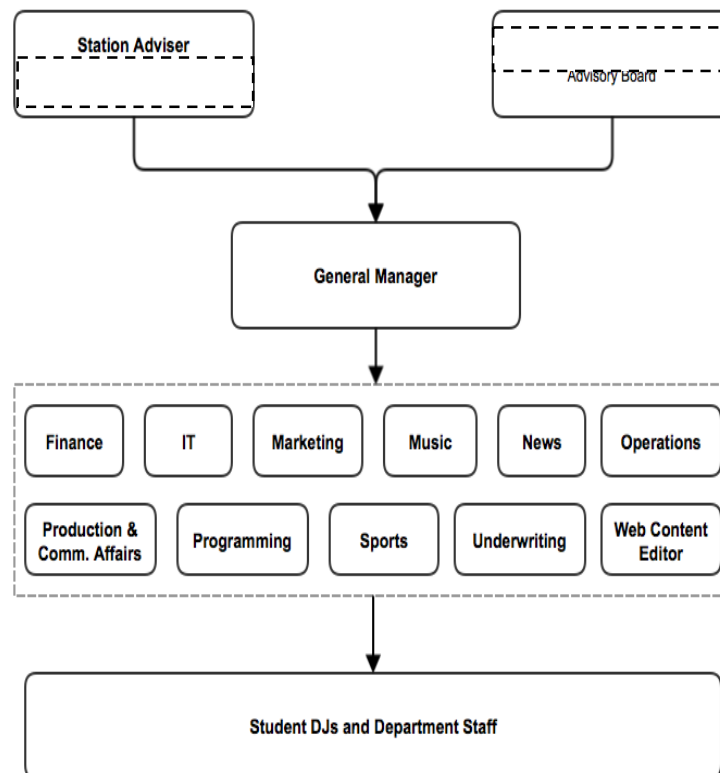
Management Structure

Structuring S1 as a resource for radio education and diverse programming occurred through student and administrative management. The station advisor provided supervision as a

facilitator of S1 operations. The advisor works with S1 ownership concerning station oversight. He is a staff member at the university student center. He guides S1 because he has “the most technical knowledge” even though his background is in theater arts.

The advisor made it explicitly clear that he “did not run the station.” Both the advisor and ownership explained that S1 department directors are in charge of station production. Since directors are usually students, issues of responsibility and accountability are vital. Directors consist of specific management positions: the general manager, and directors for marketing, music, news, operations, production, community affairs, programming, sports, training, and underwriting. Figure 1 was created by S1 and shows station organizational management structure:

Figure 1: S1 Organizational Management Structure



Production and community affairs are divided into two separate positions. The production director oversees the station automated broadcasting software and assists his staff in creating grant (underwriting) sponsorships. Community affairs duties are split between two assistant general managers in charge of S1 strategic communications. One assistant focused on internal (university and city) relations. The other coordinated external (human resources) partnerships. The station also employs an editor-in-chief whose sole duty is oversight of the S1 website, which will be discussed more directly in Chapter 7.

Information on station leadership was explicitly detailed on the S1 website. The general manager is “in charge of, and responsible for, all facets of [S1]” (“About [S1],” 2017). The general manager recognized his role as a station leader, stating he was “the public face of the station” and “the chief correspondent” for overall university and city interactions. The general manager meets with the station advisor often about S1 issues, updates, and goals.

Directors answer to the general manager. In their interview, ownership often mentioned the autonomy that directors have in management. Directors are responsible for a particular department and receive tasks delegated by the general manager based on their particular purview. These management characteristics are consistent with the average college radio organizational structure. Sauls (2000, 2001) calls this structure “the advisor model” (2001, p. 8), where student managers are in control of station programming and decisions, with guidance from an advisor.

Management collaboration on station decisions was a major goal at S1. Teamwork was often expressed in weekly director meetings with various departments and the general manager. Weekly meetings were designed to coordinate station goals and ideas about production and promotion. According to the internal assistant general manager, these discussions were designed as a source of cohesiveness for station production and growth. These views were reinforced by

the programming director. She also explained the importance of group discussion in S1 communication:

We all have our independent duties, but at the directors' meeting if there is something we think would affect anyone else or at the station, I think we're pretty good about discussing at the group.

At a weekly meeting the researcher observed, there was a high level of staff collaboration. The general manager started with a "victory lap." The goal was to begin with positive aspects of station and personal life. Sports and finance departments worked together to collaborate travel funding for football game coverage. Marketing and funding staff discussed possible social media and S1 promotional opportunities across campus. The general manager supplemented this discussion by mentioning a campus-wide philanthropy event S1 needed to market as a student organization.

Collaboration also occurred in times of personal need. During the observational period, the training director had severe medical issues. As a result, other directors chipped in to assist with his responsibilities. Managers, like production, programming, training, and operations, all assisted with training new staff on in-studio equipment. This cooperation enabled a smooth transition of station duties and kept the mission of station education and practical training afloat.

Although S1 had areas of strong teamwork, there were some conflicts in overall station communication. One conflict was a lack of communication between S1 department staff. Directors collaborated with each other, but staff members between departments did not. Non-management staff often worked in a specific department with no association with other S1 members. According to station ownership:

The culture of the station is sometimes the only people you know are the people with the shift before you and the people after you.

You come in, do your radio show.

With several hundred participants at S1, the editor-in-chief believed disconnect between departments hurt station unity:

We're the second largest student organization on campus. I probably met less than a fourth – and met as in see their faces – [of the staff]. We have hangout opportunities, but again, probably not that many people are going to come.

Past all-staff hangouts did not solve the issue. A common thread among interviewees was that these activities usually meant staff mingling within their own departments and not associating with other personnel. According to station ownership:

Over the past couple years, there's been more of an effort to get people involved. Have a social event, pizza party at a restaurant where the entire station gets together, but I think generally operationally at least it's the directors and their staff.

The sports director discussed how the station was hoping to build inter-department engagement:

We would try to bridge gaps between sports and news, or news and music, so we try and collaborate with our staffs and meet that way. And that's what we're trying to do now. At the [director meeting observed], we'll talk about who is going to meet up with different staff to try and build that community and make it more cohesive as a staff.

The production director mentioned that working with marketing had allowed their department staffs to “make [S1] better by knowing each other” and building a sense of community. The editor-in-chief described trying to work specifically with the news department, but because each department had double-digit members, finding times where everyone could meet was almost impossible.

Studio location was another observed disconnect. S1 was located in the university student center, but the studios were on the third floor in the corner of a stairwell. Besides generic directional signs in the student center to the station studios, there was no clear indication of S1 as a predominant student organization. This placement was a problem discussed by the underwriting director. He wanted to see a sign facing outside from the studio so students would essentially see a walking S1 billboard on their commute to and from an adjacent residence hall.

Increasing S1 visibility was a familiar station goal. On-location events were ways S1 tried to fulfill their educational and programming missions for student learning and unique content. These promotions could build awareness and visibility of the station. S1 held a fundraiser event in the spring during a local venue concert. The station planned to conduct a fall on-campus promotion, but it was cancelled due to weather and never re-scheduled. Sidewalk chalk and posters were likewise discussed to increase S1 visibility and awareness. Chalk was used in the past as visual promotions for S1 but the underwriting director implied it had waned in recent years. The operations director was adamant about how posters could specifically enable station outreach:

Posters are everything in college. I know they’re just a paper medium, but you see them if you’re sitting down in a dining hall. I was recruited by a poster.

In the station studios, numerous posters were plastered across the walls promoting various on-air music shows. Posters were a unique, college-centric way to promote S1, but they were not displayed outside of the studios. Station social media promoted posters of local music events. For S1 shows, posters served only as in-studio decorations. Posters were not placed around campus or within the student center. As a result, the station missed a valuable opportunity to take advantage of an often-used campus promotion system.

Station Turnover

Staff turnover is a major concern for most college radio stations. At S1, during observations there were two levels of staff departures. One occurred between the fall and spring semesters. Sports and operations directors left their leadership positions at the end of the fall, resulting in new spring semester management. Most station turnover happens between spring and fall. The external assistant general manager discussed how those transitions affected station culture:

There's always going to be some sort of turnover when you go from one group of directors to another one. Completely new ideas because that's what the station allows. We allow them to have that freedom.

Freedom and individuality are long-time staples of college radio culture. Constant turnover is "guaranteed," (Sauls, 2000, p. 111) and brings new staff, ideas, and involvement. These characteristics were a common thread in interviews. The production director explained that as a senior, "[I] want to have the most impact on the station that I can and make it the best it can be in a year." S1 recognized staff contributions with a brass plaque in the station lobby

honoring past general managers for their service, an ode to directors shaping station programming, leadership, and culture.

Ongoing staff changes, while a positive in adding new perspectives to S1 culture, were deterrents for station consistency. Change normally occurs throughout the year. To ease this adjustment at S1, the station advisor discussed how he and S1 ownership try to keep station culture consistent amid staff turnover:

The [ownership] board plays a huge part in that. And the culture that has been established about what the station is all about, its programming, what it is and what it isn't, why it's here, that's remained pretty healthy over the years. During the interview process, we have a student comes in and says, 'I want to turn this station into...', they're not going to get hired.

By reinforcing the programming mission of unique and eclectic content in station organizational culture, there were checks and balances on the organizational system. In response to constant staff turnover, the operations manager created printed handouts to smooth staff transitions:

When one person learns how to do something, if they don't share that information, then it gets lost and the person has to learn it over again. It does make it difficult. If we don't share what we know, it's going to get lost. There's [operations manuals] I put up. Let's make this easy to read so an average user can follow them.

Recording what you know is very important. Leaving a how-to, a binder on how to do operations.

These manuals served as important documents for the new staff to learn basic station operations and for incoming directors with constant membership turnover. Operation documents can provide continuity for future staff to continue specific station procedures (Sauls, 2000). The documents also aided S1 in fulfilling their educational mission for student learning about station operations.

Guidebooks, all-staff emails, and memos communicated updates to the entire organization. This communication process was a familiar reference in interviews as a positive aspect of all-staff interaction. However, there was some dissent. The programming director believed relying too much on documents for station communication was not as effective as in-person communication:

It would be a lot easier to communicate how we use technology if we could get everyone in the same place at the same time and just tell them things...in person instead of sending cryptic emails or just leaving instructions for them in the studio.

The general manager recognized these flaws as well. He compiled a Strengths, Weaknesses, Opportunities, and Threats (SWOT) analysis, included as Appendix C, to analyze S1 organization growth. According to the SWOT analysis, organizational strengths involve teamwork, using resources, flexible staff, and programming content. Management collaboration when discussing station projects and flexible with incorporating additional duties was valuable. The breadth and depth of eclectic university-and genre-focused shows, like Dance Marathon, university counseling, environmental sustainability, and entertainment programming correlated to perceived S1 programming strengths.

Station weaknesses recognized a lack of inter-department involvement. In a SWOT section labeled “What can we improve on,” “collaboration between staffs” was a goal for station growth. This issue correlated to views on station disconnect and impersonal communication. According to the underwriting director, he perceived these issues as starting to resolve in the spring semester. He mentioned inter-department interaction grew significantly, especially in collaboration with station content and holding a “director’s retreat” in late-spring.

Other perceived weaknesses involved staff balancing station and academic work. This was a specific challenge commonplace in interviews. According to the operations director:

We’re all students. If this was our full-time job, a lot of stuff would happen quicker. You’re dealing with what you can. Try to make do with what we can do.

The external assistant general manager further discussed how student and station work without balance could inhibit some goals:

There are a ton of things that happen in the community that I could be reaching out for and finding ways for the station to be involved somehow. And it’s hard because there’s that school thing that goes along with it. There’s definitely more we could be at.

Although the station was thought of as an opportunity to learn, juggling work and school meant time management. Station life was often seen as limiting because of the time needed for production and promotion. SWOT analysis further referenced the importance of timely communication with ownership. The general manager was considered the liaison between department staff and ownership. However, there was minimal interaction between ownership and S1 directors.

Organizational Structure

SWOT opportunities indicated areas where S1 should change. One organizational change was a new logo and branding scheme. This re-brand occurred the summer before the researcher's fall observation. S1 leadership had a goal for a marketing strategy that directly serves student interests. According to the production director, the previous logo was "a little bland" and "wasn't the best that it could be." He mentioned how the directors banded together to accomplish the logo re-branding. Staff discussed what they wanted the logo to represent, consulted with university marketing and design, and voted.

The operations manager described how the logo project went from extremely time-consuming with multiple ideas to a more streamlined process. She explained that when the current general manager took over in the summer, he created a strict plan for the logo process, and mandated that it be completed before the fall semester started. Through his leadership, and assistance from university marketing, the process was completed on time. The new logo is promoted in the city alternative magazine. Not only does this community placement help build station attention, it also creates a partnership with a unique local media publication to boost S1 as an alternative programming resource.

Eclectic music is seen by most S1 interviewees as a positive. Ownership mentioned restrictions like no top-40 music as a strict station guideline. Signs prominently displayed in the S1 studio stated "No Coldplay. No DMB (Dave Matthews Band)." S1 wanted to maintain a focus on purely unique music different from any other local radio station. Indeed, S1 was the only station in the market that specialized in this diverse programming. Other stations had top-40, country, mainstream rock, religious, and public radio formats.

However, there were conflicting views within station management about the success of alternative, independent music in reaching college students. S1 went as far as removing the word “alternative” from the station mission. According to the music director, promoting the station as “alternative” was a turn-off to some on-campus promotion:

We wouldn’t get hired for things because people thought we were just alternative. There was a couple of times the university even hired DJ’s from outside the university...their whole excuse was we’re trying to market this event to the mainstream so we can’t have an alternative DJ there because they thought we would just be playing bands they never heard of. Adults may not have heard of the bands we list off, but that doesn’t mean their students wouldn’t know them.

The music director was working with station automation to digitally adjust genre categories and organize certain music at particular times. He expressed a desire to not “have ambient music at drive time.”

Exclusively playing eclectic and independent music caused some contention among directors. The external assistant general manager viewed S1 music as a unique niche, but admitted not playing top-40 music might mean not getting as many listeners as more mainstream songs. The website editor-in-chief was persistent at how alternative music was a deterrent to connecting with college students:

I think that it’s really hard to get people to listen to the station when all the music we play is underground. Lots of people will be like ‘we should get the station to be played in the residence hall’

but I've never heard of 80% of the music that we play, and people want to hear music that they know even if it's crap music they play on mainstream radio. So, I think that's a really big barrier that we haven't figured out to overcome.

The underwriting director suggested the station needed a change in the music format. He discussed S1 distancing itself from an alternative label:

We're trying to get away from an [independent] rock station, and I think years of leadership at the station, that was the sound that a lot of people liked. So that's what ended up getting loaded into the [station system]. Right now, the mission is getting rid of that stereotype of that station. We'll still keep the indie rock but we won't be exclusively indie rock. The mission we've talked about during the rebranding process was one of a do-it-yourself space.

He believed it was more important for students to have a "safe space" for creative expression and individuality. These opportunities directly connected to the station mission. Independent and alternative music ultimately won. Yet, the beginnings of dissent were notable. Unique music is a primary part of college radio history and nostalgia. That was still mostly the case at S1. But, staff also recognized exclusively promoting those genres might not be successful in marketing to college students.

Other ways that S1 branched out for station marketing involved creating opportunities for using "[the city] as a resource" and developing "partnerships with local businesses." These were additional SWOT analysis goals designed to change station outreach. These relationships, including student government and local venues, were specific ways S1 wanted to build

involvement as an important local media resource. The student newspaper was referenced as an example of S1 cross-media growth. The sports director thought S1 needed to collaborate with other university student media outlets:

I want to bridge the gap between [the student newspaper] and [S1].

... We didn't really collaborate and I think as student media, why not? We're not competitors...that collaboration just from one student media to the next is really important and I think we continue to build that relationship today.

Sports accomplished a convergence by hosting a pregame show with the campus newspaper sports editor. The campus newspaper also printed the daily S1 schedule. Working toward a converged campus media environment was a positive for continued organizational growth. However, the station's SWOT analysis also listed the campus newspaper as a "threat." As such, this classification created contradictions. Student media cross-interaction can enable university partnerships. Pitting campus organizations against one another could have a negative effect. Sports was the only department to mention working on-air with other university student media. Current cross-media promotions in other S1 operations, like news, production, or marketing were not evident.

Unprofessional on-air behavior was a big problem. In news, anchors missed shows, laughed during newscasts, and inserted opinions and vague transitions in news coverage. Missing newscasts and not providing professional, journalistic-style to news programming deterred station credibility and promotion. A consistent live and local presence drives radio's community value (Farber et al., 2017; Sauls, 2000, 2011). When news and sports coverage is unclear or

unprofessional, S1 runs a considerable risk of audiences going somewhere else for university and local information.

CHAPTER 7: STATION 1 (S1) DIGITAL TRANSITION

According to station ownership, S1 has been a trendsetter in digital technology thinking. Ownership described S1 as the “first all-digital college radio station in the nation.” The station was designed to have an “all-digital pipeline from the beginning of the signal to transmission.” That process dealt with getting programs from studio equipment to the FM transmitter. These methods do not incorporate online technologies like social media, web, and on-demand content. From that perspective, S1 interviewees thought that those additional digital platforms were vital to current organizational change.

One reason that S1 incorporated digital technologies was in response to a SWOT threat labeled: “Folks that say ‘radio is dying.’” Indeed, Lozano (2017) references an “influence” and “relevance” decline in college radio since the 1990s. Much of this perceived drop is music-based. Artists and bands are no longer flocking to college radio for music and album promotion.

Where college radio could flourish, however, is by enhancing a community focus. Online technologies can enhance radio’s local coverage in new and diverse ways (Radio and Television Business Report, 2017). According to Sauls (2001), there are two types of community involvement: interaction with the university at-large and a connection with the local city of license where the station is based. For college radio stations like S1, Sauls (2011) argues federal community requirements are important because stations must “serve the needs and interests” (p. 310) of their locales. Stations, such as S1, must reach out to provide useful content for university and local audiences (Sauls, 2000, 2001; Lozano, 2017).

A common theme among administration entities from college radio nationwide is the assumption of a lack of interest or drive from students about college radio (Lozano, 2017). At S1, student motivation proved this assumption false. Student directors tried to incorporate and

enhance a variety of digital platforms to drive away perceptions that S1 is just a “legacy medium.” Station staff viewed digital platforms as adding strength and boosting station content. The sports director believed enhancing a digital presence could show naysayers that radio is still relevant:

We all have a passion for radio and when people say, “radio’s dying,” I think it eats at us a little bit. You want to take advantage of all the opportunities you have to continue to boost your brand, and I think if we didn’t do podcasts, we didn’t have social media, nobody would really know about us.

Likewise, the programming director believed enhanced digital incorporation was crucial for S1 to remain relevant:

It’s pretty urgent because we would not exist without it. It would be pretty hard to stay afloat as a radio station, which is a source of media people aren’t always aware of, if we weren’t staying as current as we can with technology.

She added that an increased digital focus enabled more listenership opportunities. The station provided an online website and TuneIn mobile live streams for the FM signal. Although S1 has had a live stream for several years, with each semester, digital media were giving S1 additional marketing opportunities, specifically for people who live outside the FM signal range. Providing multiple platforms through a variety of digital delivery methods is how the radio industry can expand relevancy (Geller, 2012). Mobile and computer options like websites and TuneIn live streaming allowed S1 to use these technologies to play to current strengths in the radio industry going above-and-beyond over-the-air FM transmissions.

On-air training in the S1 studio covered over-the-air equipment only. Training did not delve into specific podcast, social media, or website education. Instead of training all departments on website and in-studio usage, departments are compartmentalized toward individual interests that were inconsistent in incorporating digital training. The website department thrived on web education but was not required to receive in-studio training. Website staff did not receive that training unless they wanted a radio show. The website editor-in-chief noticed the division between her staff and the station:

I think there's a little bit of a disconnect between people who are just on my staff and being part of a college radio station, because it doesn't necessarily feel like it. A lot of my staff members leave the regular staff to write for an online content platform.

In other words, a significant number of her staff only worked on the website. The editor-in-chief thought these boundaries were okay for station culture, as different departments offered unique opportunities based on individual interests.

However, segmented departments led to erratic station education. Segmentation was also a result of S1's large size. It was up to individual directors to train their staff on both digital and in-studio operations. For example, the sports director explained that digital is not covered by the training director. It is the sports director's discretion whether or not to cover digital training with his staff. This created a disjointed production effort at S1, and a lack of cohesion.

It was obvious that digital technology had greatly enhanced station programming structures at S1. One way that S1 used digital for new ventures was to add unique, eclectic content by digitizing old station reels. The production and operation directors worked to update old station reels consisting of interviews, celebrity liners, shows, game broadcasts, and music to

create more digital stream programming. This process greatly impacted organizational change because not only does the content enhance original contact within S1 culture, students obtain practical experience in digital transformation of station content.

Bringing back historical S1 content furthered what Sauls (2001) defines as fulfilling inside and “outside” (p. 10) community responsibilities. Digitizing nostalgic content for playback and promotion serves not just as a cultural resource but as a community resource that S1 can use to enhance their university connection because those programs can foster relationships with the overall city.

Digital played a vital role in how interviewees interpreted the station’s mission. The need to boost digital production was frequently mentioned by the general manager. Recognizing the urgency to build a digital platform into current organizational culture was described as a much-needed change for S1 sustainability. The general manager believed digital incorporation, education, and programming are all intertwined:

If we’re an educational laboratory for what it is to work at a radio station, if you go to any other radio station, they’re going to have marketing, they’re going to have a website, they’re going to have all these other things. You have to know how to use those things. Digital technology is part of the mission statement. It’s something not necessarily you think about but this is like the layers beneath that keep it going.

The general manager further described S1’s digital efforts as linked to his personal classes. He suggested that increased station digital usage enabled learning techniques like website production and audio recording for practical educational purposes:

When we go out into the world after college, we're expected to use [an] online presence, know [how] to format a website, record, communicate ideas, so I think that being part of [S1] has exposed me to a lot of nuances of technology that can enrich my college experience.

Using digital technologies to fulfill academic learning is an enhancement of college radio's long-described educational goals. With college radio structure designed for optimal academic learning in media production, these experiences at S1 directly support the station's educational mission. The ownership specifically mentioned that the S1 mission is designed to incorporate an array of station activities for education including digital interaction.

The S1 advisor believes radio and digital learning directly ties into the station's mission to serve as an "educational laboratory:"

That's the one that everybody comes back to, and it's so broad reaching. It's for the students who want to learn about radio and technology, it's for programming, it's for the student body. This is a place to experiment. To find yourself.

S1's sense of urgency for constant mobile and digital technology use was a consistent theme across interviews. The station needed to constantly build a digital presence because these platforms were heavily utilized across campus. S1 currently incorporates several digital technologies. The station utilizes numerous social media accounts, including Facebook, Twitter, Snapchat, and Instagram.

The S1 Facebook page had over 4,300 followers. Profile and cover photos reflected diverse station branding and culture. Cover photos featured previous station logos, information

on S1's past 30th anniversary, and promotions of city concerts. Other profile pictures were geared for self-promotion like featuring the station logo or promoting the S1 30th anniversary.

The station's Twitter platform was divided into several accounts. There was a main Twitter account for the FM frequency. There were also separate Twitter pages for sports and the secondary digital live stream. Each account used different branding techniques. The S1 main Twitter page used the old logo as a profile picture, with the new logo as a cover on the top of the page. S1 sports Twitter used the old station logo, color-coded to the school athletic colors, but there was no use of the newly-created station logo.

With the secondary digital live stream, S1 was promoted as "the alternative to the alternative" with colors differentiating from the main and sports Twitter pages. Using Facebook and Twitter photos, plus graphics for station branding, was important in an effort to build a digital presence. Promoting station longevity and creating a resource for localized, unique programming were examples of how S1 tried to maintain novel approaches to programming. Having consistent promotions and the reliability of fulfilling those promotions is a major aspect of successful radio marketing (Geller, 2012).

Instagram and SoundCloud were additional digital technologies used at S1. The station used Instagram for program and self-promotion, posting abundant in-studio pictures, posters of Dance Marathon involvement, and plaques honoring past S1 general managers. Almost 500 accounts follow S1 on Instagram, with the station itself following over 550 accounts. As with the bulk of Twitter branding, S1 did not use the new station logo on their Instagram page. S1 branded the station on SoundCloud as "[The city's] local college radio," but the page referenced older station logos and taglines not reflective of current marketing.

These inconsistencies presented a problem for consistent station marketing. The new logo was visible in some digital technologies but not others. Not uniformly rebranding S1 social media to the new logo sent an ineffective message. Creation of a new logo was perceived as a needed digital and organizational change. With the logo process described as extensive and time-consuming, S1 not changing all station marketing to reflect this new focus suggests a lackluster incorporation of this major change. With any re-branding designs, radio must use consistent marketing. Radio logos are branding tools (Calabrese, Grubb, Schiffman, & Zarecki, 2017). S1's inconsistent use of the new logo as a branding tool across all social media is ineffective station marketing.

Building Community Outreach

Despite inconsistent digital branding, a consistent goal across S1 interviews was the need to enhance station outreach. Both assistant general managers who oversee station strategic communications discussed this. The goals were to specialize in boosting S1 interactions, including the delegated task from the general manager for station marketing to local businesses, student organizations, and nearby metropolitan areas.

There was some disagreement among interviewees about levels of community support. The underwriting director perceived S1's city-wide presence as well-established. Other directors like the assistant general managers and production directors, however, believed work needed to be done. According to the production director, there was a delicate balance between S1 city and campus promotion:

We were thinking whether we wanted the station to be more for students at the university or for the thousands who live in the city...we came to the conclusion we can do both. Not enough

people in the community know they can have a [S1] show and not be enrolled at the university...more people need to know how to get involved with the station. And that's what we're trying to do. Limiting it either way was going to take thousands of people out of our audience.

The S1 programming mission directly correlates to that view. The mission makes S1 a resource for university and city involvement, because ignoring one of those demographics alienates potential listeners or volunteers. Avoiding a certain local population also goes against a community mission college radio stations are required to serve, according to Sauls (2000).

Digital technologies were changing and enhancing such goals. The sports director called it "keeping up with the times," while the general manager said using social media for digital communication was important to organizational growth and future:

If we're not marketing on Facebook, if we're not doing things on Twitter, if we're not doing things on the website, we're not going to be putting out the word and advertising ourselves. We'd be doing ourselves a disservice if we weren't introducing that.

S1 ownership likewise thinks the numerous S1 social media accounts were immense benefits to station promotion for city/campus interaction.

The main station Twitter page was started in 2011. The account follows over 1,500 accounts, such as university students and organizations, local and regional media, alternative radio stations, statewide activist organizations, music artists, and political figures. The S1 sports Twitter account was launched years earlier in 2009. That page also follows a diverse blend of university fans, organizations, coaches, S1 personnel, regional and national sports media, athletic

conference accounts, and other college radio stations in the athletic conference. The secondary digital stream has less of a Twitter outreach. It was created in 2011, and has just over 135 followers.

Independent artists are a sizeable portion of S1 followers. As a result, S1 serves as a strong digital resource for alternative music and artistry. This contradicts Lozano's (2017) projection of decline. It shows how important it is for social media to continue to enhance a platform for college radio interaction with alternative artists. Numerous alternative bands also followed the secondary live stream.

On Twitter, following (and being followed by) university organizations, athletes, students, and local citizens allows S1 to use social media for increased digital interaction. A consistent social media marketing strategy, and the use of digital media like Twitter for promoting and building station awareness, along with community connections, represents college radio's viability in a digital age (Calabrese et al., 2017).

S1 also used social media heavily for station recruitment. On the main Facebook and Twitter pages, there were several posts at the beginning of the fall semester highlighting station introductory meetings for new interest among students. The station promoted fundraisers at local venues on the main Facebook page. However, over-reliance on digital media for these promotions can be a deterrent to overall recruitment. The underwriting director thinks S1 needs adequate non-digital promotion too:

Everybody being on social media...in some ways makes it easier to recruit. But, at the same time, we were a little too reliant on it. If we have flyers, we would have had more diversity. What we have

is friends of friends of friends, rather than random people. The random people is what's going to keep the station growing.

In other words, social media should be used to develop multiple avenues to increase station awareness, but only promoting station activities or involvement through social media or web-based platforms may limit the station's reach concerning people who do not use digital technologies daily.

Ticket giveaways are changing how S1 uses digital technologies. Perceived "success" of social media ticket giveaways was a constant theme across interviews. According to the general manager, these promotions are crucial to building station engagement with local music and film venues:

That's a huge pull for us. When we make deals with companies, that is a huge pull because they see their name on the website and notice the legitimacy of [S1].

Ticket giveaways through social media have helped build campus and city interaction. The station held contests for free tickets to local films, concerts, and local shows. By promoting artists and films such as Davina and the Vagabonds, Birdman Live, S1 is fulfilling an alternative programming mission. This use of social media to maintain connections with alternative artists is important. As Sauls (2000) and Thompsen (1991) highlighted college radio's alternative service, and Lozano (2017) described issues college radio faced regarding radio and music importance, digital ticket promotions allowed S1 to take alternative promotion above and beyond just over-the-air radio.

Ticket giveaways have provided S1 crucial opportunities to build partnerships with city venues for station awareness and interaction. These relationships connected to the S1 mission of

building station interaction via diverse content across the city. These promotions were a significant amount of S1 Facebook posts. Besides marketing artists and venues, posts also directly engaged the audience. Ticket distributions asked audience members to be the *n*th person to like, comment, or share a particular Facebook post for eligibility. There was some engagement. One person who shared a February music concert post posted a comment asking S1 if they won. Other comments included follow-up information about giveaway updates from the S1 and individual staff accounts. These techniques offer good examples of S1's digital use as enhanced outreach.

The station's Instagram account provided additional information on involvement. Many Instagram posts promoted on-air interviews, student organizational fairs, university philanthropy events, ticket giveaways, and on-location promotions from local music festivals. Incorporating a variety of digital platforms gave S1 the opportunity to incorporate visuals into an audio medium. S1 used this technology to promote station culture and integrate locally-diverse events, promotions, and expand university involvement in the community.

Flaws of Station 1 Digital Outreach

Station 1 has been quite successful in the base usage of social media for campus and community promotions. However, despite this success, and a proclaimed urgency for adequate S1 social media promotion, observations of overall social media content showed several contradictions.

For example, ticket giveaway goals were successful in Facebook and Instagram outreach. Yet, Twitter marketing was vastly inconsistent. Aside from a short spurt of ticket giveaways in October 2016, one post re-tweeting of an artist thanking S1 for his album promotion, and one graphic promoting a station fundraising concert event, there was no mention on the main S1

Twitter page about any local venue interactions. Not providing that information means erratic social media promotion of a budding organizational goal. As a result, radio standards of maintaining consistent digital marketing strategies were unfulfilled.

Even though there was a sense of urgency among S1 staff for overall station outreach, the effort lacked stable execution. S1 digital and on-air production were consistently referenced as positives for station, campus, and city information. Community relation and production directors touted the ease of ticket giveaways on the S1 website, and how social media was a constant presence in promoting local events and culture.

Observations, however, contradicted these views. While S1 news has a separate Facebook page, there have been no posts on it since 2015. Station newscasts were not promoted, nor did S1 share any information across Facebook platforms related to local, regional, or national issues. S1 did share local venue information, music and film events, and festival promotions on Facebook as the main source of local information. However, there was minimal sharing or communicating of any city news or events not tied into music festivals or local venue partnerships. Despite an outside journalism class producing some live and recorded newscasts for S1, and uploading some of these files to a class YouTube channel, there was minimal on-air or digital promotion of news. The newscasts were not promoted on any S1 digital platform like Facebook, Twitter, or any website updates. S1 did use Facebook Live to a lesser extent, to add immediacy to local reporting. On-air football player interviews were shared on Facebook Live. Using this technology can give personalization to a station like S1 and a real-time connection for what the local audience may be interested in (Bennett, Smith, & Riley, 2017).

S1's live video enabled marketing for upcoming S1 programming. Doing so was a positive for enhanced digital usage. Going beyond pre-program promotion into sharing actual

programs, however, remained sporadic. While the S1 news director promoted an interview with Marcia Clark on Facebook Live, the actual interview was not distributed. Another celebrity interview with Leslie Odom, Jr., was inadequately distributed online across S1 social media platforms. As a result, S1 missed opportunities to expand station reach and engagement. Not providing multiple avenues of programming often relegated listeners to rely on listening to the FM signal or live stream as a way to catch that specific content. It contradicts radio industry marketing strategies that advise providing reliable, consistent provision of content (Calabrese et al., 2017; Geller, 2012). In other words, S1 was not fully taking advantage of digital platforms to truly adapt to changing listener trends.

S1's Twitter accounts also featured minimal news. Although the station re-tweeted some local media outlets, like the city daily newspaper and monthly alternative magazine, there was no consistent sharing of local campus and/or community events. In fact, throughout the fall and spring observational periods, there were gaps consisting of several weeks with minimal to no posts. The station has three separate news department Twitter feeds and these accounts have not been updated in several years. In addition, the S1 YouTube channel, while providing extensive history of the station and past local concerts, also has not been updated in two to three years. This lack of production is striking because other university personnel YouTube channels have S1 newscasts from the fall semester. For S1 not to reach out to promote that content is a major error in digital planning and production. All of these elements lead to inconsistent digital marketing and promotion of organizational culture.

Even though the station self-promoted on social media, the content itself severely lacks details. On the main S1 Facebook and Twitter pages, there was minimal promotion of station programs. Shows were essentially marketed on a case-by-case basis. On-air programs observed

did not incorporate S1 social media accounts into any over-the-air or digital involvement. Except for “Local Tunes,” which was featured prominently on the main station social media platforms, sports, talk, and other music shows had limited to no digital or social media references. A few music and sports shows did promote upcoming broadcasts at the beginning of the semester, but there was no follow-up promotion observed of those shows throughout the fall and spring semesters. These trends again pose problems when looking at college radio success with overall marketing and digital consistency.

Station and audience interaction was weak with S1’s social media pages. There is a divide between S1 serving as a resource for diverse, wide-ranging content, and actual engagement with those posts. Despite S1 having over 4,300 Facebook followers, station events, broadcasts, and university interaction were almost nonexistent. Often the ticket giveaway posts only result in handfuls of likes from station staff and the various artists promoted. Posts about station coverage of the spring city music festival received less than ten likes. In some cases, posts about that event had no likes with only comments from S1 personnel adding additional information.

The fall music festival also showed limited interaction. Two Facebook posts about S1 coverage of the fall festival each received one like, with no comments. The most engagement on S1 Facebook posts were Facebook Live videos of university football player interviews, and the promotion of a Marcia Clark interview, featuring dozens of likes and views ranging from 700 to over a thousand. Other Facebook posts, especially station-specific marketing about S1 fundraisers, involvement meetings, and staff meet-and-greets, had only one to two likes, and no comments.

Twitter interaction on the main S1 page also lacked. Tweets about the spring S1 fundraiser received two to three re-tweets and likes. Promotion of a university-wide philanthropy event garnered six likes and one re-tweet. Posts promoting podcasts and on-demand content received at most three likes, with no re-tweets. When over 3,700 accounts follow the main S1 Twitter page, handfuls of likes and re-tweets should be concerning for overall station engagement.

Added to that minimal interaction from the audience is the station's minimal replies to followers. One tweet featured an emoji conversation with a university organization in June 2016. Otherwise, replies were nonexistent. Effective social media engagement and promotion requires a radio station to have reliable, focused, and consistent messaging (Calabrese et al., 2017; Geller, 2012). With this lack of communication, stations like S1 miss opportunities for optimal interaction.

Instagram posts were more successful. Various pictures of S1 at organizational fairs garnered over 50 likes. In-studio pictures obviously increased the station's reach. Pictures of live shows and news staff in-studio included 20-30 likes. The same holds true with the university philanthropy promotion. While Facebook and Twitter posts had minimal interaction, Instagram promotion had over a dozen likes. Although comments were also lacking, an increased Instagram platform may indicate that visual social media is more successful in reaching out to followers.

Nominal interaction also held true with S1 sports social media. The sports Facebook page was never used during in-person or observational analysis. No university sports information was featured, except for a regular-season men's basketball game in early-spring 2016. There was no coverage of university basketball performances at conference or in national tournaments. The last football, volleyball, or baseball updates were from fall 2015, with one update of the

university postseason football game. A nonexistent S1 sports Facebook page, and inconsistent social media usage overall, were problems noticed by a sports staff member:

I think we could even have a bigger presence on social media...really don't see a lot of stuff on Facebook. I don't see a lot of posts on there, as much as I think we should. Facebook and Twitter are the two big digital social media outlets right now. Definitely some room for improvement there. With how big social media is right now, that is something that the station itself could really take advantage of and expand their presence even more.

As with overall station programs, sports shows did not include any digital platforms in on-air content, promotion, or interaction. The sports programming that was observed never included audience interaction with S1 through social media, the website, or calling into the show. With no sports Facebook posts in over a year, these are missed opportunities for the S1 sports department to specifically reach out to followers and build digital engagement and station awareness.

It is an unfocused, inconsistent message that results in ineffective promotion and a lack of awareness. These are practices needed to adequately incorporate radio digital production. College radio requires constant interaction with students and the community to maximize a station's local involvement (Calabrese et al., 2017; Linguez et al., 2017).

S1's sports department Twitter account had extensive detail about university athletic events. There were abundant real-time Twitter updates on football and basketball games. However, there were several flaws in S1 sports Twitter coverage. Twitter coverage of women's basketball, tennis, wrestling, and athletic media days were available to a lesser extent. S1

extensively covered the regular season home finale and postseason men's basketball games on Twitter, but those games were not aired on the FM signal. S1 played automated music with no explanation why these events did not air. Not providing information about no over-the-air coverage on any S1 digital platform means miscommunication. Not covering late-season basketball games on S1 forced interested fans to tune into other local stations to hear the games. In addition, although sports shows are listed on the S1 website, program descriptions are vague "sports staff under the direction of [the sports director]." There are no details of exact sports covered and as a result, these practices violate the station's mission to provide unique alternative programming like coverage of university sports. Promoting university events, but not consistently airing them, is a lack of station service to the community.

Across S1 digital production, the only consistent form of program marketing is the website weekly schedule and print program listings in the university student newspaper. Not providing social media updates on daily programming on a consistent basis hurts station digital incorporation. The music director described how staff turnover affects consistent usage of station social media for programming promotion:

People are less likely to follow a random show's Facebook page because they don't know if it will be around next semester.

Because, we will have some fast turnover sometimes. At the same time, we'll have [other shows] that's been here for how long. You don't know if they're still going to be here, so there's a lack of devotion to some of those things.

S1 social media pages need to provide platforms to share content for show's pages, station promotion, and program awareness. Some shows were promoted but mainly as forms for ticket

giveaways. Tying show content to overall station promotion can also build awareness and de-segment station production. While shows like “Local Tunes” and “Oxfam Hour” have individual pages, and campus organizations like university counseling and the Translate [State] Project promote their shows on S1, the main S1 social media accounts must consistently incorporate that promotion. Doing so could digitally connect multiple aspects of station programming and culture. Using main station social media accounts to consistently promote individual programs is a staple in the radio industry. Public and commercial radio stations use their main station accounts daily to promote individual shows. For S1 to not do so is a disservice to their digital platforms.

Leadership turnover can also influence digital transformation. According to S1 ownership, student turnover meant the station staff needed to constantly recognize a sense of urgency in station online recruiting. Ownership mentioned that execution, however, sometimes lacked:

We had a marketing director that did a fantastic job with ticket giveaways. People were tuning into the station to listen. Once that person left, that effort fell by the wayside...once we noticed that was dropping, we started encouraging the general manager to work with directors on doing more ticket giveaways and that started to pick up again. Urgency tends to be driven more by the director of the position.

Directors holding autonomy over a department is common in college radio (Brant, 1981; Sauls, 2000). Individual departments collaborate with station management and advisors for station content. However, at S1, there was no overarching digital consistency among

departments. From a digital sense, director autonomy resulted in erratic organization and marketing. Lack of consistent social media posts or interaction from departments like sports and news displayed inadequate station use of those platforms as additional tools for enhanced production and outreach.

The sports director wanted to see PSA's grow for on-air and digital promotion:

At [a directors' meeting] I laid out that I was frustrated...they weren't buying into getting our PSA's on rotation. I pointed out to one of our veteran staff members, hey you would want more listeners to listen to you right? ... I hope that's something we can get done in the near future.

Again, time was referenced as an obstacle. The operations director and a sports staff member agreed that for better show promotion the use of PSA's needed to increase. Both interviewees mentioned that that goal had not been accomplished because other station activities overshadowed it.

Launching a New Website

Despite numerous social media and station outreach flaws, S1 continued to adjust online platforms for bolstering organizational change. One of the biggest changes at S1 was a new website. The station website was re-launched in July 2016. Tweaks to content and layouts were ongoing during observational analysis. Re-design of the S1 website was described as a crucial action for station growth by several interviewees. Station management believed a new website would transform station promotion and digital production. One reason was feasibility. A consistent story from interviewees described the old website as clunky and difficult to navigate.

It had been designed years earlier and staff did not have the necessary coding information to change the layout and content. According to the general manager:

There was definitely an urgency to create a new website. User interface for the website was very rough and drop-down menus wouldn't work, [the] mobile platform wasn't friendly, so that was a bit of urgency to get that rolled out.

S1 currently has a live stream, but a significant complaint from student government to S1 staff was a lack of visible live streaming options on the old website. This situation has been rectified because live streaming is well-promoted on the new S1 website. Live streaming options are directly positioned at the top of the homepage. Multiple online options like various mp3 and iTunes streams are offered. Geller (2012) describes a need to make the "Listen Live" icons on a website extremely obvious for optimal listenership. S1 placement of a large "Listen Live" button at the top of the homepage bodes well for this successful website change. It adhered to student government feedback and clearly communicated listenership availabilities.

The new website also increased station and university collaboration. In particular, the advisor mentioned building a partnership with university marketing. He described using university marketing for the new website which resulted in a more streamlined digital presence:

It was sustainable. I didn't want another student coming in, writing something, they leave, and now we're back where we were. I was pretty heavily involved in that decision-making process.

The S1 website has a clear connection to university marketing. The top of the homepage is branded with the university website template, and is branded to the university student life division, solidifying connections between S1 digital incorporation and university promotion.

Other S1 website pages included drop-down menus for the FM live stream, music, news, sports, programming schedule, and overall organizational information. Submenus provided additional information, like music charts, staff biographies, station history, involvement, donation opportunities, and past S1 historical events.

Overall director collaboration was important to successful implementation of the new website. According to the sports director, general managers from the current and previous academic years did an excellent job with delegation and spearheading communication on website characteristics like color schemes and layouts. The station advisor also mentioned S1 leadership collaboration was crucial:

The student leadership of the station, they know what my concerns are, that what we put out there, that they have the knowledge they're not only representing themselves and the station, they're representing the university. So, we need to be really conscious about making sure what we do doesn't come back to harm the station, the students, and the university.

However, there were problems in transferring control of the website. The current editor-in-chief described problems in collaborating with the previous website director on objectives for the fall and spring semesters:

I got no information about this role. I was really nervous and it was super stressful. Didn't know the [roles or what they needed to do for staff]. I'd definitely work with the person who took over after me. I don't want that person to go through that.

Staff turnover hurt website consistency. The S1 sports Twitter account promoted a new sports director for the spring semester. However, the website was not updated for some time and the fall sports director was listed as the main department contact deep into the spring semester. Eventually, information on the directors' page was updated to reflect the new management change. The fall sports director was still listed as the manager for department programs on the website, even though the director left at the end of the fall semester. All references to the operations director position have been removed with no replacement listed after the previous director left to study abroad.

Many staff members felt that the new website had "legitimized," or popularized, the station. Although incorrect information is a concern for digital production, the new website can help enhance digital change at the station. The editor-in-chief believed the incorporation of live streaming and a new website had increased S1's digital platform substantially. The general manager also described the importance of station "legitimacy" through diverse web content:

The website in and of itself pushes us further of becoming a legitimate media outlet. It insulates us from all the arguments that radio isn't relevant. If we can justify ourselves as a legitimate media outlet that provides all these different services such as local events, sports coverage, concert reviews, and student organization profiles, we become a legitimate media outlet.

This view is a strong indication of how S1 is succeeding as a springboard to enhanced digital opportunities and content. Yet, for radio to succeed in the digital industry, there cannot be a reliance on simply music. Radio must utilize additional areas to legitimize community

involvement (Farber et al., 2017). Station management wanted the website to serve as a way to not just listen to S1, but as a platform to check out stories and interact through social media links.

Website production provided this added element to S1 organizational and digital structure. Staff were not limited to FM production for station involvement. Enhanced digital platforms allow radio to boost involvement in a variety of areas (Linguez et al., 2017). At S1, a new website allowed staff to provide more articles and features. The website maintained a digital focus for S1 to go beyond audio and over-the-air content. S1 is using the website to continually accomplish their mission for station education and unique content. Website staff are trained how to use WordPress for uploading stories. Despite inconsistencies on additional departmental training, website training has provided some education on content structure, design, and layout. New staff members can theoretically begin at the station with no web experience and learn skills in website production to further their own careers.

Not only is digital distribution important, content is also vital in radio's digital approach. Radio must use the web to provide distinct content that cannot be obtained elsewhere (Geller, 2012; Farber et al., 2017). Staff columns, movie and music reviews, travel, film spotlights, and creative writing are all aspects that provide unique website content. On S1's website, features like "Living in White America" highlighted author perceptions of race and culture. "Whisks + Whiskey" presented a student-produced column on liquor and cooking. The new S1 website is updated often. Throughout the fall and spring semesters during observation, stories were posted on the website homepage several times a week. Website content was also promoted on S1 social media accounts. S1 main and sports Twitter accounts shared website stories for station coverage of university sporting and local events, such as athletics, album reviews, and local concerts.

S1 uses multiple technologies to share information. Station ownership felt consistent website execution was significant and urgent:

We realized that it's not enough to have a website. You got to be creating content, curating, publishing, you've got to be updating things. Digital has influenced the structure of the organization, and then with engagement, people are writing about album reviews, show reviews, or just about any topic, so it's provided another platform for the station to get messaging out.

Besides diverse article features, the S1 website was also used to promote significant city cultural events. Throughout the year, website staff produced station guides for fall and spring city music festivals. Students reviewed and promoted artists and music performances at several local venues.

Publishing and curating website content also correlated to on-air music. A new venture on the S1 website was Spinitron, a technology designed for noncommercial stations to outline music playlists. S1 started using Spinitron to show every song currently played over-the-air on the website. Spinitron is mentioned by directors as a new digital change that helps S1 achieve their goal of promoting diverse music. If people do not know the exact song playing, there is an easy-to-view summary on the website of the current song, artist, and album.

Unfortunately, website content skews heavily to independent features and show promotions. S1 has a specific section solely designed for university news, but the news section had one update (an opinion post on the U.S. president and the environment) in a year. The last on-demand audio newscast was from April 2016. Like social media promotion, for S1 not to use

digital platforms to include this content despite a university class doing the bulk of production work for the station, is a missed avenue for S1 education and technology engagement.

Whether online or over-the-air, not providing high-quality, relevant localized content is a strict contradiction to a station's purpose (Calabrese et al., 2017; Farber et al., 2017). At S1, festival guides, as well as album and concert reviews constituted a significant portion of website content. These reviews were produced on a daily and weekly basis. A few articles on the S1 website homepage focused on state legislature and recent laws passed. However, the coverage was opinionated and biased, with no journalistic reporting. The only consistent form of local news reporting was sports recaps. Athletics recaps are a needed change from previous sports content. The sports director indicated that not providing consistent website content on S1 or local sports coverage were deterrents to keeping the website updated:

A lot of the guys on my staff have a passion for radio, not so much for writing, which is why they chose [S1] over the [campus newspaper]. So, I think that's something we can always improve on.

During the spring semester, consistent basketball reporting helped boost sports news-based website production. Stories about the NCAA Tournament, sports journalism profiles, and national sports trends were featured. These posts effectively connected sports to the S1 website. However, the breadth of sports coverage was inconsistent. Recaps were not posted for university wrestling, which also participated in conference and national postseason tournaments at the same time as the basketball teams. Other university sports, like volleyball, baseball, swimming, and diving, had no website coverage for several years. Not consistently providing university sports coverage dilutes the significance of the S1 website as a local community resource. As several

scholars suggest, radio must be clear with messaging and what stations can provide audiences for local content (Calabrese et al., 2017; Geller, 2012; Sauls, 2000).

Some website features pushed the envelope in terms of appropriate station and professional conduct. Topics like romance and politics fit the bill of S1 as an alternative and unique platform for student expression and diverse opinions, but individual features within those subjects presented headlines slamming the U.S. and university presidents. Romance topics publicly posting suggestive language and content could be construed as inappropriate. In addition, a music show synopsis on the S1 schedule describing songs as “sad b-----d” formats was alarming for appropriate conduct.

College radio stations are often considered part of the university’s brand and image (Brant, 1981; Sauls, 2000). Station digital platforms do not change this assumption. S1 was not only a student organization, the S1 website was owned by university marketing and a part of station FM branding. As an over-the-air station, S1 had to follow strict FCC language and content guidelines. The station all-staff agreement explicitly stated S1 staff “will not use potentially objectionable language or make potentially offensive statements over the air or through [S1]-held online content at any time.” Particular examples include:

Swear words, statements...with an explicit sexist, racist, classist, or otherwise discriminatory bias; negative statements about an individual, group of individuals, organization, or business residing or working within or immediately surrounding the [S1] listening area; or any other statement that has the potential to offend and alienate any portion of the listening audience or community...

While the FCC (2008) does not regulate online radio, the S1 website is set up as an extension of the station. As a result, by instigating similar rules for online conduct as on-air, S1 wants to assure consistent, professional behavior. Articles slamming the university president, or topics utilizing strong language or subject matter in music reviews and romantic escapades may cross that line. Although some of these articles have disclaimers that strong language is used, and the subject matter does technically connect to diverse expressions of student-centric content, if that material is viewed as vulgar or inappropriate, these stories could tarnish overall station credibility.

Re-Starting a Secondary Digital Stream

One digital project consistently referenced throughout interviews and observations was re-starting a secondary digital-only live stream. This project became a major point of collaboration, and disagreement, among S1 staff. The digital-only live stream was put into place when S1 moved into the student center. According to station ownership, the secondary digital stream was a way for S1 to be a trendsetter in digital production. The secondary stream had a separate production studio. It was digital-only and served as an alternative to the FM station. It was promoted as the station's "alternative to the alternative," meant to use digital-specific content to add to station diversity and programming. According to the general manager:

The [secondary digital live stream] was an online streaming station. We had a director and it was like an online stream. There would be automation for it, a programming schedule for it.

The stream served as a strong connection to the S1 mission. A digital-only separate live stream using a digital platform to provide an enhanced and diverse approach for accomplishing the station's mission. Providing a secondary digital approach also reiterated radio's continued

drive to adapt delivery to changing industry demands (Farber et al., 2017; Geller, 2012; Johnson, Stearns, Rackham, & Vallie, 2017).

The station advisor, along with ownership, grew worried that the secondary digital live stream was a replacement for FM production. According to the station advisor, while live streaming is a major component of S1 digital advancement, appropriate balances between digital and over-the-air FM production were needed:

We ran into a problem several years ago where students just wanted to do the streaming. They didn't want to do the FM because there are regulations you have to know. Web streaming was a free-form. We were losing students to the [secondary digital stream] and at the time we created [the secondary digital stream] because the FM schedule was full. We had no more room in the FM studio.

This shift in popularity from over-the-air shows to working with the secondary digital stream was unexpected. With money and equipment resources focused on the FCC licensing and FM transmitter, S1 administration held back on the secondary digital stream facility. The general manager provided insight into the secondary stream's demise:

Over time the [S1] main studio schedule started having a couple gaps for it, and [ownership] looked [at] it as well as our advisors and said this isn't really right. In a couple different decision-making processes, in which [ownership] and the board of directors took place, they decided to shut down [the secondary digital

stream] and focus on providing the best programming schedule for the main studio.

No date was referenced for getting rid of the digital-only secondary live stream. The stream's separate Twitter account quit posting in 2014. With the radio industry trying to reinvent itself digitally, and promoting online platforms as avenues radio must take to remain relevant, the fact that S1 deleted such a platform offers an interesting situation. Having multiple streams of on-air and digitally-exclusive programming was the balance S1 wanted but it didn't work when it came to increasing an independent, niche format into the local market.

During the fall semester, several interviewees thought the secondary live stream could be highly beneficial to S1 organizational and digital structure. According to the programming manager:

We could grow so much if we had [the secondary digital stream] running. [That] would make our ability to help people with podcasts. I think that would make that way more clear. I know people who don't realize we do other things beside live radio.

The operations manager, as the go-to person for station technology, made it her mission to restart the secondary digital stream during the fall semester. She thought the stream was a significant way S1 could help with staff training, re-air nostalgic programming, podcasts, and alternative shows. However, the general manager describes proceeding with caution in this situation:

We don't want to re-create the situation we had a couple years ago. And so, we're looking at the [digital live stream] as one part training station, we can teach people how to use the board without

the high stakes in the main studio. But also, to create another stream. So, re-runs of prerecorded shows or reruns of what's going on in the main studio...like [S1's] greatest hits.

For the most part, S1 staff were united in the decision to re-start the secondary digital stream. The general manager wanted the digital stream to return, but recognized the change was a delicate process of recognizing a variety of viewpoints while maintaining the FM signal as the primary focus. The underwriting director perceived differences in how to structure the live stream:

I think there might be a slight clash of ideas in what [the secondary digital stream] is supposed to be between operations and the general manager. Operations sees it as more of an opportunity to try out far-flung experiments and sound. That would include having a radio hour that has a narrative in it, bizarre stuff, craziness. And I think our general manager really sees it as a way to get people used to being on microphones and comfortable with being in a studio. I don't think those goals are incompatible. But I think they can occasionally clash.

The operations and general manager, along with the sports and production directors, saw the digital live stream as a huge opportunity. The plan was to re-broadcast historic S1 programs and "famous interviews," as well as create a training ground for staff education and produce additional podcasts.

There was no consensus on a timeframe for the particular goal of re-starting the secondary stream, despite the fact the operations director was gung-ho about the change:

We want to have as much out there as possible, as soon as possible. If we twiddle our thumbs and don't get [the secondary digital stream] up and running, we could be missing out on so many opportunities. When we're missing out on things we don't have any idea about because we're not pushing hard enough.

By the spring semester, the secondary digital live stream was re-launched. It is well-promoted on station digital platforms. On the "Listen Live" section of the S1 website, there were options to listen to the main FM live stream or the secondary digital live stream. During the spring semester, the secondary live stream featured automated music. The researcher did not hear liners or slogans for branding, nor identification of what the stream provides listeners.

Information on the secondary stream re-launch was difficult to find. Background context about the structure of the secondary digital stream was on the website, but it was shoved into a website search cluttered with years-old posts about digital stream podcasts and schedules, all of which have not been updated since 2011.

This S1 website clutter contradicts proper radio web practice. According to Geller (2012), all website/online content should have a strongly delivered message with avoidance of "useless chatter" (p. 315). The secondary digital stream was promoted on the S1 website as radio "not bound by stupid fashions or expectations" and striving for unique forms of audio interaction. Like the website, the secondary digital stream was expected to be an extension of S1 branding and university image. Promoting expletive-laced content or expression, while technically legal, does not bode well in marketing the station and its digital content as reflective of university values. Some information promoting the secondary live stream is vulgar and a violation of the S1 all-staff agreement. There are numerous references to "life f-----g sucks," first-world problems

are “bulls—t,” but that the stream provides “a safe haven for expression, for experimentation, [and] for open and honest artistic endeavor.”

From a social media perspective, the secondary digital stream quit using their specific Twitter account in April 2014. There were no posts explaining why the stream quit broadcasting, nor any information that the stream was re-launched. The same held true for the secondary digital stream Facebook account, which stopped in 2013 with no indication the stream quit or was re-started. The secondary live stream was not promoted on any of the other S1 social media accounts. There was no listing of the secondary option as part of station branding or current station culture.

Therefore, the re-launch of the secondary digital live stream was successful to some extent. It was re-started as an alternative digital outlet for S1 content beyond the FM signal. Although the secondary live stream was well-advertised on the website, complete with a logo re-design similar to the overall FM branding, not promoting the stream re-launch on social media was a missed marketing opportunity.

Incorporating Podcasts

Station ownership mentioned the station had been well-versed in podcasting several years ago, circa 2008, but production declined. This was a concerning view, as current radio trends indicate podcasts allow radio to revolutionize content and extend reach. Podcasting can improve local media coverage by focusing on unique topics and issues, providing audio on-demand, and “net-native” original content such as long-form interviews not structured for over-the-air (Crider, Norris, Punnett, & Smith, 2017; Geller, Anstandig, Nitrula, Miely, & Jaskulske, 2017; Inside Radio, 2017; Norris, 2017a/b; Ober, 2016).

At S1, several interviewees were consistent with these industry perceptions of podcast benefits suggesting that podcasts were an essential way S1 could build alternative and on-demand content for educational and digital purposes. According to the general manager:

Using audio recording technology, we can teach our staffers to record their shows, package them, edit them, and then distribute them on various platforms. We pay a monthly subscription [to SoundCloud] that allows us to upload as much as we want and keep all of it. That's great for looking back in the past. It's like a digital library of what we have done.

One way that increased podcast production was used to extend the station's reach was the development of relationships with local citizens interested in podcast creation. The station served as an opportunity for community members to learn podcasting and informally get involved. The general manager discussed how those interactions influenced and changed station culture:

We have folks reaching out to us, they can use our [station] SoundCloud, our [station] brand to podcast. The [university] School of Music with their podcast reached out to us to use our production studio, our SoundCloud to do that, and that's important too, because that legitimizes us as a media outlet.

One partnership was between the website editor-in-chief and the university Native American student organization. A student wanted to promote his views on environmental issues, particularly controversies about a regional oil pipeline. Through his work with S1, the station assisted in educating him about podcast formats, production, and distribution. S1 was then able

to serve as a campus and community beacon for digital involvement, education, and alternative local programming.

Podcasts and on-demand content has found some success at S1. Files are promoted via SoundCloud. More than 240 tracks were listed, with over 70 since the start of the fall semester. The S1 “Local Tunes” show was a consistent producer of on-demand content, listing shows and music performances throughout the fall and spring semesters. Other on-demand programs included “Translate [State] Project,” the campus mental health and psychological services show, and various entertainment programs. These shows utilized SoundCloud to provide on-demand listening.

Some of the podcast and on-demand production was inconsistent. “Local Tunes” consistently uploaded programs, while the weekly mental health services and “Translate [State] Project” provided multiple shows but not on a consistent weekly or semester basis. A podcast feature on the university chapter of a national residence hall association only had a couple episodes, while a S1 student project podcast was listed without a working audio file. These issues can hurt S1 digital structure. For instance, podcasts must be uploaded and promoted on social media and a station’s digital platforms frequently for optimal engagement (Crider et al., 2017).

S1 podcasts did succeed in providing original digital content not aired on FM. These productions were also distributed on SoundCloud. Podcasts produced by the sports director included football discussions co-produced with friends at other universities. Other podcasts included the residence hall features, a “March for Science” interview, “Listening with the Body,” a podcast presented by the Society of Ethnomusicology that focused on psychological effects of music, and discussions with the city mayor. Bollywood and Indian music, a university football

bowl game feature, and “We Are [the university],” also hosted by the general manager as a profile of international students and culture, were also featured.

The station enhanced alternative production by uploading this content uniquely different from on-air shows. Programs highlighting local and international organizations, culture, music, and politics enabled S1 to create a unique focus. S1’s usage of podcasts on SoundCloud and the station website were also similar to how podcasting is incorporated throughout radio. Public and commercial radio, structure experiments with podcasts that inform and entertain, as well as promote alternative content. New digital-only programs and past over-the-air content, enables listeners to consume that content at their leisure. It adds to the unique structure of podcasts as an enhanced digitized form of radio and audio (Berry, 2016; Crider et al., 2017; Ober, 2016).

S1 provides distinct podcast education and experience to staff, but there are additional flaws. While SoundCloud was featured at the top of the S1 website, it was simply a logo icon linking to the station SoundCloud page. There was no text label for “Podcasts” and little communication about how to listen to past station programs on-demand. Links to SoundCloud files were promoted automatically on S1 Twitter when uploaded. While this marketing was another use of multiple digital platform promotion, Twitter posts only shared podcast and on-demand content as “Listen to this awesome new recording from [the city's] sound alternative.” There was no additional show-specific information provided.

Although S1 is paying for unlimited SoundCloud space, a lack of persistent on-demand content on that platform was evident across multiple S1 departments. Ownership remarked that podcasts are extremely segmented. There was complete “autonomy” in particular departments about whether to incorporate podcasts or not. Observations of podcast content confirmed this sporadic usage. Despite the station promoting live on-air newscasts during morning and

afternoon drive times, none of those programs were featured past April 2016. While the website promoted podcasts for the secondary digital live stream, there were no audio files. Recaps of sports shows and game broadcasts were sporadic to nonexistent. There were no provisions of S1 football, basketball, volleyball, or baseball game coverage past New Year's Day 2016. Not providing those games for on-demand listenership were flaws the sports director recognized:

We honestly need to do a better job of [pushing] [podcast and on-demand programming] for the station a little bit because somebody couldn't listen to our radio broadcast, but they could come back today and relive that game. That helps with website clicks and if we realize this page is getting a lot of views, then we could go to a local business, print out our metadata, and if they're interested, communicate with our underwriting staff and become a sponsor.

Although the website promoted a sports-produced bowl game podcast on the homepage, that was the first and only podcast featured on the station homepage during the spring semester. The same erratic promotion held true across S1 social media. S1 Facebook shared a studio interview with Leslie Odom, Jr. featured on SoundCloud. But this provision is the exception. Other celebrity interviews were simply promoted on social media with no podcast or on-demand component. As with digital platforms overall, not supplying consistent marketing or production hurts overall station engagement and digital incorporation.

Enhancing university and city outreach were often cited in interviews as goals for S1 podcast and on-demand usage. The operations director was concerned that the individualized, segmented structure of podcasts meant a lack of station promotion:

It depends on the person making [podcasts] to put themselves out there, which is something we should investigate. We're the ones able to push peoples' work out there. We're that middleman, that medium. There's all these things that we can definitely do to become better received. It's just difficult to implement them.

Podcast metrics in radio is a debated issue. Basing podcast success on the number of downloads is inaccurate because audiences can download the files but choose not to listen. A better success standard should be placed on overall topics, and how those topics add to unique and diverse radio culture (Crider et al., 2017; Geller et al., 2017). At S1, unique content such as sports, in-studio music performances, and locally-oriented talk shows, support these trends.

Like social media practice, there is a blend between podcasts and on-demand content for educational learning. Podcasts and on-demand content are ways that S1 enhances an alternative, digital structure. Sports updates and local government interviews provided this digital-only focus. Highlights of campus interviews and local artists also served S1 well in using podcasts to boost local connections. On the other hand, sporadic usage across S1 departments continue to plague podcasts and on-demand content.

Digital Decision-Making

Social media, the website, secondary digital stream, and podcast content were strongly connected to leadership decisions. There were several layers to S1 decision-making on digital production. Among ownership and the station advisor, the discussion focused on taking a hands-off approach. They preferred to let department directors run the station, while providing guidance and support when needed.

Several student staff referred to the station's mission when crafting decisions. There was some uncertainty about exact mission language, but a consistent theme across interviews was a

phrase from the mission: the station's role as an "educational laboratory" for radio knowledge and student expression. The S1 mission is engraved on a brass plaque located in the studio. In observing the studio layout, the plaque was at the front of the station where in-studio personnel could clearly read it. The plaque reminds staff of their role to be a unique programming resource for the campus and city, as well as providing students with educational radio experience.

Several directors described the mission characteristics as "students helping students" and "bridging gaps." They explained that these traits allowed raw, diverse programming for media learning and experience. Ownership did not view digital as an influence on the station mission. Rather, they saw directors as a hierarchical approach to fulfilling the mission. Directors took care of operations for equipment; music, sports, and news; and the general manager was responsible for S1 oversight. Ownership and the advisor described the mission statement as purposely broad to encompass a variety of content and interaction. This trait is similar to mission statements in radio stations across the country. According to Geller (2012), mission statements are often designed as a "framework" (p. 245) for station decisions and operations.

Student directors and staff considered digital technologies major factors in fulfilling the S1 educational and programming missions. Both assistant general managers described these platforms as helping boost S1 exposure and recruitment. The internal assistant general manager specifically discussed digital as "a merging tool" for local on-air and online consumption. He felt it connected people who viewed the social media, website articles, and listened to shows. The external assistant general manager touted a key academic factor:

The biggest thing that we're allowing through our digital is the experience to make mistakes and learn. We don't know what's going to work, so the station allows us the ability to try tweeting

something different and see what response we get for it. That's been the biggest thing, the ability to experiment and learn, but hold each other accountable and develop the most that we can.

The need for relevancy and experimentation were common factors among interviewees. For instance, a sports staff member believed the S1 mission must be as relevant as possible for local campus and city culture. The operations manager agreed that experimentation allows students to grow in expression and media knowledge.

When asked about the vision of S1, some interviewees, like the sports staff member and station advisor, focused on content. The station advisor had a vision that students constantly think about digital production and how it affects S1:

A great deal of time was spent on the look and functionality of the website...as you're thinking about delivering the programming, how that's done, the way it looks, how it should be done, keeping up with current trends.

Meanwhile, a sports staff member was concerned about current flaws that the station needs to rectify for better digital content:

A lot of things we have at our disposal probably aren't being used to their full extent. Some of that is partially our fault like podcasting. We started out being really good then we cooled off. With the technology we have, sometimes we aren't taking advantage of it as much as we should.

Inaction when it comes to digital production correlates to a vague overall station digital vision. For instance, the production director was not sure of an exact digital vision. He said

digital makes station involvement easier but did not provide specifics. Inclusivity is a station vision referenced by the internal assistant general manager. He said S1 strives to provide a wide array of programming, with digital technologies as an avenue for station promotion. The underwriting director discussed the visions for the secondary digital stream – part-training, part-nostalgia, and part-experimentation – but admitted that other technologies like live streaming “are taken for granted.”

According to the internal assistant general manager, every director has a different vision for their department, which makes the station grow in certain departments but not cohesively across the board. Despite a wide range of visions at the station, S1 held collaboration between the directors in high regard during interviews about station change. The underwriting director mentioned station leaders were often asked what the station meant to them and how they envisioned S1 programming and organizational culture. The external assistant general manager described working closely with marketing on decisions about station promotion:

We talk about different ways we could market unique things or go about different things. I help along that process and we’re able to come up with good ideas together.

One example was a ticket giveaway and using Facebook interaction for promoting tickets to a rap concert in a nearby metropolitan area. This project relied heavily on group discussion and consensus. Partnerships like underwriting, internal and external relations, production, and marketing blend action with ideas and activities for station promotion.

Other station digital decisions were not conducive to strong group consistency. This disconnect is evident in podcast, website, and social media production. There is a lack of consistent information styles across digital platforms. For example, with S1 sports Twitter, posts

vary with game commentaries. Some posts are extremely detailed in providing up-to-date information. Others are riddled with spelling and grammar errors, including butchering the school's athletic nickname, and well-known basketball players. There was perceived discussion of plans to rectify these digital issues. According to the underwriting director, he thought S1 had plans to possibly create social media groups in future semesters. Those groups would consist of members from each S1 department to potentially build cohesive digital collaboration.

Another possible way to improve these inconsistencies is creation of a detailed digital policy. S1 ownership did not know if any substantive digital policies existed. They believed digital training was more for the individual director to control. The general manager said the main digital policy is in the all-staff agreement. He said sentences were added about social media behavior as ways S1 is changing station protocols to reflect increased station digital usage.

As outlined in the website section, the all-staff agreement did include specific terms for overall digital and over-the-air conduct. These actions bode well for structured S1 digital change. According to Sauls (2000), the need to provide and update all-staff agreements is a consistent theme in proper college radio operations. However, there were no specific policies for social media, website, or podcast operation in S1's all-staff agreements. No guidelines were supplied for social media posts, such as how to cover sports games or rules for using and promoting S1 digital platforms on-air.

Several interviews expressed differing views of digital policy. The operations director and website editor-in-chief stated there was no digital policy, while the station advisor said that digital regulations existed but they were informal. The productions director explained that any regulations about S1 digital media use were more discussion than policy, and the internal

assistant general manager discussed the importance of caution when it came to station branding and policy through digital platforms:

We need to be cautious with it. What's on the internet is always there. It's representative of our brand...the website director tells people if you are going to swear, put in a disclaimer.

The importance of establishing professional boundaries was well-established in interviews and the S1 all-staff agreement. The external assistant general manager also described his rules which were not to “go out there and hurt [S1's] reputation” or “mislead people as to what we really are.”

The broad nature of a digital vision and lack of specific policies creates significant contradictions between station production and following the all-staff agreement. For instance, the website editor-in-chief mentioned that she held the staff responsible for website production. She believed that staff agreement regulations on appropriate digital conduct and behavior just makes that process “legal.” But website observations documented the use of expletives and inappropriate discussion topics, with or without disclaimers. This content violated the all-staff agreement, and could affect perceptions of the station on-air and organizational brand.

Aside from Spintron, operations guidebooks had no tips or advice for digital usage. The production director views social media as areas where staff departments are equal in discussion and perception. However, there were contradictions on whether podcasts or the live stream should be structured in relation to FCC regulations or left to open expression.

While FCC law does not regulate social media or digital media content, station regulations on professional conduct and the recognition of the station brand can still be violated. The use of expletives in any station production, or unprofessional opinions and conduct, does not

follow station parameters. The S1 website, SoundCloud, and social media platforms are station property, not individual work. With no concrete policies outlining specific digital media content, segmented views of what constitutes appropriate behavior is a deterrent to the station's organizational structure.

Digital Goals

Sporadic digital decisions and visions led to varied consistency concerning digital goals. Shared themes across interviews included the constant building of S1 podcasts, website, social media, and secondary digital stream usage. The operations director, sports director, and general manager all mentioned fulfilling digital goals like incorporating Spinitron, enhancing SoundCloud production, and continuing website and social media integration.

These goals, like the digital vision, offered only vague guidelines. More general objectives such as increasing station promotion, SoundCloud, and audience interaction were long-term focused, with no short-term approach defined. Sports staff discussions about boosting Facebook Live or Periscope (Twitter) production, or each show promoting on the main S1 social media page, have not occurred.

The secondary digital stream is active, so that base goal has been met. But, decisions about content on the secondary digital stream were inconclusive. Plans to incorporate podcasts, shows, and nostalgic content were in discussion mode during the fall, with no clear implementation for the spring. While the underwriting director has a goal for increasing his "Inside [The City]" and campus organization podcasts, that production is not clearly available on S1 SoundCloud yet.

A major problem is that approaches to achieving these goals were erratic and, in some cases, unlikely. The general manager discussed one specific goal for increasing digital production, but his goal has not been consistently incorporated:

I would want all the shows from the main studio recorded and then saved for replay, record-keeping purposes. For the station overall, for us to be relevant and legitimate, we have to keep up for all that kind of stuff. Staying at the forefront of all that technology would be important for us.

Recording shows for playback helps with station education. The general manager went on to explain how using those shows to build digital resumes was another method of academic success.

The goals for consistent podcast and on-demand production have not been met. There are no station requirements, which leads to limited follow-through. S1 also does not have any consistent form of assessment for each department to gauge if these specific tasks are being accomplished. Ownership alludes to these problems:

It's having the vision and the drive to make things happen. We can encourage it, but it's up to the students that have the responsibility.

We can encourage action but we can't force action.

S1's ownership would like to see exponential growth in recorded content, especially podcasting, but they viewed that station-wide goal as unfeasible:

One of the ongoing dreams of the station is to podcast every single show. That hasn't happened. I don't know as far as a dream or goal if that's actually attainable. There's a lot of stuff the station did for

podcasting maybe 2008 or 2009 where there were a lot of bands in the studio.

Unfortunately, in an advisory capacity, ownership cannot mandate action. Department directors can. Yet, no rules for podcast/on-demand production directly leads back to no concrete digital policy. This is problematic when it comes to station accountability. With multiple directors and staff like sports, production, operations, and the general manager wanting increased SoundCloud production, that goal needs to be required in S1 rules in order to be achieved. There also needs to be an evaluation mechanism in place to determine the success of the task.

The station pays SoundCloud for unlimited bandwidth. Space limitation, therefore, is not an obstacle. Not succeeding with these goals connects back to station size, segmentation, and staff turnover. With each department having sole authority, and minimal interaction between department staffs, S1 podcast/on-demand use was inconsistent for station production and marketing. Engagement and building connections takes time, but it is a “drive” and “passion” from student staff to create consistent marketing that achieves success (Geller et al., 2012).

Feasibility played a significant role in re-starting the secondary digital live stream. For instance, the general manager had a clear goal about the FM programming schedule:

The goal of the main studio is to have 100 percent of the spots filled. Noon to midnight, midnight to noon, all of that would be filled up. And that’s the dream. We’re still working towards that now.

During the semesters observed, S1 had 80 scheduled shows (including some programs that aired every weekday) across a 24-hour cycle. There is some use of automated music, particularly for studio cleaning and staff training. Although there was “high demand” for overnight shows, due

to less-stringent FCC safe harbor laws (10:00pm to 6:00am when more suggestive content is allowed), the programming director questioned success of obtaining 24-7 in-studio programs:

There's only so many people who want to go at like 1:00 or 2:00am. Which is also kind of thing overall for having 24-7 programming. I don't know who wants to have a 4:00am radio show.

She explained programming goals should include station personnel being happy with their station work, so that they would want to continue their S1 involvement.

The feasibility of fulfilling a goal of constant live programming is a possible wrinkle. Currently, there are several gaps in the FM station schedule posted on the S1 website. Shows did air during safe harbor hours, but there was a large gap with no programs most weekdays between 1:00am and 8:00am. Gaps also occurred during Saturday mornings and evenings.

These overreaching goals for complete 24-7 in-studio programming challenges station growth. A focus on sustaining FM programming was reasonable to make sure the main station did not constantly rely on automated music. But, trying to fill the FM schedule 24-7 was an almost impossible goal. Reliance on that goal before any significant digital expansion also goes against industry guidance. In the digital era, stations must learn to adapt and evolve quickly. Otherwise, stations could be left in the dust if waiting too long to implement new platforms and ideas (Farber et al., 2017).

The variance of S1 goals versus execution also occurs with ideas for campus and city outreach. The operations director was least satisfied with the difficulties in maintaining the station's social media presence. She discussed how her personal show on social media pages was struggling to build an online following. Cases like this make S1's digital consistency more vital.

If individual shows are concerned about building a digital presence, the main S1 social media platforms should fully integrate those shows into that online promotion.

There were several levels of staff satisfaction with S1 digital production efforts. Digital production for podcasts, the website, and social media were highlighted with both positives and negatives. The internal assistant general manager touted the website as a positive for station digital production but was dissatisfied with the lack of station and audience interactivity. Meanwhile, the underwriting director liked the easier live streaming function but thought the website needs improved visibility. The operations director described S1 as a place for optimal incorporation of future digital stream and technology ideas. The production director believed that S1 would grow with staff interaction and new involvement, yet worried that staff members in various departments not knowing each other and not working together might be a deterrent.

There were clear indications that personal views led to segmented goal achievement. Ownership wanted increased Snapchat use. S1 has a Snapchat account that was promoted on-air and on Facebook but not mentioned on the website. The internal assistant general manager wanted Snapchat used in addition to maintaining Facebook and Twitter production. The internal assistant general manager also believed ticket giveaways needed to be a highly-visible section of the website, in addition to social media engagement. However, the editor-in-chief's goal for the website involved a politically-leaning platform, in addition to wanting top-40 music on-air. Ownership believes that staff should not be relegated to topics the director or manager wants them to write about because the goal for S1 website is diversity.

Funding

S1 is classified as a 501(c)(4) through the nonprofit advisory board. S1 has finance and underwriting directors who are in charge of compiling funding and business sponsorships. The

station receives approximately \$54,000 annually from student government and student fees.

According to S1 ownership, student government collects a portion of student fees and allocates that money to campus organizations. This money goes toward basic studio and staff operations, such as stipends for S1 leadership (approximately \$150-\$200 per month), technology, plus music and FCC licenses.

Despite S1 not being technically owned by the university, their heavy reliance on university funding is identical to financial structures across college radio. College radio stations often transmit year-round, thus requiring constant maintenance. University support is a significant aspect of station funding, providing support for equipment, licensing, and, in some cases, student stipends. These trends have been common for decades in college radio (Sauls, 1995, 2000, 2001).

The perceptions from student government officials that S1 is a “legacy medium,” however, still hover. When the role of S1 as an effective organization was questioned by student government, the general manager mentioned how digital platforms enhanced the station’s organizational mission:

We’re not only radio, we are a community servant. We are a source for people to voice their opinions. We are a website. We are a recording service. We do all these different things. It’s not just a radio station...if we do not justify that, if we cannot express the importance of us, then we won’t get as much money as we should.

However, funding disagreements with student government were still considered major S1 threats. Student government did not want S1 directors to have monthly stipends. Ownership states that stipends are “always on the chopping block or up for discussion.” But the advisor

argued that without a financial incentive, there would be fewer applications for station management positions.

S1 ownership also discussed difficulties in trying to obtain funding for staff to attend national media conferences. As a result, directors view station university financial support in a constant state of disarray. These problems are not uncommon in college radio. Stations have had prolonged battles with university administration about funding and sustainability. Some scholars argue that the ability for stations to use digital technologies to promote current legitimacy and future relevancy can theoretically drive away some of these arguments (Farber et al., 2017; Geller et al., 2017; Sauls, 1998, 2000).

Because of the influx of digital technologies, a major point of contention with student government at S1 is the purpose of the station FM transmitter. S1 viewed FM broadcasts as crucial to local marketing. Across interviews, there was a common perception that the station's ability to broadcast an analog FM signal was important to connect with non-digital audiences. This interaction was especially true with commuters driving to and from the city.

A need to transmit to local audiences not able to easily receive the station live stream or additional online content is a plus when it comes to S1 achieving their mission to serve the local community. While a station cannot overly rely on analog transmissions in this digital era, the need to provide a traditional form of broadcasting is still vital for commuters, local information, audiences with limited digital access, and it is supported by over 60 percent of listeners 12 and older (Farber et al., 2017; Stevenson, 2014; Vogt, 2016a).

Among interviewees, these perceptions were well-manifested. A common thread in staff responses was without FM, the station would fail in their mission for viable university and

community service. When S1 had transmitter troubles in spring 2016, student government balked at assisting with additional monetary support. According to ownership:

We had plans for replacing the transmitter before it broke. Our contacts at the public radio station in town were kind enough to get us a loaner transmitter to keep the station on air...student government was, like, well it's still working, so it's fine. No, it's going to go belly-up at some point, and it did.

S1 website usage was described as one way the station alleviated some of the sustainability concerns of student government. The advisor mentioned the station was able to gather data from past website metrics to show engagement. With the new website, however, that engagement is unclear. The general manager wanted to use website story and live stream hits in the future to show local businesses and develop partnerships:

We're a college radio station, we don't have a lot of money...if we had enough money to get stats then that would be huge. Because then we could go to [business] meetings and say because you're part of the website, your business got this many hits. That would be huge for justification of funding.

Besides student government funding, there are also several forms of underwriting available at the station. Rates are classified differently for university organizations, university departments, nonprofits, businesses, and concert venues. Rates are broken down into per spot payments (i.e. how many times the sponsor aired on the station). The underwriting director also describes “gratis” forms of support, specifically designed for on-campus engagement:

What we're starting to do is raise our profile, which means we'll do gratis promotion until such time that people start asking us, can we do promos? Then we can start doing more brand recognition, fundraising, on that basis.

His goals as underwriting director are to build station awareness and community partnerships for enhanced S1 visibility and funding growth:

We could still use more actual fundraising that's not in-kind promotion, but actual revenue stream...I've re-structured the way funding works for underwriting ... There's a grant spot rotation for every hour of the day so if people need to do for events, you want to have drive-time spots for a week, two weeks before the event. You're not interested in a month-long contract or anything like that. Splitting up the structure...made it possible for to sort of target particular underwriting for a particular time and that helps us sell a little bit.

These goals are commendable. The re-structuring of spot promotions based on times and events has been a highly-successful form of radio advertising (Vogt, 2016a). However, disconnects still occur at S1 regarding digital influence and underwriting support. The S1 website prominently features business logos of sponsors and has a "Give to [S1]" section with information about the station and links to free-will donate to S1 through a university philanthropy website. Marketing these support opportunities on the S1 website adds a unique visual element not possible without station digital incorporation. But, this support is not referenced on any other S1 digital platform. For example, although the station promotes fundraising events for awareness and financial

support on Facebook, there is no indication of specific underwriting support or engagement on other S1 social media.

The station's underwriting contract, attached as Appendix D, did not reference any digital-specific promotion. Sponsorship levels were limited to the duration of how long spots would air on the FM station. For instance, there were donation options for hourly show sponsorships, particular events, or weekly, monthly, semester, and annual installments. There was no mention of S1 using digital platforms like social media, podcasts, or the website to secure additional forms of underwriting support or local business promotion. Station podcasts and on-demand content did not reference using those platforms as resources for additional S1 financial support either.

The sports director's interview mentioned podcasts for educational learning as a higher priority than podcasts for funding:

We haven't necessarily gone down that road as far as getting our podcasts sponsored... We're funded by student government here and I feel like if they see that we're taking advantage of these technologies, they know that we're more accessible to listen to, gives the students more opportunities, students could go in the production studio and get that hands-on experience to record a podcast.

Not incorporating funding opportunities into podcast and on-demand production hinders the success of these technologies for S1 digital change. This lack of action is an unfortunate trend in the overall radio industry. Podcasts advertising has exponentially grown, with radio organizations like NPR constantly thinking about "business and audience engagement" and using

podcasts to obtain advertising revenue (Doctor, 2016a/b; Ober, 2016). Indeed, while the radio industry recognizes the potential for using digital for additional financial resources, podcast funding is still largely foreign.

Throughout radio, podcasts must be given time to build frequency and consistency. When podcasts feature mainstream topics (i.e. news and sports), they can serve as station marketing tools for business sponsorships. Without a strong, focused digital message, any incorporation runs the risk of ineffectiveness (Calabrese et al., 2017; Crider et al., 2017; Geller et al., 2017). At S1, segmented station departments and inconsistent podcast usage results in fractured messages across the organization.

Both the general manager and finance director submitted budget proposals to student government, however, specific station finances were not discussed on a consistent basis with all station directors. This is problematic when according to the advisor and ownership, individual department directors have station control. The website editor-in-chief did not like being kept in the dark about S1 financial information, saying the lack of detail “freaks me out.” Others, including the internal and external assistant general managers, also stated they were not in the loop about station budgets.

Not communicating this information can directly lead to organizational divisions. This lack of communication is especially evident when it comes to department technology issues. For instance, station remote broadcasting equipment for on-location game coverage and events across the campus and city is faulty. At times, S1 sports announcers traveling across the region for live on-air football games cannot broadcast over-the-air because the equipment crashes.

S1 social media use have been limited for university-wide donation opportunities. In the fall, the university held a one-day campus-wide philanthropy event promoting donors to give

money to various on-campus organizations. As a student organization, S1 promoted itself as a possible beneficiary for those donations. However, from a digital presence, station promotion was lacking. There was only one Facebook post and one tweet on the main S1 Facebook and Twitter pages that promoted the campus-wide philanthropic event. A S1 website search found no stories about the fundraiser. There were no follow-ups on social media or the website about station success in procuring donations or support.

Crafting a new website and re-starting the secondary live stream were major S1 digital changes. Both have lofty goals for increasing unique, eclectic content that fits the station's programming mission and providing that content to the university and city. Providing staff opportunities in online streaming, website, and over-the-air production provides important radio and digital educational experience, fulfilling the S1 academic mission.

While there are successful transitions, S1 also has problems. A lack of social media engagement, current divides in digital construction and execution, questionable website conduct, and inabilities to use technology structures for additional funding, are organizational and digital characteristics that can inhibit future station growth.

CHAPTER 8: STATION 2 (S2) ORGANIZATIONAL STRUCTURE

The second case study, Station 2 (S2), is based at a Research III public university in the Midwestern United States. The university, which is in the largest metropolitan area in that state, is also part of a statewide college network that consists of a flagship Research I institution in the state capital, and a Master's institution in the central part of the state (Carnegie Classification of Institutes of Higher Education, 2017).

According to the S2 website, S2 began in the mid-1980s, only broadcasting closed-circuit to the university student center and various on-campus buildings. In the late-1980s, S2 started broadcasting on the local city cable system. S2's current station branding started in 2008 ("About Us," 2017). The S2 Handbook discusses the station's structure in the university's academic broadcast building with oversight from the School of Communication. S2 uses HD Radio for digital over-the-air transmissions and is a HD2 channel of the university's FM classical music station. Both S2 and the parent FM classical music station are noncommercial, and according to FCC documents, are licensed to the university state board of regents (FCC, 2015). Because there is no analog signal, S2's online presence includes live streaming, website, and social media platforms.

S2 was often described by interviewees as a rags-to-riches story. Student, faculty, and administrative management take pride in the fact that leadership, award-winning programming, and a supportive academic structure have revolutionized the station. The staff lauds the outgoing, friendly culture at S2, and they are following through on their goals to boost the station's digital reach through organizational change. However, contention over the value and purpose of the HD2 signal, inconsistencies concerning digital vision and production, and unclear leadership roles, make S2 a valuable case study for this analysis.

The S2 Mission

The overall mission of S2 is:

Provide [university] students the opportunity to gain professional radio experience to pursue a career in the broadcast industry. The student-operated station strives to provide college programming and music that isn't available in the [city's broadcast] market.

Fulfilling these obligations is reflected in a station vision to:

Strive to enrich not only the campus but also the community by engaging, informing, and entertaining through means that go beyond just programming.

S2 broadcasts university sports like men's and women's soccer and basketball, hockey, and volleyball. Other programming includes live on-campus broadcasts such as: sports talk, hybrid entertainment and music shows, as well as specific music genres like country and classic rock. Several city and campus organizations, band promotions, city businesses, and local sports teams are featured across S2 on-air and digital platforms. These interactions are praised by station staff as unique and exclusive programming between the station, the university, and the local community.

To anchor the station's mission and vision into organizational culture, S2 developed student handbooks and drafted an organizational Constitution. Both are included as Appendix E. The S2 DJ Handbook is distributed to every station member. It outlines the station mission, guidelines, and FCC regulations. S2's Constitution provides the framework for organizational structure, and required bylaws. The Constitution includes the station's mission and vision, who can be involved in the station, as well as student and university management duties. S2 is an

exclusive student-run station. Non-university students cannot participate. Article II of their Constitution specifically reiterates S2's purpose as an entertainment and informational resource that provides broadcast experience to university students through multiple technological platforms.

Educational Vision

Affording students broadcast experience was a staple for S2 as a university resource. This strong educational focus directly tied back to the S2 mission and vision. The station has an educational vision to:

Strive to provide a learning lab for broadcasting students at the university. Students can obtain valuable real-world experience that will later help them in their search for a career in broadcasting.

This vision was evident in the station's role in the School of Communication curriculum. Introductory and advanced radio classes, taught by the S2 faculty advisor, directly connected the station to university academic structure. Although the radio classes are not required to work at S2, they do offer a structured classroom experience when learning radio and audio, with assignments tailored toward editing and story creation. The faculty advisor described the importance of connecting radio classes to practical S2 experience:

When I first started teaching [the introductory radio class], the students weren't getting hands-on, and I knew we had a college radio station. And I said, 'we really need to have students touch the (on-air) board, and get behind the microphone.' So, I started getting my class involved and requiring them to have an hour a week show.

S2 uses introductory and advanced radio classes to solidify the station's educational purpose to the university as preparing students for careers in radio. College radio nationwide uses radio courses to require station involvement and reiterate college radio's purpose as a realistic platform for learning the industry (Linguez et al., 2017; Sauls, 2000). With past trends of administration questioning college radio's purpose, an ability to directly tailor stations into journalism curriculum is a trend that bodes well for college radio success.

Education was a major factor in building S2's organizational culture. Observations of the introductory radio class indicated a wide array of discussion about issues and trends in the radio industry. Extensive feedback was given by students to their peers, along with the faculty advisor's evaluation concerning audio scripting and editing. Introductory student shows were structured to give students a start in radio broadcasting. Assignments included on-air promotions of university events and organizations, which helped bridge station culture with the campus environment. When the advisor first took over S2 and the radio classes, there was limited involvement. According to the faculty advisor, these classes have helped exponentially boost the station's development and academic growth:

[The advanced radio class] was how we started making [station] content. And as the years progressed, the staff got bigger and started getting more roles. So, I relied less on just a couple volunteers from a class and more on a separate staff...they'll provide the content and get that real-life experience.

S2 student management and staff are not paid, except for the faculty advisor as a university instructor. However, through the introductory and advanced radio classes, students gain invaluable experience in content production. Two major examples of staff efforts were the

station's annual Halloween (fall semester) and Earth Day (spring) broadcasts. Both were hours-long live shows designed by the faculty advisor to build campus and station collaboration. Students create lengthy feature pieces based on unique Halloween-themed stories and events across the state. For both programs, students also conducted live on-location or in-studio interviews with campus and city organizations. In fact, S2's Halloween and Earth Day broadcasts were designed purely for educational learning. According to the faculty advisor:

The purpose was for students to get experience writing a radio package, doing investigation, writing well, putting together a package, doing research outside of that package, then we send them out to the scene. I tell my students the way you learn is you touch the microphone and you go out there.

Placing an academic emphasis on S2 programs provides a strong connection between station production and classroom education. Extensive classroom discussion also builds cohesiveness among students. They expressed pride in their ability to share viewpoints and help classmates excel in audio production skills. Students recognized and complimented their peers' progress throughout the semester, with additional encouragement from the faculty advisor.

The director of the School of Communication echoed the importance of S2 as part of the university curriculum:

It's a great opportunity for the students to actually practice the skills they're learning in the classroom. That's probably the most valuable aspect of it too. You can talk about things theoretically but when you're actually sitting in a booth covering a game and

you have real-world live experience, that's invaluable experience
so I think that's the biggest part of it.

Administrative support is a direct contrast between S1 and S2. S2 had strong university support of station structure directly tied to student education.

Academic structures were not just limited to classroom-S2 collaboration. Having the means to take station learning directly into the city's broadcast media industry can be crucial to station success. Conversations with the S2 programming director and non-management student staff highlighted their ability to learn skills identical to the city's commercial radio stations. Many city radio stations work with S2 students as interns, and are highly aware of S2's educational success.

The S2 news director, who recently returned to the university to obtain a journalism degree, echoed the importance of the station:

I would not have gone to college without the station...it has helped me so much because where [fellow classmates in the radio classes] lack in radio broadcast experience, they make up for with not being callous, and jaded, and gumption, and creativity. That has helped me become a better reporter and better journalist because it's lit a fire under me to know that I have to grow too. If not, then I'm only failing myself. I would not be who I am today without [S2].

S2's strong academic support system is directly tied into current industry trends, specifically the need to make radio a "destination" for students (Farber et al., 2017). The news director's motivation to continue work in radio through S2, in addition to entrenching the station

as a strong curriculum resource bolstered by partnerships with the city's commercial radio stations, were direct ways that S2 fulfilled their organizational and educational missions.

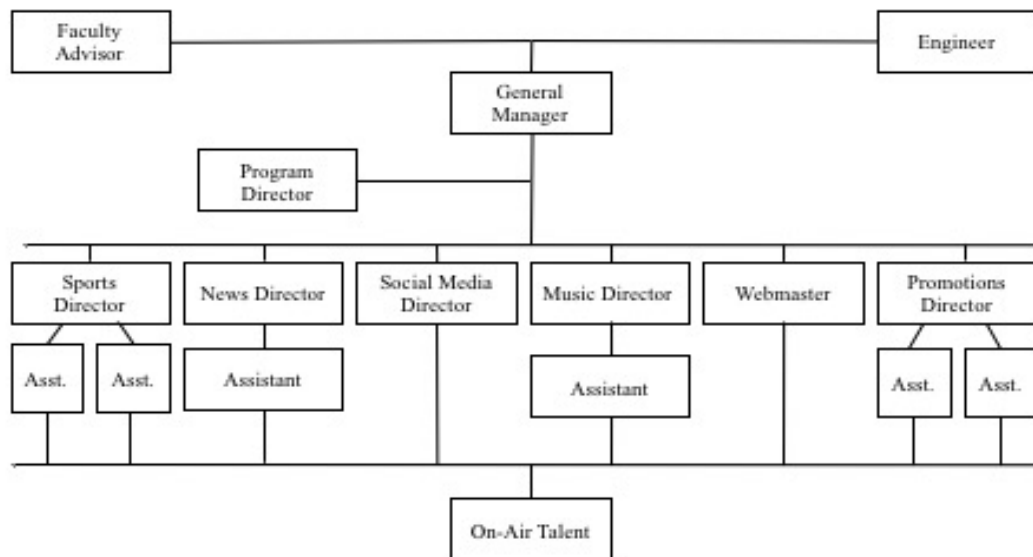
S2 Management Structure

S2 management was a driving force for educational experiences. Per the S2 Handbook, station management is designated to “control all matters concerning the radio station.” Like the station's educational structure, S2 leadership is also strongly tied into university academics. Besides teaching the introductory and advanced radio classes, the faculty advisor described her role at S2 as supervising station programming, business/funding operations, and having “the final say” regarding over-the-air production. She also helps with website maintenance, though in the future, the plan is to have student assistance.

The advisor uses her past broadcast radio and television experience to guide and facilitate S2 staff. She explained her belief that station decisions should be student-led, with her role as providing recommendations on key issues. Concerning S2 administrative oversight, the faculty advisor answered to the School of Communication director. She also worked with the associate dean in the university's College of Fine Arts. The associate dean doubled as the general manager of the campus FM classical music station, which oversees the S2 HD2 signal.

All other management positions were held by students. As outlined in the S2 Handbook, station leadership consisted of general, operations, and sales managers, plus directors for music, news, sports, programming, promotions/public relations, and marketing/social media. Figure 2, on the following page, was created by S2 in the spring 2017 semester. It shows the current station organizational management structure:

Figure 2: S2 Organizational Management Structure



The S2 general manager, operations, and program directors provided the main station oversight. The station Constitution defines the general manager as “oversee[ing] all aspects of the radio station and staff.” The general manager schedules weekly meetings with the faculty advisor. He explained that his role was built on trust with the staff and the organizational leadership.

In the fall, the operations manager also assisted in overall station management. The position “defines the vision of the station’s on-air and web presence,” and he recognized his role as second-in-command:

I yield to [the general manager] 100%. This is their station. I’m interacting with the various departments within [the university] and appealing to them. ‘How can we help you, how can you help us, how can we work together to cross-promote one another?’ and fostering those relationships.

The operations manager believed cross-promotion should be an essential part of S2 organizational culture. He assisted with S2's production of music shows at the student center, sports broadcasts, partnerships with city summer movie events, and the university's Susan G. Komen Race for the Cure. Having multiple managers assist in overall station operations is an often-used tactic in college radio management. S2 uses other directors as de facto assistants to encourage more collaboration. Constant synergy and collaboration are important trends in the overall college radio industry. As Sauls (2000) explains, while the general manager has broad oversight, without input and participation from other directors, there is no cohesion among station staff.

At S2, the faculty advisor described regular participation from students who "wanted to make something better." Specifically, staff wanted to use the station to build professional media connections. Anchoring these views into station culture has been extremely important given college radio's high turnover rate. High turnover every semester results in different management styles as well. This ongoing cycle means S2 must rebuild student staff and management in the late-spring and institute changes during the summer and fall. The station accomplishes this task by publicly announcing their new fall general manager in the late-spring.

Recruiting and marketing is a constant in college radio based on academic and organizational structures (Linguez et al., 2017; Sauls, 2000). Effectively guiding staff in certain areas is key. For example, the sports director expressed a necessity to not let arguments between staff darken station culture:

If you're not involved, not here, and making enemies, that's when we cut people. We don't want a negative culture. When you're a

staff of 12 people, it takes two people butting heads to ruin the whole g--damn thing. And that's not what you want.

S2 was forced to make organizational leadership changes during the spring semester because of management issues. When the operations director was removed from station management, his second-in-command role was replaced by the programming director. Unfortunately, S2 had no formal assessment of staff management.

The advisor believed a positive approach for station interaction allows students to “find a home at [S2].” Several interviewees discussed the advisor’s “passion” and “infectious” attitude about radio and collaboration as springboards for S2 development. The advisor’s dedication served as a motivation to enhance station content, digital culture, and academic success. Unlike S1, where the advisor took a somewhat hands-off approach, S2 thrived on the advisor’s complete dedication. Thompsen (1991) suggests that this interaction is needed in college radio culture. An advisor should gauge student talent and “build a learning laboratory” (p. 5) for the station. Advisors must also personally invest in student dedication and be open to new ideas and strategies (Crider et al., 2017; Linguez et al., 2017).

Weekly S2 management meetings allowed for consistent collaboration. Directors discussed station goals with the faculty advisor, and outlined who would contribute in what capacity. For the Halloween program, student leadership and the faculty advisor worked together on show planning, along with the delegation of in-studio and on-location tasks.

Organizational Growth

Student and administrative management described massive changes in S2 production and organizational culture over the past few years. Strong communication and positive relationships

among S2 leaders had enabled substantial station growth. The School of Communication director remarked under the advisor's leadership, S2 went from inactive to well-known in the department:

It's really had a resurgence. When [the advisor] took over the role as advisor, it's just kind of had a re-birth. It was basically dormant for a number of years. [S2] has really blossomed in the last 4, 5, 6 years since [the advisor] has taken over. If it existed [before], it was so far under the radar that people didn't know it existed and now it's become, at least in the [school], it's certainly well-known.

A strong belief from administration was that station relocation helped the revival. The station moved from the student center to an academic broadcast building in 2013. This change became a consistent narrative in interviews and station observations. The location shift was often thought of as a starting point to secure the current S2 identity. The associate dean, faculty advisor, and School of Communication director made several comments about how S2 did not truly "begin" until it was re-located.

According to the associate dean, S2 had a rocky on-air relationship and listenership troubles when located at the student center:

They were in the student center and they were on the main floor. But if you couldn't pay attention or you couldn't hear them, how would you even know they existed? It would have been possible for you to walk by their air studio, not even know it was there. In the last [student center] renovation, they were attempting to get heard through the student center, it just wasn't happening."

The advisor added that the move was also a plus because of logistical difficulties maintaining station operations:

[The student center] was locked at night and they wouldn't give me a key. On weekends it was locked, so if there was any trouble with the transmitter or any computer going down, I could not access it. So, this was a big issue and we started getting more interest from students and so it was a decision made by my superiors to have it moved over to [a classroom/academic building]. And that's when things just started taking off.

S2 "taking off" is referenced by several interviewees based on changes in academics, boosting student engagement, and abundant broadcasting awards. At a 2017 national broadcast convention, S2 won numerous first-, second-, and third-place awards for station programming. The administration believed these accomplishments would not be possible without moving into the academic broadcast building. Every year from 2013 to 2017, S2 has won multiple national awards. The station also won state and regional accolades in 2015 and 2016 for their investigative news and sports reporting. The awards are prominently displayed at the front of the main broadcast classroom as recognition of station excellence and effective academic learning. These accolades served as motivation to continue station success. The programming director felt S2's changes made the station "legitimate":

We were the underdog for so long and now we're just trying to make a big comeback. We've been asking the wellness center and student center to play [the station] over our speakers. We're trying

to get more attention from [the college of fine arts], like ‘hey we’re legitimate now.’

Viewing S2 as a “legitimate” campus resource provides confirmation of the station’s mission and vision. Calabrese et al. (2017) argue that radio legitimacy stems from distinct content and distribution. At S2, organizational legitimacy meant the station went from a nonexistent resource to an academic and national success.

Another relevant result that came from shifting S2’s location to the academic broadcast building, and bolstering station organizational legitimacy, was an established relationship between S2 and the university’s FM classical music station. Once S2 was moved, the two stations’ studios were right next door to each other. According to the associate dean:

It occurred to me if we’re going to make [the college radio station] tied in with the [campus classical FM station], which it needs to be, then they need to be near [the campus classical FM station] for no other reasons than engineering, support, etc., but also students need to be around other broadcast students and the radio operation.

Originally, this integration was not positively developed as part of S2’s organizational culture. For several years after the move, the classical FM station and S2 had little to do with each other. As a matter of fact, interviewees discussed the lack of communication or involvement between stations in detail. Some in S2 leadership were annoyed that the classical FM station received more funding and attention when compared to S2 student productions. However, relationships have started to improve. The S2 news director’s role as a news reporter at the classical FM station helped bridge that gap, and according to the associate dean, the classical FM station now allows S2 students to produce news stories, and have content featured on the main

FM station. This partnership provides a crucial avenue for station production across the university.

Unfortunately, S2's move was not perfect. The studio is cramped and used for both S2 and other radio class productions. This often leads to overcrowding. Several staff hoped someday soon that an independent studio would be created for station growth and improvement but that was not part of any established goal. The S2 studio was tucked into a corner of a classroom, away from high-traffic hallways. One sign on an outside door indicated the S2 studio location and deterred entering. The sign referenced that door did not lead to the classical FM station and people needed to continue down the hallway to reach that studio. The only visible outside station indicator was a small sign promoting the station facing the outdoor campus walkway. In other words, while moving S2 to the broadcast building helped fix station personnel access issues, and reinforced an academic purpose, use and visibility obstacles still exist.

To offset these problems, S2 has started to increase on-location outreach. After S2 had moved from the student center, the station began airing live shows from the center's main entrance to increase visibility. According to the operations manager, these programs allowed S2 to boost their physical campus presence:

Nobody knows you exist if you don't get in their face. So, you have to develop some kind of visual presence. That was the goal of being over in [the student center]. They see our banner, they see our personnel there, so they see us, now they can hear us...interacting with students and building a rapport.

Hosting programs like live music shows, student graduate and involvement fairs, and Earth Day events from the main floor of the student center has helped boost S2's mission for

university service. This involvement in highly-visible corridors exponentially increased station awareness, as opposed to their studio locales. The decision to branch out beyond the classroom studio for on-campus promotions directly connects to how radio must evolve. According to Johnson et al. (2017), stations must develop relationships with listeners and become a visual presence in the community, rather than relying simply on in-studio content.

Changing Music: From Alternative to Top-100

A major music transformation was crucial to increase S2's growth on campus. Before the fall 2016 semester, S2 changed music formats from alternative to top-100 (pop music). The change was described by several students and faculty as another turning point for the station. S2 used the music change to boost station relatability among students. The current sports director, who was the music director at the time, believed college student demographics pushed that change. He did not think live shows from the student center would be successful if the station played alternative and "scream" music.

Disdain toward airing alternative music is a common thread across station management. The faculty advisor described alternative-style music as "crummy," and in discussing formats with students, found top-100 was more popular. S2's general manager also supported the format change. He found when conducting a station-produced survey at a university organizational fair, that top-100 was a main choice.

However, a previous examination of S2 programming by the School of Communication found different results. This survey, separate from the S2-produced student survey, occurred in fall 2015. The department surveyed 150 university students about their music preferences. Responses found the highest-rated music format was rock (70 percent of responses) and alternative (60 percent). Top-40 music was third (55 percent). These results create a

contradiction. Although interviews about the strength of top-40 reflected a popular genre, rock and alternative were still vastly listened to in college settings. Positive Facebook messages about the format change were mentioned by S2 management, indicating ways social media enabled audience and station engagement.

Switching from alternative to top-100 music contrasts an overall vision of college radio as an eclectic form of music and culture in the radio industry. Past literature mentioned some divisiveness in college radio when it comes to an alternative platform versus mainstream music popularity (Kruse, 1993; Sauls, 2000). For example, some college radio stations tout alternative as a platform to provide the university and local city music that is not widely available on any other station. Others feel that bringing in contemporary music allows for a more real-life educational experience, as students who embark further into commercial radio will work within those genres (Calabrese et al., 2017; Linguez et al., 2017; Sauls, 1998).

For S2, a transition to contemporary music technically contradicted their mission “to provide college programming and music that isn’t available in the [city’s broadcast] market,” because the city has several top-40/100 music stations. However, bringing in more contemporary music enabled the station to market to a wider university and city-wide audience. As S2 partners with several commercial radio stations that played contemporary formats, this structural change can connect to internships with the industry.

S2 did not shy away from alternative music entirely. The station continued to use social media and the website to promote local alternative music performances. S2 had also established relationships with alternative bands traveling through the city. So, artists still sought out S2 for live in-studio performances, and viewed the station as a means to promote unique music. In this

sense, the station still used previous alternative roots to serve as a promotional resource for eclectic and independent artists.

CHAPTER 9: STATION 2 (S2) DIGITAL TRANSFORMATION

S2 wanted to connected digital production to changing university demographics, so they approached digital technology within their educational focus through increased campus media interaction, classroom learning, and with music changes. The news director believed these changes were important for S2 education and success:

If they [the station] weren't taking advantage of that platform, they would be missing out on a huge swath of potential eyes. If they wouldn't, it would be wasting it. We're trying at [the station] to follow along with what the industry is doing. Especially locally. If they didn't understand how [local stations] A, B, and C do their radio news and are just doing it based on a textbook from 1985, then they're not best equipped or prepared for the profession.

The increased digital presence is regarded as a major area of progress for S2. Interviewees described a motivation to create more website and social media content in an effort to branch out further in the campus and local community. This execution has become a driving force for S2 student progress. Across radio, especially for college radio, digital technologies create additional ways to serve as marketable career platforms for students (Farber et al., 2017). Increasing digital production and promotion is crucial for radio's future. Many industry professionals believe that the effective use of online and mobile platforms are industry standards taking radio beyond audio and into a digital era (Calabrese et al., 2017; Farber et al., 2017; Geller, 2012; Linguez et al., 2017; Radio and Television Business Report, 2017; Sauls, 2000).

At S2, increased digital usage was especially important because of the lack of an analog signal. HD Radio transmissions, and an online live stream, were the only options for full-time

station broadcasting. Multiple platforms allowed S2 several ways to broadcast and promote content. According to the general manager, a forced reliance on digital technologies was a positive. He believed S2 had an advantage as a student-run station because their students were attuned to digital technologies, and used the media for better student interaction. This viewpoint was confirmed by the School of Communication director. He referenced an urgency to use social media to connect with college students, as those are their “traditional” forms of communication.

S2’s goal was to become a strong campus and city social media presence. In fact, the advisor mentioned late-spring that a local digital marketing agency was considering taking in S2 as a “pro bono” client to help with station marketing. During the observation period, station management was consistent in adhering to promotional guidelines for social media production. An “80/20” (Briggs, 2013) rule was mentioned in a number of S2 interviews, where the bulk of station content is not station-focused. Instead, social media content is based on sharing information like retweets, news articles, and campus/community information.

The station’s Facebook page had over 800 followers, with a profile picture of the station logo, and HD2 frequency/call letter branding. S2 profile and cover photos embraced different events and promotions. The station paid Facebook to promote a cover photo for the Halloween broadcast, which was a new use of the social media for organizational promotion. The advertising was successful, as the cover photo received the highest amount of likes for S2 Facebook posts. Cover photos also promoted new fall 2016 executive staff, the station’s excitement at the start of the academic year, and events like College Radio Day and the Halloween show.

S2 extended the “80/20 rule” to Facebook by creatively integrating popular culture and digital memes into their posts. Station directors, especially the social media managers, were

responsible for posting S2 content. On Inauguration Day, a promotion was sent about tuning into a music show if listeners were “sick of politics.” Memes and videos lightheartedly referenced campus finals week, winter weather, and trending social media challenges. The station participated in a popular Mannequin Challenge, where S2 posted a video of station staff posing like mannequins in the radio classroom, and during holidays the station wished followers seasonal greetings.

S2 Facebook posts also highlighted campus organizations such as the university advertising club, concert venues, and local/regional sports news. Summer partnerships with the city for movie festivals, including live content from S2 at these events, were also promoted on Facebook. This enhanced digital coverage connected S2 with their organizational vision for unique programming and community interaction. A focus on campus and city events, and using Facebook to spread relevant messages, directly fit into the station’s mission. In the radio industry, using these methods can provide a base usage of digital media beyond radio to offer enhanced “personality” to local radio stations like S2 (Calabrese et al., 2017).

The S2 Twitter page follows over 750 accounts, including several city and campus organizations, businesses, and student groups. S2 Twitter also follows local and national media, university athletics, individual students, and a variety of music bands. Group networking was reciprocated with S2 having over 950 followers, including university students and athletes, campus organizations, local media, and alternative music artists.

Despite the music format switch to top-100, S2 still wanted to maintain alternative roots. Through Twitter, the station accomplished that. S2 promoted a diverse music culture using in-studio interviews, performance videos, and the sharing of alternative publications. The station also used Twitter to bolster the station’s outreach.

Staff goals for Twitter were to increase campus networking as much as possible. Re-tweets included official and fan-produced university athletic accounts for sports information and opinion. News and campus/community information were other main uses. The station shared stories from local and alternative outlets, as well as humorous photos and videos related to special events like holidays and finals week. S2 used social media to provide and share unique campus and city information like tweeting about university advertising and public relations clubs. Sharing university information from a variety of sources reflects the current desires for radio in a digital landscape.

Social media were also used at S2 as a form of recruitment. With constant staff turnover, college radio stations like S2 need to “never stop recruiting” (Isaacs, Green, Rackham, & Cook, 2017). S2 attended student organizational and graduate fairs to build organizational awareness and recruit. One effective tactic used during these events was giving away free merchandise and restaurant coupons if students pledged to follow the station on Twitter. The hope was to build student interest by creating top-of-mind and top-of-choice brand recognition, identical to common marketing tactics.

The station website was used as a form of branding. Website pages listed news, sports, podcasts, staff, and other information like how to advertise with S2. There were also scrolls of university sports recaps, band interviews, and national entertainment features. Promotion of station interviews with artists like Lecrae, The Tens, Switchfoot, and Communist Daughter confirm the use of the website to fit the S2 mission of content not “available in the [city’s broadcast] market.”

Alternative music interviews, album reviews, and artist promotions were a significant part of website production. This material enabled S2 to maintain connections to college radio’s

independent culture. Mainstream music posts involve stories about Tove Lo and Beyonce's "Lemonade" album. Other information uploaded detailed campus theatre performances, arts festivals, and political visits. S2 recognized the goal of their website as a platform to provide additional local information. The website assisted with fulfilling the vision of campus and community enrichment. These are common trends associated with radio's successful digital incorporation (Calabrese et al, 2017).

S2's website was constantly mentioned in shows, liners, and overall station branding. The station's TuneIn account, a second way to listen to the S2 live stream, was mentioned to a lesser extent, even though S2 TuneIn had more followers (1,400) than Facebook or Twitter. S2 used social media and web platforms to a great degree in awards promotion. The station had several social media and website posts and pictures of statewide, regional, and national trophies. These platforms provided additional ways S2 celebrated staff accomplishments, a tactic needed in radio for successful station leadership (Isaacs et al., 2017).

Day-to-Day Digital Operations

S2 updated Facebook and Twitter on a near-daily basis. Staff believed this publicity changed how S2 was able to build awareness, listenership, and campus/community interaction. Coverage of university athletics were highlighted as major progressions of station and digital growth. Increased sports coverage was another change instigated by S2 during their 2013 re-birth. This coverage was continued by the general manager and sports director through the observation period. Several staff members expressed how social media at games had recently empowered S2 and helped them to build relatability. The station had recently designated a student staff member to attend games exclusively for social media updates.

The music director, who often assisted with a variety of S2 productions, reiterated the station's social media evolution:

We are doing [social media] now at every game. Last year that did not happen. ... So, when we do that, people can see how accessible we are, how relatable we are. We're just getting our name out there.

The news director also described a need for sports coverage to go beyond recapping games:

Everybody recaps on Twitter. But it's the how can you recap and add to that that will catch the eyes? I would definitely like to see [the station] do a little bit better in that, take advantage of that.

These are concerns at many radio stations, including college radio, about the need to provide distinct additional content on a constant basis. Digital platforms are ways the industry can continue to provide valuable and distinctive programming (Calabrese et al., 2017; Radio and Television Business Report, 2017).

At S2, social media updates synced well with over-the-air basketball, soccer, volleyball, and hockey coverage. This coverage was highly touted across interviews as an important way S2 provided real-time information across multiple digital platforms. Throughout games, especially during the spring conference basketball tournament, the S2 social media director uploaded in-game and venue pictures, in addition to articles. Facebook, and Twitter posts were also used to integrate multiple platforms. Staff photos and videos from the event transitioned S2 from an exclusively audio medium. They now had the ability to go beyond radio broadcasting into a visual environment. Both S1 and S2 had this same objective for incorporating digital technologies into station operations.

Another way S2 branched out beyond game recaps was using team and athlete Twitter handles. This approach created direct social media connections during those games. Using handles were subtle ways for S2 to efficiently reach specific university personnel. The increased and improved sports broadcasts were recognized by the communications director as a major organizational change:

The coverage of the games, I think that's definitely made a difference and put them on the radar. I've heard on several occasions how pleased [the athletic department] [is]...with what the students are doing. Because [the athletic department] [hasn't] had this before...women's soccer, men's baseball, some of these sports that never had any coverage before, and now they do, so they're thrilled.

The associate dean also remarked on the station's ability to provide a global reach for university sporting events. University administration promoted S2 sports coverage as a significant link to athletes' families who could listen to games if they could not attend in person. Through live streaming and social media/website coverage, S2 used that content to expand their university services to fans, alumni, and families outside the city.

In the spring, S2 announced a partnership with the city's minor league football team. The S2 partnership with the team was a significant opportunity for outreach. According to the advisor, this partnership had "gone incredibly well" because of the S2 staff. However, the partnership was inconsistently promoted. For example, S2 social media did promote coverage of one football game in the spring, but there was minimal promotion of the partnership from either

side. The team did not list S2 on their web platforms as a content partner. As a result, both organizations lost a significant marketing opportunity for cross-city promotion.

Up-and-Down Digital Media Usage

During observations, one internal organizational issue that S2 had to address was unbalanced digital usage. Challenges like the efficient use of live streaming and digital platforms are issues across the radio industry (Farber et al., 2017). These problems affect college radio even more so as college radio has historically had less financial and organizational sustainability.

S2 used Facebook and Twitter often, while Instagram and SoundCloud were basically ignored. S2 had not posted on Instagram since August 2016, when they promoted a statewide journalism conference. Their SoundCloud platform had no followers and no content past 2015. The programming director believed Instagram was not as valuable to station promotion as Facebook and Twitter:

It's just one of those accounts we don't keep up with I guess. It's just one of those things we don't have a lot of followers. Facebook is a regular thing for a lot of people, but Instagram is more like a phone application only thing. So, I feel like Instagram is more like you scroll through when you're wasting minutes before a class. It's harder to reach out to individuals on Instagram when they're not following you.

An absence of followers detracted the station from using certain digital technologies. However, not providing content on those platforms did not give campus or local Instagram users a reason to follow. These are station flaws that contradict successful practices in the radio industry. It is imperative that radio constantly adapt to new technologies, and college radio is no exception.

Linguez et al. (2017) suggest that not doing so alienates digital demographics and leads to inadequate coverage.

The lack of Instagram production also stemmed from leadership's unfamiliarity with Instagram's purpose or significance. This issue was illustrated by the general manager:

We've looked into going into Instagram and Snapchat. I think those are weird social media platforms myself. I've never been a fan of a lot of social media. I don't see how they can be used. Maybe they can in the years to come.

Previous Instagram posts provided an array of campus and station images, such as sports coverage and in-studio interviews. During the semesters of observation, there were no posts for the station's Halloween and Earth Day broadcasts, even though the station promoted a variety of images from those events on Facebook and Twitter. Pictures of the station's award success from local, regional, and national broadcast competitions were also not featured. These were missed opportunities for S2 to further its digital outreach and enhance digital change.

Digital technology usage also lacked a consistent measurement of success concerning outreach. The faculty advisor described difficulties in examining station analytics:

I can't measure how many people listen on [the HD subchannel]. But because you have to have a receiver, I doubt that there's very many. I think it's mostly on our TuneIn app and on the website. [S2 social media] is the way we measure our audience. It's really difficult because we don't know how long they're listening, but we can tell how many people click on our site.

The operations manager also discussed the difficulties of measuring success online:

That's a hard one...because we are web-based. What I can say is hits on our Facebook page, people who follow us on our Twitter page, so you look at those analytics.

Analytics are important for numbers. But, with student media, too much reliance is a deterrent. The faculty advisor also mentioned a concern about the station maybe doing too much promotion:

The balance is how much do you saturate the market? If we do too much live stuff, are people going to unfollow us?

Digital execution should be based on the increasing breadth of unique content, not worries about whether people will get tired of too much content.

Sporadic information were significant problems at S2. Facebook and Twitter sports coverage was extensive. At times, however, game updates wildly varied. Some events, like spring hockey and basketball tournament coverage, had constant updates. But, other game coverage was infrequent, relegated to one or two posts, and sometimes no information at all.

Observations also indicated contradictions in the nature of digital engagement. S2 had hundreds of Facebook and Twitter followers, but station engagement and interaction among with followers were almost nonexistent. Twitter and Facebook information on a variety of topics like sports updates and university news often had no, or only a few likes with no comments or shares. Station website stories did not even allow for interactive communication, as the comments section on the website posts was "closed."

Geller et al. (2017) argue that the lack of interaction bodes concern for effective digital use. Minimal interaction at S2 could affect future perceptions of the quality and effectiveness of

digital content. Without strong public engagement, an examination of what works for website and social media interaction, and what needs improvement is tough to accomplish.

S2 does maintain a strong social media connection with university administration. The School of Communication and College of Fine Arts are intertwined with S2 social media posts. The school shares numerous posts related to S2 Earth Day and Halloween programs, sports coverage, and station regional and national awards. The director of the student center has also commented, shared, and interacted a lot with the station on Facebook and Twitter. That interaction was reciprocated by interviewees who credited him with launching the partnership for S2 shows at the student center and continuing that relationship. A working relationship with university administration has proven extremely beneficial to S2.

According to the faculty advisor, strong academic structures were more important than digital engagement success:

While that [social media awareness] is something we want to strive for is having people listen to us, that's honestly not the mission. The mission is to train students in this environment so you're ready to get a job.

However, fueling both areas is important. Strong digital engagement with campus and local followers can boost S2 opportunities for additional on-campus and local growth. This engagement would solidify S2 digital content and interactive practices as experiences students encounter at local noncommercial or commercial radio stations. Such relationships would, in turn, bolster the station's educational and programming mission.

Up-and-down digital issues were part of the gradual digital transition. For the problems observed, S2 digital usage was a described improvement upon previous semesters. Interviewees remarked that the station's social media presence was much more problematic in earlier years,

both in content and attempts to engage with university and community followers. The S2 sports director likened increased station digital media production to planting roots for future station staff:

When you plant the tree in [the station]...you start adding podcasts, social media, [athletic department partnerships], that's roots. You're adding all these different things, all of a sudden, your station is growing. Just to have roots in everything. An employee or a station that can do everything. Because you leave here and you can do everything.

The station's digital transition is ongoing. S2 has made massive gains in award-winning content and creating partnerships with multiple campus and community organizations, plus they have progressed toward an increased educational, digital future.

The Rise of Podcasting

A need for S2 to become more digitally relevant was noticed across the School of Communication. A department study, separate from S2 staff, indicated that increased digital production would be a key component of station success. According to the study findings:

[S2] should consider asserting an effort in podcasting...[listeners] are more likely to do so when the podcast is backed by the brand recognition of a known radio station. Because podcasts can be downloaded via WiFi and listened to offline, this could also help overcome the hesitance of data-limited smartphone users.

Podcasting was highlighted as a new way to integrate digital technology into station culture. This was a change instigated by the faculty advisor:

“I started [podcasting] last semester [spring 2016]. And that’s just because all the literature I’ve been reading, all the conferences I’ve been going to, the experts are saying podcasting is really where we need to be. So, I thought I’d be doing a disservice to the students if we didn’t at least introduce that.”

Introducing podcasts at S2 through the advanced radio class directly linked to the station’s role as an educational and learning laboratory with students creating podcasts and learning the role of niche formats. Blending radio classes and podcast assignments into S2 production were additional ways the station could accomplish their educational mission.

A number of interviewees discussed at-length the benefit of podcasts for the station. The communications director, operations director, and associate dean all touted the on-demand benefits of podcasts. They especially liked the fact that podcasts allowed listeners to tune into S2 programs even if they could not listen to them live.

Indeed, an on-demand component of programming is a huge change in the current radio industry. Industry trends have shown that successful radio podcasting relies on effective audio editing and storytelling, frequent production, and an ability to inform, persuade, and engage through topics relatable to the local audience (Crider et al., 2017; Geller et al., 2017; Inside Radio, 2017; Ober, 2016).

At S2, the advisor felt it was critical for podcasts to be introduced into the curriculum. Podcasts in radio have ballooned in popularity, turning into “primary” and “microtargeted” methods for radio stations to venture into individualized content. Using podcasts also tailors radio toward unique digital platforms that are structured differently than over-the-air production (Berry, 2016; Calabrese et al., 2017; Crider et al., 2017; Geller et al., 2017; Ober, 2016; Vogt, 2016a/b). For college radio, podcasts can enhance student creativity and audio production skills.

Changing digital platforms also continues to offer diverse topics of interest across the campus and throughout local communities.

Podcasts were referenced on several S2 digital platforms. Both Facebook and Twitter promoted station podcasts, explaining how to download them from the station website. On the website, podcasting had an exclusive page that listed all of the station podcasts that had been created. Although station Instagram use had declined, the last post was from a statewide journalism conference session about the importance of using podcasts in radio.

Podcasting resulted in a significant opportunity at S2 when the station signed a contract with iTunes. Station management described the importance of tying podcasts to iTunes as a terrific way to make S2 more well-known, and at the same time, resonate with a popular technology brand. The general manager, director of communications, and faculty advisor all believe that iTunes will allow them enhance podcast dissemination for years to come.

Over 40 podcasts were uploaded to the S2 iTunes account during fall and spring observations. This programming included diverse film reviews, entertainment and history features, national and regional professional sports, and short stories. Currently, podcasts are a primary way that S2 embraces unique content and adds digital value. Background information about each S2 podcast is listed on the iTunes schedule.

Including podcasts into the radio curriculum has been a relevant part of building digital change at S2. This was a change several station personnel planned to continue. The news director and general manager expressed a need to build S2 podcast production. Students creating podcasts as part of the classroom experience brought about a consistency in station branding and offered positive steps toward expansion.

Several areas in S2's podcast transformation still need more growth. In both fall and spring semesters, there were erratic production and promotion efforts. Advanced radio students were only required to produce three to four podcasts throughout the semester. In the spring semester, students only uploaded one or two podcast episodes. Station podcasts were also uploaded in bulk at inconsistent points throughout each semester, not as the individual podcasts were produced.

Observation of S2 podcasts revealed only classroom production. While production provided an example of "net-native" content, there was little "drill-down" (Geller et al., 2017) value like long-form versus short-form over-the-air content. In addition, with podcasts segmented by semester, and limited to the advanced radio class, there was inadequate engagement. As Crider et al. (2017) and Geller et al. (2017) explain, podcast engagement takes time, so success might not be achieved right away. Podcasts work best, especially for funding, when structured as a frequent and consistent method for a steady stream of unique programming (Crider et al., 2017; Geller et al., 2017).

Even though every S2 radio student was required to record their shows, no on-air shows were re-packaged as podcasts or uploaded for on-demand content. Music shows do not work well with podcast or on-demand creation because platforms like SoundCloud cannot have copyrighted music (Linguez et al., 2017). But station sports production, Halloween and Earth Day events, or award-winning content entries, were not developed into podcasts even though those programs could have been. The absence of these kinds of programs is in stark contrast to the use of on-demand content throughout the radio industry. Commercial and noncommercial radio, particularly NPR, provide several on-air programs in podcast and on-demand form. This

additional change at S2 would enable greater content availability across multiple digital and social platforms.

The actual promotion of podcasts and on-demand content at S2 was rare. Podcasts were uploaded in bulk, with one website story, Facebook post, and Twitter tweet per upload promoting new podcasts on the S2 website/iTunes page. Posts simply stated “[S2] podcasts available now,” and said there is a range of “music, sports, traveling, humor, and much more.” S2 used these posts to advertise “on-the-go” programming as an added benefit to their over-the-air production.

A lack of adequate promotion seems to be an unfortunate trend of podcasts and radio. NPR faced abundant criticism when the organization refused to promote their podcast branch NPR in addition to over-the-air or digital platforms (Benton, 2016). The overall lack of on-demand content was a sharp contrast to previous programs provided at S2. SoundCloud was used actively and station programming was uploaded inconsistently to the iTunes page, which meant S2 is missing a valuable avenue for expansion.

There was no way for the public to listen to S2 other than live streaming for over-the-air programs. Podcasts and on-demand programming must be made more accessible. This was a problem that S2 student leadership noticed. The programming director felt limiting students to three or four podcasts per semester quelled podcast design and dissemination:

Overall, I don’t think it’s consistent enough to have a following, because if you liked one of the podcasts, then it’s just over with.

The news director also referenced an absence of podcasts, going so far as stating podcasting was “nonexistent.”

Because podcasts were fairly new at the station, the advisor wanted to delve into analytics in future semesters to assess listenership trends, as well as outline positives and negatives for the current format. While industry standards are siding more toward providing unique topical content for podcasts, both topics and data measurement of engagement are necessary ventures to examine outreach. Incorporating podcasts more consistently, plus organizing and regulating the production, would boost growth for future digital production.

Incorporating Facebook Live

Facebook Live was an interesting S2 digital change. Facebook Live, which enables live video capabilities directly into Facebook posts, was thought of as an innovative way to further the station's digital presence. S2 was extremely cognizant about using Facebook Live. According to the music director:

We realize Facebook Live exists. Using it on [their show] at the student center has gotten us even further of an outreach. And when people get to not only watch us with their own eyes, but on Facebook, on our [station] page, they're like 'wow, this is a lot more accessible than I thought.' [The station] exists. [The station] is cool.

While S1 incorporated some Facebook Live video, S2 believed the medium was a crucial component for enhancing the station's digital outreach. Facebook Live allows for live interaction between media and the audience, providing diverse ways stations can interact within local communities. Usage of this technology within stations, like S2, could add yet another alternative form of production (Bennett et al., 2017).

At S2, the advisor mentioned how increasing social media usage for past Halloween shows "spiked the metrics," and she wanted to create additional digital platforms for promotion

during the observed Halloween program. Facebook Live was used effectively during the fall Halloween show to market live in-studio interviews with ghost hunt groups and in-studio discussions about personal Halloween encounters. Not only were the Halloween and spring Earth Day programs examples of alternative content, but S2's Facebook Live coverage of pre-Halloween and Earth Day program promotions provided additional potential.

S2 excelled at using Facebook Live for other in-studio and on-location events across campus and in the community, such as live show discussions, music interviews, and in-studio performances from bands like Communist Daughter. The station used Facebook Live to promote unique, independent music and to build campus and community interaction. S2 also used Facebook Live for severe weather updates, on-location sports coverage such as basketball regular season and conference tournaments, and during elections when the station aired video of live-studio political interviews. Additional coverage of university fairs, updates from city events like the Susan G. Komen Race for the Cure, and city summer movie nights were other ways the station utilized Facebook Live to build outreach.

S2's Facebook Live structure was similar to normal usage in the media industry, which uses Facebook Live for enhanced digital outreach. S2's use of Facebook Live served as an example of what Bennett et al. (2017) describe as using the technology to provide immediacy in reporting, and a "raw look" for individuals to experience live media coverage as if they are physically on-scene. This live video sparked S2's digital existence by adding visual to the audio medium. S2 exponentially increased topical coverage of issues pertaining to campus and city sports, entertainment, and culture via this enhanced digital presence.

Besides an increased depth to university and city coverage, Facebook Live also offers a measure of success through number of views. For instance, the station's live video of President

Obama visiting campus in early-spring 2016 garnered the highest number of views. Other coverage like university cultural fairs, Halloween promotion, and in-studio music performances received anywhere from a dozen to over a hundred views. Even though there was no interactive communication on most of these Facebook Live programs, increased views indicated that followers were consuming S2 productions.

Although S2 used Facebook Live often, most station management interviewees did not specifically mention Facebook Live productions. This lack of description was in contrast to the abundant discussion of the role podcasts played in digital usage. Besides the advisor and music director, who were both adamant about how Facebook Live benefits digital production, many interviewees did not mention the tool at all. When asked about Facebook and social media roles in station organizational and digital structure, responses described how Facebook overall was important for S2, but there were few particulars on how the medium's live video capabilities were impacting station reach. The initial launch of Facebook Live was successful and production was ramped up during the fall and spring semesters observed.

Digital Decision-Making

Digital platforms were directly tied to S2's organizational decision-making processes. Most interviewees could explain the way that individual and group collaboration affected the station's digital transformation. Student management like the music and programming directors described using digital techniques such as procuring online music charts and automated programming technology to fulfill leadership obligations. The advisor explained her role in overall guidance and facilitation of student digital production:

I would take responsibility for everything that goes out there. But I put a lot of faith and trust in the staff. I can delete the posts and

I've done that before. The decision again it really falls right now on the staff. That's a luxury that I didn't have before. I was doing most of the social media. But now, it's such a great staff that they're doing it. And they should.

Faith in student leadership proved to be a major component of guiding and facilitating S2 staff. Station production was not the advisor's duty. She was there for content oversight and guidance. However, the advisor was hesitant in allowing students to upload their own podcasts to iTunes. She presumed with the paid iTunes account, that dissemination was best left to administrative oversight.

Student interviewees, like the production and music directors, thought they should have an enhanced role in digital content dissemination. Those staff viewed their efforts as collaborative efforts to boost station awareness and promotion. The basis for that success was in the weekly group leadership meetings. These meetings were highly-regarded as ways S2 used collaboration to spark digital change.

The desire for strong staff communication was evident. The news director and operations manager both highlighted an overall importance in understanding management boundaries, and to not "step on toes" concerning leadership. The advisor was most satisfied with how students were in the process of taking charge of digital production, and understanding the "importance" of digital inclusion in station culture and education.

In late-spring, S2 did use several social media platforms to promote personnel change, as the incoming general manager for the fall semester was listed on their Facebook and Twitter pages. The station also promoted the current general manager who chose to stay with S2 as an assistant student advisor.

In this way, S2 management and staff improved their focus on greater digital incorporation to boost station awareness. For instance, the operations manager's goals were to increase Twitter tweets and Facebook posts. He expressed an urgency to keep up that type of production. While sports coverage was a significant part of S2 digital content, the news director cautioned that they needed to make sure sports did not offset other campus or city coverage:

We need to take advantage of social media beyond tweeting sporting events. We have to have that, to be re-tweeting what's going on in the world. ... Just because you're a social media person doesn't mean you're just on Twitter, re-tweet, re-tweet, you have to be curating news, paying attention to news. You have to know you have to post the most important things and when to post.

In their interviews, the associate dean specifically mentioned that students needed to "keep growing," along with the sports director who encouraged additional engagement:

Getting our outreach out there because we used Facebook Live before but don't get a lot of views, a lot of clicks. So, engaging more and more of them. Someone's bound to look at that! You can be a pest all you want, but eventually someone's going to pay attention to you. So, I think that's where I personally say we can do better.

Increasing S2 podcasts and social media content were goals constantly mentioned as part of the station's transformation. The general manager was willing to listen and look into any new digital changes students suggested. Instagram was mentioned by programming and operations

management but there was little follow through. A commitment by higher station management about using this technology could be an added path for additional digital change.

The operations manager described the importance of social media to achieve enhanced interaction:

I'd like to see a thousand followers on our Twitter page by the end of this academic year. I imagine we're around 800 right now, so we're not too far off from there. We have opportunities with live sports broadcasts, we're constantly 'make sure you follow us on Twitter, Facebook, Instagram, things of that nature.

With S2 at just over 975 followers as of early summer 2017, that goal just fell short, despite S2's constant Facebook and Twitter promotions through on-air liners and social media posts.

Digital execution during some shows sometimes lacked clarity. Facebook and Twitter posts were intermittent or did not clearly convey the purpose of the Halloween event. For example, Facebook posts like "Waiting to hear from the spirit of Ophelia at the Welcome Center" or "Here's the abandoned house said to be haunted by the teen who was allegedly murdered there" did not include show branding and needed more details as part of the special live station coverage.

Several S2 Halloween and Earth Day Twitter posts re-directed fans to Facebook, which made the audience click multiple links for necessary information. This trend also occurred during conference basketball tournament updates. According to Bennett et al. (2017) and Calabrese et al. (2017), combining several platforms like Facebook and Twitter may not utilize the strengths of each platform for distinct social media delivery.

Additionally, past Earth Day coverage, such as promoting band performances but not mentioning why, also resulted in confusion. The Halloween and Earth Day shows, along with most sports broadcasts, had no social media hashtags to tie events together. Vague posts resulted in inconsistent coverage and unclear promotion of station programs. Facebook posts of inside jokes like stealing a person's board game, or whether or not particular individuals would show up for shows were problematic because that content was more for internal communication than station production.

An Inconsistent Digital Mission and Vision

It was obvious that S2 leadership was committed to digital technology and overall station excellence. However, inconsistencies and a problematic lack of agreement on execution inhibited digital progress. Several interviewees were unsure of the station's digital mission. Despite the presence of a general mission in the handbook that was distributed to every S2 member, nothing was developed to guide the digital transformation. Station staff mainly thought the vision was simply to improve on station programming through digital involvement.

There was no specific mission connected to the station's digital goals. The station website listed the general S2 mission, and promoted S2 as the city's "true college radio station." The lack of digital information was concerning when successful digital adaptation relies on a consistent, cohesive message among staff of digital importance for content and promotion (Linguez et al., 2017; Farber et al., 2017; Rackham, Vogel, & Sampson, 2017).

Also, while S2 had an overall vision for programming and education, the vision designed to specifically address digital platforms was vague. There, digital objectives were only described as "moving forward" and/or keeping with current trends. Issacs et al. (2017) and Rackham et al.

(2017) argue that a focused, coordinated message is necessary to clearly utilize digital technologies for enhancing station content, promotion, and interaction.

At S2, several interviewees described the importance of the station as an educational laboratory and how digital platforms were enhancing their experiences. Department administrators felt the station was fulfilling their overall vision because of the increased academic involvement. However, the associate dean admitted digital incorporation was still a “hurdle.” The general manager reaffirmed that idea:

I don't think we've had a vision for it yet. I think we like where we're going with it, had a big improvement on it this year. ... Keeping up with social media so we're sending tweets often enough that people see us on the Twitter feeds, on their Facebook timelines, is important for keeping us involved. As long as we do that, it's going to be how we're relevant with a commercial station that's on the air 24/7 in your car.

Podcasts, Facebook Live, and social media production were referenced often as key to building and changing the station's digital presence. As such, a clear digital vision was needed but not constructed. The vision of the operations manager was to ramp up to a higher intensity when it came to “utilizing social media,” but he warned that because of their small staff, if social media usage grew too much, it could collapse the organization. He also felt time management was an obstacle in fulfilling his vision:

Everybody's a student here, so we also have academic work that we have to do. So, the social content, I don't have a lot of high expectations for people to be doing the social content. The people

that have been doing the social, they got the message out, so they're giving their best effort and I'm satisfied with that.

A number of interviewees described different views on how to further incorporate digital at S2. Some trumped increasing Instagram and enhancing website production. Others did not see the purpose of Instagram or social media. Discussions with student leadership either highlighted podcasts as a way for S2 to remain digitally relevant, or didn't see that podcasts were a digital urgency. Recorded station liners often advertised S2 Facebook and Twitter accounts, as well as the website and TuneIn live streams, but this promotion did not fully transcend into in-studio discussions.

As a matter of fact, shows were intermittent in digital promotion or S2 social media engagement. Aside from mentioning station digital media platforms, there was minimal promotion of how S2 was using social media for audience interaction during the observation of programming. Again, this lack of engagement leads to inconsistent and ineffective digital interaction between S2 and the university/city communities.

Contradictions were also present concerning the fulfillment of S2's digital transformation. Student leaders were united in the general goals but divided in their execution. According to the news director:

I think [the station] is a growing, evolving thing. I think that we're not anywhere where we'll be in five years. I don't think it realizes its potential. I think [the advisor] does. ... I think we will start to fulfill our vision once we start to recognize our potential. I think we will start to understand what we're capable of once other students within [the station] start feeling and taking responsibility

like the top third of the staff does...once kids start seeing that and recognizing that, then we'll start to have more of a vision.

This problem with a consistent digital vision connected back to management. Stronger communication and internal organizational analysis could alleviate such issues. S2's assessment of potential has to go beyond the number of followers or tweets. These aspects are important, but clear organizational communication needs to focus on how to achieve specific goals step by step. In addition, with college media, the focus should lean toward unique and personalized content, rather than exclusively trying to hit a certain amount of comments or likes (Bennett et al., 2017; Geller et al., 2017; Slocum, Georges, Coronado, & Tristan, 2017).

Digital Disagreements

There were a few obvious disagreements about digital platform use at S2. One big contention was the perceived value of their HD Radio signal. S2's HD2 signal provided students real-world educational experience with FCC and noncommercial regulations, as HD Radio over-the-air signals are regulated by the FCC (Stine, 2015). As a result, S2 is required to follow the same FCC guidelines as any other over-the-air station. The station's HD2 channel allows audiences to still tune in over-the-air, as opposed to exclusively listening online via computers or smartphones. According to the associate dean:

It provides them with an opportunity to move beyond internet.

There are cars with HD radio. People could hear. What's news to some is we're not the only ones on HD. There are other FMs that are on HD. We're just choosing it to use it this way...we're on a FM signal. It's HD and you got to have an HD radio, but it's an FM signal.

This HD2 function enabled S2 to piggyback off of the FM classical music station for music and licensing support. The news director explained that S2's HD Radio frequency forced students to maintain professional behavior and "weed[ed] out" those who did not take on-air broadcasting seriously. However, several S2 directors denounced the HD signal. They believed the HD frequency was useless for station listenership, and made S2 nowhere near as successful as it could be with an analog signal.

Controversy about HD Radio occurs throughout the media industry. HD Radio offers terrestrial radio more niche and "innovative" options, like the classical FM station with S2, but the purpose of HD Radio has never been clearly communicated. Adoption of the technology was slow, coupled with digital radio trends like satellite and Internet radio, each diluting HD Radio's significance (Calabrese et al., 2017). At S2, the operations and general managers were most vocal in their displeasure with the HD Radio subchannel. The operations manager remarked that HD Radio was "never used" and "never caught on," while the general manager was more pointed in his views:

I don't see one. I don't know anyone who has an HD2 receiver. I don't know of anyone who knows anyone who has an HD2 receiver. We don't even push HD2 anymore except for in our legal ID. If we didn't have to say that, I don't think we would. Ever since about last year, we gave up on HD2 and have gone [website] and TuneIn app. We're trying to get our own app. We've moved away from HD2 as much as we can. We don't see a point in pushing it when there may be one out of 1,000 that has it.

These perceptions are false to a large extent. HD Radio is, in fact, a popular digital broadcasting method. Over 1,800 stations have HD Radio capabilities, and 20 million cars have built-in HD Radio receivers (McLane, 2017; Stine, 2015). While people without HD Radio in cars do have to buy a receiver, which is a limitation, the HD Radio situation is not as dire as S2 or industry professionals claim. While S2 did promote the HD2 signal as part of their required legal identification and call letter branding, during S2 in-studio observations, no show reached out on-air or over social media to see how many listeners came directly from the HD2 signal.

Inaccurate website information also causes conflict. Programs listed on the website schedule were sometimes several years-old and not reflective of current station programming. According to the programming director, the schedule was not updated because they did not “use the website as much as our Facebook and Twitter.” The S2 website provided a blend of university and entertainment information, like music reviews, band and in-studio interviews, and campus activities. Like Facebook and Twitter coverage, however, these updates were sporadic. Often, there were large gaps between uploads. Several months saw only one story posted, with the most posts (eight) occurring in June 2016, even though classes were not in session.

Inconsistent information, particularly with sports and news, was a huge obstacle. S2 listed a fall sports schedule, covering 22 games. Only four received web stories. No sports schedule was posted for the spring semester, creating a conundrum. If people are not following along with social media promotion or individual website stories, there is no indication when S2 airs sporting events. These website flaws contradicted desired trends in the radio industry. Farber et al. (2017) and Slocum et al. (2017) discussed the need for a focused digital message and frequent locally-oriented content to enhance community outreach.

A perceived lack of website importance from some management staff at S2 directly contradicted the advisor's belief in the website as one of their most important digital technologies. The advisor saw it as a crucial resource for S2 reach and awareness. Station management recognized time issues as a catalyst to uneven website production. Students could not update everything, as they were all balancing class and station work. Updates of university results at the March conference basketball tournament were consistent, indicating some progress toward solving that issue. However, with multiple personnel on staff (including marketing and social media leadership), the delegation of such tasks is necessary to provide more consistency.

Incorrect information and the lack of website updates is connected to no detailed digital vision and no specific station digital policies. The S2 Handbook did not reference any social media, podcast, or website guidelines for content or education. This absence of information was referenced throughout discussions about station culture and production. Several station managers referenced the fact that there were no digital media policies or regulations to help navigate S2 through social media production.

The general manager and sports director believed social media guidelines were "common sense," like no expletives, attacks on university personnel, and knowing the differences between personal and station social media etiquette. However, not crafting policies can result in a lack of consistency in station behavior and practices from semester to semester, especially with high staff turnover (Sauls, 2000).

At S2, the news director described S2's lack of digital guidelines as an example of "self-inflicted obstacles." Not providing clear regulations on digital conduct and a detailed purpose for station usage constrained any digital success concerning marketing, content production, and

communication. No clear-cut policies for social media production could also explain the lack of digital engagement and inconsistency in production.

One big leadership change was the addition of a marketing and social media management position. During the semesters observed, S2 had two social media directors. This change concurred with an overall view of the important roles digital technologies played in station education and production. But, there was a challenging lack of execution. The S2 Handbook and Constitution had no written duties for the marketing or social media director(s) positions. Instead, the description was blank. Whether the handbook has been updated with this information is unclear. The general manager described the role of the S2 social media directors like this:

There are two students that work on staff specifically for social media, with one sports-exclusive. They tweet live updates, keep followers involved during games, [and] the other uses promotions for events [the] station is covering.

The news director contradicted the general manager in understanding social media duties. He suggested that the lack of well-defined social media roles hurt the station:

I would like to see [social media] used better. I think they have a social media coordinator person, but they themselves aren't really sure what to do, where to go, what their job is.

No clear role for the marketing and social media positions relates back to the station's lack of digital policy. Such station obstacles also impacted staff training. While radio classes provided training for audio and station content, there was no training for individuals taking on station-specific leadership roles. Besides no digital training or clear outline of regulations, staff starting

their roles at S2 often had little to no education about station duties. The programming director was particularly frustrated:

I texted the [general manager] because it had been a couple weeks since the semester began and I didn't know how to do my job. They didn't really tell me much about my position when they gave it to me. They just kind of said 'OK, you're going to be the programming director and they're the ones who get the spots up and schedule the hour-by-hour block'.

Training must be a major part of college radio staff integration. Student directors should train staff in all facets of the station, especially on-air and digital production. After all, college radio education thrives on training students for future careers in radio and media industries (Brant, 1981; Isaacs et al., 2017). Not providing this service to all incoming college radio students is a disservice to the educational mission of the station. No clear organizational communication on roles and duties can influence the quality of station culture and content. This view was offered by the news director:

Because of the lack of understanding of roles among [the station], those roles aren't clearly defined. So, there's some miscommunication, there's some misunderstanding of what roles should be and what they should do and what's expected of them, and I think that's kind of why some of that falls by the wayside.

Several student directors mentioned the lack of training. The music director commented that she was only trained to work the on-location broadcast equipment, and she had to learn studio

equipment by “word of mouth and practicing.” The operations director received training from the radio classes, and relied on his past professional background in his S2 leadership role.

Some student directors believed the lack of formal training provided a good experience in dealing with real-world journalism. The news director suggested that no training structure also had merits:

How was I trained? I wasn’t. My training basically came from working [at the classical FM station]. I wasn’t given any training to do any of what I’ve done. And I think that’s good because in many ways that’s the way the real world is...you never get all the training you need for all the duties you’re supposed to have.

This statement was supported by the sports director, who thought training by doing was best. It is true that learning-by-doing corresponds to S2 practical educational experience, but not providing formal training to new S2 staff, or a clear indication of what station roles are, can negatively affect station growth. Also, a lack of training opportunities for students who do not take the radio classes (as the classes are not required to work at the station) could spark difficulties for incoming students wanting to get involved.

S2 had a designated news director, yet, the S2 website only referenced the news director as an “on-air personality,” with no information for his particular management role. In addition, S2 did not air any live or pre-recorded newscasts. News was often classified to a “news archive” on the station website, along with a mix of general campus information and entertainment.

Digital information for contacting personnel at S2 was also lacking. Even though the S2 website had clear headings like “About Us,” “Staff,” “TuneIn App,” and “Advertise with [S2],” reaching station personnel was virtually impossible. The advisor was not mentioned on the

station website or any of the social media platforms. None of the digital platforms showed how people could contact individual department directors with station inquiries. As such, interaction through the station's digital platforms was difficult. In addition, there was no clear way to email station personnel, and the studio phone line was only referenced on Facebook.

Funding

Station funding was a major concern from S2 student staff, the advisor, and university administration. The faculty advisor explained that S2 is a 501(c)(3) and "100 percent" relied on donations and university support for technology, studio, and programming operations. Like S1, S2's reliance on university assistance is an often-utilized support structure for station sustainability (Sauls, 1995, 2000).

The S2 website, however, listed the station as "self-sufficient," receiving "no direct funding from the university." This information was blatantly false. In fact, as a HD2 channel of the university's classical music station, the station used the FM classical music station for FCC and licensing payments. According to the faculty advisor, this was a financial benefit of the S2 HD Radio signal:

If we weren't HD2, our music licenses we would have to pay for.

Right now, we fall under the [campus FM station], because if we lobbied to get off, the downside is now how are we going to pay for these licenses? Right now, we can't afford them.

In addition, the university paid for the station's website and iTunes accounts as well as funds in late-spring to start a partnership with a college radio mobile application in the fall. University administration also provided some support for S2 student staff opportunities to travel to media

conferences and regional/national athletic championships. These were considered valuable experiences for student and S2 education.

Student directors were not paid at S2. The website classified them as “non-paid volunteer[s].” While the university and School of Communication provided some funding support, S2 did not receive a consistent budget. The director at the School of Communication mentioned this obstacle:

There is no revenue stream...it inhibits what they can do because they don't have a lot of funding. So, they have to be creative and try to find sources of revenue. So yeah, that's a challenge.

The advisor was concerned because without consistent funding, there could be a loss of valuable educational experiences:

We'd like to be able to fund our team to go to a [regional journalism conference]. I'd really like to bring our group to a [national broadcast convention]. To get enough funding so we can get students to travel. That's the only way I found to publicly recognize some of these students. Because they don't get paid and they're doing this because they love it and they're good at it.

This lack of consistent funding and no annual budget were both described as hindrances, especially with new digital changes. The advisor explained:

It does limit the decision because I can't just say 'hey, we need extra [website] bandwidth for our podcast.' That's a process to go through and I'm always asking them for money so I try to be judicious. We just can't do a whole lot more [community outreach]

because we don't have the equipment...I would like to really like to do more community outreach.

The general manager was worried about long-term goals like travel to on-the-road sporting events, the station's long-term financial stability, and how the station would fare years from now if no sustainable funding stream was secured. In response, S2 has started holding fundraisers. One was with the city's Texas Roadhouse location. Patrons who mentioned the station, or showed the S2 restaurant flyer, were able to donate 10 percent of their bill to S2, with the money going toward student travel to a national media convention.

Other fundraisers were held throughout the spring semester. S2 staff, including the faculty advisor, helped local concert venues with concession service. These actions not only helped them raise money but provided S2 chances to directly immerse the station into the community. These are trends across radio and college media. Farber et al. (2017) and Slocum et al. (2017) discussed the importance of using alternative forms of outreach for funding and promotion.

Unfortunately, the digital promotion of S2 fundraisers was erratic. The Texas Roadhouse fundraiser was distributed on the S2 Facebook page but not referenced on Twitter, the website, or Instagram. Station fundraisers at concert venues were not clearly promoted on several S2 social media accounts, resulting in the irregular promotion of these station funding opportunities.

S2 also tried to re-start underwriting at the station to alleviate complete university dependence. Even though the station had underwriting when they were re-incarnated in 2013, interviews and observations of S2 staff implied underwriting was considered a new organizational effort. Several personnel described difficulties in obtaining underwriting because of a lack of marketing experience. The sports director also referenced the HD Radio signal as a

severe limitation to procuring these business sponsorships. He was particularly concerned about how the station's inability to analog broadcast not only hurt funding but popularity:

I finally figured out why people don't listen to our station, and that's because it's online. ... The employers around town for stations know who we are, but when you go to a [major local bank] and say can I talk to your manager, we're from [S2], they're like who the hell's [S2]? But if you walk in and you say I'm from [a popular city commercial station], I want to talk to your manager.

'Oh yeah, take a seat.'

College radio (and radio overall) should partner with local businesses creating a shared understanding of how each party can benefit (Farber et al., 2017). For S2, fundraisers and underwriting can provide additional opportunities. Leadership is important as S2 tries to gain financial community support. Having a prominent tab on the website homepage which stated, "Advertise with [S2]," was a way the station tried to enhance funding opportunities. That section provided a sign-up form for interested businesses willing to participate. The website also featured logos of university and city businesses who were partners with S2.

Currently, social media at S2 is not a highly-used tool for underwriting. There was no pre-event Twitter, Instagram, or website promotion of the Texas Roadhouse fundraiser. In addition, underwriting contracts, attached as Appendix F, did not reference digital funding opportunities. While Facebook and Twitter usage for tagging sponsors during sporting events were used as community promotions, that promotion was not consistent. Observations found no online sponsorship interaction during the fall semester. The only digital presence for sponsors were their logos on the station website.

In the spring, underwriting issues were starting to resolve. The station did reach agreements with several university and community businesses to provide funding for staff travel to the March conference basketball tournament. During that tournament coverage, S2 excelled at using on-air and digital promotion for sponsorships. Before in-game media timeouts, and during breaks, S2 constantly promoted their financial supporters. Underwriting liners were produced and aired in a style consistent with noncommercial promotional formats. Instead of airing at different intervals, blending sponsorships into game breaks with station liners enhanced the impact of promotion and local marketing. On Facebook and Twitter, the station posted appreciation to university administration and city businesses for their sponsorship.

Using digital platforms to bolster S2 sponsorships were seen as effective organizational changes, especially for sports tournament coverage. During the spring 2016 conference basketball tournament, there were no posts about team results or underwriting partnerships. As such, digital promotion during the 2017 tournament provides a basis for positive online interaction.

Listing underwriting sponsorships online presents an added platform the station can use for increased marketing options. The ability of S2 to garner funding for athletic events and even journalism conference(s) travel can be intertwined into academic and community involvement. Financial support for students to gain professional networking and education in the media industry is crucial.

Over-the-air, S2 must adhere to strict noncommercial FCC guidelines like not promoting for-profit entities, but the station is not bound to these restrictions on social media or their website. S2 is free to promote and advertise any company or organization, which is great for business partnerships. While S2 posted underwriting partnerships for conference basketball

tournament broadcasts, digital changes like Facebook Live and podcasts have not been used for sponsorships. No on-demand content like sporting events or live broadcasts means no opportunities to sponsor those programs. Better use of this digital funding structure can create unlimited opportunity. Student leadership believed that business interaction could help boost financial resources, and they have begun to explore those options as part of their new digital structure.

Many scholars have argued that pitching podcast or online-only topical content is one way to possibly solve this issue. It does require, however, recognizing opportunities to monetize and deciphering marketing to either listener or advertiser within these programs (Farber et al., 2017; Geller et al., 2017; Rackham et al., 2017). S2 now has a base in place for using digital platforms to enhance funding opportunities, but consistency will be required for planning and outreach when it comes to local sponsorships.

Finally, integrating S2 production into the classroom brought forth strong faculty and student motivation for academic and production excellence. Positive relationships with the School of Communication and student center administration are significant ways that S2 has solidified its place on campus. Recognizing the importance of digital production has resulted in the creation of specific social media leadership roles, and movement toward a digital future. However, a lack of consistent digital mission, vision or policies, plus a narrow use of podcasting and other social media, are problems for S2's digital transformation.

CHAPTER 10: DISCUSSION

Station 1 (S1) and Station 2 (S2) each offer diverse incorporation of online technologies in college radio. Although both are in the Midwest, S1 is an independently-owned station supported by a large, public university in a rural area. S2 is owned by their university, which is smaller and located in a large metropolitan area. Both stations had a wide variety of interview subjects. Individual S1 interviews were conducted with the:

- General Manager
- Sports Director
- Operations Director
- Production Director
- Programming Director
- Music Director
- Website Editor-In-Chief
- Underwriting Director
- Two Assistant General Managers/Community Relations
- S1 Ownership Representative
- S1 Advisor
- One non-management sports staff member

At S2, interviews took place with the:

- General Manager
- Music Director
- Operations Director

- News Director
- Sports Director
- Programming Director
- S2 Advisor
- Director of the School of Communication
- Associate Dean of the College of Fine Arts
- Two non-management members of the university radio classes.

This study provides a valuable contribution to college radio research by using the Kotter model. The researcher examined how Kotter's eight steps: urgency, group coalitions, vision implementation, communication, and empowerment, short-term "wins," "not letting up" change, and "anchoring" change were connected to a digital transformation at each station. Instead of a focus purely on technological adaptation, or audience studies of technology, using the Kotter model allowed a broader analysis of organizational structure as it was influenced by individual and group decision-making, leadership, and agency.

As a result, this dissertation's use of the Kotter model is not only a unique approach to studying radio digital incorporation, but it adds a useful element when it comes to examining media management. Because of college radio's often-changing leadership and diverse organizational and educational culture, studying the roles of station coalitions, visions, short-term goals, and incorporating or continuing organizational change, can provide a fresh look into college radio's current standing and future. Digital trends are driving important changes in college radio relevancy, especially when viewed as unique campus and community cultural resources.

Chapter 10 assesses these trends through each step of the Kotter model. It outlines this research's contributions to the model, and explores the link among theoretical concepts like leadership, decision-making, and agency in college radio organizational structure. This chapter also correlates the study's findings to the research questions posited.

Step 1: Establishing Urgency

The first step of the Kotter model is a sense of urgency, which must result in organizational management making specific decisions and communicating those decisions with staff. Technological advances have long created urgency in radio, forcing the industry to adapt their culture, and this continues with digital platforms. For both S1 and S2, a current urgency for digital change was a consistent theme in interviews and observations. The majority of interviews at S1 and S2 understood the significance of building a multi-faceted digital presence. At S1, 12 of 13 interviewees recognized the need for college radio to adapt digital platforms as urgent to station survival. While the underwriting director thought there was not a sense of "urgency" per se because digital media is streamlined, he did recognize technology incorporation as important.

S2 interviewees were also in favor of digital urgency for station production. Seven of 11 interviews believed digital platforms were urgent for college radio. At both stations, urgency meant keeping college radio "legitimate" and relevant. Interviewees at both stations believed that digital technologies like podcasting, social media, and website content would propel them toward the future. Eleven of the 13 S1 interviews expressed these views, while 10 of 11 interviewees held this opinion at S2.

Digital adaptation importance at S2 was especially important because the station did not have an analog signal. Reliance on HD Radio and live streaming for over-the-air and digital broadcasts drove station staff to explore incorporating a variety of digital technologies. These

platforms were thought to change S2's organizational culture by enhancing production and campus/city outreach. The station advisor, general manager, and station director all played a role in crafting social media, website, and podcast usage. Station management at S2, like the news director and general manager, expressed a need to boost podcasting. The advisor made podcasting a classroom assignment, to give it consistency in the station's educational structure. Increased Facebook Live production for a variety of in-studio, on-campus, and off-campus events were another way social media adaptations were influencing and enhancing S2 organizational culture. Because of multiple opportunities for digital platform change, this research contributes to the Kotter model by studying numerous technologies viewed as urgent to college radio production. This research is not just limited to one technology for organizational change. There are several that impact station organizational structure.

The same theoretical focus holds true with S1. Like S2, S1's digital incorporation was thought to enhance station organizational culture as an alternative, eclectic resource. Construction of a new website was an urgent effort spearheaded by the station advisor, general manager, and editor-in-chief. There were problems with the previous website interface, perceived to hinder S1 digital production, and a new website was believed to ease those production difficulties. There was additional urgency at S1 concerning the secondary digital live stream, which was thought to be a platform that would change organizational culture by serving as an additional resource for alternative and nostalgic programming.

Step 2: Group Coalitions

At both stations, there were examples of group coalitions at work, defined by Kotter as organizational groups created to build teamwork and guide change. Kotter adds that there must be enthusiasm and commitment to draw the correct people into groups, as well as building trust

and teamwork. What cannot work for the second step is “fragmentation” or “complex organizational governance” (Kotter & Cohen, 2002, p. 60).

Kotter states that true coalitions cannot be driven by management or a power hierarchy. However, this research found S1 and S2’s use of group coalitions contradicts this step of the Kotter model to some extent. There was a management hierarchy with the advisors and owners exhibiting final organizational authority at each station. Yet, both stations viewed student leadership, and overall station interaction, as vital to organizational and digital success. Even though there was a hierarchical structure in college radio, fluidity among department directors was common. Although a student station manager has oversight, college radio stations are geared for student collaboration across management and staff for station production and structure. Sauls’ (2000) research indicates that while advisors and ownership are the top managers at college radio stations, their oversight is designed for guidance and reflection, not control.

Both S1 and S2 used group coalitions to great degree, albeit with caveats. For example, staff turnover, while a conundrum for organizational management consistency, was one way that coalitions were consistently integrated at S1 and S2. Constant staff turnover allowed for continuous recruitment, enthusiasm, and station teamwork. Weekly meetings at S1 and S2 were one way that both stations tried to build trust within management and use directors as a type of “guiding coalition” (Kotter & Cohen, 2002; Kotter, 2014, p. 88) for teamwork and organizational change.

At S1, there was constant mention about using the secondary digital stream, as well as the importance of future community outreach and station campus/city promotions. Ten of the 13 S1 interviews mentioned either one of these aspects of digital influence on station organizational culture. From a management perspective, the advisor and ownership both expressed hands-off

approaches, letting S1 student managers drive station operations when it came to the use of digital technology. Website changes also influenced university interaction. For example, a group partnership between S1 and university marketing showed collaboration working with on-campus organizations for website domain and template resources. Underwriting was another example of S1 group collaboration with university organizations and local businesses. However, unclear digital platform use for funding or sponsorship levels were erratic uses of technologies that undermined full digital change into S1 organizational culture.

Although digital changes were viewed as important to enhance S1, weak teamwork among some department staffs at S1 had major impacts on digital practice. Segmentation for website, social media, podcasts, and on-air content meant “fragmented content.” Scarce collaboration and little cohesion among departments during in-studio observations highlighted these organizational problems. Most departments were segmented, with little to no communication amongst groups, inhibiting successful digital and organizational change. This problem was particularly evident in podcast inconsistency and the difficult re-starting of the secondary digital live stream.

S2 had stronger group collaboration. For example, unlike S1, the faculty advisor took a more guiding and facilitating approach through classroom engagement and constant staff interaction but let student directors control station operations. A smaller station size allowed for more group interaction between station management and overall S2 staff. Educational and practical success of classroom and station collaboration were evident through feedback on class projects, station promotion ideas, and group teamwork for fundraisers, underwriting, on-air, and digital production. These areas helped to build trust and teamwork to secure collaboration for station success.

Enhanced communication between S2 and the university FM classical station was another strong example of increased group collaboration that helped guide organizational structure. The S2 news director attending radio classes, while also serving as a news reporter at the FM classical station, helped build communication and relationships among campus-based media. This increased collaboration proved crucial for S2's organizational change. There was a perceived rise in station success among interviewees because of this additional university collaboration and guidance.

While digital change also drove organizational culture at S2, at times organizational divides hurt digital inclusion. For instance, S2 discussions had a base consistency of digital importance when it came to individual and group goals. However, some S2 collaborations were still messy. Different staff members, like the sports director, had tangents in discussing station production, such as sports, special events, or social media. Interestingly, the sports director alluded to this confusion, saying meetings were sometimes "like herding cats." Conflicting views about the purpose of HD Radio among S2 directors were an instance where organizational culture drove a wedge in a digital platform use. Of the 10 S2 interviews that discussed HD Radio, three had positive views of the station's HD2 signal, three spoke of it negatively, while four described positive and negative views, such as the ability for the station to still broadcast over-the-air but also encounter reception and access problems. In addition, vague communication about specific digital goals for S2 podcasts, website, and social media production also led to inconsistencies in digital and organizational success.

S2 management collaboration, especially the dissenting views concerning alternative and top-100/pop music by the music and sports directors, and the faculty advisor, led to strong group guidance to implement a major change in S2's music format. This transformation was an

example of both organizational culture influencing digital, and digital influencing organizational culture. By switching music formats to top-100/pop music, but still promoting independent artist concerts and Facebook Live streaming for in-studio band performances, S2 used teamwork and collaboration to provide multiple platforms of digital programming. Digital technologies like Facebook Live also influenced organizational culture by still providing a platform for alternative music and interviews even though that was not the station format. Using technologies like Facebook Live for station Halloween and Earth Day programs and university sports coverage also changed S2 organizational culture by serving as resources for additional station and eclectic content

Step 3: Establishing a Vision

Mixed results occurred in the third Kotter (2002) step: establishing a vision. A vision requires answering questions about what change was needed, creating a vision for the organization, how to make the vision a reality, and getting away from analytic or financial goals. This study's usage of the Kotter model indicated significant issues in S1 and S2 organizational structure that could affect college radio digital platform incorporation and production. S1 and S2 had consistent views on digital media importance, and the need to adapt to social media, podcast, and website production. As such, these platforms were regarded as necessary changes that would adapt and influence organizational culture.

Both S1 and S2 viewed their stations as educational media with unique content resources. Podcast and website production, plus campus/city interaction, were goals identified to complete their mission. However, mission development did not translate into specific digital visions. Each station had inconsistent goals and unclear, non-cohesive visions that impacted digital incorporation. For example, S1 interviewees spoke of how digital production was tied to station

missions for education and content. But, there was no specific collective vision. At S1, one interviewee discussed a specific vision for the secondary digital stream. Another interviewee discussed specifics for visions on recording shows. However, 11 interviews provided vague or inconsistent detail on an overarching digital station vision. At S2, all 11 interviews were vague to some degree about an overall station vision for digital technologies. One interviewee, the general manager, even stated S2 had no digital vision. Two interviewees mentioned digital platforms should make S2 “great” or “involved,” but provided no specifics. Four interviewees also believed digital technologies were important for S2 but were vague in providing details. Four interviews were more specific about digital importance for social media and “80/20” production but did not provide details on how those visions would be accomplished. Without strong digital visions to complement station mission statements, both stations struggled with inconsistent digital goals, limited production opportunities, and vague communication efforts. In an ever-changing digital era, not having clear or strict planning on using online platforms is a severe hindrance to successful digital incorporation into organizational structure.

A specific goal for S1 was to start a secondary digital live stream as an alternative source of programming, student expression, and educational training. Even then, the re-starting of the stream had limited success. Despite in-depth discussion, and the solicitation of opinions from staff, the need for a secondary stream did not lead to an organizational vision. This meant that the stream did not accomplish all that was expected. S1’s digital production also had no clear vision for podcasts, social media development, or website content aside from blanket terms about proper on-air techniques and information concerning a general digital platform.

Various levels of Facebook, Twitter, and SoundCloud production like consistent “Local Tunes” and campus mental health on-demand programs were positive aspects of S1’s digital

practice. This social media usage also allowed digital to drive S1 organizational culture by enhancing the on-demand reach of those programs besides just an over-the-air broadcast. Nevertheless, with no common vision, department segmentation affected the success of the overall transformation. Separate departments having various levels of digital interest led to difficulties such as not training all staff on podcast, website, or social media production, and little digital collaboration.

Despite having a direct mission and vision statement in their station Constitution, S2 had similar problems. Station management identified the goal to make S2 “the best” and “keep moving forward” by enhancing digital and on-location production, but vague interpretations of what “moving forward” and “the best” means affects progress. Staff understood the importance of using digital technology. Yet, without clear parameters for how HD radio, podcasts, and social media like Facebook, Twitter, and Instagram should be incorporated, they struggled to follow through. Digital influenced organizational changes like podcasting and increased social media usage but vague visions for digital execution led to erratic usage.

In addition, neither station had clear goals for using technologies to increase funding. Although Kotter states the third step cannot be exclusively financial, finances do play a large role in college radio sustainability. College radio funding struggles, especially in a digital era, occur from two angles. While social media accounts like Facebook, Twitter, Instagram, and Snapchat are free, others like website and podcast bandwidth have costs. As a result, stations need money for those technologies, while also needing to use digital platforms like podcasts, social media, and websites for additional funding sponsorship opportunities. Overall, the inability of college radio to use digital platforms as funding resources create problems for full digital incorporation into organizational culture. For instance, both S1 and S2 promoted on-location fundraisers using

Facebook and Twitter, but neither station clearly used these platforms for sponsorship rates. S1 and S2 were not including podcasts, social media, or website production into underwriting contracts in order to provide additional opportunities for funding sponsorships. These are missed avenues that impeded the potential for financial digital use.

Step 4: Communicating the Vision

A lack of clear digital visions at both S1 and S2 led to a lack of communication concerning a vision. Therefore, this study's use of the fourth Kotter step was left largely unfulfilled because neither station was able to clearly communicate a specific, unified digital vision. This fourth Kotter model step required the understanding of the vision, and that everyone emotionally buy into the vision (Kotter & Cohen, 2002). Kotter also describes a need to stick to the important messages in vision communication.

Segmented staff at S1, with minimal inter-department collaboration, led to little or no digital vision communication. Each department believed digital was important. But, views were either vague about digital specifics, too narrow toward technologies like the secondary digital stream, had no effect on department production (i.e. sports versus music), or through a lack of digital or on-air training did not contribute to staff education.

At S1, while there was some inter-staff communication via operations manuals and all-staff emails, every department had autonomy concerning on-air and/or digital production. As a result, there was inconsistent execution of digital technologies across station production. S2 had a general station mission and vision, but there were no additional details tailored to specific digital technology incorporation. Although digital platforms were driving increased views of station relevance, a non-cohesive vision or communication across all staff of specific station-wide goals and usage hurt the creation of specific goals for digital use and success.

Another instance of inconsistent digital use and communication having adverse effects on organizational culture at S1 and S2 was funding. As with the third step, no clear digital vision and the lack of consistent communication concerning a digital vision hurt funding opportunities. Funding was a constant source of anger, anxiety, and distrust at both stations. Six of the 13 interviews spoke of funding issues. Equipment malfunctions affecting station opportunities and past transmitter issues were funding obstacles mentioned. Digital platforms were seen as an alleviant to organizational issues of relevancy. However, S1 management was still worried about student government funding assistance on an annual basis, having to annually prove the station's worth.

At S2, seven of 11 interviews also discussed funding concerns. S2 had no sustainable budget or consistent revenue stream, leading to mentions the station had to work within "confines" of what funding was received for digital trends like iTunes and website bandwidth, and website security. There was also contention over the station's place as an HD2 channel not receiving similar funding to the university's HD1/FM classical music station. S2's 2013 location change, and increased communication between the classical music station, along with growth in station fundraisers alleviated only some of this conflict.

The fact that S1 or S2 were missing the possibility of business sponsorships across the station's digital landscape is significant. Both stations list sponsors on their websites, but website promotions, podcasts, or social media are not communicated in sponsorship contracts or rate structures. A lack of vision expression in these areas is a major misstep. It is part of a vicious funding cycle apparent at S1 and S2: the need to have funding for digital technologies like websites and podcasts but not clearly using those platforms as sources of additional underwriting or sponsorship revenue. With digital changes across radio, not clearly planning for these

adaptations in organizational funding documents or structure is a problem for college radio (and possibly radio overall) stability. Particularly for S1 and S2, this sporadic, or at times nonexistent, usage inhibits successful digital adaptation into their organizational structure.

Step 5: Vision Empowerment

Not establishing a digital vision, and the subsequent lack of communicating a vision, has a domino effect on the fifth Kotter model step of vision empowerment. This issue is another case of minimal digital specifics affecting organizational culture. Kotter (2002) defines vision empowerment as dealing with obstacles that block action, such as understanding and alleviating disempowerment, a lack of information, wrong measurements, or lack of self-confidence. These concepts are all areas that must be addressed when empowering an organizational vision.

Based on this fifth step, barriers must be removed and pessimism eliminated (Kotter & Cohen, 2002). The fifth step at S1 and S2 varied. Both stations described station versus school balance as major obstacles to empowerment. Five of 13 interviews at S1 specifically mentioned this issue as barriers to station empowerment, as did seven of the 11 interviews at S2. This factor was a constant reason at S1 and S2 for not having time to implement digital technology successfully. At S1, academic schedules were a deterrent, while S2 staff noted studio space limitations and in some cases, a need for all staff to recognize the importance and potential of station production for organizational culture. Unfortunately, there were no particular steps in place to address this obstacle. Along with limited digital visions, each station had to develop their own paths to address pessimism or remove the barriers and little work was done in this area.

Funding and equipment issues were two major barriers discussed at both stations as areas that prevented true empowerment. S1's continued funding woes, and a perceived distrust of student government were displayed with levels of pessimism from several staff interviewed.

Primary equipment issues, like on-location remote technology not working or the transmitter going out also created barriers. At S2, the advisor and School of Communication director wished for additional on-location equipment or larger studio space but recognized these were far-flung goals.

Although both stations had barriers inhibiting empowerment for structural issues, each station experienced some success in student empowerment. Interviewees from both S1 and S2 discussed strong levels of student motivation. All 13 interviews at S1 described academic, cultural, and social benefits to working at the station. Professional media experience, obtaining education with technology like web training, and artistic expression were all mentioned as benefits to staff interacting at S1. There were similar views at S2. All 11 interviews described journalism education, networking, friendship and comradery, and/or fun enjoyment as strong motivations to working at the station. Each station also felt confident that they were creating a welcoming, friendly, collaborative atmosphere to enhance student empowerment. S1 designed all-staff get-togethers, meetings, and fundraisers, while S2 bridged content into introductory and advanced radio classes encouraging student and staff interaction.

Using on-location programs to boost S1 and S2 visibility is another factor that fuels a sense of empowerment. S1 spent a lot of time and attention covering sporting events, while S2 set up live programs in the student center to reach more students. S2 was also empowered based on the awards they were winning. The station was obviously proud of their regional and national conference accolades. During the observational period, S2 received ten awards from a national broadcast convention, including first place for sports play-by-play. The station also received four regional awards, from a Midwest journalism organization, including first place for investigative journalism.

Step 6: Short-Term Wins

The sixth Kotter step is defined as creating “short-term wins” in a rapid amount of time to create staff excitement about change, brighten doubters, and expand organizational momentum (Kotter, 1996; Kotter & Cohen, 2002). For S1, the most significant short-term wins were constant website production and the re-establishment of the secondary digital live stream in spring 2017. Producing quality website content, like music festival guides, and building website sports coverage are accomplishments the station can use to further digital change.

At S2, there were several ways the station created organizational short-term wins. First, the station used the awards won to boost the idea that S2 is a high-quality university resource. S2’s educational structure was also a constant short-term accomplishment, as the advisor incorporated podcast training and production in the classroom each semester. Additionally, consistent and well-received events like live Halloween and Earth Day programs also re-occurred every semester.

Even though each station had some success in creating some short-term wins, there were still flaws. The operations director at S1 seemed to be focused on striving for goals that were long-term and challenging. She viewed these objectives as a positive way to try new ideas and see if they succeed or fail. However, this notion contradicts the Kotter model’s notion of short-term accomplishments. Trying and failing, while a part of college radio learning and experience, should not be a part of organizational planning. Instead, goals should be created that have a higher success rate and can be accomplished in a reasonably succinct timeframe. It was also interesting to learn from S1 interviews that their major wins (establishing the digital live stream, new website, and logo re-branding) had specific goals, but they did not extend the same details to the secondary live stream which made it less successful.

At S2, vague digital visions and a lack of digital policy contradicted several changes. For example, the station had success with changing to a top-100/pop music format, and digital changes like podcasts, enhancing social media, along with increasing fundraisers and underwriting, which were starting to influence organizational structure. However, sporadic digital promotion of funding opportunities on S2 social media and vague ideas to “make the station better” and “keep moving forward” became problems for obtaining additional digital success. Not clearly stating each technology’s role for station production or promotion is a hindrance on those platforms’ significance on transitioning college radio organizational culture.

Step 7: Not Letting Up Change

In the Kotter model, short-term accomplishments directly lead into the seventh step: “not letting up” change. Kotter defines this step as having “wave after wave” of change, not stopping until the vision is real, and working through any problems. In this Kotter step, continuing change, long-term four- or five-year plans are discouraged, yet short-term successes cannot result in thinking that change has been accomplished (Kotter, 1995, 1996; Kotter & Cohen, 2002).

With S1, there have been several avenues for continued change. Promotion of in-city fundraisers at local music venues, constant website and secondary live stream production, and enhanced podcast and social media usage are all current digital goals to enhance S1’s organizational culture. Driving a commitment for the consistent creation of this content is an area that S1 can use to continue active change in future semesters. Since the secondary live stream has been re-started, continuing changes to that platform based on station management, advisor, and ownership discussions, are a must for further adaptation as well.

At S2, required station production as part of the introductory and advanced radio classes is a textbook example of “not letting up” change. This aspect of organizational structure

constantly brings new students into station production. Adding podcast production to classes not only is a digital tactic that has changed S2 culture, it also creates consistency each semester, which is important with constant student change. Continued changes to provide on-demand programming, in addition to unique digital-only podcasts gives listeners multiple ways to access a variety of on-air and alternative station content.

Several S2 interviewees, like the music and operations directors, mentioned strong relationships with the director of the student center. With that connection, they felt that S2 would have more opportunities to branch out to a highly-visible on-campus location for continued increased promotion and university interaction.

Step 8: Anchoring Changes

The eighth, and final, step in the Kotter model is to anchor changes into organizational structure. Kotter describes this process as making sure change is embedded into organizational culture. Step 8 relies on each station securing the changes made. Doing so will ensure new organization operations (staff, production, etc.) can stick to the established changes. Kotter explains that the eighth step is predicated on changes becoming so anchored into an organization that they “have roots.” He suggests orientations that are designed to recruit and educate new members about current organizational culture and production. Anchoring changes cannot be solely relegated to management. It must be engrained throughout the entire organizational culture (Kotter, 1995, 1996; Kotter & Cohen, 2002).

Basic use of digital technologies like Facebook, Twitter, and website production have been anchored into station culture. Those technologies drove digital adaptation at S1 and S2 by providing additional ways to create and promote station content. However, in-depth approaches to other social media like updating website information and podcast content have varied

significantly. At S1, late adaptation of website content is a big problem. Tardy updates for management, sports, and music information on the website creates inaccurate communication avenues. With a new website characterized as a needed organizational change, erratic website contributions among staff were negative influences on organizational change. Future anchoring of website content at S1 should include all departments for consistency. This is an important issue that currently inhibits high-quality digital platform success.

At S2, while the website is a driving force for live streaming, podcasts, and additional spring semester university and community coverage, few website updates on significant management changes are continued problems. For instance, the news director is simply listed as an “on-air personality” with no detail concerning the official leadership role at the station. The operations director, while listed in the fall, was taken off the station management page due to previous management concerns and not replaced. As such, these erratic digital changes are impeding organizational communication and production. A lack of timely updates leads to inaccurate representation of the station and its staff.

An advantage that S2 has is the incorporation of digital activities into radio classes. Overall staff recognition of how podcasts are shifting radio, and adding that technology to radio classes and S2 digital branding, helped anchor that shift into the larger organizational structure. Strongly connecting class activities to the station also fulfills the academic component of the educational mission. As individual class involvement changes every semester, the inclusion of student on-air production as part of these classes is a major contribution to this study’s examination of the eighth Kotter step. While digital platforms, including podcasts, have inconsistencies in overall S2 culture, the educational changes made by S2 have been fully immersed into station culture. Future educational incorporation from the introductory and

advanced radio classes at S2, especially with an increased digital focus, is imperative for future study.

Like examination of motivation, different levels of anchoring technologies are key components of this study's contribution to the model. While digital platforms like social media, website, and podcast production are well-used at S1 and S2, erratic content means there is still work to be done to truly anchor those digital aspects into station culture. Without consistent production, technology usage is still largely dependent on an ever-revolving management staff, each with their own diverse views on station culture.

Research Questions

RQ1: Digital Media Implementation and Success

RQ1 was answered in a variety of ways. At S1, urgency for new website production to continue that platform as a station resource drove a change to revamp the station website. The new S1 website offered a successful change in organizational culture by streamlining web production, and allowing station members to upload diverse and eclectic content. S1 staff, in efforts to re-surge podcasts, social media, and their secondary live stream as avenues for digital growth, also improved digital implementation. Usage of the website, live stream, and topical podcasts related to university and city culture, plus the use of Facebook Live, offered digital components that enabled S1 multiple platforms to go above-and-beyond a terrestrial radio signal.

For S2, the urgency of podcast use in the radio industry drove a station change to implement that technology into radio classes and as part of station promotion. Podcasts and Facebook Live, in addition to website and overall social media usage, were strong digital transformations trending in the media industry that gave the station additional avenues to create unique alternative content. Research has shown that effective change has to show strong

relationships between practice, behaviors, and organizational culture (Kotter, 2002; Steinert et al., 2007). This was noted in S2.

Both stations struggled with obtaining metrics to measure success, especially with social media, as each station collectively relied on likes, re-tweets, and comments for digital success. These are problems across the radio industry, despite the fact that changes in digital metrics could possibly drive technology usage across the radio industry. As mentioned earlier, a focus on topical podcast content could solve part of this issue and assist S2 with further digital transformation. Yet, minimal engagement over social media platforms at S1 and S2 were deterrents for building interaction. With that said, producing unique content, and gaining experience in social media marketing and production, can be successful avenues for increased individual and group education. A balance between topical content and metrics as indicators for success are debated trends across radio that must be continually studied to gauge the shifting influence of digital change.

Each station allowed students to practice and learn with a variety of digital platforms. As Sauls (2000) and Merrill (2008) suggested, it was imperative that college radio continues adopting digital technologies for practical and educational purposes. However, a lack of consistent usage hurt successful digital implementation at both stations. Decisions to abruptly drop certain social media platforms, or having multiple random accounts for the same departments, muddled digital presence. With a variety of social media and online technologies, not clearly indicating the purpose of each platform, like multiple Facebook accounts at S1 or Instagram at S2, hinders successful incorporation. In addition, inconsistent group collaboration, or a lack of specific leadership for digital funding, led to sporadic or nonexistent use of podcasts, social media, and the website as clear, sustainable funding sources. These factors become lost

opportunities for local partnerships inhibiting success. At both S1 and S2, the development of digital resources for financial success were limited.

RQ2: Organizational Culture and the Kotter Model

Digital urgencies drove each station to incorporate numerous digital platforms into station culture. This again strongly connects current college radio practices to long-practiced trends in radio, particularly the need to adapt due to numerous technological advances. Indeed, at both S1 and S2, there was a present urgency to revamp and change digital usage for station relevancy. Each station also saw staff motivation as important to students gaining practical radio/media experience. However, S1 and S2 approached the inclusion of education differently.

On the one hand, S1 focused almost exclusively on practical station experience using individual and collective goals for alternative production to continue serving the community as a niche resource. On the other hand, S2 integrated station production directly into the classroom. Station leadership created biannual goals for large student productions, as well as podcast assignments and in-studio productions through the introductory and advanced radio classes. In other words, S2 more effectively bridged academics and digital practice into their organizational culture. Frequent regional and national conference attendance, plus winning awards, sparked individual and group motivation and labeled the station as a successful media entity. Using these practices every semester makes them a textbook example of consistency in organizational change.

A major finding throughout this research was erratic application. While S1 and S2 supported their missions as a service for university education, and promoted unique local programming, no specific digital visions resulted in the erratic adaptation of digital technologies.

At S1, group segmentation and minimal communication for digital use inhibited successful digital change, especially with podcasts, and when re-starting the secondary live stream.

For S2, vague communication on specific digital goals for the station website, podcasts, and social media productions inhibited the latter steps of the Kotter model. There were no clear parameters for HD Radio and there was a lack of purpose for podcasts and social media. These became drawbacks for digital execution, particularly with the ability to anchor those technologies fully as significant parts of the station's organizational culture.

RQ3: Leadership, Decision-Making, and Agency

Theoretically, leadership, decision-making, and agency were relevant throughout this research. These concepts provided several ways that this analysis connected to personal and organizational trends for understanding digital influence in station culture. Weekly meetings were the major way that S1 and S2 staff included individual perceptions as a form of personal agency, yet both stations also used those meetings as collective discussions about digital and organizational production. Group efforts at S1 to change the logo and station website, as well as adding the secondary digital live stream, were examples of successful group decision-making. As research suggests, good decision-making is dependent upon good communication, and it can occur in many ways through group and manager contributions, as well as discussion (Laroche, 1995; Lunenburg, 2011).

Logo and website partnerships with university marketing, plus underwriting, offered a look at how S1 used proxy agency to obtain additional resources. According to Bandura (2001), agency comprises beliefs, distribution, and actions, and how these are affected by individual and group behaviors. S1 directors believed underwriting and partnerships functioned as huge benefits when it came to additional funding and in-kind station promotions. S1's new website was a large

part of digital technologies and a major influence on station culture. By partnering with university marketing, and including university branding on the S1 website, this digital change was a viable launch to integrate the station into university culture.

At S2, the advisor used personal agency, and her role as a station leader, to successfully incorporate podcasts in the classroom. Other station directors agreed that podcasting was needed to increase digital transformation in future semesters, so those management perceptions drove collective agency as staff recognized a need for technology incorporation into station culture.

Changing the music format was also a good example of how S2 staff worked collectively to make a major station decision. In fact, by reaching out to general students for their musical preferences through a survey, S2 used proxy agency to obtain university-wide feedback. Underwriting and digital marketing partnerships were other proxy agencies anchored by S2 leaders into organizational change. For example, increased collaboration with the FM classical music station and university student center enhanced digital production and communication.

Although this dissertation indicates a variety of ways digital platforms influence organizational structure, at both S1 and S2, leadership flaws affected digital change. As Ebrahim (2010) noted, leadership is recognizing to “whom” and “what” (p. 102) leaders are accountable for. Unfortunately, broken communication across S1 departments led to little cohesive accountability for overall station operation. Perceived improvement in collaboration during the spring, and desires to create social media leadership groups, were steps toward alleviating those problems. At S2, minimal communication of the station mission and conflicting views about the purpose of HD Radio, plus confusing digital goals, led to inconsistencies along with a lack of unified accountability. For both S1 and S2, major hindrances to effective organizational change included high student turnover, and few concrete digital policies.

CHAPTER 11: CONCLUSION

Implications for the Radio Industry

College radio's growth in the 21st century must include increased digital outreach. Podcasts for on-demand shows and original programs, social media production and interaction, as well as website features are all unique ways that college radio can and should branch out. By incorporating this enhanced digital presence, college radio stations will grow beyond being simple "radio."

Based on this research, digital technologies have not resulted in the death of radio as a viable, sustainable medium. Rather, these platforms enhance radio's contributions by adapting production and distribution methods to shifting listener demographics. This study's use of the Kotter model exemplifies college radio change. Stations recognizing digital urgency, collaboration for technology adaptation, and certain cases of short-term and platform anchoring success as components of digital transformations, can help college radio stations not only survive but grow.

Although each station had some digital and organizational successes, this research also found flaws which must be rectified. No apparent concrete plans for station digital usage affects organizational sustainability. No policies on podcast, website, or social media use when major staff turnover occurs every semester hurts implementation. No clear communication based on a station's organizational mission or vision creates a culture where digital importance and consistency is lost.

Digital changes not used to provide additional station funding is also a major problem. Unfortunately, it is a pitfall that affects the entire radio industry. BEA sessions describe podcasts as "unchartered" territory for radio funding. In college radio's case, this situation is a serious

dilemma. College radio stations need funding and it can be grueling to obtain for technologies like website and podcast bandwidth. However, without that assistance, production opportunities would be greatly limited. Not using those technologies for additional sources of revenue plagues radio. As podcasts balloon funding opportunities, noncommercial radio, especially college radio, must play catch up when they do not fully strategize this technology into business models. This lag creates a conundrum for college radio's digital future.

College radio has historically faced uphill battles for funding. Each station studied in this dissertation constantly worries and struggles with financial sustainability. However, underwriting contracts were not adjusted for podcast, website, or social media sponsorships. That means when all of those technologies are used at S1 and S2, there are lost chances for stations to use digital technology to alleviate these concerns. Unfortunately, not using digital platforms to consistently promote these funding chances, or follow-ups on station fundraisers, represents a lack of financial communication.

Implications for Education

A major implication in this research was the significance of digital technologies as ways to enhance college radio's educational engagement. These changes have several benefits. For example, increasing digital production in college radio means that stations can amplify their service as a university and community resource. Facebook Live, social media, and on-demand programs can offer promotion of local music shows, alternative artists, and concert venues, and college radio can remain a beacon for eclectic music marketing.

As this study suggests, college radio still has a long way to go in this area. Media conferences like the Broadcast Education Association (BEA) constantly discuss the importance of crafting consistent and focused communication for digital and organizational promotion.

Digital changes within college radio's organizational structure should provide a multitude of ways stations can use technologies to enhance university education and campus/local community service.

Ultimately, it is college radio's educational structure that can be a saving grace for this progressive digital future. Successfully integrating digital platforms into academic structures can provide secure changes that contradict qualms about college radio purpose or sustainability. S1 and S2 provided distinctly different approaches to college radio education. S1 offered a real-world practical education for students and local community members. With minimal integration into journalism classes, however, and exclusively relying on "standalone" radio experience, there was a slippery slope concerning student government legitimacy and support.

With S2, their academic structure provided strong School of Communication and university support. Specific radio classes, taught by the S2 advisor, entrenched the station as a worthwhile journalism academic resource. Immersion of station production into introductory and advanced radio classes offered station stability and support from university administration. Every semester, there is a direct connection between classroom learning, station production, and S2 providing students with a real-time, real-world practical education.

Incorporating digital change in the classroom, as S2 did with podcasting, is a technique touted at national media conventions like BEA. It is a relevant resource to solidify college radio's educational importance. Although S2 has troubles with consistent podcast production, the station has set itself up for success by not only adhering to current digital trends but having plans in place to embrace future educational and digital engagement. While the integration of college radio production into classes is a historical aspect of college radio structure, how classes provide

enhanced technology opportunities are trends that must be monitored further for greater adherence to university academics.

Implications for Theory and Scholarship

There are several levels to this study's implications for theory and scholarship. By using the Kotter model, this research indicated several ways college radio provides a unique focus to media management and organizational study. For instance, S1 and S2's discussions of digital technology urgency to maintain media relevancy is not only a station organizational change but a theoretical idea. This research also adds to the Kotter model by providing additional characteristics of staff empowerment and "anchoring" change. Besides a motivation for digital and organizational change, this research also examined the significant empowerment that occurred at each station from an academic perspective. The radio industry also provides a unique angle to "anchoring" change in the Kotter model, as the industry is constantly adapting. Throughout S1 and S2, digital technologies were in various forms of integration.

As such, while this research follows the Kotter model by analyzing specific organizations, it also parallels Galaskiewicz and Bielefield (1998), who suggest when organizations adapt, the system results in organizational change. Theoretically, the digital transformation of these two college radio stations occurred in a variety of ways, including revamping S1 and S2 identity and structure through new uses of podcasts, websites, and social media.

In terms of leadership and decision-making theories, current leadership decisions propelling S1 and S2 as resources for radio and digital media experience showed some success. Areas like community networking, technology education, and public speaking training were effective ways that staff gained empowerment. As discussed earlier, leadership is one of the

ways organizational culture and change are created and managed. Ebrahim (2010) argued good leadership must organize main priorities, plus determine “whom” is accountable and for “what.” In college radio, since leadership is theoretically tied to a top-down hierarchy, station advisors, managers, department directors, and ownership are the common leadership roles that are normally held accountable. With leadership changes occurring every semester, college radio provides an interesting analysis to different station management and staff decisions that can occur from semester to semester.

In addition, Lunenburg (2011) argued that decision-making is a key management activity, with good decision-making dependent on good communication. At S1 and S2, decision-making involved individual and group contribution, including staff and management, as well as consultation with leaders like advisors and ownership. This dissertation adds to the literature concerning how organizational change at college radio stations can bring about stronger educational and community concerns. It adds to leadership and decision-making scholarship by examining current student-led decisions for S1 and S2 as university and local resources. Specifically, this research suggests digital decisions must be extremely clear about how and why changes are made regarding organizational and educational culture.

The use of agency to examine organizational and digital decisions across S1 and S2 adds to the current scholarship by gauging personal, group, and proxy actions. As Bandura (2001) mentioned, agency incorporates how beliefs, self-regulation, distribution, and function all influence personal behavior. Agency is especially important when examining issues of power in organizational culture. At S1 and S2, Bandura’s (2001, 2006) three modes of agency – personal, proxy, and collective – were at work. Various modes of agency gauged how each station produced short-term accomplishments, continued change, and anchoring change within these

organizational structures. As student participation is constantly in flux each semester at S1 and S2, future research of S1 and S2 can provide additional analysis of the roles new management plays with individual, proxy, and collective digital and organizational decisions.

The Stakes of College Radio

This dissertation demonstrates how college radio's educational purpose is an important cultural benefit. There is a need for stations to clearly exemplify and anchor their educational worth into station content, promotion, and culture. Discussions about alternative music and its worth in college radio proved to be an interesting factor. Facebook Live artist/band interviews, local music on-demand, and website/social media promotion offer digital platforms that can enhance college radio's reach as a unique local music resource. However, this research found current levels of dissent concerning that importance. Both S1 and S2 indicated that, at times, too much reliance on alternative music hurt college radio as a marketable resource. Essentially, these views contradict college radio's long-standing message of freedom and individuality in programming and structure. This research suggests that such dialogues, and industry suggestions, are relevant when it comes to topical content for optimal station marketing. This dissertation does not call for college radio to completely rid itself of alternative programming. Rather, college radio stations must be exceptionally clear in the purpose of eclectic music, shows, and content and how those programs are successful in reaching and fulfilling organizational missions to serve an entire university or local community.

The cultural trends of college radio play directly into societal implications. College stations must constantly demonstrate how they are truly representing their campus and community. Along those lines, there is a need for consistency. College radio stations must constantly communicate university and community issues through news and other programs to

truly serve as a local resource. If not, station legitimacy can be questioned. This tactic holds true in college radio's digital age. Podcasts, social media, and website production must balance unique station marketing with local issues of interest.

Information, promotions, and station activities must be conducted to clearly communicate significance to the local audience, as well as presented in a way that can assist with station and audience interaction. Not interacting with digital followers, not providing well-rounded coverage of university or community culture, news, and information, or not using different social media platforms to clearly promote station culture, are all flaws that can deter college radio's digital future.

Institutional, cultural, and societal factors play a role in college radio politics. Funding and academic credibility continue to be politically-charged issues not just at S1 and S2 but among college radio stations nationwide. Most stations are still at the mercy of universities for monetary support. While S2 worries about the lack of a sustainable budget, has inconsistent digital production, and unclear use of digital platforms as sources of additional funding in underwriting documents, the station maintains strong administrative support for their role as an educational resource. S2's academic culture is magnified by the inclusion of podcasts and live on-air individual and group productions that connect the station to the university curriculum.

At S1, while the station receives thousands of dollars in funding, contention with student government about the station's reach and purpose, along with segmentation among station departments, has created a number of issues. For example, the station's practical education is strong through a wide variety of website, on-air, and production training. However, S1 needs more staff collaboration, consistent digital production, and additional classroom integration. These tactics could alleviate some strife regarding college radio legitimacy.

As noted in past literature, college radio essentially has two communities to serve: their university and the local city. Conflicting structures of alternative programming and the interests of the local community/university can cause college radio's community value to be called into question. As both S1 and S2 indicated, exclusive reliance on eclectic or free-form programming may not be financially sustainable for overall community promotion. At S1, observed segmentation among departments led to too much free-form content and a non-cohesive digital vision.

Limitations

There are some limitations in this research. Time and budget restrictions impacted the in-person observational process. The researcher could afford one week each at S1 and S2 for in-person interviews and studio observations. This process was completed for maximum consistency between the two stations. Interviews with the S2 director of the School of Communication, programming director, and one non-management radio student were completed via phone after the in-person visits. While an accepted method for interviewing, phone interviews did not allow for face-to-face discussion between the researcher and interviewee.

Another limitation was the lack of interview responses. At S1, despite multiple contact attempts to talk to marketing, finance, training, and news directors, as well as some in-studio and non-management department staff, there were limited responses for interviews. At S2, contacting a variety of social media directors for an interview proved very difficult. Despite several attempts to contact them, they did not respond for interviews.

To offset the interview limitations, the researcher continually observed S1 and S2 podcast, websites, and social media production throughout the spring semester. The researcher

also followed up with both stations for digital and organizational updates and to obtain station documents like all-staff agreements and organizational management charts.

Future Research

There are several areas of future research that can stem from this dissertation. Conventions like BEA and the National Association of Broadcasters (NAB) tout college radio as a source of pivotal student education and diverse community involvement. Digital does not change this focus but enhances it.

Future study should examine in more detail the effects of management/staff turnover with current digital processes like podcast, website, and social media production. How organizational management affects digital production and marketing is another theme in the radio industry ripe for current and future study. Funding is a third trend that must be analyzed further. Other research projects can look at funding and digital issues across college radio nationwide, particularly examining stations in different locales outside the Midwest.

A follow up on S1 and S2 progress could also be completed over several years. S1's future research could examine goals related to the re-incarnation of the secondary digital live stream and goals for inter-department and social media collaboration. A future study could examine if these goals actually come to fruition. Additional research could also explore website consistency, and determine the nature of dissent about alternative versus mainstream music.

Future study at S2 could examine the additional expansion of digital media, such as the possible creation of Instagram and SoundCloud productions or changes in podcast usage for programming replays or additional on-demand content. Analysis of the unique funding opportunities that digital media can provide would prove essential to the study of college radio's bottom line.

This research's use of the Kotter model as a lens to view college radio digital change proved to be relevant. Stations like S1 and S2 have many of the necessary pieces in place for a successful digital and organizational future. But, digital platforms like podcasts, social media, and website involvement are only sustainable if college radio creates distinct visions for integration as part of station, university, and community cultures. Using the Kotter model for issues like urgency, group coalitions, vision creation, communication, empowerment, short-term accomplishments, and sustaining and anchoring change, can better guide college radio toward effectively using digital platforms and improving educational engagement.

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APPENDIX A: INTERVIEW QUESTIONS

BEFORE INTERVIEW BEGINS: Do you consent to being recorded for the purposes of this study?

VIA PHONE: Do you consent to this call being recorded for the purposes of this study?

1. Tell me about your experiences in college radio.
 - a. How did you get into [college radio advising/management/work]?
 - b. Administrators only – Tell me about your experiences with administration?
2. What is your role with the college radio station?
 - a. Administrators only – Tell me about the college radio station on campus... (overview question)
 - b. How were you trained to work with the station?
 - c. How has the station affected your academic/professional education?
3. What motivates the staff to work with the station?
 - a. How did the station change (i.e. procedure/organizational structure) to help empower staff and management? What are the roles of digital technologies in this process?
4. How does your station use digital technologies (i.e. online media, social media, podcasts, etc.)? Is digital technologies part of station training?
5. Why did your station start using those technologies?
 - a. Did the radio industry's digital transformation affect your station's implementation of digital technology?
 - b. How has your station's digital technology use evolved over time?
6. How important is a digital presence for your station?
 - a. What part do you play in implementing/decision-making of digital media?
 - b. How does station policies/leadership affect your usage of digital technologies?
 - c. What prior education/experience helps you create these digital media?
 - d. How have digital technologies influenced your individual/group work?
7. What is the funding structure of the college radio station?

- a. How do funding and university support affect/influence digital technology and organizational culture/change? Barriers? Funding structures?
8. Does your college radio station have a mission/vision statement? Is this mission/vision influenced by digital technologies?
9. Are there individual and collective decision processes at the station?
 - a. Do station staff, managers, and advisors collaborate and discuss station production, culture, and funding?
 - b. Administrators only – what decision processes do you have with the college radio station?
10. Is there a vision for how digital technologies are used at the station? What is the importance/sense of urgency?
 - a. Are there staff, managers, advisors, and/or ownership roles in creating vision?
 - b. Do funding and university/fiscal support, obstacles, and/or trends affect this vision?
 - c. Is the vision clear and communicated to staff, managers, ownership, and audience?
 - d. Is the station fulfilling this vision (i.e. perception vs. practicality?)
11. How does the station use digital technologies on a day-to-day basis?
 - a. How does your station use podcasts...online/Internet radio...social media?
 - b. Do podcasts...online/Internet radio...social media influence your station's funding/university support and organizational culture/change?
 - c. What are areas of station growth and improvement
 - d. In the next semester/year, what are the short-term goals for how the station uses digital media?
 - i. Are these goals communicated (made visible) to staff/university?
 - ii. Are these goals easy-to-meet? Are these strategies helping continue digital media and organizational change?
12. Has the station faced particular obstacles in using digital media?
 - a. What are you most/least satisfied with about your station's digital media use?

- b. What are other challenges at the station?
- 13. What policies have been created to facilitate station digital media use/change?
 - a. Do current organizational decisions and social media strategies relate to leadership, roles, and purpose of digital tech. at the station
 - b. Do station strategies, purposes, and values reflect and accelerate digital media change?
 - c. How has leadership/staff turnover affected digital media use and station organizational culture?
 - d. Is there staff assessment of whether people are in the proper capacities for station leadership, digital incorporation, and organizational culture/change?
- 14. What is the role of digital media for station interaction?
 - a. Are digital media changes/roles communicated?
 - b. Is there an impact on station interaction since your station uses podcasts, online streaming, and social media?

APPENDIX B: STATION 1 (S1) ALL-STAFF AGREEMENT

[S1] STAFF AGREEMENT

As an employee of [S1], I, the undersigned, respect and agree to uphold all of the station regulations and policies listed below. I understand that violation of any of these rules is grounds for termination of employment/involvement and additionally may lead to prosecution and/or other disciplinary measures by [S1], [ownership] (the governing body of [S1]), and/or the [university].

1. I will not remove any [S1] property from the [S1] facility in [city].
2. I will not bring food into the on air or production studios and any time, and will keep all drinks in designated areas. I understand that having such food and/or drink in inappropriate areas is grounds for immediate dismissal and I am responsible for payment of damaged equipment.
3. I will not perform any of my assigned tasks while intoxicated. I will not carry intoxicants (alcohol, tobacco, controlled substances, or legal substances with potential for abuse) into the [S1] facility.
4. I will ask permission of [S1] management for any guest I bring into the [S1] facility at least 48 hours in advance and understand that there is a maximum of 2 guests allotted during any given shift. I am fully responsible and accountable for the actions of all guests I bring into the [S1] facility. I understand that all regulations detailed in this agreement apply to my guests as well, and that I may be penalized for any and all actions they take during their presence at the [S1] facilities.
5. I will not commit any acts of fraud involving [S1], such as but not limited to billing goods to [S1] or ordering goods in [S1]'s name to be sent to a different address. I will not attempt to represent [S1]'s management, [OWNERSHIP], or Board of [S1] Directors in any way. I will not give out personal information about [S1] management, [OWNERSHIP] or the [S1] Board of Directors to anyone not on staff at [S1]. This includes email addresses and phone numbers.
6. I will check all designated message areas at the station and check my given email account (if applicable) daily for memos and other important information. I will read any document given or emailed to me by a [S1] director or staff member carefully and its entirety and will be held responsible for knowing all information contained therein.
7. I will attend all required meetings as decided by the Board of [S1] Directors.
8. I will never cause intentional damage, including but not limited to sabotage or defacement of [S1] property or facilities, and I will be held financially responsible for the full amount of the damage, including unintentional but preventable damages incurred due to carelessness or ignorance.

9. I am responsible for keeping the [S1] facility clean and in its original or intended state of organization during my shift. I will return all media to its original/correct location before I leave the facilities.
10. I will report to all assigned shifts and perform all assigned tasks unless I notify the pertinent director. If I am not able to report for an on air shift, I am responsible for finding a substitute and will notify the appropriate director. If I am not able to locate a substitute at least 24 hours in advance. Not showing up for a shift without informing the relevant director is grounds for dismissal.
11. I will not use potentially objectionable language or make potentially offensive statements over the airwaves or through [S1]-held online content at any time. This includes: So called “swear words,” statements in the prurient or scatological interest regardless of wording specific content, statements with an explicit sexist, racist, classist or otherwise discriminatory bias; negative statements about an individual, group of individuals, organization, or business residing or working within or immediately surrounding the [S1] listening area; or any other statement that has the potential to offend and alienate any portion of the listening audience and community of [S1]. If I am ever in doubt as to whether a statement I am about to make falls outside the parameters of good taste and professionalism, I will consult the pertinent director or avoid making such an utterance all together. I realize that I am responsible for any fines brought against the station because of the actions of my guests or myself.
12. I will abide by the [university]’s “Policies and Regulations affecting Students,” which includes the [university]’s “Policy on Human Rights,” and the [university]’s “Policy on Sexual Harassment and Consensual Relationships.”
13. I will only use the production facilities after being properly trained by an authorized staff member, and I am aware that station business and directors have priority in using the facilities.
14. I will fill out program and DJ logs in the [S1] DJ Programs, or Spinitron, in their entirety during each shift, regardless of the length, design or purpose of my show, and I understand that failure to meet this requirement 3 consecutive or nonconsecutive times during my length of [S1] employment is grounds for permanent dismissal. I will ensure that all logs filled out during my shift are accurate. If a CD appears to be missing that was present in the previous shift according to their log, I will notify the Music Director by email.
15. I will stay in designated [S1] areas of the [STUDENT CENTER]. I understand that moving into prohibited areas is grounds for dismissal.
16. I will review the program log during the shift preceding mine, heed discs that are “pulled out” by the previous DJ, and thus will avoid repeating songs or artists played during the previous shift.

17. I will play grant spots, PSA's, promos, and other such material as they are to be played every hour. If I am a rotation DJ, I will follow proper rotational procedures as laid out by the Music Director and will play only colors/categories as they are called for in the log.
18. If I am a rotational DJ, I will never bring in prerecorded media, including, but not limited to, privately owned compact discs or burned CD's, into the studio with the intent for airplay without prior and explicit permission from both the Programming and Music Directors. If I host a specialty show, I will get all music I bring into play during that show pre-approved by the Music Director prior to my shift.
19. I must follow all applicable FCC regulations as they are implemented by [S1], including the following:
 - a. I must air a spot block, including legal ID, as close as possible to the top of the hour, not to exceed the parameters of five minutes before or after this time.
NOTE: A legal ID contains the words "[S1]" and "[city]." Legal IDs may be either played or spoken. "You are listening to [S1] [city]" is a good example of a legal ID.
 - b. I will air proper test of the Emergency Alert System when instructed to do so. I will at no time attempt to impersonate any test or actual emergency message using the EAS equipment or otherwise. The Emergency Alert System is used only for the propagation of emergency information.
 - c. I will only air phone calls if I have been given explicit prior permission by the Programming Director or General Manager. I will ask all interviewed parties for their own permission before putting them on air, and will be responsible for any profane statements the caller or interviewee makes on the air. I will immediately terminate any on air phone conversation that takes a profane or offensive turn.
 - d. I will not accept payment for playing content on the air (known as "payola"), or will I promote media, a product or a business, on the air in exchange for cash, material goods, favors or other personal benefits (known as plugola").
 - e. I will be responsible for any fines levied against [S1] because of my actions or the actions of my guests.
 - f. I will not play any material marked as an indecent/obscene track outside of the hours of 10pm and 6am (designated as "Safe Harbour" hours).
20. I will publicly take personal responsibility for any opinion I express over the air or through [S1]-held online content and will never state nor imply that [S1]'s staff or management supports me in my ideological holding. I will never discuss political issues in a biased fashion without explicit permission from the Programming Director or the pertinent Director. I will not portray [S1], its music and/or format, its equipment and/or facilities, its directors, or other employees, past or present, in a negative way over the air or through [S1]-held online content. If I have a disagreement with any of [S1]'s policies or staff, I will discuss it with the relevant director, the General Manager, or staff member

directly rather than over the air or through [S1]-held online content. Not abiding by any of the above stated guidelines are grounds for dismissal.

21. I will do my best to carry out [S1]'s mission to the community as it is decided and updated by the current board of [S1] Directors. I will accept and comply with any constructive criticism or demands issued to me by a Director. I understand that termination will result upon receiving a third warning preceded by first by a verbal and then a written warning. I will accept any warnings, verbal or written, and if I am in doubt of the cause of this disciplinary action, I will speak with the relevant director, or the General Manager about my behavior.
22. I will be responsible for upholding all station policies, regardless of whether I have yet signed and submitted a Staff Agreement.
23. I understand that I am expected to heed and comply with any new regulations or policies that may be instituted by the board of [S1] Directors after I have signed the agreement.

I have read and understand all the above regulations in this contract and will abide by them. I understand that violation of binding agreement constitutes ground for termination and possibly criminal prosecution or other retribution. I reserve the right to appeal termination decisions and other grievances based on the grievance policy listed in the [S1] Handbook. This agreement will be in effect for the entire duration of my employment/involvement with [S1].

YOUR NAME (please print):

YOUR

SIGNATURE: _____

DATE: _____

STAFF(S): _____

—

(Music, Sports, Underwriting, News, Marketing, Productions, IT, Operations, Outreach, Online Content, Finance, Training)

YOUR

EMAIL: _____

YOUR

PHONE#: _____

DIRECTOR'S

SIGNATURE: _____

DATE: _____

GENERAL MANAGER'S

SIGNATURE _____

DATE: _____

TRAINING COMPLETED / DATE COMPLETED:

_____/_____

APPENDIX C: STATION 1 (S1) SWOT ANALYSIS

What have we learned?

- Organizing events is difficult
- New Logo went well
- Retention of staff is hard, must be committed to get folks back semester after semester
- Free tickets are awesome, work well
- Free CD's work very similarly to free tickets

What have we done well?

- New logo process went smoothly
- Recruitment during Orientation
- Recognizing events for promos
- Partnerships w/ Venues and organizations
- More collaboration w/ [campus newspaper] than in the past
- Communication is going well between directors

What can we improve on?

- Acquisitions need to be quicker
- Recruitment and shows, student-based
- Tabling and remote broadcasts need to be more expansive
- Too many side projects? Need to focus on a few.
- Collaboration b/t staffs need to be more pronounced
- Work and life balance

SWOT Analysis:

Strengths

- Enthusiasm
- Teamwork
- Resourcefulness
- Internet broadcasting (Soundcloud, [website], etc)
- Soundcloud
- [Ownership] - good resource
- Flexibility
- Content of programming

Weaknesses

- Enthusiasm that gets in the way of realism
- Student life / [S1] life balance
- Organization of documents, emails
- Timeliness of communication with [ownership]
- Flexibility
- Spreading information / marketing

Opportunities

- [City] as a resource
- Venues
- [Student government]
- Partnerships w/ local businesses

Threats

- Folks that say “radio is dying”
- Streaming services
- [Campus newspaper]
- [Student government]

APPENDIX D: STATION 1 (S1) UNDERWRITING CONTRACT



Radio Station S1 is licensed to [OWNERSHIP] and is authorized by the Federal Communication Commission (FCC) to operate its noncommercial broadcast station on an assigned [FM FREQUENCY] on the FM band. The licensee of the Station is [OWNERSHIP]. Pursuant to the rules and regulations of the FCC, the parties to this agreement acknowledge that the Station is permitted to broadcast underwriting and sponsorship announcements from for-profit entities, but is not permitted to broadcast commercial advertisements by for-profit entities.

Underwriter desires to broadcast certain underwriting spots in conformity with this Agreement and all rules, regulations and policies of the FCC and/or Underwriter desires to schedule non-broadcast promotional advertising with the Station.

Broadcast Schedule: For value received, (Underwriter) agrees to pay, and the Station agrees to broadcast underwriting announcements as follows:

Length of contract: _____

Beginning Date: _____ End Date: _____

Total Spots Per Day: An average of three grant spots will be aired per day. Total spots guaranteed for your total underwriting flight: _____. If any technical difficulties cause spots to not be played, we ensure they will be made-up for at the end of the underwriting flight.

Fees and Assumed Costs: A total of _____ Dollars during the term of this Agreement, payable in full, 30 days after the underwriting flight is complete. At the time of the agreement, the station will send an invoice to the underwriter.

Underwriting Script: The Station will provide the underwriter a copy of the underwriting script governed by this Agreement. The Station has final editorial control over the content of the script and may revise, reject or terminate any such script in order to maintain good faith compliance with relevant FCC rules and regulations. In addition, the recorded spot will be provided prior to airing.

Script: The script may be a maximum of 30 seconds under FCC guidelines

insert script here

Payment Terms and Invoice: At the conclusion of this contract term, S1 will provide Underwriter with a written invoice. Payment will be due 30 days after the last grant spot is aired.

Emergency Programming: The Station retains the right to interrupt or preempt any announcement covered by this Agreement at any time in case of emergency, or to broadcast other announcements or programs, if in its editorial discretion, to do so would best advance the Stations public interest responsibilities. If a grant spot is interrupted, it will be re-played at a different time.

This Agreement shall be governed by, and construed and enforced in accordance with the laws of the [STATE] and shall be performable in [COUNTY].

This is the entire agreement of the parties in regard to these matters. There are no oral agreements existing between them.

In Witness Whereof, the parties hereto have executed this agreement to be executed by their duly authorized representatives:

[S1] Underwriting Director

Date

[UNIVERSITY] Business Office

Date

Authorized Representative of the Underwriter

Date

Title

E-Mail

Address

City

State

Zip

Phone Number

APPENDIX E: STATION 2 (S2) HANDBOOK AND CONSTITUTION



S2 Official DJ Handbook and Participation Contract

Glossary

1. About S2
2. Mission
3. Rules and Regulations
4. Station Identification
5. Constitution
6. Participation Contract

About

S2 is a student-run radio station that broadcasts from the campus of the [university]. It is located in [BROADCAST JOURNALISM] [CLASSROOM].

As the [university]'s student-run radio station, S2 strives to enrich not only the campus of the [university] but also the [local community] by engaging, informing and entertaining through means that go beyond just programming.

S2 also strives to provide a learning lab for broadcasting students at the [university]. Students can obtain valuable real world experience that will later help them in their search for a career in broadcasting and journalism.

S2 began as [call letters] in 1984 and only broadcast live in the [university student center] and the [wellness center]. In 1988, [call letters] started broadcasting on [the city cable television system]. [S2] added a K to their call letters...in 1988 but that summer, [a broadcast engineer]...discovered there was a radio station in [another state] that already used [call letters]. After checking with the FCC on available call letters, the station decided to change its call letters ... That lasted until 1997 when it became [a third set of call letters] and then, in 2008, the station became what it is called today- S2. On Feb. 28, 2013, S2 moved to the [BROADCAST JOURNALISM] building where it resides with [the university HD1 classical music station] and [UNIVERSITY]-TV.

This DJ Handbook is used to guide the pre-professionals of S2 to become better on-air talent and ensure they produce their shows and manage the station with the utmost professionalism.

[Name Redacted]

S2 Station Manager 2014-2015

[Name Redacted]

Faculty Adviser

Mission

The mission of [S2] is to provide [UNIVERSITY] students the opportunity to gain professional radio experience to pursue a career in the broadcast industry. The student-operated radio station strives to provide college programming and music that isn't available in the [CITY BROADCAST MARKET].

Rules and Regulations

All Rules must be followed in order to keep the station safe, fun, and running.

1. All music played on-air must be safe for air-play. Profanity of any kind is not accepted at S2 and will lead to an immediate two week suspension of the DJ. If the DJ has a second offense it will result in termination.

2. You must show up for your scheduled shift. If you are unable to attend, you need to contact the S2 general manager or faculty adviser. If your shift goes uncovered for two weeks, you will lose your air-shift.
3. At the top of each hour you are required to say a legal station ID. It is a FCC law. For example, "This is S2 [CALL LETTERS] HD2 [CITY]."
4. All S2 talent and staff must respect the station by maintaining its cleanliness. This includes picking up trash, filing music, and generally maintaining a neat and efficient work environment.
5. Talent and staff are strictly prohibited from promoting products, institutions, companies, and/or events on the air. This is an FCC violation.
6. No stickers or fliers are allowed on desks or windows without S2 general manager or faculty adviser approval.
7. Be courteous to others in the [BROADCAST JOURNALISM] building. [BROADCAST JOURNALISM] is also a classroom and television studio. Keep your studio volume at an appropriate level.
8. You must sign in to NexGen and switch from "auto" to "live assist." If you can't make it to your shift send an email to either the general manager or the faculty adviser and let them know.
9. DJ's are required to follow S2's format until they have taken [introductory radio class]. After that, a DJ can apply for a specialty show. DO NOT alter the music in NexGen. If you violate this policy, you will be subject to termination.
10. The staff has the right to preempt normally scheduled programming if necessary.
11. All guests must be approved by the general manager or faculty adviser. On-air talent must be a student at [UNIVERSITY]. If a student is caught with friends in the studio, the student will be expelled from their show.
12. The studios are also used as a production lab, so space and time is at a premium. Understand our mission and work together. We are all friends.
13. **Always remember someone is listening.** We are at a university, many students and staff tune in sometime throughout the day. Assume you are always on the air.
14. **Pursue excellence** --Take this seriously, it is on-the-job training.

Station Identification

At the top of each hour our station identification must be read on the air in order to follow FCC rules. It is your responsibility to read our station identification as soon as you get on air at the top of the hour. It should be the first thing you say before playing any music or going into any conversation with co-hosts or guests.

According to the FCC, broadcast stations are supposed to provide clear, easily understood station identification announcements.

Rule 73.1201 asks for station identifications to be made “(1) At the beginning and ending of each time of operation, and (2) Hourly, as close to the hour as feasible, at a natural break in program offerings.”

Rule 73.1201(b): Content. (1) Official station identification shall consist of the stations call letters immediately followed by the community of communities specified in its license as the stations location.

Example:

[CALL LETTERS, FREQUENCY, HD2, CITY OF LICENSE]

Constitution

[UNIVERSITY]’S STUDENT RUN RADIO STATION CONSITITUTION

ARTICLE I: The name of this organization will be [CALL LETTERS] S2.

ARTICLE II: The purpose of S2 is to entertain, inform, instruct, and provide real time, real life broadcasting experience to students while helping the campus community by the use of closed-circuit, on-air and internet radio broadcasts.

ARTICLE III: MEMBERSHIP

SECTION 1: ELIGIBILITY REQUIREMENTS

- A. Any currently enrolled students of the [university] and any [university] students who pay University Program and Facilities fees at [UNIVERSITY] are eligible for membership.
- B. Any [UNIVERSITY] student with a minimum 2.0 GPA and must show interest in radio. Management must maintain a minimum 2.2 GPA.
- C. Must be willing to work a minimum one hour a week as a volunteer worker.

SECTION 2: TYPES OF MEMBERSHIP

- A. Management – These members are responsible for regular up keep of the station, making sure all rules and regulations are met. They are also in charge of their individual departments.
- B. Staff – Disc Jockeys, or other members appointed to positions by management, fill on-air slots or other duties assigned by management.
- C. Student Staff– Students who have been assigned shifts by faculty to fill in time provided by management.
- D. Honorary Members – [UNIVERSITY] graduates or members of the community who provide outside resources such as time, knowledge or funding.

SECTION 3: MEMBERSHIP REVOCATION

Any violation of this constitution or the bylaws of this organization shall result in the possible dismissal by management. All cases will be reviewed by management and the punishment will be decided upon.

SECTION 4: NON-DESCRIMINATION POLICY

This organization will not discriminate membership or otherwise in any respect, due to race, color, age, disability, religion, gender (including sexual discrimination or harassment), national origin, marital status, Vietnam veteran status, political affiliation, sexual orientation, or any other unlawful reason.

ARTICLE IV: OFFICERS

SECTION 1: ELECTIONS

- A. Students interested in a management position must complete a staff application form.
- B. Qualifications of management – minimum 2.2 GPA and must express a dedication to the growth of [S2].
- C. Prospective members applying for a management shall be reviewed by the general manager and faculty adviser. A vote will be taken to accept or decline the nominations.
- D. Term of office shall be for one calendar year to begin with the week after spring finals. A member of management may hold the office for more than that one term, but they must go through the review process each year. Elections or reviews of the management staff will be held on the last week of classes to determine management for the next year.

SECTION 2: DUTIES OF MANAGEMENT/OFFICERS

The management staff will control all matters concerning the radio station. Management will consist of the following positions: General Manager, Operations Manager, Program Director, Music Director, News Director, Marketing Director and Promotions/Public Relations Director. The management structure may be expanded with a 2/3 vote of eligible membership.

SECTION 3: PROCEDURES TO FILL VACANCIES

A. In the event that a management position is vacated by an outgoing member or by impeachment, the faculty adviser can name an interim holder of the position until such time as a vote can be taken by full management.

B. Prospective applicants for the position will be taken and reviewed by management. After a screening process by management applicants will be voted upon by management to fill such position.

SECTION 4: IMPEACHMENT PROCESS

All board members who fail to comply with the bylaws or duties assigned in this constitution will be subject to review and a decision will be made upon the remainder of management. If the General Manager to meet the above qualifications, they can be voted out of office by a $\frac{3}{4}$ vote of open membership and the vacancy will be filled. (See section 3)

ARTICLE V: ORGANIZATIONAL STRUCTURE

SECTION 1: MANAGEMENT POSITIONAL DUTIES

- A. GENERAL MANAGER - The student leader of [S2], who shall oversee all aspects of the radio station and its staff. The station manager is, in effect, the president of the organization. The station manager will meet with the faculty advisor once a week.
- B. OPERATIONS MANAGER – Defines the vision of the station's on-air and web presence. Also fulfills the duties of the general manager if absent. Essentially, the ops manager is the vice president of the organization.
- C. PROGRAM DIRECTOR – Supervises all on-air staff and assures proper administration of [S2] policies. Schedules all programming on the network and trains new on-air staff.
- D. SALES MANAGER–Engages in relationships with businesses for underwriting for the station, and maintains records of business transactions. Oversees all station finances, purchases, and maintains records of all accounts.
- E. MUSIC DIRECTOR – Maintains and oversees the selection of music to be played on air. The music director, through relationships with record labels and promotional companies, also helps supervise on-air staff.
- F. SPORTS DIRECTOR – Is in charge of the sports staff making sure that campus sporting events or off campus sporting events are covered by agreements with said event staff. The sports director is responsible for planning and scheduling all soccer and baseball home games as well as men's and women's basketball and hockey games. Must be able to motivate and train staff for on-air remote sporting events.

- G. NEWS DIRECTOR – Is in charge of the news staff making sure that all incoming news is reported accurately and fairly. Engages in creating contacts for leads into news stories. Must be able to motivate and train staff of all newscasts.
- H. PROMOTIONS/PUBLIC RELATIONS DIRECTOR – In charge of all promotional events geared toward boosting visibility of the radio station and station events. Also in charge of releasing all press releases and all public relations work. The promotions director must maintain the image of [S2] as the premiere college radio station in [CITY]. Must be able to motivate and train staff that work underneath them.
- I. MARKETING/SOCIAL MEDIA DIRECTOR –
- J. WEB MASTER – Maintains the [S2] web presence. Assures all posts are free of errors, updates photos and underwriting.

ARTICLE VI: ADVISORS/OVERSIGHT

SECTION 1: QUALIFICATION

Qualification for advisors must be as follows:

- A. Degree in broadcasting or equivalent experience.
- B. Must be willing to help with all station matters.
- C. Able to work with management to better the station.

SECTION 2: SELECTION

- A. Advisors will be chosen by a vote of management from either a faculty member of the College of Communication, Fine Arts and Media or from an outside community leader.
- B. Advisors can remain for an unlimited amount of time, until another candidate has replaced them.

SECTION 3: OVERSIGHT

[S2] will be overseen by the following entities to ensure proper following of procedures and content. They rank in the following order.

- A. INTERNAL OVERSIGHT: A member of management and four members of the staff will be the Internal Oversight Board. The member of management decided upon will revolve over a semester served, and they will be the chair of the board. The four staff members will be chosen by the directors based on merit and performance.
- B. EXTERNAL OVERSIGHT: If an unsatisfactory decision can not be made, then the final place oversight will be the current management of [FM CLASSICAL RADIO STATION], as of the General Manager of [FM CLASSICAL RADIO STATION]/[UNIVERSITY]-TV, the Assistant Dean of the

College of Communications, Fine Arts and Media; and the Dean of the College of Communications, Fine Arts and Media. Their decision is final and binding.

SECTION 4: DISCIPLINARY POLICY

A. [S2] personnel can and will be relieved of duties and privileges for any of the following infractions:

1. Blatant disregard for FCC Operations/Transmitter Logs and logging procedures.
2. Failure to report for assigned duties (Including, but not limited to: On-Air shifts, News or Sports shifts, assigned practicum jobs, remotes, promotional events)
3. Profane, obscene or indecent language on-air or in the [S2] on air studios or the Student Organizations and Leadership Programs office.
4. Broadcasting any music or “entertainment” feature that contains indecent language or encourages the use of illegal drugs. Programming “In Good Taste” is stressed at [S2].
5. Inappropriate conduct while officially representing [the HD1 classical music station], which would be detrimental to the image of [the classical music station], [S2], [COLLEGE OF FINE ARTS] or [UNIVERSITY]. This includes indecent language, inappropriate attire or an unprofessional behavior while at [S2].
6. **Any** action that violates FCC Rules and Regulations.
7. Possession or use (in station) of alcoholic beverages, narcotic or illegal drugs, dangerous chemicals, firearms, or explosives.
8. Tampering with (“adjusting” or “fixing”) any station equipment other than that authorized by management or the chief operator.
9. Broadcasting any music or feature that has not been cleared by the program director and/or the music director.
10. Broadcasting any item that is copyrighted by another radio station.
11. Disregard for the food & drink policy
12. Leaving the studios unattended during an air shift (with the exception of restroom breaks)
13. Inappropriate attire and/or failure to follow proper hygiene
14. Visitors in the on-air studio that have not been cleared in advance with the program director or station manager
15. Accepting any kind of compensation (Payola - monetary or any kind of prize) for playing or charting certain bands or record labels.
16. A non-membership worker violating on-air guidelines and procedures

- B. The punishment for any infractions are:
- First Offense – Verbal warning and/or Verbal counseling by department director, station manager, or station director
 - Second Offense – Written warning and one week suspension from S2
 - Third Offense – Termination of Membership

C. Disciplinary procedures can be altered to fit the punishment for the infraction.

ARTICLE VII: MEETINGS AND PROCEDURES

SECTION 1: FREQUENCY OF MEETINGS

Full staff meetings will take once a week each semester designated by the station manager. Internal Oversight meetings will be held on dates set by its chair. External Oversight meetings will be held whenever it is necessary.

SECTION 2: POLICY FOR ABSENCES

In case of absences in any meeting, that persons vote is considered abstaining, in where their vote does not count. In case such absences do not allow for quorum, then the vote will be rescheduled for a later date.

SECTION 3: QUORUM

Quorum for staff any meeting is 50% of membership plus one. In management meetings it is four members, with the exception of the station director; and for internal oversight it is three members, to include the chair.

SECTION 4: USE OF RECOGNIZED AUTHORITY ON PROCEDURE

All meetings shall be run under the authority of the station manager and his or her officers.

ARTICLE VIII: FINANCE

SECTION 1: MEMBERSHIP FEES

There are none or never will be any membership fees or dues to be a member of this organization.

SECTION 2: FUNDING

- A. Funding for [S2] is provided by underwriting, sponsorships, and donations all from outside sources and listeners.
- B. At this time, no funds from student fees are allocated from the student funds.
- C. Only the station manager and faculty advisor have the ability to use funds for purchases for the station. All purchases must have a receipt or invoice for record keeping purposes.
- D. All purchases must have majority approval of the board.

SECTION 3: ACCOUNTS

All accounts are kept in the [FM CLASSICAL RADIO STATION] business office.

ARTICLE IX: NON-CAMPUS AFFILIATION

SECTION 1: COLLEGE MUSIC JOURNAL

This organization will be/is a member of College Music Journal, a college radio service that is the equivalent to the Billboard charts.

SECTION 2: RELATIONSHIP

Our relationship with CMJ is to report which songs are getting the most airplay. Also they give us contacts to other music companies for networking.

ARTICLE X: DRUG/ALCOHOL POLICY

This organization does not support the serving of alcohol to minors or use of drugs at any organization sponsored event or meeting. At any event where alcohol is present, this organization will make available non-alcoholic beverages in addition to snacks for those present.

ARTICLE XI: AMENDMENTS

Student government must approve all changes to this constitution in the same manner as a completely new constitution.

Participation Contract

I, _____, have read and understand the rules, regulations and responsibilities of S2.

By signing your name, you agree (1) to work within the spirit and framework of the S2 mission as presented in the S2 DJ Handbook, (2) to perform the duties required, and (3) that you will abide by the S2 Rules and Regulations, also found within the S2 Handbook. Intentional misrepresentation of facts on this application - or any other breach of this agreement - will constitute grounds for suspension or termination from S2.

Signature

(Date)

APPENDIX F: STATION 2 (S2) UNDERWRITING CONTRACT

[FM CLASSICAL MUSIC STATION] / [S2] Underwriting Agreement

This agreement is between the [UNIVERSITY BOARD OF REGENTS] (the licensee of [the FM classical music station] / [S2], hereinafter called "[S2]"), and _____ hereinafter called "Underwriter". Underwriter will provide funding in the amount of _____ to underwrite the hours(s) and day(s) of:

On-air message will read: **Provided by client and written by [FM CLASSICAL MUSIC STATION] / [S2] staff to meet Public Radio legal requirements:**

Either party may cancel this agreement with 30 days prior written notice. On-air copy will be supplied by [FM CLASSICAL MUSIC STATION] / [S2] with information provided by Underwriter. [FM CLASSICAL MUSIC STATION] / [S2] guarantees copy conformity to FCC guidelines. **Amount due and payable upon receipt of billing.** Billing will be Monthly _____, on the first business day of each month; or Quarterly _____, on the first business day of the quarter; or as follows:

[NAME REDACTED] (DATE)

[S2] Advisor

[NAME REDACTED] (DATE)

Business Manager

For Underwriter (DATE)

Underwriter Contact Name

For Content & Underwriting Approval:

Underwriter Contact Address

[NAME REDACTED] (DATE)

Assistant General Manager

Underwriter Telephone Number

For the [UNIVERSITY BOARD OF REGENTS]

Joe Huebner, (DATE)

Associate Vice Chancellor Business & Finance