

Simone Cruice-Barnett

May 2020

Senior Capstone

Section 1: Introduction

When I began brainstorming for my capstone project, one of my main goals was to embrace the self-learning aspect of the process. I wanted to pick something that was rooted in the skills I've acquired over the past 3 years being in the digital video CTE program, but still offered opportunities to branch out and learn something new.

Although I wasn't able to execute my capstone, I think the research I did and reflection on the process has taught me a lot about myself and how to be flexible in my own expectations.

When I was a junior, I took a radio production class at MIT. I was drawn to this class because I've always been fascinated by radio but had little experience or knowledge on the technical or logistical side of its production. I had access to their student radio station, expansive physical and digital library of music, and got to host a live segment with another student. The experience in and of itself was an exciting peek behind the curtain of this world of media. It sparked a newfound interest in audio engineering and radio production, a thirst that couldn't even be quenched by SLA's trove of resources in the CTE programs. However, when the plans for the new building were released and I

saw that dig vid would have access to their own studio and sound stage, the pieces for my capstone began to fall into place. With the help of the new studio space, I planned to host a live weekly radio show to share music that I like, tell stories, and talk to guests about how music has shaped who they are. The chance to share something I'm passionate about and the vision I created for the show really excited me and I was ready to throw myself into the process. And with the amount of independent research necessary, I would achieve the goals I set for myself from the beginning. I would get to build upon my dig vid knowledge while allowing me the time and space to teach myself something new.

The main goal of my show, Shuffle Play, was to give young people a platform to tell stories about music that has impacted them or in some ways soundtracked their lives. I wanted to embrace SLA's inquiry-driven values by creating a conversational environment on and off the show to talk about music that has influenced our culture and our lives as individuals. Through the discussion on the show, I hoped to answer several essential questions: how does music influence memory? How does memory influence music? How can we use music to tell our own stories? What is the soundtrack of my life? And how does music help shape our identities? I didn't want these answers to be cut and dry, I wanted the guests and audience to be able to sit with them and dive deeper into their psyche to hopefully discover a new facet of what makes them unique. In addition, I wanted to hold myself to these standards too, which would require collaboration between me, my guests, and my audience to continuously drive the conversation forward.

Perhaps the most difficult piece of this project to execute was the presentation. I made a decision early on to hold myself to a weekly schedule of loosely scripted live content. Although recording live was the most daunting aspect, it was also the most intriguing. Being in dig vid, I have had plenty of experience scripting, filming, and editing a finished project, but I had minimal training on live streaming or broadcasting. Due to the construction complications, my initial timeline was pushed back until I had access to our studio space, which allowed me to flesh out a feasible scripting and broadcasting schedule. This included scripting every week for my next show, compiling a theme or topic to shape the music around, and reaching out to guests for potential segments on the show. Unfortunately, all of the schedules and preparation would remain hypothetical, but creating the foundation of the show was still very rewarding.

Section 2: Process

One of the first steps I took when I started the process of building this capstone was to compile a list of questions I needed to answer before moving forward. I needed to find out what equipment would already be available in the studio space and if I needed anything else to both speak and share audio on the show. Another concern was the legal implications for starting an online radio show. Luckily, while occupying the School District building I had access to the staff at PSTV. I spoke with leaders there to get some guidance on what live streaming software to use as well as the copyright laws surrounding radio broadcasting. In addition, Ms. Walker-Roberts was a huge point of help and direction when it came to brainstorming how to make my show the best it could be. She not only taught me how to use the equipment already available in the

studio, but she also bought new equipment for my projects and the rest of the program. After settling on a live broadcasting service that dealt with the copyright requirements and working with Ms. Walker-Roberts to figure out what equipment was necessary, I began scripting and creating playlists for each episode of the show.

For the past few years, I have made a hobby out of curating playlists and shaping musical narratives on Spotify. I create playlists centered around a theme like coming of age, nostalgia, or protest music. These playlists were a major inspiration for creating this show. However, when I create these playlists, they can have anywhere from 30 to 90 songs. And given that I only wanted to fill an hour of air time, I needed to create abridged versions of these playlists into manageable samples. For example, I took a playlist called “lady bird,” which is composed of songs about youth and coming of age and was initially three hours long, and condensed it into a fifty-three-minute sample. When I created the sampled playlists, I wanted to make sure I was not only including a wide range of genres and artists but also that each song nicely flowed into the next.

After outlining several scripts and creating shortened playlists, I needed to run practice tests with the software and equipment I planned to use. Among other factors, the actual broadcast of my show was postponed because of missing equipment that wasn't delivered before the COVID-19 outbreak and subsequent school closures. However, as soundboards and other equipment were made available, I acquainted myself with them and how they worked so that by the time my show was aired, I had experience with everything I was working with. After researching and testing different broadcasting software, I settled on a website called Radio Jar. For a small monthly fee, I

was able to upload audio files to my own digital library, track listening statistics, and broadcast live anytime. However, getting Radio Jar and the equipment in the studio to work together became an issue. For one, the microphone set up in the studio was not compatible with Radio Jar and there was no audio playback to hear what I was broadcasting. This led to several weeks of troubleshooting the problem and trying different hardware and software changes. This time was especially frustrating because it was the first sign that my vision may not have been feasible, despite all of the resources I had access to.

This technical issue was one in a long line of setbacks for my project. When I first conceived the idea, a large part of its success was contingent on having access to the studio space in the new building. At the beginning of the year, having the sixth floor unfinned wasn't much of an issue because I still needed to do some research and lock down a proposal for my project. However, Our 3 month-long stay at the school district building meant that the preparation period of my projects was prolonged and at a certain point I became stuck in the process of couldn't proceed without physically testing in the studio space. When we finally moved into our new building in January, I was hopeful that my timeline could get back on track and that I would be able to begin broadcasting in mid-February. However, the studio space was still unfinished and Ms. Walker-Roberts was still waiting on certain equipment to be delivered. Although I did my best to work with the equipment as it was made available, one of my biggest regrets was remaining so loyal to the vision of my show that I concocted in September. It was so important to me to challenge myself by broadcasting a live show, that I didn't allow

myself the possibility of producing pre-recorded episodes while I was waiting for the studio to be finished. The idea of creating a podcast opposed my goal to step outside of my comfort zone and learn something new for my capstone. Nevertheless, between unforeseen circumstances and my own stubbornness, I was never able to see my show get off the ground.

Section 3: Artifacts and Blue Prints


Week	Detailed Description of Work Planned	Time allotted / Date(s)
1/27 - 1/31	- Updated Proposal, Timeline, Annotated Bibliography	5 days
2/3 - 2/9	- Decide on a platform - write script for first episode.	7 days
2/10 - 2/16	- Practice with platform - make a website/logo	7 days
2/17 - 2/23	- We'll be back in the building so I'll be able to check out the studio space, see how to connect my platform to it. I'm hoping I'll be able to do broadcast #1 on Wednesday 2/19 but that might have to happen later in the week. - Write script for episode 2	- 7 days - Broadcast will be about an hour
2/24 - 3/1	- Broadcast #2 on Wednesday 2/26 - Write script for episode 3	- 7 days - Broadcast will be about an hour
3/2 - 3/8	- Broadcast #3 on Wednesday 3/4	- 7 days

3/16 - 3/22	- Broadcast #5 on Wed 3/18 - Reach out to a guest for episode 6 and work with them on a loose script for episode 6	- 7 days - Broadcast will be about an hour - Aries Season
3/23 - 3/29	- Broadcast #6 on Wed 3/25 - Write script for episode 7	- 7 days - Broadcast will be about an hour

Week	Detailed Description of Work Planned	Time needed - Date & Hours
3/30 - 4/5	- Broadcast #7 on Wed 4/1 - Reach out to a guest for episode 8 and work with them on a loose script for episode 8	- 7 days - Broadcast will be about an hour - 17
4/6 - 4/12	- Broadcast #8 on Wed 4/8 - Write script for episode 9	- 7 days - Broadcast will be about an hour
4/13 - 4/19	- Broadcast #9 on Wed 4/15 - Write script for episode 10	- 7 days - Broadcast will be about an hour
4/20 - 4/26	- Broadcast #10 on Wed 4/22	- 7 days - Broadcast will be about an hour

The schedule I made for myself, outlining what I would do each week to prepare for the show.

Search seamone_401




PLAYLIST
lady bird.
growing pains
Created by seamone_401 • 51 songs, 3 hr 13 min

PLAY FOLLOWERS 2

Filter Download

TITLE	ARTIST	ALBUM		
♥ Nobody Cares	Superorganism	Superorganism	2019-07-18	3:49
♥ Youth	Daughter	Wild Youth	2019-08-02	4:12
♥ Dog Years	Maggie Rogers	Now That The Light Is ...	2019-05-30	4:38
♥ i'll die anyway.	girl in red	i'll die anyway.	2019-08-02	3:13
♥ Hawaiian Party	Cub Sport	BATS	2019-05-03	4:02
♥ Closing Time	Semisonic	Feeling Strangely Fine	2019-05-03	4:34
♥ Fifteen	Taylor Swift	Fearless	2019-05-07	4:54
♥ 8TEEN	Khalid	American Teen	2019-05-14	3:49

Search seamone_401



PLAYLIST
lady bird shuffle
Created by seamone_401 • 13 songs, 53 min


PLAY FOLLOWERS 0

Filter Download

TITLE	ARTIST	ALBUM		
♥ Nobody Cares	Superorganism	Superorganism	2020-02-10	3:49
♥ Generation Why	Conan Gray	Sunset Season	2020-02-10	3:40
♥ Grown	Soccer Mommy	For Young Hearts	2020-02-10	5:06
♥ Congratulations	Post Malone, Quavo	Stoney (Deluxe)	2020-02-10	3:40
♥ Ribs	Lorde	Pure Heroine	2020-02-10	4:19
♥ In My Life - Remastered 2009	The Beatles	Rubber Soul (Remaster...	2020-02-10	2:26
♥ Glory Days	Bruce Springsteen	The Essential Bruce Sp...	2020-02-10	4:15
♥ Childhood Bed	Jack Symes	Songs for Moms	2020-02-10	4:42

The original “lady bird” playlist and the shortened “shuffle” version.

Search seamone_401




PLAYLIST
colors.
you'll figure it out pretty quickly.
Created by seamone_401 • 51 songs, 3 hr 26 min

PLAY FOLLOWER 1

Filter Download

TITLE	ARTIST	ALBUM		
♥ Back To Black	EXPLICIT Amy Winehouse	Back To Black	2019-01-28	4:00
♥ Redbone	EXPLICIT Childish Gambino	"Awaken, My Love!"	2019-01-28	5:27
♥ Color Song	Maggie Rogers	Now That The Light Is ...	2019-01-28	2:10
♥ Golden Hour	Kacey Musgraves	Golden Hour	2019-01-28	3:18
♥ Blue Bucket of Gold	Sufjan Stevens	Carrie & Lowell	2019-01-28	4:45
♥ Yellow Flicker Beat	Lorde	Yellow Flicker Beat (Fr...	2019-01-28	3:53
♥ Yellow Light	Of Monsters and Men	My Head Is An Animal	2019-01-28	4:53
♥ Banyo Blue	Cub Sport	BATS	2019-01-28	3:48

Search seamone_401



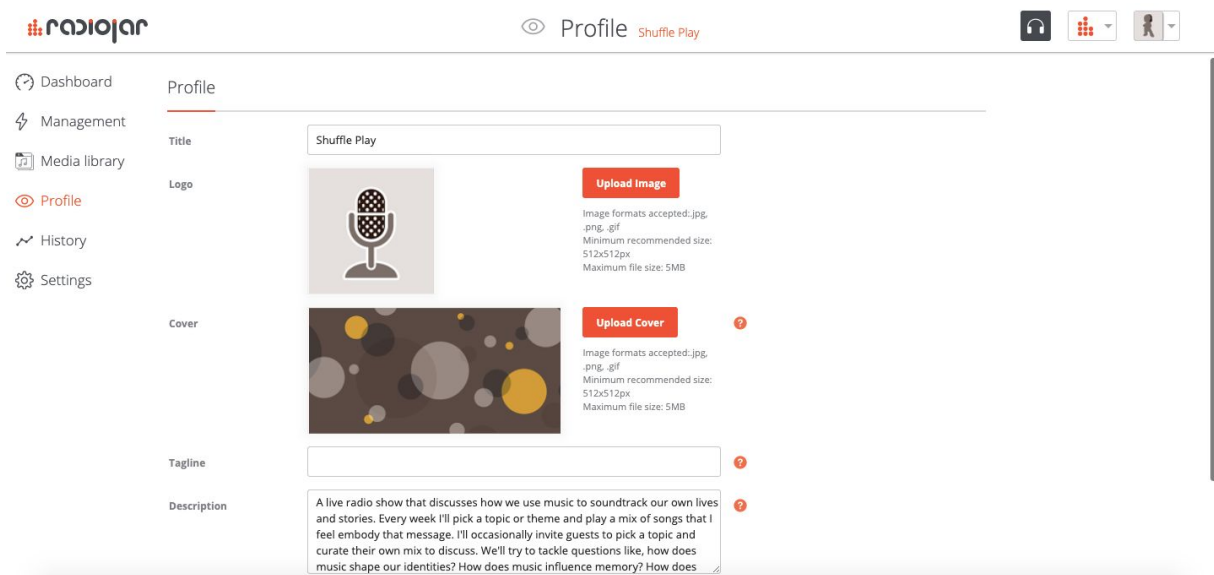
PLAYLIST
colors shuffle
Created by seamone_401 • 12 songs, 56 min

PLAY FOLLOWERS 0

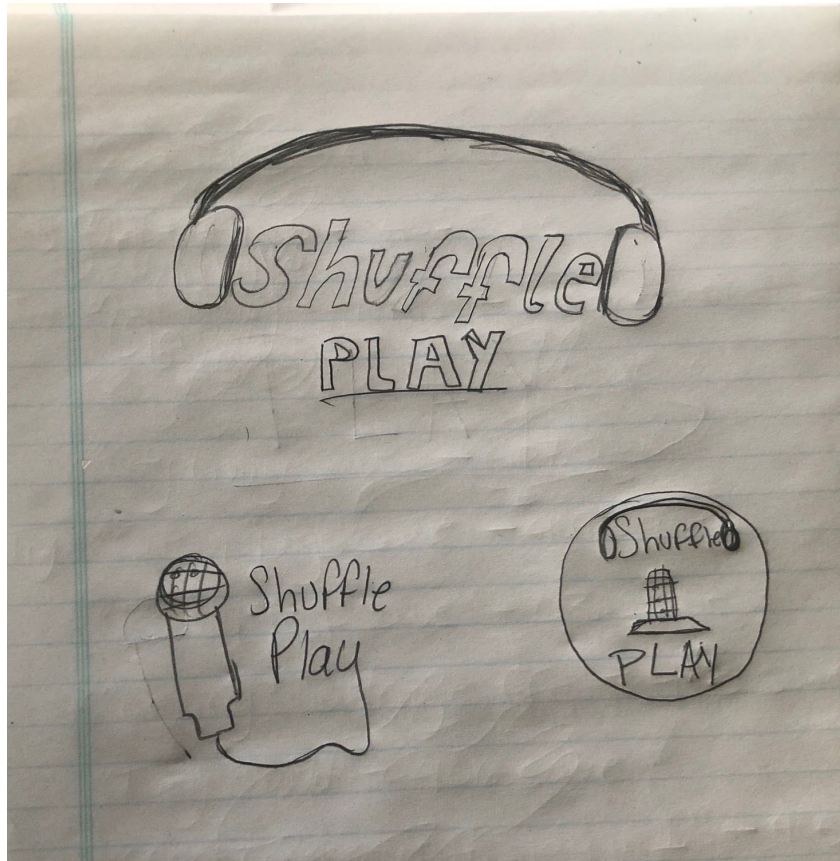
Filter Download

TITLE	ARTIST	ALBUM		
♥ Back To Black	EXPLICIT Amy Winehouse	Back To Black	2 minutes ago	4:00
♥ Yellow Flicker Beat	Lorde	Yellow Flicker Beat (Fr...	2 minutes ago	3:53
♥ White Iverson	EXPLICIT Post Malone	Stoney (Deluxe)	2 minutes ago	4:17
♥ Blue Bucket of Gold	Sufjan Stevens	Carrie & Lowell	2 minutes ago	4:45
♥ Gold Dust Woman - 2004 Remaster	Fleetwood Mac	Rumours (Deluxe Editi...	a minute ago	4:56
♥ Fool's Gold	Jack River	Sugar Mountain	a minute ago	4:19
♥ Amber	Yuno	Moodie	a minute ago	3:42
♥ Little Girl Blue - 2013 Remastered Version	Nina Simone	Little Girl Blue (2013 R...	a minute ago	4:18

Another full length playlist that I condensed for an episode of the show.



My Radio Jar profile with some information I wrote for the show.



Possible logos for the show that I sketched early on in the process

SHUFFLE PLAY EPISODE #1: Lady Bird

Intro talking points:

- Who am I, what's going on, what is this
- Doing this for my capstone, although it is also a newfound passion of mine
- I enjoy making playlists centered around certain theme or ideas and I look forward to sharing them with y'all
- I make full-length playlists on my Spotify (shameless plug?) but I'll be playing a sample of them in each episode
- This week's shuffled playlist is called Lady Bird
- I'll get into that title and what it means a bit more throughout the hour but the general theme is coming of age
- All of these songs provide some narrative or perspective on growing up, what nostalgia means to them, or how they have changed as a result of their formative years
- We opened today's show with a track called *Nobody Cares* by Superorganism

Songs:

- Nobody Cares
- Generation Why
- Grown
- Congratulations
- Ribs
- In My Life
- Glory Days?
- Childhood Bed
- Rivers and Roads
- Dog Years
- Chasing Pavements

The [script](#) for the first episode of Shuffle Play

Creating a Playlist:

1. Settle on a theme.
 - a. Themes could vary from movies, days of the week, or a general vibe you want to capture.
2. Look for songs you think match the theme.
3. After you're happy with your group of songs, listen to each song and find the natural progression of the songs.

- a. Listen to the beginnings and endings of each song to make sure each song flows nicely into the next.
4. If you're using Spotify or Apple Music, add a cover photo that matches the theme as well as a short description of what this collection of songs means.

Creating a "shuffled" playlist

1. If you're planning to use the same 60 minute format for your show, pick 11 to 14 songs that you feel like share unique perspectives on the theme or showcase a variety of genres.
2. You should also make sure that these songs flow well together, even if they aren't in the same order as the original playlist.

Writing a script

1. Make a list of all of the songs on the shuffled playlist
2. Do a little research on each of the songs and the artists/bands
 - a. i.e. What year was it released, how well the song did commercially, any interesting tidbits about the song/artist.
3. Write in transitions for each song and talking points to discuss why you feel the song fits that theme
4. If you plan on having a guest, talk to them beforehand to see if there is any specific direction they would like the conversation to go and leave more room in the script for natural conversation to occur.

5. Write introductions and conclusions to cap off the episode by talking about the theme/guest

Radio Jar and equipment

1. On Radio Jar, create an account and profile for your show.
2. Start a music library of mp3 files
 - a. You will need to download these off of the internet, I suggest YouTube
3. In order to broadcast live, you will need to pay a subscription fee to Radio Jar so that they handle the legal backends and copyright responsibilities.
4. Once you have your interface of Radio Jar set up, you'll need to set up the hardware for broadcasting.
 - a. Microphone
 - b. Headphones
 - c. Mixing/sound board
 - d. Adapters and cables (depending on microphone, computer)
5. Make sure to practice and troubleshoot using the equipment before broadcasting.
6. Radio Jar doesn't allow audio playback so you will need to use a program like Adobe Audition to hear yourself as you talk.
7. Radio Jar offers a "Micro Site" as an online host for your show, but it isn't necessary.
8. When you are ready to broadcast, you can send the show link to your friends and family to listen.

Section 4: Reflection

Throughout this process, I was able to learn a lot about the technical procedures that go into producing a radio show. In that regard, I accomplished one of my goals to learn more about this medium that fascinates me so much, but what I didn't expect was that I would learn something about myself as well. I'm very proud that I put so much thought and research into the preparation for this project; I reached out to outside sources and fell down many internet rabbit holes. I learned about copyright laws, audio engineering, and used software and equipment I was unfamiliar with. However, I think that my extensive research held me back from creating my show in the face of hardship. I often saw the building complications as a reason to hold off on creating my show. And while this was an unforeseen obstacle and a major reason why my vision was never realized, my own stubbornness to have the show be exactly as I wanted held me back from creating anything at all. I have seen how polished and successful online radio shows can be, and I wanted my show to be at that caliber by the first episode. But if I had let those expectations go early on, I could have created something more tangible than blueprints. However, I am confident that with the work I have done my dream of having a successful online radio show is still possible, and this may not be the end of Shuffle Play.