

## NATIONAL COLLEGE MEDIA CONVENTION, KANSAS CITY, MO. FALL 2008

### TECHNOLOGY ROUNDTABLES FOR STUDENT JOURNALISTS

Students select moderator

A group of students from other college newspapers across the nation (and Canada) comprised this session. We discussed ways our papers utilize the web to produce and extend content. Some of the newspapers use College Publisher and are jumping the same hurdles as Technician. One paper uses Wordpress for their site, and another paper uses a custom-built site. We also talked about multimedia coverage on a budget, such as videos and audio slideshows. Several of the other papers use Twitter to promote themselves. I think it would be a good idea to pursue Facebook, Twitter and an RSS feed as new avenues for Technician web content. — *Susannah Brinkley*

### JUST FACEBOOK ME

Macon McGinley, Georgia College & State University

Kelley Callaway, Georgia College & State University

Lori Brooks, University of Oklahoma

A panel of advisers talked about how Facebook can be both a friend and a foe. The women gave tips on which privacy settings best protect students and which things one should let their friends see. Since students represent their University, they said, student journalists should take care to untag unprofessional photos and not to use certain applications. The panel also suggested that Facebook is a useful story-idea generator and an excellent tool for advertising one's publication through groups and events, etc. This session gave me the idea of having a sort-of Facebook policy. — *Susannah Brinkley*

### CONVENTION GENERAL SESSION

#### WHAT'S HAPPENING IN THE WORLD OF MEDIASHIFT?

Marc Glaser, PBS Media Shift

Glaser talked about the changing world of media. He showed informational graphs about newspaper, news magazines and television news. He noted that online news is up 10-20 percent. He discussed the increasing presence of blogs and the ability for anyone to become a journalist through the web. The web is a forum, he said, for anyone to use to spread news and opinions. It's a beautiful thing. — *Susannah Brinkley*

### 10 TIPS FOR FIXING YOUR TYPE

Tracy Collins, Arizona Republic

Collins led a class about how to improve one's typography throughout their paper, from headlines to captions to body copy. Through a PowerPoint presentation, he showed examples of good and bad typography choices, like kerning, tracking and leading. The lesson was more of an introduction to basic typography and more of a rehashing of things I have learned in my design classes, but overall it was a good type refresher. — *Susannah Brinkley*

### MULTIMEDIA ROAD MAPS

Tracy Collins, Arizona Republic

I thought the name was misleading: I expected a lesson about making maps for the web. Collins's session was actually about using our newspapers' websites as a way to branch out. Some stories, he said, are best told with videos, slideshows or interactive multimedia while some are best told with flat graphics. He presented us with a plan for brainstorming the best way to tell a story across different platforms. — *Susannah Brinkley*

### NEWS BY DESIGN

Ron Johnson, Indiana University

Johnson presented the latest trends in design in a humorous and insightful session. He gave a list of "Five things to watch for when designing:"

- Content drives the design.

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- Tell the story the best way.
- Typography builds the page.
- Frame content with white space.
- Big, honkin' dominance.

The rest of his lesson consisted of a slideshow of newspaper design examples from around the world and tips to improve upon them. One of the best sessions I attended. — *Susannah Brinkley*

### **CREATING INTERACTIVE MAPS**

Brady Teufel, Cal Poly, San Luis Obispo

This two-hour session explained how to embed interactive maps into one's webpage. In Google Maps, we made our own maps by plotting and naming points, sometimes including extra information such as text and photos. Using the programs Lightbox and Adobe Dreamweaver, we produced web codes, which would let us embed these interactive maps with stories on our Web sites. The Internet was slow, however, which made the class seem very disorganized, and the class wasn't geared towards those who are unfamiliar with Dreamweaver. — *Susannah Brinkley*

### **101 STORY IDEAS: STORIES YOU CAN ASSIGN ON MONDAY (AND HOW TO MAKE YOUR WRITERS FIND THEIR OWN)**

Lori Brooks, University of Oklahoma

Brooks led a session about brainstorming ideas for newspaper and yearbooks. She presented a PowerPoint presentation with lists of categories and topics for potential story ideas that Brooks had thought of. The 50-minute session left me with a list of story ideas for the masses, which I am more than willing to share with my staff. The ideas range from broader topics like politics to academics to more specific stories such as "the girl who didn't win homecoming queen," and "how much does our school spend on toilet paper each year?" Brooks also covered ways to encourage (and force!) our staffs to come up with story ideas on a daily basis. — *Susannah Brinkley*

### **OK, SO THIS ISN'T THERAPY**

Ron Johnson, Indiana University

Johnson led a large group of students in a discussion on problems in the newsroom. Students asked questions and gave each other advice through Johnson's mediation. Most of the students were editors of some kind, and all had problems to hash out. Problems ranged from making deadline to retention. Johnson offered a lot from his experience as an adviser, and encouraged us all to talk about our problems with our staffs at home. — *Susannah Brinkley*

### **CRITIQUING THE NEWSPAPER**

Ron Johnson, Indiana University

I asked Johnson if he would look over copies of *Technician* with me after one of his sessions. We talked for a while about types of design staffs and ways of delegating before we discussed the design of the paper. Johnson laid on the floor the 10 copies I'd brought for him to see. He seemed to generally like our layout, especially the fact that our front page looks different every day. He also liked and encouraged our design risk-taking, especially long, vertical packages on Page 1. He suggested that our pages are perhaps too cluttered and are in need of more white space. He also thought that we should explore typographical risks and increase our headline sizes. — *Susannah Brinkley*

### **PRESENTATION OF ACP ANNUAL AWARDS**

Logan Aimone, Executive Director, Associated Collegiate Press

Ken Rosenauer, President, College Media Advisers

This session of the convention was an interesting one. Through the presentation of the individual awards and the Pacemakers, it was good inspiration to see other student journalists' work. I am glad that *Technician*

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and *Agromeck* can rank with the best student publications in the nation. — *Susannah Brinkley*

### **RECOGNITION OF COLLEGIATE EXCELLENCE**

Ellen Siminoff, President and CEO, Shmoop University

Logan Aimone, Executive Director, Associated Collegiate Press

Ken Rosenauer, President, College Media Advisers

The closing session of the convention was the best of the plenary sessions. The Keynote speaker, Ellen Siminoff, had lots of inspiring things to say regarding the evolution of online media, specifically Yahoo. She has now begun her own online business to help college students with homework. The rest of the session was the presentation of the Best of Show awards, which was a nice insight into which papers, yearbooks and radio stations N.C. State Student Media should watch out for. It's inspiration to do better next year. — *Susannah Brinkley*

### **HOW TO SURVIVE AS A YEARBOOK EDITOR**

Laura Widmer, Northwest Missouri State University

Kevin Fullerton, former NWMSU editor

Mike Dunlap, former NWMSU editor

The presenters addressed the group of top editors and section editors about the challenges faced as a yearbook editor. They discussed ways to make the job enjoyable by following tips

- 1) Recruit (Journalism and communication classes; Organizations; Open House; Freshmen and High School)
- 2) Train them (Workshops, retreats, in-house training, etc.)
- 3) Develop a staff manual
- 4) Develop a specific management style
- 5) Set goals high (individual and staff goals, section goals)
- 6) Idea files (design, headline, graphics, color, secondary coverage, story, photo). Some good magazines to get clips from are: Real Simple, Rolling Stone, Good, and some fashion magazines.
- 7) Plan ahead (maestro technique, coaching, mini-deadlines, deadlines)
- 8) Have a sense of humor
- 9) Establish traditions (awards, parties, mentor)
- 10) Reward them and have fun

### **STATE OF COLLEGIATE YEARBOOKS**

Lori Brooks, The University of Oklahoma

Kathy Lawrence, The University of Texas-Austin

The presenters decided to do this session in response to the perception that the number of college yearbooks in existence is rapidly declining. To prepare, they attempted to find the number of college yearbooks remaining, and they also tried to survey college media advisers about the state of their book. However, they found it difficult to find an exact count of college yearbooks, and they did not get enough survey responses to be able to come to firm conclusions. The best number they could come up with was that there are about 750 college yearbooks remaining. Books that have recently stopped publication were forced to because of a lack of sales and interest from the campus. The majority of schools represented in the session were supported by fees and did not have to sell their book. Some marketing techniques shared by the group included:

- Use the Parent's Association newsletter and let them run one of the yearbook stories or feature yearbook content.
- Face to face campus sales
- Fliers to student homes
- Tag people on Facebook when you post the page PDF — *John Cooper Elias*

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### **BEAUTY AND THE BITS**

Randy Stano, University of Miami

The focus of this session was to get ideas and learn how to create better alt copy and sidebars for yearbooks. Randy Stano is the yearbook adviser for Miami, and their book always uses creative sidebars to add more info to a spread. Some of the different types of sidebars could be several quotes with photos, narratives, ratings or rankings, timelines, step-by-step guides, diagrams, maps, schedules, etc. The session provided useful visual examples and also gave suggestions on where to look for more inspiration. I later sat down with Stano to get him to critique the current Agromeck pages and work on integrating more creative sidebars. He agreed that although we have good info for alt copy, we need to do more with the presentation.

— *John Cooper Elias*

### **THE PACEMAKER**

Logan Aimone, Executive Director, Associated Collegiate Press

The Pacemaker is the category of top awards handed out by the ACP each year, and this session allowed students to see examples of publications that were nominated for the awards. Explanations for why the publications had been nominated were given as well. The slideshow included a spread from the 2007 Agromeck, finalist for the yearbook Pacemaker, and ACP Executive Director Logan Aimone used it to show modern design and coverage that went beyond the surface. He also explained how the judging process works for each of the different media and that the number of finalists and winners varies depending on how many submissions they receive. — *John Cooper Elias*

### **STORYTELLING COVERAGE**

Linda Puntney, Kansas State University

Puntney began the session by stressing the need to make a verbal and visual connection on yearbook spreads to effectively tell a story. She said the visual aspects are enjoyable and draw people in to the spread, and then the verbal aspects give it meaning. She identified four levels for effective storytelling coverage:

- Level one: Informational graphics
- Level two: Graphically appealing images
- Level three: Emotionally appealing images
- Level four: Develop trust to get in-depth coverage

She showed many examples of each level on its own and then showed an example of a story about a woman whose husband was killed in Iraq. The photographers developed her trust and were able to get extremely moving photos and inside reporting that achieved all four levels of effective storytelling. — *John Cooper Elias*

### **101 STORY IDEAS**

Lori Brooks, University of Oklahoma

Brooks started by emphasizing the difference between a story topic and a specific story idea. She said that staffs need to be pushed to get past just having topics, and they need to develop specific ideas and angles. She said she was able to produce the list of 101 ideas in about 30 minutes and it would be a good exercise to do with a staff at a meeting. A full list of the story ideas was recorded and will be used for some inspiration for remaining spreads in this year's Agromeck. — *John Cooper Elias*

### **HOW TO TRANSLATE CONTENT INTO SALES**

Linda Puntney, Kansas State University

Lori Brooks, University of Oklahoma

With college yearbooks struggling to sell copies to students, this session focused on tips to make the book a product that more people will want to buy. Puntney and Brooks emphasized the need to let the content drive the sales. They said if the book has stronger content, then the sales are more likely to increase. However, it

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was also discussed the fact that despite excellent content, many college students remain uninterested in buying a book. Two areas that were discussed were group shots and portraits. Everyone explained how their book handles these things and gave advice for ways to improve that content. Some concerns were expressed that group shots and portraits do not seem to be helping sales. Puntney also emphasized the need to make the content more personal. The more stories and alternative copy that students have a direct connection to, the more likely they are to purchase one. Other marketing strategies were also shared among the group. — *John Cooper Elias*

### **THE YEARBOOK SPREAD: A PHOTO STORY**

Bradley Wilson, N.C. State University

This session focused on the need to have photos and stories work together to make a spread. A yearbook spread is not very effective if it has photos that do not match the topic or angle taken in the story. I helped to share advice on some of the ways we are working to combat that problem at N.C. State while examples of good spreads from books across the country were shown. — *John Cooper Elias*

### **HOW THE BIG BOOKS DO IT**

John Cooper Elias, N.C. State University

Kelsey Witten, University of Oklahoma

Eleanor Bartosh, University of Texas

Alyssa Pena, Texas A&M University

During this session, editors from four large schools shared ideas and tips with other editors and advisers of other large schools. Topics discussed included sales, covering a large and diverse campus, marketing, etc. The other people present in the session asked questions and the session took on more of a roundtable format that allowed everyone to share their experiences and ideas. — *John Cooper Elias*

### **YEARBOOK EDITOR'S ROUNDTABLE**

John Cooper Elias, N.C. State University

Kelsey Witten, University of Oklahoma

Beth Davis, Temple University

This session gave editors from big schools and smaller schools a chance to get to know each other, share tips and ideas, and get a group of peer contacts to use for help in the future. Topics again ranged among sales, marketing, coverage, etc. A contact sheet was passed around and e-mailed to everyone in the session so they will be able to keep in touch after the convention is over. — *John Cooper Elias*

### **BEST OF SHOW AWARDS**

Ellen Siminoff, President and CEO, Schmoop University

Logan Aimone, Executive Director, Associated Collegiate Press

Siminoff, a founding executive of Yahoo! and now President and CEO of Schmoop University, an education Web site, spoke about the importance of using the Internet for college newspapers. She shared examples of newspapers that are already doing this while giving tips for how other schools can do the same. She said the integration of video and other multimedia will help significantly, and that was a good piece of advice for Technician as WolfTV will soon be expanding their online content. — *John Cooper Elias*

### **TV PROGRAMMING ROUNDTABLE**

Student-Run Session

Here are some ideas and issues we discussed during the TV Programming Roundtable. In order to recruit new people to run a TV show it is important to have patience. Take the time to show them how make a product (i.e. a "TV show" or short film) then they will get excited, and will be more willing to be productive. One of the stations participating in the TV Programming Roundtable described how they were able to move from closed circuit to broadcast television; they did it by submitting a proposal and reorganizing their station.

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In order to fill up time, one of the stations goes and films comedy performances on campus. We brainstormed a few different websites which contain free television programming:

1. ThinkTalk.com
2. National Lampoons
3. Destination Tomorrow
4. archive.org
5. ResearchChannel.org

We also discussed how other stations compensated their staff. The majority of the stations were on a volunteer only basis. The stations that did pay only paid the executive managers and producers, with the exception of freshmen producers. We then talked about raising money. Some of the schools were able to make money by filming their school's athletic events, including intramural. They could receive more than \$600 a game. One of the larger stations had sponsorships from local businesses. For 6 months and 15 spots a week, they charge \$200. One station switches over to MTV U during their off hours. We discussed getting faculty involved and decided that it would only happen if we could show that it would help students get a job. Most schools have Technology fees and those could be tapped for funding. Another possible angle would be to recruit students in TV production classes, and to get faculty involved as well. NC State, like other universities could entice faculty by having a creative track as well as a professional track thus producing incentive to help student media organizations. — *Xander Dale*

*Additional links:*

Middle Tennessee Television — [www.mtsutv.org](http://www.mtsutv.org)

Ithaca College Television — [www.ictv.org](http://www.ictv.org)

### STUDENTS' VOICES ONLINE

Lara Hanson, MTVU

Kristin Millis, University of Washington

Jeff Browne, Colorado State University

Citizen journalists are people formerly known as the audience employing journalistic tools to provide information. Students make excellent citizen journalist because they know insider stories better than anyone. As citizen journalist, students will be collecting, reporting, analyzing, and disseminating news and information. A key component of citizen journalism is to allow people to contribute to the conversation through

Open public comments

Open Source Reporting

Citizen Blog-House

Standalone community sites

To ensure that the citizen journalists are held accountable for their reporting, comments and blogs are linked through either a registration system or through a Facebook account. To retain interest in your own site be sure to post content predictably. Newsletters also drive traffic by telling readers when new content is available. Finally, let people know what projects are in production. — *Xander Dale*

*Additional link:* The Daily Reveille — [www.lsureveille.com](http://www.lsureveille.com)

### TOP 10 VIDEO TIPS

Dan Knight, University of Texas

10. Before interviews prepare research Subject
- What is unique?
  - Look the interviewee in the eyes when talking to them
  - Be an active listener
  - Write the questions down beforehand
  - State the objective
  - What should the audience think, feel or do?

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### 9. Communicate

- Everyone needs to understand the project/vision

### 8. Production

- Slate each take because differentiating footage can be difficult
- Leave margins before and after the interview
- Film cut-aways and cut-ins
- Same goes for B-roll footage
- Pay attention to the speaker and use their insights to film B-roll.
- Get reaction shots

### 7. Lighting

- Should be invisible
- It is all about ratios of light to dark
- Lighting the subject is the most important part
- Use a different lighting color than eggshell white

### 6. Sound

- Never use on camera microphone
- Proximity is everything (get as close as possible)

### 5. Composition

- Use depth to your advantage
- Let the action move the frame (predict where the action will be headed)

### 4. Directing

- Never forget that content is king
- Actors need to be able to trust that you won't make them look bad
- Directing is like a 3 legged stool. Directors need to be

### 3. Creative problem solvers

- Knowledgeable about equipment
- Personnel manager and leader
- Editing
- Built into shots by good directors
- Entrance and exit shots are used to draw attention to a specific detail
- Keep a good rhythm and pace

### 2. Ride the Bicycle

- Can only learn to do it by doing it

### 1. Everything is a story

- And each story has
- Contrast
- Development
- Change

## **BUSINESS LAW FOR BROADCASTERS**

Cary S. Tepper, Communications Attorney, Booth, Freret, Imlay & Tepper, P.C.

Radio stations need legal forms in order to hold a contest, hire an employee, or to receive underwriting. In order to hold a contest a station needs to create contest rules. These rules need to have a disclaimers section. The audience needs to be aware of where to find these rules. And the rules need to be announced

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every day with full disclosure. A release waiver is necessary to release the prize into the winner's hands. The winner needs to fill out a W9 form in order to pay taxes on prizes over \$50. In an underwriting agreement it is important to add a non-discrimination clause. The under writing agreements for commercial entities are much more restrictive than for non-commercial entities. A non-disclosure agreement is a good idea for unique ideas which are sensitive. When hiring a new employee it is necessary to avoid questions about pregnancy status or age. Alternatively if a volunteer needs to be fired be sure to document all communications with the volunteer. Get an outsider to help look at the situation. Have guidelines on employee expectations. All radio station employees must sign an anti-payola affidavit which states that any payola received must be disclosed over the air. This includes all payola content not just music. It is also essential to ensure DJs know the programming regulations and restrictions.

### **MULTIMEDIA ON A SHOESTRING**

Brad Arendt, Boise State University

Joel Shapio, University of Washington

Brian Ringer, University of Oklahoma

Buying cheap cameras is a good way to save money. Look into getting cheap cameras, renting from the library, and renting from other departments. You can use QuickTime to convert between many different video formats. When broadcasting over the air it is best to use a bit rate of 700 kps and 512 kps for online videos. YouTube is a good resource for posting videos online because it allows you to check the each video's statistics. Remember to keep posted videos short. Users do not have long attention spans. YouTube videos can be posted on any site however if a more custom look is necessary then look into using the ad-supported Brightcove flash player. Finally look into tuition-based technology fees. Deals can be made to receive a slice of the technology funding. — *Xander Dale*

*Additional link:* Free production music — [freeplaymusic.com](http://freeplaymusic.com)

### **ACCESS TO CAMPUS INFORMATION**

Frank LoMonte

When asking for open records, don't start with an open records request form. Instead request the open records verbally. Paperwork will only slow down the information gathering process. The Clery Act requires public universities to create and disclose

1. A list of violent, sexual, or theft related crimes, if there is an arrest
2. An annual report that summarizes all of the incidents.

The annual reports must be kept for at least 2 years after its creation. The Clery Act states that crime on campus includes any building that is located on University owned land. One way to get information on a crime is to use the rivalry between campus police and city police. Another way to obtain information is to get trial information from the local District Attorney. When trying to cover a story with student judiciaries involved FERPA objections might be raised. The best way around this is to show up where the hearings will be held because these meetings cannot be closed. Any meeting of a group, in the chain of decision making, is an open meeting which anyone can attend. — *Xander Dale*

*Additional links:*

List of open records — [www.rcfp.org](http://www.rcfp.org)

Open records request generator — [www.splc.org](http://www.splc.org)

### **WRITING BETTER BROADCAST NEWS**

Jesse Gosch

The top 20 ways to write better broadcast news

1. Get more sound and video than you think you need.
2. Interview the scene as well as the person.
3. Be aware that people are shy. Remind them it is not your goal to 'get' them. Do multiple interviews
4. Stick to one idea. Edit your footage for that one idea
5. Don't say the same thing in narration that is said in the interview.

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6. When writing news stick to one idea per sentence
7. Stick to using Subject-Verb-Predicate sentence construction
8. Write in an active voice
9. Avoid meaningless attribution
10. Don't use rhetorical questions
11. Avoid using too many names or numbers
12. Use an interviewee's title sparingly
13. Don't have over cautious dialog
14. Be careful with pronouns. Who or what is the subject of the sentence?
15. Avoid repetitions
16. Avoid clichés if possible
17. Don't use unexplained or unnecessary jargon
18. Avoid tongue twisters
19. Avoid gimmicks
20. Always check for typos

### **TV MANAGEMENT ROUNDTABLE**

Bryan Kennedy, University of Kentucky

Alison Mays, College of Charleston

Many of the stations have their news anchors create a news package each week. The package includes footage which has been shot, edited and ready to be produced into a larger project. Most of the stations said that they kept to established deadlines. They also said that they usually receive material (pre-made content) from other campus organizations. Once the content is gathered and managed, the different university stations air it or streaming on closed circuit or open circuit broadcast, or stream it for free over the internet. The key to successful broadcast is to get staff into a rhythm (in a things need to be done this way by this date type of situation.)

In the roundtable discussion we also discussed communications and ways to get people to attend meetings. As far as communications, we agreed that email is not reliable, and that it is better to use websites such as Twitter.com. We also agreed that the best way to increase meeting attendance is to provide free food. Some suggestions were made to work out deals with local restaurants, free advertisements for free or discounted food. — *Xander Dale*

*Additional resources:*

Free online upload streaming – [www.ustream.tv](http://www.ustream.tv)

Free national news source — [newssource.cnn.com](http://newssource.cnn.com)

### **INDECENCY AND OBSCENITY – AN UPDATE AND REVIEW OF FCC REGULATIONS**

Norman Prusslin, Stony Brook University

One of the major issues facing broadcasters is determining what is permissible to air, and at what times of the day to air certain material. The exact definition of what is permissible is very broad and should be handled delicately as it could result in legal issues. Complaints about media issues (with exception of closed circuit television and streaming internet) are likely to be filtered to the FCC (Federal Communications Commission.)

There is a time set aside for material of questionable nature. This is called the Safe Harbor and it extends from 10pm to 6am. Elections can play an essential role in the state of the FCC; the newly elected president could appoint a new chair of the FCC. — *Xander Dale*

### **WORKING WITH THE ADMINISTRATION**

Randyll K. Yoder, Elizabethtown College

Warren “Koz” Kozireski, SUNY Brockport

It is important to build a relationship with the university administration. After establishing a relationship with

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the administration, the TV station should provide information to show a number of things:

1. Let the administration know who you are.
2. Let the administration know what you are doing for the community.

Creating press releases and newsletters is a great way to ensure a consistent flow of information with the administration, and to let them know new and exciting things that could affect the TV station as well as the campus. The TV station can create a "press kit" including everything from label photographs of current leadership and brochures, to fact sheets.

It is always important to not just make contact with the administration with the singular intention of monetary gain. — *Xander Dale*

### **CLOSING CONVENTION GENERAL SESSION KEYNOTE**

Ellen Siminoff, President and CEO of Shmoop University

Print isn't entirely dead, but it definitely needs to integrate with online media to stay alive.

It seems that the overarching theme of the weekend was new media. Everything is on the Internet now, and what better way to find out about the rapid changes of the Internet than from someone who was there from the beginning. From the start, Yahoo.com had to work ahead of the curve with everything they did, and as we can see now that mode of operation has been largely successful. So too should college media learn to work ahead of the curve and think three steps ahead. One of the best things we can do is to integrate our online and print/terrestrial versions. The Web site and tangible product should not be separate entities – they should flow together seamlessly. — *Caitlin Cauley*

### **RADIO ROUNDTABLE: MANAGEMENT**

Carolina Millard, College of Charleston

The most important thing that I learned from this session was that to have any financial success, a radio station and its business department must have an understanding how each other operate

I noticed that many college radio stations don't have a close relationship with their business department and that leads to many problems for both the radio station and the business department. For instance, one radio station's business department did not know the FCC rules and regulations. Then when the business department produced a donor announcement for the radio station; the radio station could not play it because it had obscene and indecent material on it. Luckily, here at NCSU we don't have such a problem, but I think that there is always room for improvement. I think the best thing to take from this session is that a radio station needs to have a close relationship with its business department. Both need to know and understands how each other operates so as to achieve success. — *Robert D. Earle*

### **RADIO AND WEBCASTING MUSIC LICENSING**

Joel R. Willer, University of Louisiana at Monroe; Will Robedee, Rice University

The world of copyright and licensing in radio broadcast and webcast is a convoluted, confusing one. Not everything is as simple as it seems.

The right to play recordings on the radio is more of an uphill battle than the average college radio DJ is aware. While most know that the station pays a fee for blanket approval, the workings and especially the politics of ASCAP, BMI, SESAC, and SoundExchange are not so clear. The issue becomes even more entangled with the use of online streaming, as it's a rather popular notion that these streams are easily captured, mixed, and then used or redistributed without additional royalties paid to the artists.

SoundExchange is the big name in copyrights of radio and webcast music. The latest issue with SoundExchange involves the Webcaster Settlement Act of 2008. Supposedly, SoundExchange's negotiations under this act will cover all music and not just the SoundExchange labels. These negotiations look like they'll not be finished any time soon. Like everything else in broadcast and webcast licensing, everything is complicated and will likely never been completely solved. — *Caitlin Cauley*

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### **OPENING CONVENTION GENERAL SESSION KEYNOTE**

Rich Beckman, University of Miami

New media is the name of the game.

It seems the theme of the weekend was new media, as introduced in the opening session. As everyone likely knows by now, new media is the world of online. Traditional means such as print and even terrestrial radio are being cut for online options, giving an all-in-one feel to the material we as a public access. Similarly, in order to keep up with this rapidly changing world of online media, we must learn to adapt and adopt skills relevant to the multimedia feel. We must learn to work cross-platform, social network, and at the same time keep a legal and ethical foundation. Beckman also addressed the issue of schools training their college media workers in a way that prepares them for the world of the new media. Colleges must have flexible and relevant curricula, courses, professors, and publications. In short, everyone must evolve and adapt to the changing environment lest they are left behind. — *Caitlin Cauley*

### **CONCERTS 201: FESTIVAL PLANNING**

Chuck Clenney, University of Kentucky; Chris Thuringer, University of Kentucky

The most important thing I learned at this session was process that other radio stations have developed to organize events.

At the session WRFL 88.1FM, the college radio station of the University of Kentucky, talked about how they organized a festival to celebrate their 20 years on the air. It was a very impressive event and I know student media at NCSU can take much from the event especially from how they organized it. I liked that they started planning 6 months before the event. They had a highly organized committee structure and appointed certain staff members to head those committees. I also liked that they were able to get the community involved and they managed potential risks well. What we can learn from the event is that when we want to have some kind of event we need to start early. We need to pick the right date and get people involved such as students from the college of design. The most important aspects of planning an event are the getting the right headliner and making and balancing a budget. — *Robert D. Earle*

### **SURVEYING COLLEGE RADIO**

Jamie Lynn Gilbert, NCSU

The best way to find out what we're doing right and what we're doing wrong is to survey listeners in a way they're familiar - online.

To keep our sound fresh and relevant, we must know what our listeners like, dislike, want, and do not want. Jamie's session provided concise, clear information on how to approach a listener survey. We must determine who we're trying to survey, what information we're looking for, what sorts of questions to ask, and finally what specific questions to ask. It's interesting to note the importance of an open-ended "other" option in such surveys, which often lead to insight that would have been nonexistent had the option been similarly nonexistent. From the survey answers we can then glean what programming to keep, what to cut, and what to introduce. It's also useful for scheduling, as we can see when most of our listeners are tuning in. The listener survey is perhaps one of the more important things in the operation of a college radio station, and this session emphasized this importance. — *Caitlin Cauley*

### **60 RADIO PROMOTION IDEAS IN 60 MINUTES**

Lisa Marshall, Muskingum College; Richard Gainey, Ohio Northern University

There is no idea too ridiculous or too small to promote your radio station.

The big idea of this session was that everything you can do to promote your station (within reasonable and decent limits) is never too ridiculous or too small. Among the ideas presented were: assisting with charity events, large party-like events, Guitar Hero tournaments, an endurance contest, giveaways, free food, eating contests, covering homecoming parade/events, giving top artist/track/album lists to local music stores to post, using frequency numbers when fundraising (ex. Asking for donations of 88 cents at an event), putting call letters on anything and everything, and of course doing remote broadcasts from local events. These are ways that everyone at the station can get involved, whether it's organizing an event or just

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handing out fliers. Just as in the concert-planning session, the emphasis is on rallying involvement in every possible way. Only then will we become visible and a true presence on campus. — *Caitlin Cauley*

### **LANDING YOUR FIRST JOB IN PRODUCTION**

Dan Knight, University of Texas

The overwhelming message sent in this session was the age-old “it’s not what you know, it’s who you know.”

As college media students, we often forget that not all jobs in the real world will be as easy to acquire as our positions in college media. No matter what the hours we’ve put in, it means little if we don’t make good connections and network within the field. To be honest I was rather disappointed with this session in that it simply reinforced the idea that it’s who you know rather than what you know, but I find that at the same time this is a good reality check. Too often we have an idealistic picture painted of the industry because of our time working in college media and we somehow assume that because we spent years working at a college radio station or at a college newspaper that we will find media jobs. — *Caitlin Cauley*

### **PRACTICAL OPERATIONS CONCERNS ABOUT HD RADIO**

Aaron Read, Hobart & William Smith Colleges

HD radio’s only big drawback is its cost - otherwise, we should strongly consider giving it a shot.

First of all, HD radio has no FCC mandate. One of the most common misconceptions is that it’s a requirement for everyone just like DTV, but this is simply not the case. HD radio just has several perks (as well as drawbacks) that make it an option radio stations should consider. What its use depends on is the demand from consumers. In very basic terms, HD radio is like a hybrid system of analog and digital signals that offers up high fidelity audio, data services, and multicasting. An HD radio will detect a digital signal, buffer, and blend to digital. If this signal is lost, it simply blends back to analog, with no listening time lost. Data services are probably the biggest benefit of HD radio – a listener can not only see the artist and title of the song, they have access to iTunes tagging (which is to say it will download straight to their iTunes music library) as well as other on-demand downloading, making the music more accessible. Of course, there are problems with HD radio. The sound is lossy, which is to say that some quality is lost even while there is exceptionally high fidelity. The engineering required to keep it running may be out of reach for some stations. Above all drawbacks is the sheer cost of operations. Depending on the transmitter, the initial cost can range anywhere from \$75,000 to \$250,000. There is also a steep one-time licensing fee, fees for multicast, and fees for data services. All of these drawbacks, as well as the advantages, should be very carefully considered before making the switch to HD radio. — *Caitlin Cauley*

### **CONVENTION GENERAL SESSION AND ADVISER AWARDS PRESENTATION. KEYNOTE TOPIC: WHAT’S HAPPENING IN THE WORLD OF MEDIA SHIFT?**

Mark Glaser, PBS MediaShift; Ken Rosenauer, President, College Media Advisers; Logan Aimone, Executive Director, Associated Collegiate Press

The most important thing I learned at the general session was of the new rules of media.

Newspapers are going down in interests while online media is going up because print news is less popular. In order to keep media alive, new rules must be implemented. 1) The audience knows more than the journalist. (News is a conversation and not a lecture.) 2) People are in control of their media experience. 3) Anyone can be a media creator or remixer. 4) Traditional Media must evolve or die. 5) Blogging is effective and gets the real story. 6) Amateur and professional journalists should work together. 7) Journalist needs to be multi-programmed (and entrepreneurial). I also learned of methods of allowing people to fund reporters to go get the stories. Bloggers do something called “crowd funding”- where they go directly to their audience for funding. Websites like wordpress.com allow people to fund the bloggers they want to. — *Robert D. Earle*

### **RADIO SHOW & TELL**

It’s okay to play hooks in promos but never play them in a commercial or donor announcement because

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that is illegal.

I learned that most people like to hear an energetic radio personality in the morning because people want to hear someone that helps them wake up instead of someone boring that makes them want to go back to sleep. I also learned that it may be a wise promotional strategy for you to use YouTube in conjunction with your promos. In other words, we make a video for a promo which catches people's interests. — *Robert D. Earle*

### **FACEBOOK: FRIEND OR FOE?**

John Schiff, University of Kansas

The most important thing I learned at the session was that Facebook is a great networking tool.

I learned of the advantageous ways that student media can use Facebook. For example, the newspaper's fan page on Facebook should have a share button so that they can share their stories with the visitors that go to their page. Facebook is a good reporting tool because it can be a less intrusive way of contacting people. Facebook is great for networking with professionals or to network with new users within groups. Facebook can also be a great marketing device because you can make events and contests and invite users to them. Another way I saw how to use Facebook as a marketing device is by uploading videos about student media such as a video showing how the newspaper works, radio station, or etc. — *Robert D. Earle*

### **SHOOTING FOR MAGAZINES**

Noppadol Paothong, Missouri Conservationist Magazine

A photographer should focus on what they're good at and set themselves apart from other photographers by submitting unique photos.

Paothong, a veteran photographer, discussed how he got his job, how to submit images to publications, and tips on becoming a professional. During his lecture, he noted that he got his job by showing his long-term projects, being persistent, and developing a new, fresh style that editors were attracted to. He talked about the importance of looking professional by creating a website with your photos, having business cards and using letterheads for resumes. Paothong suggested that a photographer should keep track of how much their photos are worth, as well as remaining open minded to suggestions from other photographers and trying to make a personal connection with your subject to improve your photos. — *Michele Chandler*

### **10 STEPS TO EFFECTIVE FEATURE WRITING**

Joy Jenkins, City Editor, Tulsa People Magazine

When you're looking for ways to improve feature stories, seek inspiration from other publications, get a second opinion, and try something new.

Jenkins discussed the steps to writing feature articles from finding your angle, making interviews to writing leads and the body of the story. Jenkins gave tips such as finding your angle by observing your surroundings during interviews, compelling questions, and anecdotes. She noted the importance of doing your homework and having questions ready for interviews, as well as post-interview techniques such as typing up all of your quotes and pulling it together. Jenkins suggested writers use a lead by writing about what they remember the most, and avoiding lead traps such as the question lead, and to look for sidebar material. — *Michele Chandler*

### **FAKIN' IT WITH PHOTOSHOP, OR 10 WAYS TO DESTROY YOUR CREDIBILITY**

Bill Neville, University of Alabama, Birmingham

Photos placed in a publication might be right for the wrong reasons, so it is important for a publication to consider that an object can be observed differently depending on the audience.

Neville talked about 10 scenarios where Photoshop was abused and the audience was deceived. Situations such as removing flag poles from photos and not properly labeling something as a photo illustration came up in the discussion. Neville discussed the three rules of ethics, which included utilitarian, absolutist and the golden rule. Utilitarian views focus on how photos should be used for the greatest good

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for the greatest number of people. The absolutist rule states that individuals have absolute rights that cannot be violated, and the golden rule stated that people should be treated the way they want to be treated. Neville noted that Photoshop is a powerful tool, and publishing distorted images damages your credibility and confuses your readers. — *Michele Chandler*

### **BASIC PHOTO ESSAYS**

Amy Kilpatrick, University of Alabama, Birmingham

When you are taking pictures for a chronological photo story, you should consider more than just the story and be sure to get photos of surrounding details.

During this session, Kilpatrick discussed ways to tell a photo story through paying attention to details and how to prepare for them. For chronological stories, the photographer should get a variety of shots and be sure to follow an event with actions and reactions. Noteworthy events should focus on game actions and changing events. Stories that focus on the heart of the subject typically follow one person, such as a patient with cancer, and detail shots cover emotions instead of objects. Kilpatrick emphasized that preparing for a story requires finding the untold story, such as setting up a stage or placing flags. — *Michele Chandler*

### **YEARBOOK EDITOR'S ROUNDTABLE**

John Cooper Elias, North Carolina State University; Kelsey Witten, Oklahoma State University; Amy Chastain, Missouri Western State University; Alex Yocum, Kansas State University; Beth Davis, Temple University

The best way to motivate your staff is to constantly encourage them and make them feel like their work is appreciated.

At the editor's roundtable, issues in the yearbook office were discussed ranging from staff retention to becoming noticed on campus. Members of various staffs suggested ideas such as using food as a motivator at staff meetings, having a little get together to promote the publication, and maintaining a relationship with your staff outside of the office is important. The other editors suggested staff retreats and parties to maintain morale, and the importance of letting them know that they can go to you for personal help. Ideas for drawing in new staff members included recruiting staff in areas other than the obvious (English, communications, journalism) and paying attention to design, business, and history majors. — *Michele Chandler*

### **WORKING WITH THE ADMINISTRATION**

Randyll K. Yoder, Elizabethtown College; Warren Kozireski, SUNY Brockport

Just because we know what we're doing, doesn't mean everyone else does.

One of the things that we as students must always remember when approaching the administration is that we hold more power than we think. Students are the reason these people are in their positions, and while we should be respectful of their place above us, we should also remember that our opinions hold clout. Above all else, when dealing with the administration of a school, communication is key. If there is no dialogue occurring, nothing will be achieved. It's important to look at dialogues with the administration from a promotion standpoint; one must effectively market themselves and have the good PR to back them up and make them look more professional. This is an essential part of Student Media's dealings with NCSU's administration. We must remember that not everyone knows what we're doing, which is a problem that arises with an organization that is so insular by nature. We can't keep our administration in the dark and need to take the same approach we take when making ourselves visible to the student body and public at large. — *Caitlin Cauley*

### **CONVENTION GENERAL SESSION KEYNOTE TOPIC: WHAT'S HAPPENING IN THE WORLD OF MEDIA SHIFT**

Mark Glaser, PBS MediaShift

People interested in a career in media need to take on experience in multiple fields and should take on the responsibility of becoming multifaceted.

In this day and age, consumers of media are in control of their media experience and anyone can create or remix media. In order to compete with new media, such as online multimedia, traditional forms of media

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need to evolve or they will eventually die. The session also talked about on how amateur and professional journalists should work together to educate one another to prevent this from happening. Glaser discussed that media needs to be multiplatform and just being a reporter, photographer, or radio personality isn't enough anymore. With the technology provided to audiences today, the audience knows more than the journalist. — *Michele Chandler*

### **WRITING BETTER BROADCAST NEWS**

Mike Marcotte; Jessie Gasch

When dealing with broadcast news, one should work with the natural advantages offered by the radio/TV medium and enhance according to these advantages.

One of the biggest advantages to radio newscasts is that, with the addition of a voice, the news is suddenly given a personality. Rather than relying on an inner monologue to narrate print news, the consumer of this news is suddenly given the feeling of what is hopefully a trustworthy person relating the information to them. This is an incredibly powerful advantage that audio news has over print news. An advantage that radio news has over television news is its tendency to seem far more factual – there is a boost from the voice, but no flash that comes with television's images. 88.1 Seconds of Technician can use this to its advantage. We can create a sense of immediacy, trustworthiness, and personality that can attract WKNC listeners to the more detailed print version. If this can't happen, we can at the very least make 88.1 Seconds seem indispensable in our listeners' daily routines. — *Caitlin Cauley*

### **RADIO ROUNDTABLE: UNDERWRITING**

Josh Giordano, Student Station Manager, WICB-FM, Ithaca College

It is important to have people dedicated to sales, rather than selling as an additional responsibility.

Underwriting for sports broadcasts can be sold per game or per season. Stations can create content for underwriters, such as how WICB aired a sponsored ski report. Stations should also try to trade out for promotional items by printing coupons on the back of stickers. Sales representatives should always listen to their clients before they try to sell them. – *Jamie Lynn Gilbert*

### **TRAINING STUDENT STAFF AT YOUR COLLEGE RADIO STATION**

Dave Black, University of Wisconsin Madison

It is important to make new students feel like part of a group.

WSUM trains 80 students every fall and 60 every spring. The station makes students complete a statement of interest and take a station tour at a prearranged time. This helps weed out more disinterested students. Training should explain the station's mission and where new students fit in. WSUM also keeps public track of a student's off-air hours contributing to the station. – *Jamie Lynn Gilbert*

### **ASK THE LAWYER**

Cary Tepper, Communications Attorney, Booth, Freret, Imlay & Tepper, PC; Joel Willer, University of Louisiana at Monroe

It is inappropriate to use copyrighted music even in show promos.

ASCAP, BMI and SESAC licenses do not come with synchronization rights, which means the music cannot be used in other forms (such as in DAs, PSAs and promos). Services like Rhapsody and iTunes are often for personal use only so should not be used to play music over the air. Stations can get in trouble from reading news copy directly from the source. It was recommended WKNC not allow the "dirty words" to be broadcast via the RDS encoder on digital display radios, as we currently do. Stations are encouraged to air 10-15 hours of public affairs programming per quarter. Finally, in the words of Joel Willer, "If you want to podcast music - don't." – *Jamie Lynn Gilbert*

### **SWAG SWAP**

WKNC should print up cards with our show schedule on one side and the exam schedule on the other.

WMUL at Marshall University had small cards (about index size) with their programming schedule on one

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side and MU's fall exam schedule on the back. This is an awesome idea that should be used at WKNC. Another station did a regular magazine publication with music news and interviews. It sold advertising to support printing and the cost of including a local music CD with the magazine. While that could be a good idea, I do not think our sales department would be able to devote time to selling ads in an additional publication. — *Jamie Lynn Gilbert*

### **CONCERTS 201: FESTIVAL PLANNING**

Chuck Clenney, University of Kentucky; Trevor Tremaine, University of Kentucky; Chris Thuringer, University of Kentucky

There is no job too small when it comes to promoting your radio station. Everyone needs to get involved.

Above all other things in concert planning, the number one part to remember is to start planning as early as possible. WKNC is no stranger to concert planning, what with the Double Barrel Benefit, but there were still some great reminders of what sort of help to look for when planning a concert or even a festival. One of the greatest assets a radio station can have when planning a concert is the cultivation of local relationships. A little assistance from a local establishment, local band, or even just local individual can go a long way. In this vein, keeping station alumni informed and networked can help, in the event that any of these alumni want to throw in their services. The point here is to have no shame and no qualms about asking anyone and everyone to pitch in (within reasonable limits). There is also no such thing as too much organization; committees for everything seemed to work exceptionally well for the University of Kentucky students. Everyone has a strength, and the point here is to get everyone involved with their particular talents. — *Caitlin Cauley*

### **RADIO ROUNDTABLE: NEWS**

Emily Smolarek, News Director at WSUM at the University of Wisconsin, Madison; and Dave Black of the University of Wisconsin, Madison

WKNC does enough news for a music-focused station.

There was not much that can be taken from this session because for a music-focused station, WKNC is at the top of its game when it comes to news. Albeit we do not have a news department, but we still are able to serve the community with news of what is happening around them while providing a great music selection. Many of the radio stations there were trying to start off some form of news while we already offer news. 88.1 Seconds of Technician is one of our greatest achievements that we have to offer. WKNC also offers meteorology reports thanks to the NCSU Broadcast Meteorology group and talks shows like State of State, that inform students at NCSU of what is going around campus. The only thing I see we may want to do is possibly subscribed to a news wire. — *Bobby Earle*

### **SURVEYING COLLEGE RADIO**

Jamie Lynn Gilbert, North Carolina State University

Survey design is important because it can encourage or discourage people from completing your survey.

WKNC has successfully been able to properly survey its audience without relying on programs that commercial stations use, such as Arbitron. To properly survey the audience of a college radio station, one must first determine the research goal. To do this, one must identify the audience, measure listener perceptions of the programming, gather demographics to support underwriting, test potential markets for a new product/service, establish relationships with the audience, and determine matters of public interest. Second, one must determine a sample. For example, one can divide the population into students and non-students. From there one can further sub-divide the students into listeners and non-listeners. Afterwards one needs to determine the survey design. This is very important because the people who take the survey may or may not be turned away from the survey because of its design. First, you need a have a welcome screen with the purpose of the study printed clearly. One must target an audience and let them know that the survey is confidential. From there, one must decide the different options that the survey will utilize such as force questions or multiple responses from same computer. Then one must decide what type of questions will be asked such as open ended questions or close ended questions. Once you have done that decide what you

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must know, what is useful to know, and what's nice to know. Then delete all the nice to know. From there you should have been able to construct a useful survey that will allow the station gauge itself. — *Bobby Earle*

### **BROADCAST AUTOMATION-STAYING ON THE AIR WHEN NO ONE'S THERE**

Aaron Read, Hobart & Williams Smith Colleges; Joel R. Willer, University of Louisiana at Monroe

Automation is important to keep a station on the air 24/7.

Reasons to have automation: 1) All radio stations need some form of automation because listeners want to have radio to work 24 hours a day, 7 days a week, and 365 days a year. 2) If you need to de-air live staff that need to be reprimanded. 3) It protects you from the 73.561 time-share challenge. 4) It can be used to enhance DJ operations and to reduce CD theft. Automation is a tool and like all tools it can either be used properly or irresponsibly. Automation cannot be treated like the average Joe's music player. It takes about an hour to properly put in meaningful music to have three to eight hours of actual programming. Staff at radio stations need to understand that with automation you don't need to put in so many different songs or keep updating it constantly because listeners not only like listening to new stuff but also some familiar old songs. The staff also needs to understand that quality is important and to always rip the music in the automation system as .wav file and not a compressed file. — *Bobby Earle*

### **TECHNOLOGY ROUND TABLE**

Blogs should be on the main page of your site.

I learned a couple of interesting things here. First, I learned of a project that the UCLA college radio station is undertaking called "The Populus Project." It can be found on the internet at [populusproject.org](http://populusproject.org) and it is supposed to be something similar to Facebook. I also learned about the Co-press organization that seems to be a networking tool some colleges in New York, North Carolina, Florida and other places use. I learned that CP5 is very unreliable and slow for publishing. I also learned that the Technician may want to look at Woodwing and it may or may not be effective for publishing online. We talked about putting audio slide shows and videos on websites. Apparently more people tend to watch an entire audio slide show and sometimes only a small segment of the videos, but none the less both seem to be effective attention-grabbers. If you use videos then use Vimeo for quality but for exposure use YouTube. Podcasts are also an effective form of media. People are able to expand on content that a newspaper prints. Podcasts also increase the traffic on your website and are just convenient. Some people don't have time to just sit and watch a video so it's easy for them to just download a podcast and listen to it at their own convenience on an mp3 player. Blogs are another great way to get hits on your website. They should be placed on the main page. — *Bobby Earle*

### **RADIO ROUNDTABLE: SPORTS**

Scott Brooks, Sports Director at WSBU, College at Brockport

WKNC does not need to air any more sports programming, because we are music-oriented.

The entire session was about gauging the sports department on college radio and techniques on interviewing athletes and coaches. For the most part, it seems that with college radio, one must either just be a music-focused station or a sports-focused station. This is due to many factors such as the audience and the amount of staff that can be allocated for such services. The group talked about how the staff members should interview athletes and coaches. For instance, the interviewer must wear a sports blazer. In addition, when it comes to broadcasting sports, the interviewer should have an upbeat personality. It is my belief that sports should not be a major concern to WKNC in that we are more music-oriented radio station and that Wolfpack Sports handles and has the rights to all athletic activities for NCSU. Shows like Call of the Wolf and airing Women's Basketball and Men's Baseball should be sufficient for the sports department at WKNC. Plus it has been recognized that music stations are able to make more profit because it is harder to establish a sports station within a community. — *Bobby Earle*

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### **RADIO HOUR PHILOSOPHY... BUILDING THE PROGRAMMING CLOCK**

Norman Prusslin of Stony Brook University

It is more important to please the listeners than the DJs.

First of all, all staff members need to acknowledge that inventory is air time and be aware of time frames. At WKNC, we are lucky to have such a great station that allows for some much freedom for the DJs. We accept all students in that we are a student-based organization instead of a curriculum-based organization. This allows us to expand heavily in that we don't limit our DJs from a selective few. Other college radio stations may be similar to us in that they may use programs like Selector and Linker, but they differ with use in that we have a wide range of genres. This not only creates diversity among our listeners but it also keeps our programming fresh and allows DJs to choose a genre they feel comfortable with. For general programming having a wide range of albums for heavy rotation is not always a good thing. People want to listen to college radio because college radio puts out new and fresh music, but people want to hear a song they recognize here and there so it is best to repeat a song from time to time for the listeners. Many stations have a tendency to want to please the DJ but the reality is that they should aim to please the listeners. — *Bobby Earle*

### **CONVENTION GENERAL SESSION KEYNOTE: WHAT'S HAPPENING IN THE WORLD OF MEDIA SHIFT?**

Mark Glaser, PBS MediaShift

The skyrocketing of the online news and advertising trend is ridiculous - news has doubled in the past ten years and advertising revenue has increased tenfold in that time.

Mark Glaser's talk on the rise of new media and his New Rules of Media are increasingly relevant in our technology-driven world. As members of NCSU Student Media, it's a good thing to remember Glaser's key points. The key element of Glaser's New Rules of Media is that people are in control of what they want. This is a culture of the individual's needs tailored to their preferences, and nowhere is this more apparent than in media. This is a humbling notion and should remind us that we are at the mercy of what our readers and listeners want. We have to offer options to our audience that lets them feel in control of their media, rather than feeling controlled by the media. In this respect, we have to evolve and look into giving our readers and listeners some modicum of interaction with what we produce. — *Caitlin Cauley*

### **PRACTICAL OPERATIONS CONCERNS ABOUT HD RADIO**

Aaron Read of Hobart & William Smith Colleges

You need a good engineer to do HD radio.

Here a list of facts for operating HD radio: 1) The signal of HD radio has to be delayed in order to match the analog signal with the digital signal. 2) HD Radio is not audio but instead it is data that is read in kb/s. 3) HD Radio is not required. 4) HD Radio uses a compressed codec called HDC, which is like the codec mp3. Both are algorithm so the sound quality is not as good as analog because some of the sound data is lost in the compression. 5) HD Radio solves the static problems that some drivers have while driving. 6) Radio stations that have or want HD Radio need a good engineer and the area that is used to house the transmitter needs to be clean and organize because the equipment can be temperamental if it gets dirt or dust in it. 7) Initial cost for HD Radio could range from \$75,000 to \$100,000 thanks to iBiquity, the company that created the system. 8) HD Radio may not be profitable unless other radio stations employ it and listeners feel a need to get a HD Radio. 9) Not only is HD Radio more inefficient than regular radio, but it also forces the radio to stay within the contour range. 10) HD Radio could cause interference with the signal if other radio stations are nearby. 11) Using separate antennas for the analog and digital signals is suggested, but it could cause unequal signal strength between analogue and the HD signal. 12) The main pro to HD Radio is that you can multicast within your frequency and to a certain extent it gives the radio station "bragging rights." — *Bobby Earle*