

College Broadcasters, Inc.
National Student Electronic Media Convention
Oct. 27-30, 2021
Virtual Due to COVID-19



Attendees:

Cutter Bell, Podcast Content Creator

Molly DuBois, Program Director

Jamie Lynn Gilbert, Student Media Associate Director

Maddie Jennette, General Manager

Brandon Whippo, Interview Content Creator/Assistant Local Music Director

Roundtable: Student Radio Music Directors

Maddie Jennette – General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

Lindsay Johnson – Music Director, 90.5 KCSU, Colorado State University

Stevie Jones – Music Director, 90.5 KCSU, Colorado State University

The easiest way to get new music for your station is to connect with college radio promoters like Tiger Bomb, Terrorbird and Secretly Group, although many are indie rock-centric. The NACC charts are also a great resource to see what albums are being added in non-indie genres. [KCSU](#) has a Monday.com board that is used to collect submissions directly from artists. It could be VERY useful to direct music to the correct music directors and we will absolutely be looking into it. Reddit's indieheads and hiphopheads have great leads to find music, but not links to direct download. Bandcamp is especially useful for finding local artists and some albums are free to download. - Jamie Lynn Gilbert

At the Music Director Roundtable that was led by Maddie Jennette, we discussed possible internship opportunities with record labels and promoters. We talked about all the different places to find new music such as from promoters, Reddit, Tinderbox for hip-hop, Bandcamp Fridays, and through contacting artists directly. It was also discussed how there are not a lot of hip-hop or EDM promoters that contact college radio stations directly. - Brandon Whippo

I connected with the Music Directors from KCSU to present a slideshow with tips on being a Music Director. Having been a Music Director for a year and a half before I became General Manager, I definitely learned a lot of things that I think other Music Directors (MDs) should know about. First, I talked about the main college radio promotion companies, which is the easiest way to get airplay-ready tracks for your station. However, if MDs are looking for more diverse music, I encouraged them to look outside of the promotion companies. Two great places to look are the New Music Friday posts on r/indieheads, as well as Bandcamp. Once you find a new artist, you'll need to contact them to ask to play their music on-air. This shouldn't be intimidating, as most artists are thrilled to hear that a radio station wants to play their music. Asking an artist if you can have downloads of their music to play at your station can create a relationship which can lead to other promotional opportunities, like interviews and giveaways. - Maddie Jennette

Care and Feeding of Your Alumni

John Devecka – Operations Manager, WLOY Loyola Radio, Loyola University Maryland

Warren Kozireski – General Manager and Instructor, 89.1 The Point, SUNY Brockport

Start with your most recent alumni. Your alumni office may have folks tagged with your station (or you can send them your records to tag them). Ask around to senior administrators and connect with your university archivists. Scan archive materials and post them to the website, which can also be Throwback Thursday social media posts. Share alumni news, and not just news that is media-related. Have all your old logos in a montage as a Facebook alumni page background or a step-and-repeat for station alumni events. Have an alumni wall folks can sign when they visit the station. - Jamie Lynn Gilbert

Music Discovery and Social Media

Anabella Poland – General Manager, WMSC-FM, Montclair State University

Pete Lawrie Winfield – Recording Artist and Creative Director, VERO Music

Jared Tauber – Music Librarian, WMSC-FM, Montclair State University

Daniel Wolf – Dana and the Wolf, Recording Artist, VERO Music

Nikke Slight – GM / Head of Artist Development, VERO Music

This session gave an insight into how artists work with social media, and a lot of the issues they have with the current common platforms. These days, artists are often expected to use social media to be entertaining and “relatable” (someone that the listener can relate to) instead of promotional. If an artist isn’t good at being “relatable,” or “playing the social media game,” their social media following can be hurt, which lessens their chances of becoming more well known, as social media algorithms don’t promote content that isn’t doing well. Many artists feel pressure to be present on various platforms, even if they won’t be good at creating content. Social media has also changed how record labels work with artists. Previously, record labels would find unknown artists and promote them to fame once signing them. These days, many artists choose to stay independent and grow their audiences themselves, and then record labels will scramble to hop on the bands who seem to have the best connection to their audience. VERO Music is a new social media platform that aims to highlight artists’ music without algorithms, so artists get noticed regardless of how “relatable” they are. I viewed VERO Music’s website during the session and was confused by the layout and overall steps to achieve their goal. Brandon Whippo also noted how there was a lack of hip-hop artists on the platform. I think that VERO Music still has a long way to go until it achieves its goal of being a good platform for artists to be discovered. - Maddie Jennette

Roundtable: Women in Student Media Leadership

Kelsey Brannan – General Manager, WSUM, 91.7 FM Madison Student Radio, University of Wisconsin Madison

Zoe Robinson – Executive Director, Viking Fusion, Berry College

This was a roundtable discussion for various women and gender non-conforming people to talk about their experiences in the college radio industry. A topic that came up often is the importance of the top staff at your station; if the top staff isn’t inclusive and working to create a safe environment for everyone, it is unlikely your station will feel welcoming. I’m super thankful to have Jamie Lynn Gilbert as the adviser at WKNC, as well as an amazing staff full of other women. For those who might feel isolated at their stations, as they might be one of only a few non-men, I recommend that they start a group chat or start a casual conversation between the other women at their stations. Making friends with the other marginalized people at your station can make you feel more comfortable, and you can also talk to these people about anything at the station that is bothering you. As a manager, it’s important to me to create relationships with the women at my station, so they feel comfortable letting me know if they experience any sexism at the station from anyone else. - Maddie Jennette

Ask the Broadcast Lawyers

Matt McCormick, Co-Managing Member, Fletcher, Heald & Hildreth

Meg Miller – Founding Partner, Gray Miller Persh LLP

David Oxenford – Partner, Wilkinson Barker Knauer LLP

One of the panelists said they have never heard of Spotify coming after a radio station for playing songs from its service over the air, but it is still a violation of Spotify's terms of service because Spotify is meant for personal use only. There are watermarks in some digital performances, so playing from Spotify can be tracked. There is a risk for playing from Spotify on air and it can be an expensive violation. GMR rights should be settled by the end of the calendar year and there should be no retroactive fees. Using music in a YouTube video is not covered by our ASCAP, BMI and SESAC licenses so to use music in a YouTube video we do indeed need permission from the artist (which we have with the Lounge, but not other videos). If we get a copyright claim on YouTube, the copyright holder can sue us for copyright infringement. Music clips can be used in a podcast for legitimate comment and critique purposes. There is no magic length that clips need to be to get around a copyright violation. I've counseled a student with a music comment/critique show that if ONLY that song will work with what they are talking about, a short clip can be used. If ANY song can be used, that's not really a fair use for comment/criticism. There are currently no FCC site visits, except for public safety violations, due to COVID restrictions. Site visits may resume, but they do not appear to be a priority with the current administration. Tower lights are a high priority for the FCC right now and can result in six-figure monetary violations. It was not clear whether EAS also has to air on an HD-2 and HD-3 subchannel, although that is certainly in the best interest of the listeners to provide that information. At least one firm interprets that it should be permissible to note if jobs are available in underwriting, but not provide additional information like salary. - Jamie Lynn Gilbert

Student Media: Facing Challenges and Finding Opportunities

Steven Hames – CBI Secretary, Adviser, Viking Fusion, Berry College

Chris Kepler – CBI IT Content Director, General Manager, WZIP-FM, The University of Akron

Lisa Marshall – CBI Vice President, Station Manager WMCO, Muskingum University

John Morris – CBI President, General Manager, 95.7 The Spin, University of Southern Indiana

The best way to build a diverse staff is to start with recruitment. Inclusivity should be stressed during training and then practiced when anyone joins the staff. Have a strong campus presence through collaboration, such as providing music at large events like Wolfpack Welcome Week. Having a University showcase radio program (purely public relations) can really improve your relationship with the University. Educate your decision-makers on the cost of your station, such as how much it costs your station per sports broadcast. Thank your University, which you can do with audio thank you cards. [Orbit Media](#) at Muskingum University has done thank you videos each year for College Radio Day, which is a great idea. Viking Fusion targets about 15 minutes for a video length but can do longer shows. Track how many University-affiliated PSAs we run in a given month/year/etc. - Jamie Lynn Gilbert

The primary focuses of solving problems were inclusion and feedback, working with the administration, and broadcasting/streaming balance. I found the idea of working with the administration the most interesting and pertinent, especially considering the addition of Chancellor Randy Woodson to World College Radio day and the interactions I've had with the faculty at NC State in the development of our connections with them. I found the idea of thanking the university fascinating, but important, especially because of the recent repainting of the WKNC tower as well. I would like to take some of those ideas and

find ways to make them more personal and in the vein of what WKNC does, but I would like to show more appreciation to the administration that does so much for us. - Cutter Bell

Legally Play (and Pay for) Music for Radio and Webcasting

David Oxenford – Partner, Wilkinson Barker Knauer LLP

Travis Ploeger – Director, License Management, SoundExchange

This session mainly covered the performing rights organizations- ASCAP, BMI, SESAC, and two newer groups, GMR and PRO Music Rights. Anyone who broadcasts recorded music to the public - including radio stations, restaurants, and gyms - must pay a fee to these organizations to be able to continue to broadcast music. The fees paid to these organizations go directly to the artists who have their music registered with these organizations. These performing rights organizations cover one of the two parts of copyright in a song - the musical work. The other part - the copyright of the sound recording - is paid to SoundExchange. The copyright of the sound recording is only paid in cases where the radio station streams their broadcast online. There are certain laws for webcasting a radio stream, as the laws exist to prevent any listener from illegally ripping music from the stream. I learned of a new law in this session - DJs are allowed to say certain tracks or artists are coming up, but they aren't allowed to say exactly when. So, saying something like "I have the new song by the Mountain Goats coming up at 3:05 p.m." is a violation, but saying something like "I will be playing the new Mountain Goats song in my set today" is fine. - Maddie Jennette

Roundtable: When, How and Should We Cancel Artists?

Kelsey Brannan – General Manager, WSUM, 91.7 FM Madison Student Radio, University of Wisconsin Madison

Unlike last year's CBI session on canceling artists, which featured two students from KCSU primarily leading the discussion and talking about what their station does to address the issue of abusers in bands, this one was a lot more roundtable focused, where all members were encouraged to speak on behalf of their station and how their station handles cases like these. I enjoyed the presentation by KCSU more, as WKNC actually followed their plan and created a Council for Artists Review sheet, where staff would update the document with various situations and spread the document to their staff. I talked about the work I've done in the past few months on creating the document, as the document has not been officially shared with WKNC DJs yet. Some good ideas I picked up on from this session was to always err on the side of caution. It's easy to take an artist's music out of rotation, and it's easy to add it back in, so if anything comes up, just remove the music for the time being. You don't have to let your DJs or listeners know; they will not notice, as the schedule is randomized. Also, don't let the public know about your list of canceled artists. It should be for the staff and DJs only. Inviting the public to see the document is almost asking for the listeners to chime in with their opinions when it really only matters what the staff of WKNC thinks. Lastly, it could be a good idea to have all WKNC staff members go through training related to safety, equity and diversity, or other related topics. - Maddie Jennette

Canceling a musical artist means that the radio station recommends its staff to not play an artist because of something an artist has said or done (or been accused of doing). While we don't want to police what anyone listens to privately, we don't want to use our airwaves to promote an artist that doesn't adhere to the station's values. At WKNC, we have a high number of LGBTQ+ staff members so to play artists that don't support the queer community can make our staff feel unheard and unsupported. How can we make

all identity groups feel safe and included at our station if we play music where the artists are outspoken against them? As one person in the session said, “My trans friends are more important than your favorite transphobic artist.” If a situation arises it is easy to take an artist out of rotation, as they can always be re-added if the situation changes. I love the phrase “against our community standards” as it sums things up very nicely. The term “canceled” doesn’t really allow for accountability, as it shuts down the conversation rather than allows for ongoing dialogue. Artists also don’t need to be canceled forever, as that doesn’t allow for any personal growth on behalf of the artist. “Deprogram” is also a good word for removing an artist from rotation. - Jamie Lynn Gilbert

Sports Play-by-Play

Jevin Redman – Voice of The University of Evansville

Play-by-play is a much smaller subsection of on-air production and talent but arguably requires more attention to detail and focus. As someone who has been interested in play-by-play commentary for a while, I was fascinated by the ability to look into the depth and preparation that goes into the job to produce the quality of content that we end up listening to. Besides the obvious ultimatum that getting jobs is about who you know more than what you know, as it tends to be with all entertainment industries, the most interesting were the general rules of broadcasting sports games. The guidelines for how often the score should be stated, the time left, any relevant information depending on the sports, and how to call fast-moving plays really put into perspective how the product on-air can sound as fluent and easy to follow as it is considering the information that needs to be presented. - Cutter Bell

Swag Show-and-Tell

Jamie Lynn Gilbert – Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD1/HD2, North Carolina State University

The swag show and tell was an interesting look into the backend of merchandising and station imaging. I primarily only saw the front end of it and the merchandising I interacted with, but the look into failures and trappings of station swag. While listening to the different stations present their swag, I did have a few ideas of my own. I tried to consider the lessons people had learned and the style of swag that we particularly present at WKNC, but given how random some of the failures seemed I concluded that there is really no way to predict what will work. I thought that a WKNC beanie, with a small logo on the base of it, would be a pretty interesting bit of imaging to try to promote, as I believe it fits with the station’s style. I also think a tie-dye-able shirt would be a potential new shirt to look into in addition to the ones we currently sport. Either way, it was a good backend look at station merchandising. - Cutter Bell

I enjoyed the Swag Show and Tell as both a celebration of WKNC’s dope merchandise and as an inspiration for future merch that we could produce. Before this session, I had no idea that selling merchandise at a public university is relatively unheard of, and that the process to make that happen was incredibly difficult and convoluted (just makes me appreciate Student Media even more!). Some swag ideas that I was considering after attending this session were having button-making parties (after leading a successful on-air WCRD button-making segment, this is a logical next step), graduation stoles, bandanas, and semester zines with the current DJ schedule in the middle. - Molly DuBois

During the Swag Show n’ tell that the wonderful Jamie Gilbert led, the different college radio station representatives shared the different merch that they sell and offer their market. I compiled a list of swag

ideas: shirts, koozies, stickers, patches, keychains, buttons, temporary tattoos, pop sockets, face masks, pens, bags, bandanas and flash drives. Merch that has seen less success includes: glassware, mugs and shot glasses Other ideas included having a button making party, having a swag swap with other local stations, collaborating with local artists for designs, having design competitions, and placing inspiring/progressive messages on merch. It was also interesting to hear how some colleges don't allow their radio stations to sell any of their merch at all so they just end up giving it away. - Brandon Whippo

Networking in the Pandemic

Dana Schaeffer – Producer, ABC News Radio

The most difficult part of networking, as presented and as seemed to be obvious, was being seen, heard and remembered. Ultimately, because radio is an entertainment industry, it follows the same principle as other entertainment industries in that the most important thing is networking and interactions. The broad advice, as it goes for all entertainment industries, was helpful if nonspecific: say yes to everything, interact often and repeatedly, and do everything you can to get experience. Towards the end, more interestingly, she talked about how to market your talents in addition to what you are seeking to do. For me, this was particularly pertinent as it does provide me with a pretty clear idea of how I would continue in radio and entertainment with the computer science degree I am seeking to earn. - Cutter Bell

Adobe Audition Tips and Tricks sponsored by MegaTrax

John Morris – CBI President, General Manager, 95.7 The Spin, University of Southern Indiana

Though it wasn't exactly what I wanted to get out of this session, I did find the information interesting, though I'm unsure how much of it I would apply. The walkthrough of all of the shown tips and tricks was very helpful, though, and did make it easier to see myself utilizing them in the future and in what way. Punch and roll do seem to be a very helpful addition to my repertoire, especially considering the frequency with which I feel the need to re-record intros and midroll plugs. Removing pops without clicks is also important, but most of these just feel generally like good practice principles and not anything else. While leveling is important and I did find the leveling tips to be useful, I don't know that I will be in a situation to take advantage of the leveling tips provided because of my workflow. Overall, though not what I wanted, it did provide a good look at a broader spectrum of audition features. - Cutter Bell

I'm relatively inept at Adobe Audition but am often in the position where I need to use it to create donor announcements and PSAs, and this session showed faster, easier ways to complete the tasks I've already been doing. John Morris introduced the concept of "punch and roll" in audio editing, which is essentially where you re-record flubbed parts of your audio, integrated into the multi-track session, rather than going back in post and deleting and re-recording. This practice will definitely speed up the editing process for me. They also mentioned removing unwanted background noises using the spectral frequency display feature, which will most likely be used for interviews, but it was interesting to see the Photoshop/Audition crossover and how to edit audio in a visual format using typical Photoshop tools like the healing brush and marquee tool. - Molly DuBois

College Radio History and Preservation

Jennifer Waits – Co-founder, Radio Survivor

Katherine Rye Jewell – Associate Professor of History, Fitchburg State University

Laura Schnitker – Curator, University of Maryland Libraries

Jessica Clary – CBI Events Director and Director of Student Media, Virginia Commonwealth University

I attended a similar session last NSEMC, focusing on college radio's history as a facilitator of protest and change. This session focused more on the preservation side of college radio history but was equally as interesting. Preserving college radio history represents a unique aspect of student life, and the physical and digital records can show how students engaged with their campus and give social context to history. The panelists emphasized the importance of starting an archival collection at your radio station: you should be saving promotional materials (especially homemade ones), historic news clippings, photos of staff (and identify the people in them), and audiovisual materials such as reel-to-reel tapes or station imagery. One of the coolest things I saw all of CBI was one of the panelists' digitized reel-to-reel tape of a legal ID done by FRANK ZAPPA (!!!!!) that they never knew they had until someone decided to play it. Someone also showed off a hand-drawn promotion they'd received from an artist named Leo Blais, and quite a few attendees chimed in that they also had his promotions saved, which really highlighted the interconnectedness of college radio and the national relationships that can be made through preservation. At WKNC, our wonderful adviser Jamie has done a lot of the work with the library archivists in preserving our history, so this session was mainly an exploration in other stations' histories, but it was also an incentive to do even more in our own preservation. - Molly DuBois

I'm in Charge. Now What?!

Jamie Lynn Gilbert – Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD1/HD2, North Carolina State University

Steven Hames – CBI Secretary and Adviser, Viking Fusion, Berry College

Zoe Robinson – Executive Director, Viking Fusion, Berry College

Although I'm not a general manager, and only sort of in a leadership role at WKNC, I attended this session to better understand what good management looks like (and to understand future roles). Since COVID, I haven't attended any in-person meetings at WKNC, so learning about how to make an in-person meeting successful was interesting. The panelists discussed the importance of setting goals for your team; understanding what needs to be worked on and accomplished and creating a list with other members of the staff, and then developing an action plan from these goals. In a meeting, having a written agenda is incredibly important, in order to define the purpose of the meeting and let people know what to expect, as is starting and ending on time. Engaging group discussion in these scenarios is key, as the goal is to understand all points of view of the staff and make informed decisions. Another point that I took away was this poignant statement: Conflict isn't a bad thing, but avoiding conflict is. With all kinds of conflict (both work-related and interpersonal), determining the nature of the conflict and solving it is the only way to get through it-it's inevitable. - Molly DuBois

Connecting With and Supporting Your Local Music Scene

Hannah Copeland – General Manager, 90.5 KCSU, Colorado State University

John Devecka – Operations Manager, WLOY Loyola Radio, Loyola University Maryland

Marye Amanda McDaniel – CBI Student Representative and Station Manager, WZMB 91.3 FM, East Carolina University

Steven Hames – CBI Secretary and Adviser, Viking Fusion, Berry College

Steven Sandberg – Assistant Director of Student Media, Orange Media Network, Oregon State University

This session focused on the International Local Music Exchange, which, as the name implies, is an exchange of music from different college radio stations across the world. This past World College Radio Day, WKNC's local music directors participated in this exchange, crafting an hour-long set of local music, and representing North Carolina artists on a global scale. The panelists emphasized the importance of college radio's role as a resource for the undiscovered artist, providing a level of access that is impossible to recreate in a commercial radio sphere. This relationship is symbiotic, with the radio station providing airplay, exposure and opportunities to connect with other artists and industry professionals, while the artist can enhance the audience of the radio station by bringing in new fans. Ways the panelists suggested facilitating these connections were by reaching out to local record labels, local record shops and using social media as a tool to seek out new artists. Throughout this session, I was considering WKNC's local programming and the strong measures that we take to connect with the Raleigh scene; hosting the Lounge as a platform for artists, and even having specific paid music directors that focus on local music. Overall, the session reinforced the importance that WKNC places on local programming, and gave some ideas about ways to strengthen these connections in the future. - Molly DuBois

Coaching Radio On-Air Personalities

John Morris – CBI President, General Manager, 95.7 The Spin, University of Southern Indiana

Scott Uecker – General Manager/Instructor, WICR Radio, University of Indianapolis

During this seminar, the speakers gave tips on how to create more efficient and professional air breaks. The first thing they spoke on was that it is important to know your audience. Several aspects of your audience to be aware of include: demographics, psychographics and understanding how station ratings work. It is good to also promote other DJs' radio shows to keep the audience tuned in as long as possible. It is also important to connect with your listeners throughout your air breaks by speaking directly to them using language such as, "I" instead of "we." Air breaks should be no more than one minute long and if it is that long it should be for a good reason. The speakers instructed us that it is important to keep it as short as possible by managing your "Word Economy," using the minimum amount of words while keeping the content and meaning intact. They mentioned how many DJs see improvements after they write their air breaks out and analyze it to see what filler words they could cut out. Another thing DJs may want to do is keep the branding consistent and always use the call letters of your station consistently during your air break to get the station's proper name into people's heads. And lastly, it is important to talk as your regular, authentic self. Audiences nowadays are looking for authenticity from their radio host and not some fake persona that people used in the 1950s. - Brandon Whippo

Offering Event Planning Services

Deb Lesser – Media Business Office Director, WZND, Illinois State University

Abbey Munro – Assistant Public Relations Director, WZND/TV-10 News, Illinois State University

Emma Ortiz – External Relations Director, WZND/TV-10 News, Illinois State University

Gabriella Pistorio – Assistant External Relations Director, WZND/TV-10 News, Illinois State University

Some representatives of WZND talked about what their operations look like when planning events through their station. They actually have facilitated over 20 events this semester before. I was surprised to hear that they don't really plan events related to music or art. It sounded like their main client is the administration departments where they host open houses and other events of that nature. Some of the aspects of their planning include venue selection, contact coordination, accommodations, logistics, photography, music and other quality entertainment. They also have to consider the theme of the event and if it is going to be formal or not. - Brandon Whippo

Cultivating Community Relations

John Devecka – Operations Manager, WLOY Loyola Radio, Loyola University Maryland

Warren Kozireski – General Manager and Instructor, 89.1 The Point, SUNY Brockport

John from WLOY and Koz from 89.1 The Point shared their most successful ideas engaging and collaborating with the local community. They said it is important to identify your station's intentions whether it is catering to just college students, just the local community or both. One of their slogans is, "Support Local Music." Often times college stations are able to receive more donor funding if they are heavily involved in the local music scene. It is also important to participate in city or neighborhood events as well as festivals. One way of doing this is to ask permission for the station to DJ the event or even part of it depending on what's going on. Sometimes they charge money, sometimes they don't. Other ways to engage with the local community include collaborating with local organizations, communicating the station's offerings to the community, engaging with local listeners, hosting local shows, and playing local music every hour. It also helps to give away merch to local artists and listeners to help get your station's name out there. They did put out another disclaimer that the FCC requires college stations to raise money on air only for themselves and no other entity. - Brandon Whippo