



**COLLEGE BROADCASTERS, INC.
NATIONAL STUDENT ELECTRONIC MEDIA CONVENTION
OCTOBER 2015 • MINNEAPOLIS**

**TRIP SUMMARY BY
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CAREER

LGBTQ in Broadcasting Discussion

Jana Shortal, reporter, KARE 11; Kate Moos, director of news content development, American Public Media; and Annie Anderson, partners manager of Public Insight Network, American Public Radio

This session, which had no formal outline or visuals, focused primarily on how the broadcasting industry was in a time of great transition in terms of LGBTQ issues and staff diversity. The three panelists – all longtime broadcast journalists – spent a significant amount of time discussing how much the industry had changed for the better over the course of their careers, and how much that change was accelerating now. Jana Shortal, for example, said at one point “the time has never been more promising” for aspiring LGBTQ broadcasters. Shortal said that broadcast television news, in particular, had long been a culturally conservative place, placing a premium on traditionally attractive (i.e., heteronormative “Ken and Barbie”) on-air talent, but she said that was changing. As an out lesbian who dresses in a traditionally masculine fashion, she said that in 2015 her producers were actually starting to see her as “hip.” Annie Anderson recounted some painful experiences in her career, particularly when her corporate employer chose to remain neutral on a same-sex marriage banning ballot initiative. She said she nearly quit over the issue. “I had to ask myself ‘Do I want to work for a place that can’t stand up for my life, my family, my rights?’” All three speakers encouraged the student attendees to speak up and challenge workplace injustices they might encounter, not to be afraid to pitch stories with an LGBTQ angle, and to never allow themselves to be pigeonholed into “gay beats” like entertainment or fashion unless that aligned with their own passions and interest. Finally, Annie told the students that while their fellow millennials were for the most part extremely comfortable with interacting with openly LGBTQ reporters, other, older sources and colleagues might still harbor “old school” attitudes, especially with regard to gender identity. – *Patrick Neal*

We are currently in the midst of a major shift in the media landscape, moving from a drier, less-personable stream of a single narrative, into an interactive collection of narratives, each conversing with different points of view. Panelist Jana Shortal, reporter for KARE 11, said that news is the most informative when you are bringing your whole self to the table. Now as network news struggles to remain relevant in the age of social media, they’re beginning to push for more diversity in their broadcast, including people who identify as LGBTQ, and allowing them to present their whole selves. However, even though this shift has happened rapidly, it is by no means complete, and the LGBTQ community still faces direct scrutiny as well as micro-aggression on a daily basis. Thus these networks are not willing to examine this diversity in depth, taking the “forceps approach” as panelist Kate Moos calls it, merely picking it up and examining it on the surface level. In its truest form, journalism must be done in the public interest. The most important thing that we can do as broadcast stations is getting a representative sample of the communities that we are covering, including getting the points of views of those who do not fit the “Barbie and Ken” model. As panelist Annie Anderson said, “gay people get stuck in traffic too.” – *Yvonne Chazal*

Kate Moos began the session by addressing issues many members of the LGBTQ community face with regard to working in news and broadcasting. Because media is always advancing, Moos explained, it is becoming more apparent over time that new platforms for content result in new content, content for which “one narrative” does not always represent the LGBTQ community. Jana Shortal

noticed one facet of this inequality when a change in wardrobe prevented Shortal from being asked to appear on television. As a personal project, Shortal surveyed approximately 150 people and gathered the following results: the majority of people who watch the news said they do not relate to the newscasters they see. After presenting the results to those who believed a traditionally feminine wardrobe was required, Shortal is now asked to appear on the news without criticism from coworkers about wardrobe. Annie Anderson expanded on Shortal’s experience by discussing the complicated decisions someone in the LGBTQ community must contemplate while in the workplace. Before an interview, for example, it is common to make small talk with the interviewee about family. This can be uncomfortable for someone who identifies as part of the LGBTQ community because he/she/they may not want to risk compromising a job opportunity due to possible bigotry from colleagues, employers, and others in a professional setting. Shortal ended the session stating “news has to start showing everyone’s voices.” – *Julie Smitka*

Show Producing: The Best Radio Gig You’ve Never Been Taught

Nikki Marra, Program Director, Central Washington University, KCWU-FM The ‘Burg

For those who want to get into the radio or television industry, being an assistant or executive producer could be the job for you. The producer is essentially a program director for the entire show, creating the vision – whether it’s funny or serious. Ultimately, you do everything possible for the air talent to be themselves and shine. The most important rule of producing is simply topic-angle-question. The topic is the overall theme for the show, which for the university could be student related issues. The angle is the take or perspective on the topic that you want to address. Finally, the question is what you present to solicit a conversation about the issue. Overall, a producer has to research topics to talk about, book guests for interviews, and build the rundown for the show with multiple segments. So, it is incredibly important to be a jack of all trades and have some experience with every department. – *Kevin Kronk*

Make the Most of Your Instrument

Michael Taylor, Adviser, Valdosta State University, WVVS BlazeFM

Whether it is on air breaks, PSAs, or interviews, our voice is our most important tool. Michael Taylor began his presentation by explaining how to find the natural voice. By humming forward, feeling a little buzz in your mouth and nose, you find the middle of the natural pitch. From this point there is room for inflection. A full, rich radio voice sounds better than a monotone one. He reminds us that when talking into a mic, speak as if you are talking to another person even though the mic is right in front of your lips. In the last part of the session, there was a big focus on articulation. The faster you speak, the more stumbles you will probably have. Talking at a nice steady pace can help to alleviate this problem. Finally, the worst issue most people have when speaking comes from what is known as “lazy mouth.” This occurs when you do not use your articulators effectively. The articulators are the lips, teeth, tongue, jaw, hard palate and the soft palate. Practicing sentences out loud while over-articulating will strengthen your articulators and clear up your speech over time to give you the rich radio voice you desire. – *Kevin Kronk*

Great talk on how to use your voice. We should really start teaching new DJs how to speak well. Many of the tips on pronunciation, articulation, and speaking through the microphone would be valuable for any of our DJs. Simply going over how to speak better could greatly improve air breaks. Speaking clearly and at your natural voicing

CONVENTION ATTENDEES

*MATT BROWN,
GENERAL MANAGER

YVONNE CHAZAL,
PROGRAM DIRECTOR

*CAMEREN DOLECHECK,
MUSIC VISUALIZER
PROJECT MANAGER

KEVIN KRONK,
ASSTISTANT DAYTIME
MUSIC DIRECTOR

JULIE SMITKA,
PROMOTIONS DIRECTOR

JAMIE LYNN GILBERT,
STUDENT MEDIA
ASSOCIATE DIRECTOR

PATRICK NEAL,
STUDENT MEDIA
DIRECTOR

DOUG FLOWERS,
STUDENT MEDIA
IT MANAGER

*UNDERGRADUATE
RESEARCH TRAVEL
GRANT RECIPIENTS

is especially important for anyone doing public service announcements or donor announcements, as these will be played more often and must properly communicate the information. The tips on moving your voice to different parts of your mouth could be utilized when creating liners or sweepers, as these are typically more creative. By moving where you place the voice in your mouth, you can create many new and interesting voicings. Michael Taylor also gave helpful tips for keeping your voice in optimal condition, such as not smoking or the regular use of a neti pot. – *Cameren Dolecheck*

Plan B: My Dream Job is Just a Dream, so what do I do in the Meantime?

Cory Hepola, News Anchor, KARE 11

Each year, thousands of media professionals learn to apply their skill sets to new aspects of media. Cory Hepola discussed his own media transition. After being laid off, Hepola and his wife were anxious. Just a month before the birth of their first child, the Hepolas found themselves in one of the most difficult circumstances parents can confront. They traveled throughout the United States, searching for a position similar to his previous one as a sports anchor. Though it took nearly two years of searching, Hepola was hired for a job at KARE 11 as a news anchor. His advice to jobseekers is to stay optimistic, current, and polite. Being unemployed for almost two years can make even the idea of a job seem unattainable, but Hepola said his optimism was the driving force behind his success today. For most anchor jobs, a reel is required for considering new applicants. Hepola included examples of his past work for the positions he applied for, but by including recent footage of himself, he demonstrated an effort to emphasize that though he had been unemployed, he still knew how to work. Hepola concluded his session by discussing the significance of maintaining good relationships with others. Before he was hired with KARE 11, Hepola had applied for more than 450 positions. He was frustrated, but he remained professional when he was declined employment. His advice applies not only to those seeking positions in media, but to anyone seeking employment. – *Julie Smitka*

NEWS

Telling Stories With Sound

Sarah Lemanczyk, program adviser, Radio K, University of Minnesota

In this session, Lemanczyk emphasized the importance of “nat sound” to radio documentary pieces. She began by enumerating her “10 Commandments of Recording”:

1. Get at least one minute of ambient sound.
2. Keep consistent mic placement when recording room tone.
3. Don’t “walk on the end of” sound bites (i.e., let people finish and pause before beginning your next question).
4. Always wear headphones.
5. Watch out for sources of hum, including refrigerators, fluorescent lights, computers, etc.
6. Don’t interview people with music playing in the background.
7. Have the person say their name for proper pronunciation.
8. Always check your tape before leaving the scene.
9. Mic subjects closely.
10. Get ANOTHER minute of ambient sound just to be on the safe side.

Lemanczyk followed up by playing two stories that made good use of nat sound. The first, a Studio 360 story about a street photographer who took pictures of people through their open windows, used crickets and night noises, mechanical camera sounds, automobile noises and other “found” sounds to set the tone of the piece and otherwise

give it space. Otherwise, interestingly, it told its story without a reporter speaking at all; it was assembled so that the photographer herself told the whole story. In noting that, Lemanczyk said that the pacing of a news/documentary piece was extremely important and that editors of such pieces should take pains to avoid monotonous subject/reporter/subject/reporter stacking. The second piece she used as an example was an NPR piece about a pentatonic nine-note “audio stereotype” that gained prominence at the turn of the 20th century to denote something as Chinese/Asian. (The phrase can be heard in numerous places, including the beginning of Carl Douglas’ song “Kung Fu Fighting,” in Disney’s “The Aristocats” and in a Nintendo game from the 1990s. These, along with some early appearances of the phrase in late-19th century classical music, were incorporated into the broadcast piece.) Interestingly, the reporter actually got a colleague stationed in China to play the phrase for ordinary people there, and none of them recognized it at all. Near the end of the presentation, Lemanczyk gave some in-interview tips, including her “Rule of 3” – that is, if you’re interviewing someone performing some action, record them three times: once while they perform the action and narrate, once while they just perform the action wordlessly, and once while they narrate without actually performing the action. – *Patrick Neal*

The Building Blocks of Broadcast News

Jay Olstad, News Reporter, KARE 11; Ed Arke, Professor of Communication/Faculty Manager, Messiah College, The Pulse; and Ken Stone, Owner, Ken Stone Media Services

In newswriting the most important thing to remember is to keep it clear, concise, and conversational. In our everyday speech we tend to use on average 15 words per sentence. Any sort of newswriting, PSA, or passage that must be read out loud should follow this guide. Otherwise it risks the speaker having to take a breath mid-sentence. The minute you write a line, stop and say it out loud to see if it’s conversational. From here, Jay Olstad presented focus, moments, character, and conflict as some of the building blocks to TV news. You should be able to describe the focus of your story in just a few words or a sentence. Along the journey of discovery in this story there should be moments. These surprises, as well as interesting characters, will bring the story to life and draw the listener in. The final building block, which is found in almost every story ever written, is the conflict. It doesn’t have to be as obvious as good guy vs. bad guy though. Conflict can exist in all forms, whether person vs. nature or even person versus themselves. – *Kevin Kronk*

Everyone Has a Story: The Art of Storytelling for Television

Lindsey Brown, Anchor/Reporter, KSTP-TV; Brandi Powell, Anchor/Reporter, KSTP-TV; and Lindsey Seavert, Reporter, KARE 11

Everyone knows that stories have a beginning, middle, and end. It’s figuring out what to put in the story and how to organize it that confuses many. One of the best things to do in the beginning of the narrative is to set the scene and set up a major question that will leave the audience thinking. Having a simple focus with conversational and clear language is the most effective way to present the piece. You want to focus the story on the journey of answering the initial main question. As the story progresses bring up different points for the audience to consider. You have to think like the viewer, asking, “What would they want to know next?” As you present more facts, you may want to give your answer to the initial question, but don’t. Listeners love to come to their own conclusions and feel as if they have made their own discoveries. As a storyteller, it is simply your job to guide them into a discussion about the topic. – *Kevin Kronk*

LESSON LEARNED

In newswriting the most important thing to remember is to keep it clear, concise, and conversational.

Don’t interview people with music playing in the background.

Ferguson: Covering The Movement

Jane Bannester, Media Sponsor, Ritenour High School, KRHS 90.1 FM

The presenter for this session, Jane Bannester, pursued one essential question after Michael Brown was shot and killed on August 9, 2014: can our students be objective in covering this story? As students growing up in the sixth most segregated city in the United States and the number one most violent city in the country, would they be able to write about this story that so directly affected them? How does one cover a story when one is the story? Even teachers at Ritenour High School did not know how to address the topic to their students. The school hosted professional development sessions to discuss how to address the topic to students and how to prepare for reactions from the community. People were afraid to talk about it and afraid of the repercussions of not talking about it, but it was unavoidable. Bannester asked herself what is our purpose as an educational news outlet. While national news networks and social media outlets were creating a division between the views, she decided to engage her students on their story. She stressed continuously checking your bias and asking yourself what you really believe and which facts are true. Data-driven news is much more effective, as it is non-disputable. Have an understanding of your own bias and privilege, and open up a conversation if you can't necessarily identify it yourself. Be smart, and know your story and the message you want to convey. Engagement, being in the field, having access to professional mentors, and being given deadlines for producing real, quality content pushed her students to grow and improve much more rapidly than ever before. She stressed the importance of the voice of youth and how important it is to give them an outlet to access their voice, just as student media does. – Yvonne Chazal

SESSIONS LED BY WKNC STAFF

PLANNING AND
PRODUCING LIVE
MULTIMEDIA MUSIC
PERFORMANCES (MATT
BROWN WITH JOHN
DILLINGHAM, UNIVERSITY
OF KANSAS)

RADIO: THINK BIG WITH
VISUALIZATION (CAMEREN
DOLECHECK)

ROUNDTABLE: CONCERT
PLANNING (YVONNE
CHAZAL WITH NATHAN
HEWITT, UNIVERSITY OF
KENTUCKY)

In the Moment: Approaching Emergency Weather Situations

Erica Tice, program director, Texas State University, KTSW-FM; Tara Pohlmeier, station manager, Texas State University, KTSW-FM; Brantley "Dave" Groscoft, operations manager, Streetsboro High School, WSTB; and Ethan Nichols, program director, Streetsboro High School, WSTB

This student-led session featured two schools that had experience serving their communities as information hubs in times of extreme weather. In the case of Texas State University, it was the historic Memorial Day Weekend floods in central Texas. In the case of WSTB, it is winter weather in northeast Ohio. At Texas State, both students said that the floods caught them somewhat flat-footed – it happened on a holiday in May, when the staff was not fully constituted, and they did not have an emergency plan in place to handle something like the unprecedented central Texas floods. Even so, they were able "improvise on the fly," initially staying on the air for eight hours straight broadcasting information about local conditions and safe/unsafe areas, as well as airing interviews with area emergency personnel. In the days after, they followed up with PSAs on shelter availability and the like. KTSW also mounted a significant "off-air" information campaign using its website and social media channels. In the wake of the disaster, the station came up with a more formal emergency response plan that divided the staff into teams: news, social media, remote broadcasting, on-air, and audio production in support of all the above. They also devised a map showing where all the station members lived so that they would know if they would be able to make it to the station in case of an emergency. At Streetsboro High School, the students said they were the main source of emergency information for their part of Ohio, so they had a solid emergency infrastructure – a generator to keep them on the air, an area stocked with non-perishable food and a place to sleep if necessary, solid land/POTS lines, and two-way radios with frequencies

known to local emergency personnel. In times of emergency, they said stations needed to be ready to abandon their formats and become a full-time emergency broadcaster if the need arose. This, they said, entailed mostly live (and often repetitive) coverage at first with more structured and intentional coverage to follow. – Patrick Neal

VIDEO

Adobe Creative Foundations: Video and Broadcast

Herbert Jay Dunmore, CTT/Adobe Education Leader, TV Studio Manager, Loyola University Maryland, Greycomm Studios

This three-hour session did a great job of introducing several Adobe Creative Cloud products. The speaker then went into tutorial on Adobe Prelude, Adobe Premiere, and Adobe AfterEffects. The tutorial was accessible for a wide range of skill levels, as he broke the steps down well for the beginning user, but also introduced valuable workflow tips for the intermediate user. Adobe Prelude was shown as a good way for people with less video editing experience to make rough cuts of the story and then hand it off to an editor for fine-tuning. Adobe Premiere could take that rough cut, add better titles, transitions, and color correction. The color correction tool, Lumetri, was one of the aspects of Adobe Premiere I learned the most about. The graph showing color distribution was powerful and the ability to adjust the color with Lumetri was intuitive. Seeing how to set templates for titles was also powerful, as I often find myself remaking titles from scratch that are very similar to existing titles. The speaker then went into the basics of Adobe AfterEffects, which can initially be a daunting tool. In AfterEffects, he introduced the basics of making keyframes in order to add animation to graphics. Learning about hold keyframes was interesting. In his example of moving a rotating square from left to right, he used a hold keyframe to move to square part of the way across the screen, pause at that location, and then jump to the next location. While this is certainly doable without hold keyframes, they greatly reduce the amount of the work for the user. By far the coolest lesson was on creating parallax with Adobe AfterEffects. This is achieved with only a static image that has a clear foreground, midground, and background. By slicing it up into these components, you can layer them in the Z axis. By animating a camera to move in this scene, it creates the illusion of animation and depth. – Cameren Dolecheck

This three-hour session covered Adobe products Prelude, Premiere, and After Effects. Prelude was covered very quickly as its main purpose is to add metadata and basic clipping to video files before bringing them into Premiere. The Premiere topics covered were items like video cropping, titles, and lower thirds. Finally, I learned to make basic animations with After Effects and add them to a Premiere project. Topics I learned while going over these Adobe products include putting a video story together (story flow, natural camera angles, scene selection, etc.), we need a drone, we should start looking into 4K video, and dealing with storing large video files. Almost everything I learned can be useful to the staff we have now working on video. – Doug Flowers

Video Production: The Basics and Beyond

Herbert Jay Dunmore, TV Studio Manager, Loyola University Maryland, Greycomm Studios

The biggest take away in this session was video color correction. This is a process that is difficult because it's part producer preference and part science. Other take-aways were what 4K was and recording in 4K. 4K is getting more financially viable for lower budget outfits. Recording video in 4K makes the video's aspect ratio really large. This means videos can be displayed on much larger, pixel dense screens without looking pixelated or fuzzy. – Doug Flowers

MULTIMEDIA

We're Not Just a Radio Station: How to Create Robust Cross-Platform Content

Megan Fair, General Manager, Ohio University, ACRN Media;
Stephen Wuchina, New Media Director, University of Pittsburgh,
WPTS-FM; and Abigail Doyle, Editorial Director, Ohio University,
ACRN Media

As we enter the digital age, we have access to so many new media platforms online, as well as the older media platforms like newspaper and radio. Through this transition, media outlets have to create more and more cross-platform content in order to stay relevant. This session gave us fantastic examples from ACRN and WPTS about cross-platform content that they were putting out through various media platforms. ACRN is incredibly active online and on their blog, producing and releasing a ton of content each week from reviews, feature articles, show previews, typed up interviews, etc. They emphasized developing a voice on the blog, including expressing diversity where that voice might not necessarily be heard through other outlets. They encouraged us to expand outside of music for our content, including other art forms like film, television, visual art, and books, in order to reach a larger audience. They also had entertaining video content from VLOGs about what the radio station is currently doing, video interviews, in-studios, video coverage of live performances, artist profiles, and goofy promo videos. These act as promotion for the station as well as for the bands with whom they are working. If an artist gains a lot of traction, not only is that relationship established, but that band's presence also brings viewers to ACRN's blog. The WPTS representative on the panel spoke about incentivizing staff to create off-air content by using a points system and rewarding staff that accumulate points. As far as promoting this cross-platform content on air, ACRN said that their staff is encouraged to promote the blog and the content during airbreaks, allowing for their media presence to extend past just their broadcast. – Yvonne Chazal

Both ACRN Media and WPTS-FM have built editorial departments that allow each station to focus on more than radio alone. ACRN (All Campus Radio Network) is an online radio station, but it also hosts a blog that has 13 new reviews each week about music and movies. Feature articles on the blog include show previews and artist interviews, as well as articles written by individuals and groups. Group features like "Bands We are Afraid to Admit We Like" promote teamwork and communication during the writing process while introducing fans of ACRN to those who work for it. ACRN's visual media department works together to create promotional content and in-studio performances. WPTS-FM and ACRN Media share the same goal in working to be MPCP: multi-platform content providers. At WPTS, staff members must complete a certain number of tasks each month based on a point system in order to keep their shows. These tasks can include reviewing CDs, contributing to the blog, volunteering at events, and assisting with interviews. By establishing a point system, WPTS is able to a podcast and vlog while covering music, sports and campus news. – Julie Smitka

These two stations presented many ways they are working to extend their reaches past radio. This is especially important for ACRN Media, as they only have an Internet radio stream. The video production was interesting, as they expanded past the traditional video formats one would probably expect from a radio station. Their promotional videos were especially good. Their use of humor to gain attention and drive people to share the video was great. ACRN's continual branching out of what content matter they publish, such as movie reviews, emphasizes the

emerging ways a radio station can grow in the Internet age. This session made me feel like having a media director is more important than ever. – Cameren Dolecheck

In this day and age it's not enough to just be a radio station. This session focused on making the jump to become a multimedia hub. Speakers were from ACRN and WPTS. ACRN has a large web presence with video in studio sessions, a blog and several sub-blogs that deal with more specific topics such as LGBTQ issues and movie reviews. Having a specific personal voice for these sub blogs was a very big factor in their success. While attending this session I heard about many other stations now have a multimedia director. This is something that WKNC should implement. This person will be in charge of organizing volunteers for the lounge and editing the resulting footage, and making gifs for the blog. They will also be responsible for producing promo videos for station events. ACRN has great results with their promo videos. Having this as a five hour a week position should be sufficient. ACRN also has a very successful blog. They have regularly occurring features that get input from several of their DJs. This would be a good thing to implement for the WKNC block in Technician. Some of my favorite questions were "bands we're afraid to admit we like" and "bands we're afraid to admit we don't like." – Matt Brown

More than Music – Building Content for Radio

Margaret Hair, Program Coordinator, University of Kansas, KJHK

To produce multimedia content and encourage community engagement, Margaret Hair identifies the main challenges for KJHK. Because more options for listening to curated playlists are becoming available, it is difficult for stations to maintain listenership. This loss of attention to the station reduces station awareness and growth on campus and lessens the opportunities for students to learn about radio. KJHK addresses these obstacles by utilizing different types of media. Blogs, vlogs, promotional videos, online articles, and social outlets provide KJHK with multiple platforms to make the station known. Students are able to learn through making content from both creative and promotional perspectives. KJHK's multimedia, multi-platform content fosters listenership, education, and creativity by its versatility distinction. – Julie Smitka

One of the most difficult parts of having a radio station is maintaining listenership despite streaming music services. It all comes down to having a wide variety of content that give people a reason to choose your station over anything else. Podcast and Vodcasts are great ways to show some unique flair and draw in listeners. It would be a good idea to provide training opportunities for photo, audio, and video production – which brings up the point of recruiting a volunteer staff and retaining them. Name recognition is one of the easiest ways to encourage people to get involved and continue working. With a motivated staff, the basics like new album reviews, artist interviews, event coverage, and more will all contribute to the overall content of the radio. Weekly staff meetings about what is being done and future goals will help ensure that the station is running at peak efficiency. – Kevin Kronk

Clear, Concise and Compelling: Use Content Strategy to Better Tell Your Story (Keynote)

Clinton Forry, Vice President, Content Strategy at Weber Shandwick

[View Clinton's presentation slides online at bitly.com/ClintonCBI.] Your broadcast signal is just one of a radio station's many channels to communicate with its audience. Think about who your listeners are and how they identify themselves. What have they come to expect from you?

SESSIONS LED BY WKNC STAFF

STUDENT MEDIA ASSESSMENT MADE EASY-ISH (JAMIE LYNN GILBERT AND PATRICK NEAL WITH DAVE BLACK, UNIVERSITY OF WISCONSIN-MADISON)

NEW AND EMERGING ADVISER TRAINING (JAMIE LYNN GILBERT WITH WARREN KOZIRESKI, COLLEGE AT BROCKPORT AND ED ARKE, MESSIAH COLLEGE)

ALL DELEGATE SOCIAL AND SWAG SWAP (JAMIE LYNN GILBERT)

Your content strategy should help align your organizational goals with your audience's expectations via sustainable on-line content. Having an editorial calendar/plan (like WKNC's social media strategy!) that accounts for all channels creates sustainability. Content is delivered one of four ways using the PESO acronym: Paid (funded promotion), Earned (coverage by others), Social (on third party platforms like Twitter and Instagram) and Owned (on your platform). Great content follows the three Cs: clear, concise and compelling. – *Jamie Lynn Gilbert*

How Podcasting Can Work for your Media Outlet

Chris Kuborn, Station Manager, Northeast Wisconsin Technical College, TC Campus Connection

Podcasts really should be consistent, rather than sporadic, to help build an audience. Once a podcast is ready, submit the feed to iTunes, Stitcher, tunein Radio, doubleTwist, Blubrry, and Libsyn and have it available to play, download and subscribe through your website. It was a great idea to add the podcast intro for the WKNC Interviews Podcast, as it builds consistency. We could consider asking faculty and staff to do podcast-only programming, which can then maybe air (pre-recorded) on the future WKNC-HD2. We can also include commercials on our podcasts, as the FCC does not govern the content of podcasts. The standard for podcasts is 44100, 128 kbps. – *Jamie Lynn Gilbert*

Planning and Producing Live Multimedia Music Performances

Matthew Brown, General Manager, North Carolina State University, WKNC-FM; and John Dillingham, Station Manager, University of Kansas, KJHK 90.7 FM

The first thing to do before planning any performance is to book the artist. If you don't personally know them, then going through their promoter or press contact is probably the best option. It's definitely a good idea to follow back up with the band a week before they come in and once more the day before. Keeping some consistency as far as the branding, intro, and outro gives a cohesive feel to all of the artist videos. The performance and video itself, however, can be as unique as the artist wants it to be. KJHK did an interesting job using data mashing in one of their videos and both stations were able to use lights during performances. For the YouTube video, upload the whole show as one video with individual song times posted on a clickable link in the video description. One video is much easier to share and find, while also possibly exposing viewers to new songs. – *Kevin Kronk*

Recording video sessions usually take 30-45 minutes, but we block off an hour. Videos should be posted within one to two weeks of the original recording. Bands want to see their product sooner rather than later, which will in turn encourage the band to promote the video. Posting as a three-song set is better than three individual videos. YouTube sorts by average video length watched, so longer videos will show up higher in search rankings. A three-song video should have individual song start times listed in the video information, though, so people can skip ahead if they want. KJHK has a style guide for its video series, which is something we really need to do for WKNC's The Lounge. That will help maintain consistency as it moves on from project leader to project leader. – *Jamie Lynn Gilbert*

Radio Live Band Broadcasting, Streaming and Recording

Addison Basurto, Assistant Tech Director, University of Wisconsin, WSUM radio

This session covered the closest thing to "the Lounge" and in studio sessions that WKNC has compared to WSUM. I brought away from this session that organization,

preparation, and documentation are the most important for processes like these. WSUM created a short video that went through how they managed live broadcasting and recording from start to finish. This would be a helpful tool for staff just beginning. – *Doug Flowers*

Radio: Think BIG with Visualization

Cameren Dolecheck, North Carolina State University, WKNC-FM

This session covered the WKNC Visualizer in almost every detail. I learned how the visualizer works, how to deploy a new instance of it, and how to customize it for other types of audio visualizing. After the session, I feel comfortable in maintaining what Cameren and his team built after he graduates. I could even change it if future students wanted something refreshed or new. – *Doug Flowers*

The visuals of your performance has at least the same impact as the audio, so it is important for things to both look and sound good – even in radio. WKNC's music visualizer was done, in part, to put the radio station in a public space. This really helps get the station more visible on campus. – *Jamie Lynn Gilbert*

LEGAL/ENGINEERING

Radio Royalties, Webcasting, SX, ASCAP, BMI and SESAC

Will Robedee, general manager, KTRU, adviser RVP, CBI executive director; Travis Ploeger, associate director for license management, SoundExchange; and David Oxenford, partner, Wilkinson Barker Knauer LLP

This was a review of all the major performing rights organizations (PROs) and what rights stations' royalty payments grant them. The panelists said that in most cases, universities pay a blanket royalty fee and that some (including NC State) billed their college stations for their pro-rata share of the blanket license. BMI is the only PRO that regularly requires a log of what is actually played on the air. As a Level 5 school (enrollment of 20,000+ students,) WKNC will pay \$872 to BMI/ASCAP in 2016 and \$890 in 2017. The SESAC fee for this year is \$146, and that will increase by the rate of the Consumer Price Index or 2 percent (whichever is greater) in 2016. Otherwise, the Copyright Royalty Board has appointed SoundExchange to collect royalties for online/streaming music. According to Travis Ploeger, "99.9%" of all college stations pay \$600 per year for streaming rights – a \$500 minimum fee and \$100 as a reporting waiver, which keeps stations from having to document and report their aggregate tuning hours, which are equivalent to one person listening online for one hour. Between the PROs, stations have the right to broadcast/stream any song legally released in the United States. Webcasters must also adhere to the performance complement – no more than four tracks by the same featured artist (or from a compilation album) may be transmitted to the same listener within a three-hour period (and no more than three of those tracks may be transmitted consecutively), and no more than three tracks from the same album may be transmitted to the same listener within a three-hour period (and no more than two of those tracks may be transmitted consecutively). There's also a requirement that webcasters have a "now playing" display that includes the artist, album and song. (This was formerly a technical challenge, but now programs that allow for these displays are common and readily available.) In a word of caution, the presenters noted that while copyright owners haven't paid much attention to college broadcasters in the past, organizations like the Recording Industry Association of America have gotten much more rigorous in their policing efforts as online music has become a much more important revenue stream. – *Patrick Neal*

LESSON LEARNED

Organization, preparation, and documentation are the most important for [live production] processes.

Getting Personal on the Air: Defamation, Privacy and Publicity

Judy Endejan, attorney, Garvey Schubert Barer

This was a fast-moving review of the basics of defamation and privacy issues. In order for a statement to be defamatory, it must be provably false, it must damage one's reputation, it must clearly be about the defamed person, and it must be a matter of fact and not opinion. Judy Endejan said it was much easier for private individuals to successfully sue for defamation, as they must only prove that the broadcaster was negligent (i.e., excessively sloppy). Public figures, on the other hand, must prove that the broadcaster either knowingly broadcast a false/defamatory statement or made absolutely no effort to ascertain a statement's accuracy. She said that defamation cases were much more common in states that allowed plaintiffs to sue for punitive as well as actual damages. (North Carolina's general statutes Section 99-2 speak to this: If a defamatory statement is judged "an honest mistake of the facts," and the medium issues a retraction in a timely and prominent fashion, plaintiffs may only recover actual damages. Punitive damages are allowed otherwise.) Endejan said that if the statement in question was true, the medium could not be sued for defamation. (She noted that the burden was on the plaintiff in an action to prove that a statement was false.) She said statements of opinion are also protected. She urged particular caution with call-in shows, saying they could be dicey, though she had successfully defended a client who was sued based on a call-in guest's defamatory statement. She said that it was also important to know your state's statute of limitations. (In North Carolina, it is one year from initial publication/broadcast. After that point, a plaintiff cannot bring a defamation action as long as the story was not significantly modified over the course of that year.) From there, Endejan briefly discussed invasion of privacy, which is also a legal tort. Instead of focusing on one's reputation, Endejan said, invasion of privacy actions generally focused more on the emotional repercussions of a medium publishing embarrassing (though true) facts about someone. Endejan touched upon the law as it pertains to tape recording conversations (North Carolina is a one-party state, so only one party needs to know that the conversation is being recorded), the tort of intrusion (trespassing on private property to gather information), and misappropriation of a name or likeness. In response to an audience question, she said that if an outside source provided a tape of a conversation, a medium could use it in a news story even if it was recorded via legally questionable means. — *Patrick Neal*

Staying Legally Safe Online (aka The Cyber Jungle)

David Oxenford, Partner, Wilkinson Barker Knauer LLP

The FCC has had more than 80 years to focus on creating guidelines for radio, but the Internet is a relatively new medium. In his presentation, David Oxenford warned of several dangers lurking in The Cyber Jungle. Slogans, positioning statements, domain names, and other station identifiers need to be protected under trademark to avoid lawsuits. Not all rights carry over to all forms of media. According to Oxenford, terms of "fair use" and Creative Commons are difficult to apply conclusively, so it is safest for a station to check content policies of social media sites and to contact copyright holders about "terms of use" policies before adding content on the web. The Cyber Jungle can be dangerous territory, but with the help of legal consultation and protection, it may be navigated safely. — *Julie Smitka*

The most difficult aspect of staying legal online is ensuring your compliance with the rules of the communities you're reaching. Because the Internet is so accessible that expands your reach almost everywhere. It's not always clear whose rules you're to follow, and those rules are rela-

tively new and still developing. Most of the hugely popular social media and content distribution sites available today were only developed within the past decade or so. The FCC is quickly formulating regulations for digital media, and more and more people are watching for copyright and trademark infringements. In the past, content from radio stations was limited by signal reach and consumption in real time. Now, as we move into the digital age, more and more content is available anywhere, on-demand online. Thus, it is more important than ever to ensure that we have the rights to the content that we're posting. Colleges are especially vulnerable targets for copyright holders, as they have access to funds and typically choose to settle rather than enter into a legal dispute. For these reasons, student media organizations are particularly vulnerable. It's also essential for stations to be aware of the content policies for social media websites so that those sites cannot use that content in unwanted ways. — *Yvonne Chazal*

How to Keep your Radio Station out of Trouble with the FCC

Keith "Woody" Kinney, Contract Engineer, Colgate University, WRCU-FM; and Melodie Virtue, Owner, Garvey Schubert Barer

This was essentially a "refresher" course on how to stay on the right side of the Federal Communications Commission. Topics included everything that can be found on the FCC's self-inspection checklist — posting of station authorizations at the main control point, what should go into the station's logbook, reporting light outages, the requirement of top-of-the-hour station IDs, the importance of maintaining the public file and quarterly issues lists, etc. The overall message was that it was extremely important that the licensee (usually the university) have a sound management structure in place and that everyone in that management chain should be aware of and understand the FCC's regulatory requirements. Woody Kinney also spent a significant amount of time on the importance of compliance with federal Emergency Alert System requirements. Finally, from a technical standpoint, Kinney said that the station had to stay within 90 and 105 percent of its wattage; if a station operated at reduced power for more than 10 days, the station had to inform the FCC, and for more than 30 days, it had to file formal notice with the FCC. These measurements must be verified regularly both directly (through a calibrated wattmeter) and indirectly (by measuring voltage, current and transmitter efficiency independently to arrive at the wattage.) The station's frequency can't deviate more than 2KHz off the licensed frequency, and modulation can't exceed 100 percent. Finally, stations must be able to monitor and control the transmitter (i.e., turn it off) if necessary. Insofar as the public file was concerned, the presenters gave advice for what to do if someone came and asked to see it: watch them to make sure they don't take anything out of the file and get their name and address, but DO NOT ask who they represent or what their purpose is. Both noted that online filing could be on the horizon for radio stations just as they are now for television stations. My main takeaway from the presentation was Woody's advice that we get inspected by the state broadcasters' association, which would allow us a three-year period in which we could present that certificate if an FCC inspector came by for an unannounced visit. — *Patrick Neal*

Woody Kinney and Melodie Virtue gave a presentation that addressed the technicalities of FCC compliance and what it takes to avoid violating its rules. For college radio stations, Kinney explained that a management structure including the school's administration is essential in protecting the station and the status of the institution. Under a management structure, Kinney suggests hiring an FCC attorney and an administrator to monitor the station and to update and renew public file reports. Virtue provided a checklist of requirements to uphold the rules of the FCC

LESSON LEARNED

Terms of "fair use" and Creative Commons are difficult to apply conclusively, so it is safest for a station to check content policies of social media sites and to contact copyright holders about "terms of use" policies before adding content on the web.

which included: an up-to-date station log book, a copy of station authorizations posted at the main control point, a toll-free phone line, a studio located within 25 miles of the center of the city of license, and the announcement of station's legal identification announced at the top of each hour. — *Julie Smitka*

The most important thing I learned in this session is that our legal ID is actually "WKNC-FM Raleigh" because that is what is listed on our license (rather than just WKNC). An HD-2 channels needs its own EAS, so we will need to make sure that expense is a budgeted. — *Jamie Lynn Gilbert*

Get Your Station Inspected by Your State Professional Association

Robert McKenzie, Professor and Chairperson of Communication Studies, East Stroudsburg University, WESS Radio; John Morris, Instructor/General Manager, University of Southern Indiana, The Edge Radio; and Lisa Marshall, Station Manager, Muskingum University, WMCO

WKNC has budgeted for a North Carolina Association of Broadcasters Alternative Broadcasting Inspection this fiscal year, so I attended this session in preparation. An alternative inspection will take 2-4 hours with an inspector and I need to make sure to schedule the inspection when our consulting engineer can be present. The inspector will be looking for the chief operator designation letter, which we have located in our EAS log book but not posted elsewhere. The letter should also indicate our consulting engineer is the person responsible for the calibration of the remote and maintenance of the transmitter and the transmitter logs. The inspector will also want to see our EAS equipment and do a test. If you do not receive a weekly EAS test, you are supposed to follow up with that station and indicate their response in the EAS logs. Once we pass our Alternative Broadcasting Inspection, forward the certificate up the chain of command so they know we are diligent in maintaining FCC compliance. — *Jamie Lynn Gilbert*

LPFM: Getting Help and Improving Your Signal

Rob Branch, Broadcast Technical Consultant, Calvary Technical Management; and Will Robedee, KTRU General Manager/CBI Executive Director

Where we are not an LPFM and do not face the same problems they do, topics covered in this session would be great for anyone wanting to know the basics of technically improving a radio station. Topics included increasing antenna height, using translators, piggy-backing on HD sub-channels, choosing quieter frequencies, and using processing to make the sound pop. — *Doug Flowers*

Ask the Radio Engineer

Keith "Woody" Kinney, Contract Engineer, Colgate University, WRCU-FM; and Rob Branch, Strategic and Technical Consultant, Calvary Technical Management

In this session, the big items were "What are things to consider when implementing HD radio" and "How do we deal with engineers and IT staff"? The HD radio discussion covered ways to implement HD radio in stages that would help the financial restraints associated with a project at the scale. Although most items covered in the talk I already knew, it seemed to be very enlightening to others in the room. Dealing with engineering and IT staff was the primary discussion during this session. I knew engineers could be difficult to manage, but I didn't expect people to complain about their IT staff. I'd like to think that WKNC doesn't have all the issues that other colleges have with their engineering and technical staff, but it made me consider there was more room for improvement than I previously thought. — *Doug Flowers*

ADVISERS

Funding Models and Staffing of Student Media Outlets

Stephen Merrill, Instructor, Bowling Green State University, BGSU Student Media; and John Morris, Instructor of Radio/General Manager, University of Southern Indiana, The Edge Radio

As structurally diverse as student media outlets appear to be throughout the country, we do seem to have one thing in common: being under-funded. As Stephen Merrill pointed out from the survey he conducted, out of the sample population that he studied, the funding ranged from \$3,000-\$100,000 with the median ranging from \$25,000-\$49,000, most of which came from student fees. This session offered many potential sources of funding to solve this issue. Of course, one of the first suggestions was underwriting, especially with sports broadcasts. The consensus was that underwriting tended to do better during sports broadcast. They suggested applying for travel grants for conventions like CBI, especially if one is presenting and representing the university, rather than paying for it out of the station budget. They also suggested asking the Dean of the Humanities or the equivalent at one's respective university for support or grant money, saying that individual colleges often have money to fund that sort of thing. One interesting suggestion was looking into using Federal Work Study money to pay staff members. Selling social media spots was also suggested as an alternative revenue source. They also suggested that stations look to the university communication and humanities departments for funding, leveraging themselves as a public relations arm of the university for public outreach. — *Yvonne Chazal*

Stephen Merrill and John Morris began their presentation by listing and describing ideas to increase funding for college radio stations. The median budget per year for such stations is between \$25,000 and \$49,000, so large stations, stations putting on large events, and stations with many staff members often seek additional funding. One suggestion for funding was to propose underwriting to those who would be interested in having announcements play on a station, especially to businesses near college campuses. For travel opportunities, Morris suggests applying for student research grants and asking college deans to reimburse or reduce students' travel costs if the travel can be justified as an educational opportunity. To temporarily increase a budget for stations with paid positions, students who qualify for Federal Work Study would be partially paid by the university instead of completely from the station budget. If a station has a notable social media presence, its media outlets may be monetized to draw in more funding. For some stations, funding without a change in the annual budget is not sufficient. Merrill explained that additions to an annual budget may be possible by discussing potential changes with advisers in students' general fees, student affairs, and student government organizations, as each may play a role in increasing funding. — *Julie Smitka*

Co/Extra-Curricular vs. Academics: Winning the Battle

Stephen Merrill, instructor, Bowling Green State University, BGSU Student Media; Steven Hames, adviser, Berry College, Viking Fusion; and Randall Davidson, director of radio services, University of Wisconsin Oshkosh, WRST-FM

The presenters for this session outlined successful academic/co-curricular initiatives they had undertaken at their respective institutions and gave general tips for advisers wishing to strengthen their partnerships with academic departments on campus. Administrators, they said, were looking to student media to help them with student retention, student engagement and broad community recognition — and they were looking for programs that

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could help them increase their student credit hours to build the departments' revenue streams. Any efforts that aided the departments in these areas would make partnerships with student media more attractive, they said – especially ones that carried academic credit attached. They also recommended that student stations consider classroom projects for broadcast on air and online whenever possible, especially since many schools were adopting “e-portfolio” requirements that often had a “publication” requirement incorporated therein. At BGSU, Stephen Merrill said he had seen success with “Live Wire,” a live music broadcast similar to “Austin City Limits,” where students received class credit for helping produce and air the show. At Berry, Steven Hames said that the school's student media had followed the lead of its Communication Department by going to a converged model with Viking Fusion, an online outlet that includes audio, video and print pieces. – *Patrick Neal*

Student Media Assessment Made Easy-ish

Jamie Lynn Gilbert, Associate Director of Student Media/Station Adviser, North Carolina State University, WKNC-FM; Patrick Neal, Director of Student Media, North Carolina State University; and Dave Black, General Manager, University of Wisconsin, WISN radio

WSUM at University of Wisconsin-Madison does a semi-annual assessment based the “12 questions” asked by Curt Coffman and Marcus Buckingham in the book *First, Break All the Rules* (1999). The questions are:

1. Do I know what is expected of me at work?
2. Do I have the materials and equipment I need to do my work right?
3. At work, do I have the opportunity to do what I do best every day?
4. In the last seven days, have I received recognition or praise for doing good work?
5. Does my supervisor, or someone at work, seem to care about me as a person?
6. Is there someone at work who encourages my development?
7. At work, do my opinions seem to count?
8. Does the mission/purpose of my company make me feel my job is important?
9. Are my co-workers committed to doing quality work?
10. Do I have a best friend at work?
11. In the last six months, has someone at work talked to me about my progress?
12. This last year, have I had opportunities at work to learn and grow?

The assessment is anonymous, although people are encouraged to provide their information if they choose or want to talk about their answers. This is something we can implement across Student Media as a type of “satisfaction survey” to ensure that the professional staff and top student leaders are fostering an inclusive, healthy, proactive work environment. – *Jamie Lynn Gilbert*

Building an Effective Advisory Board for Your Media Outlet

Mark Maben, General Manager, Seton Hall University, WSOU; Glenn Schuck, Reporter/Advisory Board Member, CBS Radio and Seton Hall University, 1010 WINS / WSOU; and Warren Kozierski, General Manager, College at Brockport, 89.1 The Point

There are four essential elements to an effective advisory board: a clear mission, strong recruitment, a member succession plan (including term limits) and a commitment from the student staff. An effective advisory board should be between eight and 15 members and meet two to four times per year. Be clear that the advisory board is a non-governing board with no direct say in day-to-day operation and management. Advisory boards can also be advocates in the college and community. The keys to a successful advisory board are to set clear expectations, run

productive meetings, engage members in between regular meetings (by sending them updates like board reports), and to have a pre-determined and published agenda. The advisory board can also be used as a show and tell if there are no major issues to be discussed. At WSOU's summer meeting, the board of directors presents their goals for the year to the advisory board. This gives the advisory board an idea of what to expect from the student BOD and provide their feedback. It also allows the BOD the opportunity to meet the advisory board members and gain experience with making a formal presentation. – *Jamie Lynn Gilbert*

Roundtable: Advisers

Gregory Weston, President, CBI

At many stations, the program director reviews DJ shifts and gives feedback. While this isn't feasible at WKNC, we can randomly assign air checks as volunteer activities. It could also be a requirement to submit to review of another DJ and be reviewed once per semester. Some stations make the students present their best work for review. The best way to aid in transitions is to have job shadow positions in which everyone has someone waiting in the wings. We do this with assistant directors in our music and promotions department. Other stations try to have more of an overlap period between hiring periods. By starting hiring paid staff as soon as the next general manager is hired we will have most of April to overlap in training new positions. Koz does something at College at Brockport called “The Mic Club” in which if you work at the station for eight semesters you get your name on a plaque. This encourages people to stick around so they can get their names publicly displayed at the station. If plaques are too expensive we can just do photos on a bulletin board like Radio K. – *Jamie Lynn Gilbert*

LEADERSHIP

I'm in Charge, Now What?!

Mark Maben, General Manager, Seton Hall University, WSOU-FM; John Onderdonk, General Manager, San Antonio College, KSYM-FM; and Erica Szczepaniak, Student Station Manager, Seton Hall University, WSOU-FM

So you just got that shiny new director or general manager position and as you lounge in your reclining chair you wonder, “now what?” First things first, take stock and evaluate. What needs to be resolved or improved? What are the goals that I need to accomplish in this position and what should I do to ensure those goals are reached? You will absolutely have meetings over the course of the year, so to help ensure they run smoothly have a meeting agenda and specific purpose. Unfortunately, conflicts will probably arise over the year and you're going to have to boldly confront them, get both sides of the story, and work to find compromise and a solution. One super helpful tip when dealing with conflict is to use “I” messages. Describe how you feel and what you would wish to see done, rather than pointing the blame. Possibly most important, learn how to delegate tasks, being able to say no to doing more if you have too much on your plate. Too much stress not only affects you, but it will also affect the entire station. – *Kevin Kronk*

Each incoming group of leaders should know what needs to be revised and fixed. Are there unresolved problems from the last term? What (still) needs to be accomplished? What kinds of assistance and assistants will you need to succeed? Set goals for the year and then prioritize your goals so you can accomplish the most important ones and leave off others if you must. Don't hire people if there is no work. This is good advice for our deputy promotions directors, who were previously divided into on-campus and off-campus segments. It would be better to have a generic deputy promotions director who can assist with any tasks

OTHER AWARD FINALISTS

COLLEGE MEDIA ASSOCIATION PINNACLE AWARDS

THIRD PLACE, RADIO STATION OF THE YEAR

COLLEGE MUSIC JOURNAL

FINALIST, BIGGEST CHAMPION OF THE LOCAL SCENE

– especially the Rock Report. Also don't hire someone just to have a body in a position. It's better to have a vacant position than someone in it who is doing a terrible job. Don't should all over people, as that doesn't help anyone. Fix the problem – not the blame. It isn't important who caused the problem – only how it can be fixed and how we can take steps to not have it happen again. Try to make sure that people aren't doing each other's work. It's okay to help out when asked, but continually doing someone else's work overloads the first person and lets the second person know it's okay to slack off. – *Jamie Lynn Gilbert*

LESSON LEARNED

The first thing to do [as a new manager] is take stock of how things are doing in each department at the station. After that is done, the next step is to update job descriptions.

The first thing to do is take stock of how things are doing in each department at the station. After that is done, the next step is to update job descriptions. At WKNC taking stock is often accomplished through the interview process when looking for department heads. This would also be a good time to go over job descriptions with everyone being hired. Conflict will arise, when it does it's important not to avoid it. When mediating or involved with conflict use "I" messages. The basic formula for an I message is "I" [describe how I feel about a behavior] [describe the behavior] [describe the effect of the behavior] [describe the desired behavior]. An example is: I find it irritating when our plans fall through because it's usually too late to make new plans. I would like it if you could let me know when things are going to fall through. Another thing that was mentioned was the importance of budget transparency. Sending out the board reports will help fix this. – *Matt Brown*

Engaged To The End: Retaining Student College Radio Talent

Rob Quicke, Associate Professor of Communication, William Paterson University, WPSC 88.7 FM and Sean McDonald, General Manager, Neumann University, Neumann Media

College radio stations often have more staff and flexibility than commercial radio. Remember that not everyone can be a DJ, so it is important to highlight other opportunities. Perhaps the WKNC's first training class can be open to everyone (promotions, production, public affairs) before we move to more on-air operations in future classes. Rob and Sean identified four models of college radio: earned rank, service, points, and club. In an earned rank model, students have to join the team as non-air personnel and work their way up. In a club model, everyone gets to be a DJ right away so there is no challenge. WKNC works as a mixture of service and points, in which you do service for WKNC and that helps you move up in the ranks. Here are some ideas to involve and challenge your staff: have a dedicated awards team to put together award submissions, a public relations team to send out press releases, open air check sessions, annual alumni events, resident professional sessions, tours of other radio stations, guest speakers, special radio projects liking working on a documentary or radio drama, "clean up" Saturdays at the station, and participating in College Radio Day. – *Jamie Lynn Gilbert*

Training: Getting and Keeping the Best

Emili Earhart, Program Director, University of Wisconsin, WSUM radio and Evan Boyd, Production Director, University of Wisconsin, WSUM radio

How does one recruit, train, and maintain the best possible DJs? This session discussed tips and ideas for how to successfully curate a skilled staff for student media outlets, mostly focused in radio. The panel consisted of the adviser and students from WSUM at University of Wisconsin-Madison. Their first tip was to focus on recruiting freshmen, as they're very malleable as new students, and they also have the opportunity to stick around the longest. Working with freshmen orientation, Welcome Week events, and being visible (and/or audible) in residential spaces are good ways to target younger students. Then once students are inter-

ested, it's a good idea to have requirements like visiting the station or making a statement of interest as prerequisites to training, so they're making a commitment.

At WSUM, their training class starts with one large group session, discussing FCC regulations and station policies, as well as allowing the executive directors to introduce themselves. Then there are four to five smaller group sessions in their production studio where they learn to handle the equipment. The small group setting introduces them to DJs with similar music tastes and allows them to begin developing their community within the radio station, as well as find potential co-hosts. There are co-curricular off-air requirements including shadowing current DJs and volunteering at station events. Once this period is over, trainees record an audition tape of a show to be reviewed by the program director. They turn in this audition tape during one final large group session that includes a written exam. They touched on training staff for leadership roles at the station as well. They stressed how essential it was to ensure the time commitment is realistic for candidates, as student media is a very time consuming responsibility. It's important to think about whether their talents match the job and if there's a position that's for an applicant to fit the chemistry of the overall team. Setting clear expectations for leaders is key, as well as meeting regularly to make sure that they're on track with their goals. – *Yvonne Chazal*

Roundtable: Radio Station Managers

Megan Fair, General Manager, Ohio University, ACRN Media; and Tara Pohlmeier, Station Manager, Texas State University, KTSW-FM

At this roundtable discussion, managers from stations all over discussed major issues in recruiting, staff motivation, director transitions, training, and discipline. Some good ideas for recruiting involved reaching out to communication/College of Humanities students, getting the word out about the different genres and letting the specialty genres advertise for themselves. Moving on, the group talked about various ways to help improve staff motivation and morale. The best revolved around positive reinforcement with end of the year and DJ of the week rewards, along with anonymous DJ reviews for constructive criticism. We moved quickly onto the best way to effectively deal with director transitions.

There were many great suggestions that all revolved around the central idea of someone learning from the current director. This could come in the form of hiring overlap, where the new director is hired before the old leaves, so that they can learn all of the duties in a less stressful environment. Setting up shadow hours to watch what the director does or simply being taught while still an assistant director were some of the other ideas presented. Not many novel ideas were thought of for training, so we moved on to the last and certainly most unpleasant topic of discipline. The best and least offensive methods seem to be having a strike system and assigning extra tasks as a form of discipline. Ultimately, the main goal is to give positive reinforcement and recognize people's drive and contributions. – *Kevin Kronk*

For recruitment something that other stations did was talk to communications classes. Talking to classes isn't something that we have really done in the past but it might be something to consider in the future. Something else to consider is advertising within spoken word clubs. To encourage more staff participation other stations have a DJ of the month. I really like this idea and want to implement it at WKNC. We'll have staff nominate DJs and the PD and GM will choose based on a to be determined rubric. The prize for DJ of the month would be a spotlight on the WKNC social media platforms. Another thing that other stations do is have superlatives at the end of the year. I think that we should do this as well. – *Matt Brown*

PROGRAMMING

Programming in the On-Demand Age

Millie De Chirico, Programming, Turner Classic Movies; Travis Ryder, Program Director, Jazz 88 FM; and Lindsay Kimball, Assistant Program Director, Minnesota Public Radio The Current

In the age of Spotify and Netflix, more and more content is available at the touch of a button. Does this spell disaster for non-interactive media platforms like radio and broadcast television? Not necessarily, as long as we give them a reason to come back. Non-interactive media has the advantage of being considered, as presenter Lindsay Kimball called it, “lean back” programming, where the consumer can sit back, relax, and enjoy a curated playlist without having to actively make choices about what to consume. Another advantage that student-run broadcast stations have is the ability to be localized and to cater to their community where larger, national services cannot. As long as we can continue to find ways to engage and connect with our audience, media outlets will not be completely replaced by automation systems and algorithms. However, podcasting and creating on-demand content can be beneficial in supplementing broadcast content. It can help one’s audience remain engaged with their material even if they’re not completely enthralled with the current on-air programming. – Yvonne Chazal

Music Departments, Promoters and Dealing with the Mail

Bri Flannery Aab, Radio Promoter, Team Clermont and Ross Koeberl, Music Director, University of Minnesota, Radio K

College radio is one of the best avenues for labels and promoters to get honest feedback about the albums that they are distributing. Labels and touring/booking agents look at college radio charts and reviews to route successful tours. In that regard, college radio has a huge influence on the music world, and so the work that our music departments are doing is incredibly important. Presenters Bri Aab, former General Manager of WKNC and promoter for Team Clermont, and Ross Koeberl, Music Director for Radio K in Minneapolis, discussed how we could run our music departments effectively. The first step is to decide on a programming philosophy: whether it’s not playing Billboard hits or playing the most eclectic music possible, defining your station’s identity is essential not only for good programming, but for promoters to understand what you’re all about. Then one has a choice to make as to how selective they are going to be when adding music. It’s helpful to make writing music reviews a requirement for staff, not only to lighten the music department’s workload, but also to encourage DJs to find more of a voice for their musical opinion. Keeping good relationships with promoters isn’t absolutely necessary, but is definitely an avenue for access to band interviews as well as tickets to shows, physical releases, and other music perks. – Yvonne Chazal

Promoters are the people constantly bugging the music director. They do this so they can collect what every station thinks about the records and get feedback. With all of the CDs the station will be receiving, there needs to be an efficient way to listen to them. Music department listening parties help quickly get a range of opinions, allowing CDs to be easily passed or added to the new music box. The group could even do the reviews together. By having a mix of staff and new volunteers, the parties could be as small as two or three people and maintain the sound of the station. Monthly staff/DJ meetings can be used to talk about what people are playing on air and to invite individuals to get more involved. Newcomers will surely be nervous about doing interviews and using equipment. Therefore, everything should be done to help and guide them initially as they learn what to do. – Kevin Kronk

Bri is awesome...fact. – Doug Flowers

About 300 stations chart for the College Music Journal, affectionately known as CMJ. An album typically charts with CMJ for six to eight weeks, which is why new music should be listened to right away if possible. The music department is one of the best ways to demonstrate the station’s mission outside the radio station. Promoters like Team Clermont give information to bands that help decide tour locations. Bands appreciate honest feedback about their albums. You are not breaking your promoter’s heart, as he/she/they are the ones who have to tell the band. Even “it sucked” is better than no feedback at all. Some stations split up promotion companies among people in the music department, as WKNC does, so that the main directors don’t “hog” all the good music from themselves. A number of stations also send out new music emails like WKNC tries to do regularly. If you want to get a specific album for the station and don’t know the promoter you can contact the record label instead. Finally, Bri Aab is an amazing human being and Ross K is pretty cool too. – Jamie Lynn Gilbert

Bri Flannery Aab and Ross Koeberl lead a roundtable discussion to share how Radio K organizes its music department and explain the place of radio promoters in college radio. At Radio K, reviews of new CDs are prioritized based on the expressed interest of staff members. The music department hosts “listening parties” where two or three songs from each new CD are played. If people are eager to review CDs, Koeberl explained, they are more likely to provide a thoughtful review for what they choose than if they are assigned CDs to which they have no interest in listening. Most DJs at Radio K have sets that are composed of one-third new music, one-third music in the library, and one-third whatever they feel like playing, so long as none of it contains FCC violations. To keep up with new music, Radio K updates its library every Sunday. Reviewing music from radio promoters not only adds to what the station plays, but also contributes to the booking information for the artists. Radio promoters seek honest feedback in the reviews to help determine where artists should tour and how much tickets should cost. Because stations are often overwhelmed with mail, Aab suggests assigning specific promoters to members in the music department. According to Aab, “if everyone knows who they’re supposed to contact and what music they want to review, it won’t get too wild.” – Julie Smitka

Roundtable: Radio Program Directors

Dave Black, General Manager, University of Wisconsin, WSUM radio; and Emili Earhart, Program Director, University of Wisconsin, WSUM radio

The Program Director Roundtable was fairly informative. It was immediately apparent exactly how different each of our stations are in structure, size, and format. We first introduced ourselves and gave brief descriptions of our station. As we mentioned the formats that our stations use, we discussed what those were and why they used that format. Some of the stations, like WKNC, used a block format, or the method of having long period of time with the same genre. One such station used a system of reviewing music choice and ordering DJ shifts from “softer” to “heavier” music throughout the day. Others used a checkerboard format, where DJs had a specific genre, but shifts were not grouped by genre—in fact, the bigger the difference between adjacent shows, the better. Others used a free format schedule, allowing DJs to play any genre of music at any time of day. We discussed radio station philosophies, from “we don’t play country” to “we want to be an alternative to corporate radio” and how those philosophies played out in radio station programming and within our music departments. Another topic that we discussed for a long time was the music medium—CDs, vinyl, plug-and-play, etc.

LESSON LEARNED

It’s helpful to make writing music reviews a requirement for staff, not only to lighten the music department’s workload, but also to encourage DJs to find more of a voice for their musical opinion.

We found that many schools had requirements for using physical media. We also discussed a points system for DJs to incentivize them to do volunteer activities with our stations. Many stations had a minimum number of points required to keep one's shift each semester and some even had rewards for DJs who had high numbers of points. – *Yvonne Chazal*

Re-Imaging Your Radio Station

Taylor Shaindlin, Imaging and Public Affairs Director, Central Washington University, KCWU-FM The 'Burg; and Nikki Marra, Program Director, Central Washington University, KCWU-FM The 'Burg

After concluding all the current soundbits that were being used were so outdated that no one even knew the people who made them, Taylor presented everything she learned after a summer of totally re-imaging her station. By imaging, she refers to the style, aesthetics, and sound of sweepers, liners, and legal IDs. At the heart of the talk was how to discover and create an identity for your station. This can be achieved by the sound effects and beds used. Making referencing to common experiences of our market can be powerful. For instance, Taylor referenced a loudspeaker at a diner that could be heard throughout her town. Humor can be powerful, but also has a short shelf life as the joke will get stale. When imaging, one must constantly be planning ahead for future events or holidays in order to keep the imaging relevant. – *Cameren Dolecheck*

Make Your Radio Production Pop: Lessons from a Pro

David "Diego" Tomerlin, Creative Services Director and Hot AC Imaging Coordinator, iHeartMedia Minneapolis; and Michael Cassidy, Station Manager, University of Southern Indiana, The Edge Radio

It was interesting getting a professional perspective on creating production pieces. The presenter listed several plugins they like to use. They particularly liked the Waves L1 and L2 limiter. The L2 is a bit softer than the L1. The differences between the Waves limiters and the stock limiters and compressors that we use are minimal. The presenter also recommended several plugins for effects. The most interesting was Speakerphone. Speakerphone is very good at simulating environments. There is also a free trial available to try the plugin. Nitro effects has very good effects sound libraries that were recommended by the presenter. For a good "alternate" voice to use in promos the presenter recommended cutting the lows and messing with mids. – *Matt Brown*

PROMOTIONS

Roundtable: Promotion and Community Service at Small Radio Stations

Michael Marek, Advisor, Wayne State College, KWSC-FM; and Sarah Lentz, Music Director, Wayne State College, KWSC-FM

The moderator of this roundtable, the adviser of KWSC-FM, began this discussion with examples of his own of what his radio station does for promotion and community service in their community, including a 24-hour remote broadcast to benefit a domestic violence center and an annual promotional event where they drop objects from a fire escape. Community service done well serves as promotion itself, and partnership with local entities can increase listenership. Many of the roundtable attendees expressed that they were having issues gaining traction with the campus community, and a solution was offered of reaching out to the advisers of business clubs, sales clubs, etc. and asking them for help with events. Not only will those students have an opportunity to put their curriculum into action in an interesting way, but it's also another opportunity to expand broadcast audience. Students said they were also reaching

out to any kind of student organizations to DJ their events and promote themselves that way. Some stations got so many requests for event DJs that they created Google forms to apply for event DJs. Working with university housing and getting visibility within residence halls on campus was recognized as helpful with gaining a freshmen audience, as well as working with university events at the beginning of the school year. Many interesting individual promotional ideas were mentioned, including participating in community parades, recording custom liners for Valentine's Day, and giving tours to Cub Scouts. – *Yvonne Chazal*

50 Promotions Ideas in 50 Minutes

Dan Schumacher, General Manager/Faculty Adviser, Texas State University, KTSW-FM; and Brian Lucas, Director of Radio, University of Wisconsin Whitewater, The Edge

Dan Schumacher and Brian Lucas were somehow able to speed through all 50 promotion ideas with extra time to spare for questions. Most of the ideas were either what college radio stations already do, or were more trouble than they are worth. So instead of going through them all, I will go through the few that I thought were the most useful. Right from the start of college, hold an event or concert for freshmen. These are people who want something cool to go to where they can meet others and possibly express interest in joining the station. A great way to promote the event, along with future ones, would be to spray paint the large wall of the Free Expression Tunnel. There should be a table for the radio station at every school-sponsored event, especially the big ones like Packapalooza or RecFest. Even tailgating at football games would be a stellar way to market to a large portion of students. Another demographic to constantly reach out to would be communication students. They are the ones who might end up going into radio as a career and would love the experience. Finally, make a promo video! Not only would students love it, but it would be a great team building exercise. – *Kevin Kronk*

College Radio is Older than you Think: Celebrating College Radio History

Jennifer Waits, Co-Founder – Radio Survivor, KFJC-FM; and Michael Lupica, Educational Advisor, Princeton University, WPRB

The most important idea conveyed by this presentation is that college radio history is part of radio history and is therefore important to celebrate and preserve. College radio has always been DIY and progressive, and many stations have a rich and colorful history. This presentation focused on the college radio history projects undertaken at Haverford College and Princeton University. It was Jennifer's presentation and her story of the Haverford College project at the 2014 National Student Electronic Media Convention that propelled the online history exhibit we do have for WKNC. Some ideas to take away are to use the WKNC history project to create an exhibit for the school library, which both Haverford and Princeton did. If we wanted to do an alumni event (maybe for the 100th anniversary of NC State Student Radio in 2022), we should create a map of all the places on campus the station used to be located and then do a walking tour. An alumni event could also include a reception and panel discussion, as Haverford College did.

WPRB set up a blog to document the history of Princeton Student Radio and put out a rad 16-page booklet to go with their library exhibit. Michael slogged through boxes of old audio at the station and created a massive spreadsheet with lots of metadata for sorting and later use. Michael also suggested searching for information about the radio station in old University news releases and using Newspapers.com and NewspaperArchive.com. Also noteworthy are the names of two books that have some information about the history of college radio: *The Voice* by Hugh Sloten and *The Gas Pipe Networks* by Louis M. Bloch, Jr. – *Jamie Lynn Gilbert*

LESSON LEARNED

Humor [in radio imaging] can be powerful, but also has a short shelf life as the joke will get stale. When imaging, one must constantly be planning ahead for future events or holidays in order to keep the imaging relevant.

College Radio is Older than you Think (continued)

Jennifer Waits gave a brief and broad overview of college radio, which she said really has not been documented in any extensive way. She said the first experimental radio license was granted to St. Joseph's in Philadelphia in 1912 and that other college stations were launched in the 1920s in New York and Minnesota. She said the station at Haverford – the institution she assembled a history of – was launched in 1922 by a freshman “engineering genius” and ceased broadcasting after his graduation. (Other college radio stations in that era were generally run by academic departments and radio clubs.) In the 1930s and 1940s, she said campus-only carrier current stations were relatively common. By the 1960s, with the rise of the “counter culture,” she said some college radio stations joined the student protesters of the time as their “voice.” Waits characterized the 1980s as the “heyday” of college radio, when it became important in helping launch formerly “underground” music acts. WREK at Georgia Tech and WXYC at UNC-Chapel Hill were credited as the first college stations to stream over the Internet in 1994, and in 2008, KFJC at Foothills College in California successfully did an international live remote broadcast. From there, Waits transitioned to a specific celebration she spearheaded at Haverford for the school's 2014 Alumni Weekend. It included a history exhibit (largely culled from back editions of the school newspaper and yearbook), a walking tour, and a panel discussion with alumni from the 1960s, 1970s, 1980s and 2010s. She said the event was quite successful, particularly with regard to drawing alumni back to campus who would not normally return.

Waits' co-presenter, Michael Lupica, discussed a similar event he helped put together for WPRB's 75th anniversary. He said that the Princeton event was about both raising awareness and raising funds for the station, which receives no university funding. During the course of putting together his exhibit, he said he found fascinating old reel-to-reel tapes that included artist interviews and performances as well as 10 reels' worth of interviews with people who attended Woodstock. He digitized the recordings and put them online, whereupon station alumni “went nuts over it,” he said. Waits and Lupica said that other stations planning similar events should look to on-campus resources first, particularly university archivists who have preservation budgets and resources that most stations lack. They also gave tips on how to “sell” the idea to stations' respective schools by emphasizing the stations' role in the development of local “scenes” and subcultures over time. – Patrick Neal

Synergy through Promotion, Music and Programming

Rohit Ravi, Music Director, Seton Hall University, WSOU; Ryan Stetz, Promotions Director, Seton Hall University, WSOU; and Steve Varsanyi, Programming Director, Seton Hall University, WSOU

WSOU shared how the promotion of a station extends from the promotions department to the listeners' community. Instead of being solely active on-air, WSOU presents shows at local venues by setting up a merchandise table, hanging banners, and adding the station's call letters to venues' signs. Stetz explained that for ticket giveaways, he researches what the artists' interests are so that meet-and-greets can be arranged for winners based on what the artists' like to do in their free time. To organize these promotional activities that can be more complicated than an average ticket giveaway, WSOU holds monthly staff meetings in which the board of directors establishes an agenda for each of their departments as well as end goals to stay focused. By coordinating with outside departments, the promotions department stays connected to the interests of WSOU's listeners while supporting the station and artists. – Julie Smitka

Roundtable: Concert Planning

Nathan Hewitt, General Manager, University of Kentucky, WRFL and Yvonne Chazal, Program Director, North Carolina State University, WKNC-FM

The most important thing this roundtable made me realize is that WKNC needs a higher percentage of the Student Media budget. I do understand the value of having a DIY mentality, but I feel that we could make our Fridays on the Lawn a lot better if we did not spend half of our time just trying to get funding. Using the music survey results we are gathering this semester might also really help if we can show the genres we play are what the students want to hear. – Jamie Lynn Gilbert

Learn To Zine!

Britt Lyle, Music Director, SCAD Atlanta Radio; and Travers Cooke, Program Director, SCAD Atlanta Radio

SCAD Atlanta presented about the zine that they produce. They have about a five-week turnaround time for their zine. Their content deadline is one week before they start to assemble the zines. Assembly includes getting the pages printed and stapling. They are able to print on 8.5x11 sheets of paper, but they also get free printing as part of student media at their school. The size that we used last year makes most sense for our situation and budget. One of the things that I found interesting to find was that they didn't use any design software to make their zine. Everything was cut/pasted and scanned to print. I think that doing it this way makes the process more accessible to people wanting to help out but that don't know how to use design software. In the future for our zine we could have people submit individual pages and assemble them all together. When designing the zine it's important to remember to have a page number that's divisible by four. SCAD also packaged their zine with buttons that they made. This is similar to the tapes that we made and packaged with our zine last year. One of the benefits of buttons is that they are much easier to make, and the whole staff can get involved. – Matt Brown

Keeping Social Media for Radio Consistent During Transitions

Jasmine Kardani, Social Media Administrator, Texas State University, KTSW; and Gabby Alvarado, News Director, Florida Atlantic University, Owl Radio

During staff transitions, it can be difficult to maintain a steady presence and voice on social media. Jasmine Kardani and Gabby Alvarado shared KTSW's and Owl Radio's social media strategies to ensure a smooth transition that helps stations stay on-brand. Kardani and Alvarado agree that dividing a station's social media platforms among individuals so that each platform is maintained by one person is the ideal. In this way, the voice and style represented on each platform is consistent, the tasks of interacting as a station on social media can be delegated evenly, and the new staff only have to focus on one outlet rather than becoming responsible for all of a station's social media. Kardani demonstrated some of the post/tweet scheduling features on Facebook and Twitter, as well as third-party features from TweetDeck and Hootsuite that allow content to be scheduled in advance. At the end of the presentation, Alvarado suggested allowing station staff to submit content on social media by logging in to the station's account and saving the content as a draft for approval. Saving content in drafts allows for collaboration within a station and can provide the social media outlets with content from more than one place at the same time. – Julie Smitka

LESSON LEARNED

College radio history is part of radio history and is therefore important to celebrate and preserve.