



COLLEGE BROADCASTERS, INC. NATIONAL STUDENT ELECTRONIC MEDIA CONVENTION OCTOBER 2016 • PHILADELPHIA

TRIP SUMMARY BY
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MULTIMEDIA/VIDEO

So You Want to Host a Film Festival

Paul Crutcher, Broadcast and Emerging Media Specialist, Lander University, XLR Lander Radio; Laura Hester, Faculty, Lander University; and Chaz Giles, Student Broadcaster, Lander University, XLR Lander Radio

This session focused on the logistics and results of hosting a film festival as a college radio station, given by representatives from XLR Lander Radio at Lander University. They're now preparing to host their eighth annual film festival which has grown in success year after year. The festival has three divisions: high school, college and open division. Each year, the festival provides a line that must be used within the film. Otherwise, participants have free reign over their work, which allows for interesting and creative pieces. The festival has developed partnerships with local theaters, high schools, businesses and university departments over the years, which both expands their audience and often gives them access to show spaces, equipment and resources from the university. The speakers recommend finding judges for the festival that are removed from the university and from the festival to eliminate any possible bias. They bring in guests and a keynote speaker to draw larger crowds to the festival and even offer workshops on topics like screenwriting, classic films, and what it's like to move to LA. It was a very fascinating and fun way to gain attention as a broadcast station, and something that WKNC could consider in the future. — *Yvonne Chazal*

As college radio stations are gradually becoming multimedia organizations that do more than just radio, hosting a film festival is actually a relevant and realistic endeavor to consider. Hosting a film festival seems like a lot of planning and organization, but it is also very similar to planning and booking a concert series, which is something college radio stations do all the time. A lot of the daunting tasks of creating a film festival are very similar to putting on a benefit show or concert series: outlining the station's goals for the event, making partnerships with local venues and businesses for fundraising and support, organizing promotion for the festival to bring in both contestants and attendees, etc. The station presenting this session has been hosting a film festival for years now, and it has become so popular within the community that they have opened up submissions for non-students and other community age groups. With enough fundraising and donations from local businesses, it seems like a low-cost way to get the word out about your station to a different audience you may not have reached before. It is also an opportunity to make more money for the station as you can charge a low price to submit a film for the festival and to attend. — *Emily Ehling*

Video for Your Radio Station: A Necessity Today

Mariah Winne, Video Director, University of Southern Indiana, 95.7 The Spin

This presentation highlighted the importance of having a video presence for your radio station. Videos can help personalize and brand your station in the same way a website or T-shirt would. Videos can also show your audience a different, more personal side of your station. Light-hearted videos of staff members DJing, attending a staff meeting, socializing, etc., allow your listener base an inside look on the radio's behind-the-scenes operation. Videos can also spread online faster than your social media presence might, reaching a wider audience. The presenters told us to determine what the purpose of your videos are — To make a profit? Provide humor? Brand the station? Using this information, your video editor can determine the best way to approach creating videos. Videos to make a profit may include product placement or commercials at the begin-

ning. Comedy videos tend to be shorter and have some sort of attention grabber from the very beginning. Whatever the type, have your video match the goal you have in mind for your station's identity. — *Kaanche Gandhi*

"Video for Your Radio Station: A Necessity Today" was interesting to hear about since we haven't really explored video yet aside from our lounge sets. Though one of the speakers worked for commercial radio, there was still relevant knowledge to be obtained. I learned from the presentation that videos should be short and digestible for viewers, even if that meant breaking them into chunks; video is a way that even a non-commercial station can be monetized through ads; video makers should try and incorporate trendy things into their content (an example given was a Pokémon Go themed video) and all video should have a specific purpose. I was not a fan of the college radio speaker's example of Anthony Fantano-esque video reviews, but it did make me think that we could start uploading things to our YouTube other than lounges. — *Jules Conlon*

What Are Those Buttons on My Camera?

Herbert Jay Dunmore, Adobe Education Leader

Herbert Jay Dunmore, both an Adobe Education Leader and Operations Manager at Loyola University, discussed in this session the basics of mechanics behind the nice cameras we see around Student Media (and elsewhere). We discussed the differences between focus and zoom, and how to focus a lens effectively. We spent a good portion of the session talking about the iris and shutter speed, and how to let in just the right amount of light for a clear picture. This can be achieved using the IRE "zebra" lines that identify which parts of a picture have a certain amount of light. The speaker recommended that whites, plaids and stripes be kept off camera if possible, as those tend to have an adverse effect on the lighting of the shot. Lastly, Dunmore spoke about white balance and how to adjust the camera to get well-colored shots both inside and outside. — *Yvonne Chazal*

While radio may not always directly deal with photography, taking high-quality photos is an essential skill for any journalist to learn. Even in radio, one might take a photo to accompany a blog post or social media post. There are four main components of a high-quality camera: the focus, zoom, macro and iris. The focus is used to change the sharpness of the image by altering the "focus" of the image. The zoom allows the user to change the perceived distance. The macro allows one to capture a photograph of something very close to the camera by increasing the amount of exposure to the image (increased shutter). And finally, the iris allows one to manually let more or less light in. Even learning the basics of photography will prove useful to me as a journalist. I can combine what I learned about promoting the station's and Eye on the Triangle's brand through social media with the skills I gained in camera use to increase awareness of the show and station as well as to create more appealing social media posts. — *Marissa Jerden*

Adobe Creative Foundations: Broadcast

Herbert Jay Dunmore, Adobe Education Leader

Great, brain dump session for beginners in video editing with Adobe CC applications. Already knowing the core concepts covered in the class, my biggest takeaway was learning the new processes or shortcuts that make video production more efficient. Videos can take a long time to produce so anywhere you can make a process go by quicker will help get the video completed. — *Doug Flowers*

CONVENTION ATTENDEES

YVONNE CHAZAL,
SPECIAL PROJECTS
COORDINATOR

JULES CONLON,
DAYTIME MUSIC
DIRECTOR

EMILY EHLLING,
GENERAL MANAGER

DOUG FLOWERS,
STUDENT MEDIA
IT MANAGER

KAANCHEE GANDHI,
MEDIA CORESPONDENT

JAMIE LYNN GILBERT,
STUDENT MEDIA
ASSOCIATE DIRECTOR

JAMIE HALLA,
PROGRAM DIRECTOR

MARISSA JERDEN,
CO-PUBLIC AFFAIRS
DIRECTOR

CALDWELL FELLOW
RECEIPIENT

UNDERGRADUATE
RESEARCH TRAVEL
GRANT RECIPIENTS

LEADERSHIP

Leadership: Earning Respect and Handling Personnel at a College Radio Station

Tyler Cooper, Station Manager, University of Southern Indiana, 95.7 The Spin; and Molly Meller, Student Station Manager, Seton Hall University, WSOU-FM

This session, given by Tyler Cooper of 95.7 The Spin and Molly Meller of WSOU-FM, discussed how to maintain a healthy relationship between student leaders and their staff. They began by listing some typical issues among student staff, including struggling to critique peers effectively, low experience levels and double standards. They then moved on to offer advice for student leaders. First was accessibility. Leaders of any kind, even if they are your age, can be intimidating, so it's important to make yourself accessible, visible and available to your staff. However, because you are visible, you have to be sure to remain professional in and out of the workplace to preserve a positive image. Be patient with staff members, yet stern in order to maintain accountability. Don't be afraid to consult with your adviser or your staff for feedback, and in fact, ask for it and give it often. Constructive feedback allows for you and for your staff to improve. It is a delicate balance, but it is obtainable just by being a strong, smart and friendly leader. — *Yvonne Chazal*

Taking a position of leadership within a college radio station is a tough tightrope to walk. Odds are, the leader will be friends with a majority of the radio staff. With this in mind, the leader must find a strong balance between being a leader and being a friend. The radio station has to function and things need to get done, but still in a fun and friendly atmosphere that way the staff continues to come back and brings more friends to get involved as well. This doesn't mean the leader has to be a pushover, as there needs to be some feeling of authority and respect within the leader of a college radio station, or things won't get done. A successful leader needs to create a productive, yet fun and exciting environment. — *Jamie Halla*

"Leadership: Earning Respect and Handling Personnel at a College Radio Station" was very helpful. Good leadership qualities were defined as empowering employees, being accountable and transparent, relating to your staff, communicating openly, welcoming newcomers by being personable and being patient. A big emphasis was put on bonding with employees, taking constructive advice and respecting coworkers. A good leader should accept responsibility but not cover for others, recognize the accomplishments of staff and be supportive to them, but also be able to discipline and critique when needed — even if the people you are critiquing are your friends. The importance of a work/friend balance was highlighted, which is something that I think we all need to be aware of at a station where the staff is so close! — *Jules Conlon*

One of the most challenging parts of being a student leader is handling a staff of people that are around the same age as you. It can be difficult to have staff members that are also your friends respect you as an authority figure, especially when it comes to discipline and critique. Despite how daunting it can seem, it can be done by using different leadership approaches and by making a conscious effort to earn the respect of your staff. The session presenters discussed the three leadership theories of X, Y and Z. Theory X is an authoritarian approach, Y is more of a humanistic approach, and Z is a mix of the two. Theory Z seems like the best approach objectively, as it is a leadership style that values interacting with staff and being approachable, while still being driven and serious about what needs to be done. Achieving this leadership style relies a lot on the efforts of

the leader; it can be as simple as asking yourself, "What am I doing to earn the respect of these people? Am I bonding enough with the staff and establishing relationships that can withstand critique and discipline when necessary?" Sometimes, all it takes is sitting in the common area of your radio station, rather than being cooped up in your office, and making conversation with whoever is around. Be open to the opinions of your staff so they feel comfortable with you and your decisions. I learned many valuable things from this session, especially since it was presented by other student general managers. It can be difficult to get your staff to take you seriously, but it can be done. — *Emily Ehling*

Student Perspectives on Training

Emily Ehling, General Manager, North Carolina State University, WKNC-FM; Mason Kilpatrick, Station Manager, University of Kansas, KJHK-FM; and Yvonne Chazal, Special Projects Coordinator, North Carolina State University, WKNC-FM

I presided over this roundtable session with our very own General Manager Emily Ehling and Mason Kilpatrick, Station Manager of KJHK-FM. We began by asking those in attendance to introduce themselves and let us know about any concerns they have about student training or topics they'd like to cover so we would have an idea of where to steer the conversation. Most people were concerned about how to get new DJs engaged and how to retain students in training, as well as general ideas on how to train new broadcast staff. We discussed heavily the importance of forming bonds with new students as a means of keeping them engaged as well as creating an all-around positive work environment. There was a wide range of training methods among the group due to some being from radio versus television, as well as differences in resources available at our home institutions. Many stations had second studios in which to train students, while others (like WKNC) did not. The difference in perspectives gave insight on different methods of training and how to improve training programs. — *Yvonne Chazal*

This informal roundtable offered different college radio stations a chance to talk about their methods of training and retaining staff. There were many unique perspectives and methods brought up, emphasizing the diversity of college radio stations everywhere. There were a few tactics that I thought would be beneficial for our radio station WKNC if implemented. For one, individual sign-ups for training sessions can engage students more to actually attend those sessions and workshops. If they know they put their name down for a specific date and time, they are more likely to show up for it. Some examples of these training sessions might be for photography, video editing, audio production or DJing. Another college said that their training sessions are very intense and take a lot more time than the average university. They said they do this to emphasize the fact that working for their radio station is a serious job and students cannot just come in only to play music on the radio. They have to be involved with the station at every level from volunteering to staff meetings. They stress to their staff that they will never just be a DJ. Mason Kilpatrick, the station manager for KJHK who was helping to lead the discussion, said that at their station, new DJs pre-record their shifts to be aired between midnight and 6 a.m. This helps them learn how to DJ without the chance of messing up on air and also motivates them to stay around so that they can work their way up to a daytime shift. He also added that it's important to stay open to the idea of adapting your training methods to fit the needs of your staff. Every staff member is different and we should really take the time to learn about everyone and find a training method that fits their needs. — *Kaanche Gandhi*

LESSONS LEARNED

There needs to be some feeling of authority and respect within the leader of a college radio station, or things won't get done.

Training is something WKNC has a pretty good grasp on. There is a solid foundation with the class and the in-studio training. Other colleges tend to operate in a similar way, but the class can be more extensive, lasting all semester and filling an actual credits requirement. Some will train for only a week and that's it. There was one station that mentally exhausted their trainees by making them record something over and over. This last method did not seem like the best way to go about things. One of the most impressive and unique ways of training to me was how KJHK made their DJs pre-record their sets to play in the middle of the night. This idea is fairly genius as it gives the DJ practice, but also makes it seem like there is a DJ in the studio at all times. Another thing they do is make the newer DJs take the earlier morning slots in order to fill up the schedule from 6 a.m. to midnight. Going forward, I believe that WKNC should look into having our slots filled from at least 8 a.m. to midnight with two-hour shifts instead of one-hour. — *Jamie Halla*

SESSIONS LED BY WKNC STAFF

STUDENT PERSPECTIVES ON TRAINING

EMILY EHLLING AND
YVONNE CHAZAL WITH
MASON KILPATRICK,
UNIVERSITY OF KANSAS

STUDENT MEDIA ASSESSMENT MADE EASY-ISH

JAMIE LYNN GILBERT
WITH DAVE BLACK,
UNIVERSITY OF
WISCONSIN-MADISON

ZINES 101

KAANCHEE GANDHI
WITH NATHAN HEWITT,
UNIVERSITY OF
KENTUCKY

WKNC does a great job with DJ training, but is still inadequate in training off-air positions like public affairs producers. We need to develop a better public affairs and production curriculum. To accommodate people coming in throughout the semester, I can record interactive lectures through Office Mix. Better training of our public affairs team will lead to better retention rates and a better final product. Finding story ideas, asking good interview questions and using natural sound should all be topics covered in the public affairs training. — *Jamie Lynn Gilbert*

Student Media Assessment Made Easy-ish

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

WSUM at Wisconsin-Madison does a great qualitative assessment to help measure engagement with the radio station, based on the 12 questions asked in the book "First, Break All the Rules." This model can be adapted to Student Media assessment efforts in the form of a satisfaction survey that can be undertaken each April, along with information on the level of involvement and intent to continue with Student Media in the fall/summer semester. — *Jamie Lynn Gilbert*

2017 – San Antonio Convention Planning Session

Will Robedee, CBI Executive Director and General Manager, Rice University, KTRU

Under Emily's leadership WKNC has made considerable progress to create an inclusive and welcoming environment for all students. These practices would make an excellent session for the San Antonio convention. — *Jamie Lynn Gilbert*

How to Build and Retain Staff at a College Radio Station

Leo Kirschner, Assistant Station Manager, Rowan University, Rowan Radio 89.7 WGLS-FM; and Matthew Zawodniak, Co-Operations Manager, Rowan University, Rowan Radio 89.7 WGLS-FM

Something that is very noticeable at WKNC is that the staff comes to the station to DJ and then leaves. There is not a lot of camaraderie within the walls of the station, save for the executive staff. Throughout the session, the ideas that were given felt very familiar: having a training class for the DJs, promotional events around campus, and pairing DJs up with other DJs to learn. It was interesting to see that we do all these things, yet there is still a problem with staff retention and interest. — *Jamie Halla*

How to Engage and Maintain Your DJ Staff

Mason Kilpatrick, Station Manager, University of Kansas, KJHK-FM; Rachel Bennett, Community Engagement Director, University of Kansas, KJHK-FM; and Kate Pantone, General Manager, SCAD Atlanta, SCAD Atlanta Radio

One thing I was definitely looking forward to CBI was going to sessions like this, where there is a discussion of how to engage the staff. This one was exceptionally informative as the kids at KJHK are very similar to us and seem to know how to create a great and productive atmosphere at their station. One of the most interesting things they utilized was making DJs do more than just DJing, as in a requirement for DJing was that they had to be involved with another aspect of the station such as the media segment, music directors, etc. In doing so, the DJs have to spend more time at the station than just DJing. They have weekly meetings for each department that they make interesting and engaging by having food, free tickets to big concerts, and cool icebreakers to get to know each other. They said it was a long process to get to the point where they are at in terms of lots of participation and engagement, but it would be of WKNC's interest to try and implement some of these practices. — *Jamie Halla*

Some college radio staffs can be as small as five people or as large as 120; either way, keeping your staff regularly involved and excited can be a challenge. This session covered everything from getting your DJs to fill out the program schedule to hosting events and meetings to promote staff bonding. Station KJHK discussed having mandatory hours of live DJing on the program schedule so that more DJs get involved and to rely less on automation systems, which was an interesting tactic WKNC might explore in the future. Regarding off-air involvement, the session presenters discussed having different volunteer committees within different departments at the station to cater to different interests within the staff. Regular staff evaluations for both DJ staff and executive staff is another way to engage with people and get their input about what the station could improve. This was one of the most informative sessions I attended throughout the entire conference and I will definitely be implementing some of the things I learned from this session. — *Emily Ehling*

WEB/SOCIAL MEDIA

Content Management: Managing the Online Beast

Holly Henrichsen, Web Content Manager, Texas State University, KTSW-FM 89.9; and Sarah Grace Hevrdejs, Website and Social Media Director, University of Wisconsin-Madison, WISUM-FM

Holly Henrichsen, Web Content Manager of KTSW-FM 89.9, and Sarah Grace Hevrdejs, website and social media director of WISUM-FM, kicked off this session by highlighting the importance of social media and internet content. As broadcast media shifts more and more to the online realm, we must be cognizant that our entire internet presence is what will expand and retain our audience, including social media and other online content. Converting broadcast material to online content is recommended, such as posting playlists from radio sets, podcasting talk shows and writing articles for news reports. They introduced the mnemonic device "RIPE:" relatable, inspirational, photographic, engaging. Pay attention to what your audience responds to, and do more of it. This is key to keeping your audience engaged, as long as the content is consistently updated and looks good. You want to produce original content, things that your audience can get from you exclusively, so they keep coming back for more. — *Yvonne Chazal*

Social media use has been increasing every year on all platforms. It makes sense to utilize social media to increase awareness of a station, specific show, podcast, etc. There are many benefits to using social media to promote one's station content: the content is shared with anyone who can connect to the internet, it is possible to reach a wider audience than radio airwaves can find, and it allows a longer "shelf life" of all content. Some prime examples of the benefits of online content include that anything written for online content can be rewritten for print, and vice versa. Talk shows can be converted into podcasts for those who missed the show or to discover it through the web. When managing online content, it is crucial to remember to focus on your audience. Invoking emotion, keeping track of audience likes/dislikes, reposting news blips or interesting news, and updating social media two times a day are important ways to focus on your audience as well as keep your media content fresh. I personally believe this session will be helpful for me in rebooting the Eye on the Triangle social media accounts. This session gave me ideas and a process to implement in order to post interesting and relevant content on the Eye on the Triangle social media accounts. — *Marissa Jerden*

Social Media for Student Media

Jamie Lynn Gilbert, Associate Director of Student Media/ Station Adviser, North Carolina State University, WKNC-FM; Emily Ehling, General Manager, North Carolina State University, WKNC-FM; Steven Hames, Adviser, Berry College, Viking Fusion; and Dan Kimbrough, Assistant Professor/Adviser, Misericordia University, Cougar Radio and MCN87

If there's one thing I took away from the CBI convention, it was that social media is one of the most important tools for promoting a radio station. There has been a shift in media culture from traditional content like a photo or newspaper to online content like behind the scenes blogs, podcasts and teasers. How can a radio station change its content for online media platforms? First of all, get on any new social media platforms as soon as you can. If you don't jump on the chance immediately, the app or website will become irrelevant. Also, remember that each platform is different. For example, you don't want to use hashtags on Facebook. Similarly, if you post about the same item on multiple platforms, you don't want to repost the exactly same thing. In addition to changing your content for online media formats, you also want to make sure you have a strategy for each platform. Use Facebook for events and uploading videos. Make sure to use an "adult voice," as Facebook tends to be more formal than other social media platforms. For Instagram, do not use filters on pictures to keep the content uniform. You want to caption and tag all appropriate parties, post professional looking pictures, and tag the location. Tumblr is great because there is a low barrier to entry, it keeps a permanent record, and you can use it to podcast. These are just a few examples of how to utilize a social media platform with a plan to the best of each platform's capabilities. In general, with social media it is important to have a plan. This one key element I took away from this session (and the convention as a whole). I am planning to completely revitalize Eye on the Triangle's social media with strategies to have the correct appeal for each platform and to reach as many viewers as possible. — *Marissa Jerden*

My biggest takeaway from this session was the concept of the social posting schedule. It never occurred to me to establish a minimal weekly posting routine that creates a posting cadence audiences will become accustomed to. Also, I learned videos intended for mobile use should be 4:3 instead of 16:9. This is because most users on mobile devices scroll through their social feeds holding their devices upright, or in the portrait orientation. 4:3 videos look better in portrait and load more efficiently. — *Doug Flowers*



WKNC General Manager Emily Ehling explains how to use social media as press coverage for a music festival at College Broadcasters, Inc.'s National Student Electronic Media Convention Oct. 20-22, 2016 in Philadelphia. Photo by Jamie Halla

In "Social Media for Student Media," the presenters gave insight on how to get a fan base and promote your station on various social media platforms. It was emphasized that user experience is important in social media- teasers, live video and a consistent strategy (including user names) are important for followers. They also discussed the difference between legacy media such as radio and news and current media like Twitter and Instagram. These current platforms should be used to promote the legacies but the actual content should be different. Content should also not just be copied and pasted across different platforms, but paraphrased in different ways to be more relevant to the specific app or site. — *Jules Conlon*

This was a great presentation, and not just because Emily and I were part of it. My dear friend Dan Kimbrough brought up some excellent points that we can incorporate into WKNC's social media strategy. The first is that online content isn't just the repurposing of our legacy content. This is called "shovelware" in reference to having identical content in a print newspaper and online. We need to take our online content a step further. When we post a podcast, for example, we can enhance the user's experience with links to more information about the topic. Another main takeaway is that even though we are a radio station, we should still be using video on social media to engage our audience. We can use Facebook Live from Wristband City to give our listeners a "behind the scenes" look at our live Hopscoth broadcast. We should also start doing short video teasers for our full Lounge videos and video promos for Double Barrel Benefit. Steven Hames also brought up that your social media content should be proportional to your actual content. That means we need to ensure our non-indie formats and specialty programs are visible on social media, not just our indie rock format. — *Jamie Lynn Gilbert*

TECHNOLOGY

Radio Engineer's Roundtable

Woody Kinney, Contract Engineer, Kinney Broadcasting, WRCU-FM, WPNR-FM, WITC-FM, WNSB-FM, WHCL-FM; Doug Flowers, IT Manager, North Carolina State University, WKNC-FM; and Robert Meuser, Chief Technology Officer, Engineaux Inc

I learned that for many stations, working with engineering and IT staff can be difficult and sometimes non-productive. Ensuring that you give engineering and IT staff ample time to respond to questions and complete work is important. On the other side, it's important to follow up with the engineering and IT staff to ensure they are still aware of your question or problem. — *Doug Flowers*

SESSIONS LED BY WKNC STAFF

SOCIAL MEDIA FOR STUDENT MEDIA

JAMIE LYNN GILBERT AND EMILY EHLING WITH DAN KIMBROUGH, MISERICORDIA UNIVERSITY AND STEVEN HAMES, BERRY COLLEGE

RADIO ENGINEER'S ROUNDTABLE

DOUG FLOWERS WITH WOODY KINNEY, KINNEY BROADCASTING AND ROBERT MEUSER, ENGINEAUX INC.

ALL DELEGATE SOCIAL AND SWAG SWAP

JAMIE LYNN GILBERT



BAD WORDS

the official zine of WKNC 88.1 FM
nc state university

VOL. 2
2015-2016

AND OTHER THINGS YOU
CAN'T SAY ON THE RADIO

Kaanche Gandhi, editor of WKNC's zine "Bad Words (and other things you can't say on the radio)," co-presented the session Zines 101 at College Broadcasters, Inc.'s National Student Electronic Media Convention Oct. 20-22, 2016 in Philadelphia.

The biggest takeaway from this session is to meet with your engineer at the start of any major project and come up with a detailed shopping list. Budget based on full list prices, as it will allow for some wiggle room should prices fluctuate or if an important item is left off the list. This really helped with the HD and antenna project and will be done again for the HD-2 and open production studio upgrades - MUCH earlier in the process. — *Jamie Lynn Gilbert*

HD Radio

Woody Kinney, Contract Engineer, Kinney Broadcasting, WR-CU-FM, WPNR-FM, WITC-FM, WNSB-FM, WHCL-FM

Discussion of the core components needed for HD radio implementation was the primary topic. I did learn that larger, well-funded radio stations use a special piece of hardware to sync their analog signal with their HD signal and not their audio processor. However, using an audio processor to sync the signals isn't bad. It just makes the process more tedious and you're unlikely to get it perfect.

I also learned the "HD" part in "HD Radio" doesn't mean high definition. It's just two letters used for marketing and branding purposes. — *Doug Flowers*

FCC Compliance: The Technical Side

Woody Kinney, Contract Engineer, Kinney Broadcasting, WR-CU-FM, WPNR-FM, WITC-FM, WNSB-FM, WHCL-FM

I learned about the costs and steps involved in keeping a tower FCC compliant, including items like tower lighting, painting, height regulations and FAA reporting. Technical FCC compliance is mostly a data logging concept by writing down problems when they happen and recording environmental conditions (either by hand or with specially made sensors). — *Doug Flowers*

PROMOTIONS

Zines 101

Kaanche Gandhi, Zine Editor, North Carolina State University, WKNC-FM; and Nathan Hewitt, General Manager, University of Kentucky, WRFL

"Zines 101" was the most fun I had in a session! There are so many types of zines and so many ways you can make them and I loved learning about this. I also thought it was awesome how many stations have zines, and how some of them have been making zines for decades! We got to look at lots of examples of high and low budget zines and compare how different they can be and how they each contribute to the culture of their stations. And, for the finale, we made our own mini zines using sheets of paper, magazines, and pastels. I had fun making a fortune teller and program director Jamie made a really great Jimmy Buffet themed project. — *Jules Conlon*

The first time I had ever seen or heard of a zine was while perusing through a local bookstore in Seattle. I picked up one of the zines (which I thought was a comic) and my sister informed me that it was a zine. A zine is a small, often handmade, independent publication. They usually cater to a niche crowd and can contain anything from poetry and short stories to art and photography. While zines are very DIY, there is a necessary level of organization. First, you must decide why you're making it, what kind of content you want, and where you will find this content. Next, you must plan logistics, like how often does it release, how many pages, and will it be in color or black and white. After that, zine making is a creative process! Zines are great for student media organizations because they promote the station cheaply and give the staff a chance to bond. I hope one day I will either make my own zine or help with the production of another. It's a really cool concept because the format gives you complete creative license. And who knows, maybe a zine I help make will end up in some quaint bookstore someday too. — *Marissa Jerden*

50 Promotions Ideas in 50 Minutes

Dan Schumacher, General Manager/Faculty Adviser, Texas State University, KTSW-FM 89.9; and Brian Lucas, Director of Radio, University of Wisconsin-Whitewater, 91.7 The Edge

"50 Promotions Ideas in 50 Minutes" was an eye-opening session just in the fact that we are already doing most of the things suggested! Fundamental promotions principles discussed were that promotion items should be usable and memorably branded. Ideas that to the best of my knowledge are not implemented at WKNC and could be are staff members having business cards (which I saw from a few other stations at the conference), a radio marathon, promo videos, and selling things for \$8.81. Suggestions that I didn't think would work were having a homecoming float and advertising on campus vehicles. — *Jules Conlon*

It is incredibly important to promote yourself as a college radio station. You are essentially a small, local business, and without that extra push of recognition, you could potentially lose or disengage your listeners. The presenters went over many simple, but effective ways to grow your radio brand. A couple that I particularly liked and thought I could apply to Eye on the Triangle were business cards, celebrating College Radio Day, move-in day specials and hosting student political debates. Business cards would be especially helpful to give to interviewees and prominent media figures that we contact through Eye on the Triangle. Celebrating College Radio Day is an effective way to spread information about the station (and our show) as well as to get people involved and excited about WKNC. During the session, one of the presenters mentioned that at his university, the radio station broadcast traffic and move-in information during the first week of school. Not only did the station spread its brand, but they were also able to help out campus police and make a good connection with them. Finally, hosting student government debates is a great way to get listeners involved with on-campus politics and broadcast the information to people who could not attend the actual event. Overall, I found this session very helpful to grow and promote the Eye on the Triangle brand. I also thought it was very cool that as a station as a whole, WKNC was already doing most of the promotions the presenters listed! — *Marissa Jerden*

Promotion is an oddly simple, albeit tricky thing to do right. When done right, it's cheap, effective and gets your brand out to the world. A lot of the ideas within this presentation are things WKNC has already done (i.e. simple things like pens, T-shirts, etc. — the standard promotional items any company should have). However, there were a few ideas that took a step away from the standard hard items, and makes promotion more fun and engaging for both the general public and the staff. These ideas included going out into the public and helping clean up a river or highway, doing a car wash, and more. Ideas like this get one's brand out, but also gives back to the community and seems like a good investment for the future of WKNC. — *Jamie Halla*

Cause Marketing: Social Impact and Community Engagement

Amberly Russell, Community Relations Director, Texas State University, KTSW-FM 89.9; and Kim Winnick, Marketing Director, WXPB 88.5 FM

"Cause Marketing: Social Impact and Community Engagement" brought up a side of promotions that I hadn't really thought about before. Events and programs that benefit the community are something we do regularly, but I had never considered it a separate category of promotions. The speakers at this session suggested co-sponsoring events with other student organizations, partnering with businesses and getting involved in competitions. One speaker even brought up the point that stations could get grants for putting on specialty concert series (though this was a person from an Ivy League, whose station presumably gets more money). I had the idea during this session that, similarly to Philadelphia public radio station's video series of bringing live musicians into hospitals, that we could do something like this at the state prison, since we know they love their Chainsaw Rock! — *Jules Conlon*

Local Music Community Connections for College Radio

Doug Bybee, Multimedia Director, University of Kansas, KJHK-FM; and Rachel Bennett, Community Engagement Director, University of Kansas, KJHK-FM

The relationship between a college radio station and the surrounding community's music scene can be mutually beneficial. Not only does it build worthwhile connections between local venues and artists and your station, it also

greatly helps out local talent that may be overlooked. It is a relationship that can be vital, but can also be difficult to create from the ground up. I realized this as other stations were discussing their relationship with their local scenes; WKNC has been so involved in Triangle music for so long that I forgot how lucky we are to be so influential in this community. For those who needed advice during the roundtable, everyone had mostly similar ideas of how to cultivate an emphasis on local music and community: hosting events to specifically showcase local artists, devote a segment of on-air programming to playing local music, encourage local talent to submit their music, and simply getting out there in the scene and supporting local music. WKNC does a lot of this already, but it was still refreshing to hear other stations' perspectives on local involvement and made me very grateful for WKNC's relationship with the Triangle music scene. — *Emily Ehling*

A connection with the local music scene is the utmost priority for college radio stations as the bond between the bands and radio station opens up many cool and engaging opportunities. In-studio performances and interviews with local bands engage listeners and keep the radio station's name out in the public. These content opportunities give way to potential on-campus concerts to create a great time for the student body and even the general public. One of the best ways to have a connection with the music scene is to have a music director whose sole focus is local music. Luckily enough, WKNC does a majority of these things already and is a definite champion of the local scene. — *Jamie Halla*

PROGRAMMING

On-Air, Interviewing Bands, Show Prep and Effective Social Media Tips

Bennett, On-Air Talent, CBS Radio, 96.5 AMP Radio

During "On-Air, Interviewing Bands, Show Prep and Effective Social Media Tips," the speaker gave tips on becoming a better DJ and giving interviews. They strongly encouraged aspiring radio careers to take every interview opportunity possible, learn from their mistakes, and don't over-prepare. Interviewing cross-format and traveling for interviews were also encouraged. The differences between interviewing big, well-known acts and smaller local ones were touched upon. It was suggested that it's easier to do in-depth interviews with local artists, but that it might take more preparation, and you should always ask for background about the band if you don't know enough about them (and you should always, always listen to their music before the interview). The speaker also condemned over the phone interviews, with which I wholeheartedly agree. — *Jules Conlon*

Radio Programming in the Digital Age

Millie De Chirico, Adviser, SCAD Atlanta, SCAD Atlanta Radio; and Kate Pantone, General Manager, SCAD Atlanta, SCAD Atlanta Radio

At WKNC, we are incredibly lucky to have both a terrestrial radio station as well as online streaming. This session was headed by the Adviser and General Manager of SCAD Atlanta's radio station, which is online only. I thought it was interesting to hear how their station differs from ours. First of all, they have an international listener base. The non-DJ students at SCAD Atlanta also are familiar and listen to the school's radio station. This is a contrast to WKNC. We have a local following, but many of my friends on campus don't even know we have student media, much less a radio station. De Chirico and Pantone mentioned that their college plays their station in dining halls and common areas. However, they had to change some of their formatting to fit what the average student wanted to hear. For a while, there was some talk around the station about playing in the din-

LESSON LEARNED

The relationship between a college radio station and the surrounding community's music scene can be mutually beneficial. Not only does it build worthwhile connections between local venues and artists and your station, it also greatly helps out local talent that may be overlooked.

ing halls, but I wouldn't want to compromise our formatting to fit what the general public of N.C. State would want to hear. In conclusion, having an online only radio station does seem to have its perks, but I'm really glad we have a mostly terrestrial station. I would assume we get more of a listener base that way. I discovered WKNC when my friend told me there was a local indie rock station. If I hadn't been able to listen in my car, I'm not sure I would have made the effort to tune in with so many other online music streaming choices. I do think it's cool that they have people listening all over the world. Either way, I'm glad college radio is adapting with changing times and changing listener populations. – *Marissa Jerden*

CBI NATIONAL STUDENT PRODUCTION AWARDS

SECOND PLACE, BEST AUDIO PODCAST, "NC STATE CYPHER"

PRODUCED BY
MARISSA JERDEN

In "Radio Programming in the Digital Age" I learned that specific colleges have very specific ways of setting up their program schedules. Some have genre blocking like we do, while others schedule around the most popular time for students to tune in. Some college stations have programming conflicts with their universities. One Catholic school's music director brought up the difficulties of playing appropriate music and another wanting a special lunchtime program to be broadcast in the dining halls. The difference between algorithm and curation was also discussed (with curation being favored). Web streaming and podcasting were two types of programming marketed as "for the digital age" in that they connect a station with a wider audience through digital means. Podcasts especially were described as a convenient way to access programs on demand. – *Jules Conlon*

Calling All Music Directors! Getting the Music You Need: A Roundtable

Janelle Abad, Music Director, Texas State University, KTSW; and Grace Seward, Music Director, University of Southern Indiana, 95.7 The Spin

The "Music Director Roundtable" was the session I was most looking forward to. It was very interesting and enlightening to see how other MDs run their departments. I definitely got some great new ideas from this roundtable, some of which I have already started to implement. The concept of keeping an interested and invested volunteer staff is something I really want to improve at WKNC and the ideas most pertinent to our station were to establish a 7-day review limit, create an online review form to speed up and streamline the extra-department reviewing process, and to open up staff "listening parties" to interested DJs. The session also inspired me to pare down the heavy rotation in AudioVAULT and consider charting alternatives. – *Jules Conlon*

Where's the Line? College Broadcasters and Indecency

Greg Newton, Faculty Adviser, Ohio University, ACRN Media
Donald Martin, Attorney, Donald E. Martin, P.C.

FCC laws have a long history with college radio and the rules are still changing. Greg Newton and Donald Martin gave us a brief overview of the past FCC rules and brought us to the current inquiry over college broadcasting that is still up in the air. The FCC v. Pacifica Foundation of 1978 was a landmark case where the Supreme Court defined how much control the FCC would have over broadcast material. This was when the court first stated that the FCC had the authority to control material that was broadcast during hours when children might be listening. The FCC currently prohibits obscene, indecent and profane content from being broadcast over the radio during these hours. Newton and Martin covered a few more critical cases over FCC violations including ones that deemed "fleeting" violations to be held just as accountable as anything else. They advised to us that although the law says one thing, our relationship with our radio station says another. Staff should always check back with the personal rules their radio station has

concerning content aired. They also mentioned that CBI had raised questions over indecency towards college radio four years ago but the inquiry is still open today. Hopefully, there will soon be a conclusion to the question. – *Kaanche Gandhi*

Announcing: Best Practices

Drew Jacobs, Assistant Professor, Camden County College; and Warren Kozireski, General Manager, College at Brockport, WBSU-FM

"Announcing: Best Practices" had the most surprising content of the conference. It was led by two sports broadcasting professionals. They went all-out with the advice. We were told not to consume caffeine, alcohol, milk, carbonation, spicy or fatty food, chocolate, peppermints or tobacco. They also advised against yelling at events, drinking very cold water and having an accent. Actual on air techniques advised were to stand up while talking, enunciate, speak slowly, and know how to pronounce everything before you say it (I myself am guilty of not knowing how to say band names sometimes and know I need to improve on that). Broadcasters can also enhance their performance by stress management, reading to children and to stop being sick. – *Jules Conlon*

Fight to be Heard: Strategies for Finding and Building an Audience for Your Radio Station

Rob Quicke, Associate Professor of Communication, William Paterson University, WPSC 88.7 FM; and Tim Craig, Chair of Behavioral Sciences, Warner University

It can be a struggle to find your station's "voice" and mission within college radio, but it is essential to find and build your audience. Sitting down with your staff and writing the station mission statement can sound cheesy, but it is beneficial to know your goals as a radio station and the standard you want to run by. Once the mission is clear, it is easier to act upon those goals because you know what you want to achieve. WKNC strives to bridge the gap between N.C. State students and the Triangle music community; without knowing this goal, the station would be much more aimless and most likely very inconsistent in attracting a specific audience. Knowing your station's goals can also be helpful when you want your community and/or university to support you. Besides having a station mission, it is also important to stay creative and constantly search for new ways to improve your brand and cater towards a specific audience. Keep things fun and interesting, but also consistent, and the audience will come to you. It was interesting hearing other radio stations' missions during this session and it also inspired me to work on revising WKNC's mission statement to remain relevant to our goals. – *Emily Ehling*

Producing a Multimedia Morning Radio Show

Preston Elliott, Host, Preston & Steve, WMMR-FM; Steve Morrison, Co-host, Preston & Steve, WMMR-FM; Casey Foster, Producer, Preston & Steve, WMMR-FM; and Rodger Smith, Professor, George Mason University, WGMU-FM

This session was about how to run a morning radio talk show, which does not exactly relate to Eye on the Triangle, but I thought could definitely help. When running a morning talk show, it is crucial to know your audience. You want to be able to appeal to them, and the best way to get to know the people in your community is to go around and talk to people. It doesn't matter where you go in your community, you want to engage as many people as possible. Interesting interactions also can give you content to talk about on your show. It is just as important to remember that your audience is constantly changing. Staying up to date on your community will help make your talk show interesting to a wider reach of people and keep you relevant. As for your radio personality, you need to "be yourself" plus 15 percent.

Radio is only voice, so you must project your personality through your words, tone, etc. For production, you want to have a team with designated positions. And finally, make sure to have some sort of general outline or script for the actual radio show itself. You never want to be caught without something to say or keep rambling on a dead topic. — *Marissa Jerden*

This was a unique discussion in comparison to the world I am familiar with, college radio. Instead, this one focused more on commercial radio, in regards to a successful Philadelphia morning show featuring two men and their show's producer. By the end of the discussion, I learned that morning radio is not for me as I am not capable of waking up at 4 a.m. in order to talk about things and attempt to be funny. It is good to know there is a place for people who enjoy it and that radio is not dying. — *Jamie Halla*

Broadcasting for the Millennials and Generation Z: This is YOUR time

Pavlina Osta, Radio Personality, The Pavlina Show

Radio is surprisingly not dead, but it does have a new competitor and that is podcasts. So how exactly does radio compete with the rise of podcasts in the recent time, especially when millennials love podcasts? Branding is important, in terms of having a strong social media presence. Another philosophy would be the idea if you can't beat them, join them. Radio shows are easy enough to podcast and post online after the show, so that is always an option. Radio will continue to survive, but it will need to adapt and focus on hitting the market or social media pretty hard. — *Jamie Halla*

FUNDING

On-air Fundraising from \$0 to \$60,000

Ron Cass, Development Director, Case Western Reserve University, WRUW-FM

I remember flipping through channels as a kid and getting to PBS and watching their telethon, waiting for something more interesting like Arthur to come on, but it never did. I was shocked to come into this presentation and find out that it was all about telethons, but on the radio, thus making it a radiothon, I would assume. A radiothon is something I have never considered as a way to raise money at WKNC and it seems like something that would involve work, but something doable and fun to have a DJ in the studio for 24 hours just trying to raise money. It would potentially work well for us as I feel like some of our older audience does not come out to Double Barrel Benefit, and this would be a way they could support us through a radiothon. It could definitely be something to look into for next year during the fall semester just to try out. — *Jamie Halla*

Engaging Alumni Relationships with your Media Outlet

Lisa Marshall, Station Manager, Muskingum University, WMCO; *Jen Kajzer, Underwriting Sales Manager, Seton Hall University, WSOU-FM;* *Greg Newton, Faculty Adviser, Ohio University, ACRN Media;* *and John Devecka, Operations Manager, Loyola University Maryland, WLOY Loyola Radio*

Fundraising is always a crucial part of college radio. The university tends to not give enough money to the college radio station, thus making the station find a way to raise money on its own. Benefit concerts and radiothons are two common ways to raise money, but what about the alumni. The focus was not the entire school's alumni population, but rather the radio station's alumni population as a definite source of revenue. Holding events that cater to the alumni such as banquets or kickball games in which the current staff faces off against the alumni are great ways to not only

raise money but help the current staff make connections. Through alumni connections, the staff could get internships, hints and even jobs for their future, all while (hopefully) making money for the station. Alumni connections definitely seems like a sound investment for any college radio station. — *Jamie Halla*

NEWS

Painting Stories with Sound

Nick Dunkerley, Creative Director, Hindenburg Systems

There is no doubt that recording an audio journalism piece is completely different than a video piece. Many context clues to how a speaker or interviewee is feeling cannot be expressed via facial features. This is why it is incredibly important to show your listeners a story, rather than just telling it to them. We all know what two people speaking sounds like, and when a radio journalism piece is primarily just speaking, a listener can get bored. That's why Dunkerley recommended using background noise to tell the story. Take an example he gave us. You could describe your setting in words: "The small, quaint, café was located in the heart of New York City." Or, you could use the sounds of the city, the buzz of the small café, the sounds of the cappuccino machine, and small talk of the patrons of the café to show your listener the café. When in a location, make sure to get at least 30 seconds of ambient sound to implement this technique. While background noise can be amazing, it is not always good for every piece. While doing an actual interview, you want to be in a quiet, secluded place. After the interview, it is important to organize the best soundbites and organize by participant. Finally, when putting the whole piece together, you may choose to use music to add that last touch. Never use music with vocals. If you absolutely must use a song that has a vocal part, loop the instrumental. You can even implement this technique to create a crescendo at the highlight of your piece. Overall, I found this to be the most helpful session to me. I have never really had any formal journalism training, and the presenter pointed out exactly what my audio pieces were missing. I am planning to use what I learned to help everyone in Eye on the Triangle grow as an audio journalist. — *Marissa Jerden*

Creating a strong, engaging piece of audio journalism requires more than just a recorded narrative. Sound designers need to paint a picture for their listeners using recordings taken at all levels of the story. Nick Dunkerley from Hindenburg Systems guided us through his process of creating a riveting piece of audio journalism. Dunkerley first went over the best way to acquire a good interview. You should listen to the room before starting an interview to make sure there are no loud distracting noises. Depending on your piece, you might want to consider conducting the interview near the ambient sounds of something like traffic or a beach. Always record at least a minute of the interview room or space without anyone talking so that you have audio to work with when editing your piece later. Dunkerley also advised us not to be afraid to take control of the interview. Sit close to your interviewee and hold the microphone close to them; this will get you better sound and actually produces more honest answers from people. The mic is your camera. Give your audience a wide shot by recording ambiance from traffic. Take them a step closer by recording the sound of a crowded coffee shop. To zoom in, record a mug hitting a table or coffee pouring into a cup. Stitching these sounds together paint a picture in the listener's head and creates a more engaging piece. Dunkerley stressed the importance of knowing your material. Listen back to interviews often so you're able to pick out significant sound bites. He even advised listening completely through your ambient recordings so that you can pick out moments where there is a break such as a car horn or a

OTHER AWARD FINALISTS

COLLEGE MEDIA ASSOCIATION PINNACLE AWARDS

FIRST PLACE, BEST RADIO SPECIAL EVENT COVERAGE, "NORTH CAROLINA HB2"

PRODUCED BY MIRTHA DONASTORG AND IAN GRICE



Glenn Schuck, anchor and reporter for CBS Radio 1010 WINS in New York, delivered the keynote speech at College Broadcasters, Inc.'s National Student Electronic Media Convention Oct. 22 in Philadelphia. Photo by Andrew Ethridge, SCAD Atlanta for College Broadcasters, Inc.

LESSON LEARNED

No matter how pressured you are, do not report on something you do not have all the facts for. It is better to say "I don't know" than the spread false information.

wave breaking. He left us with the advice to orchestrate your audio journalism piece the same way you would a song. Humans have a natural ability to feel the rhythm and beat within sound and you will be able to tell when to incorporate different sound bits. Zoom out and listen to the whole piece rather than editing small bits at a time. — *Kaanchee Gandhi*

Covering a Mass Shooting in your Hometown as a Multi-media Journalist

Paula Machado, Anchor/Reporter, Charter Communications, Central Florida News 13/InfoMas; and Addiel Gomez, Director of Student Media, Florida Atlantic University, OWL TV/Radio

A mass shooting is a tragic event, but it is important that journalists cover the event to get information out to the public. When covering a mass shooting, it is still crucial to be prepared physically, emotionally and mentally. To be physically prepared, wear comfortable clothing to report in, bring food and water, and be prepared to spend all day on the job and in action. There will be a lot of personal interactions when covering a mass shooting or similar event. You want to do around 10 interviews, but it is important to remember that the people you will most likely be interviewing are either victims or were impacted in some other way by the tragic event. Be patient and let the interviewee warm up to you. This way a journalist can be both sympathetic and acquire a better interview. Social media is irreplaceable during a catastrophic event. Today, many updates from the news or local authority are first tweeted out before they hit big time news outlets. Finally, no matter how pressured you are, do not report on something you do not have all the facts for. It is better to say "I don't know" than the spread false information. I think this session was really beneficial to me as I am considering going into journalism. It gave me insights from someone already in the field on factors I did not even consider would be important. The session can also benefit anyone because it can never hurt to learn how to deal with people who have just been through a life changing event. — *Marissa Jerden*

On Sunday, June 12 of this year, multimedia journalist Paula Machado had to stay calm while covering the largest shooting in modern U.S. history. This presentation gave us very valuable insight on not only how to cover traumatic and emotional events, but also how to report as a multimedia journalist. Machado was out in Orlando all day the day of the shooting and could not leave. It was a very emotionally taxing time for her, but she knew she needed to get the first-person story out to people around the country who had to know what happened. She advised us to be patient if we ever have to cover an event like this. Many people will deny being interviewed as they are in an incredibly distraught emotional state, but if you are patient, some people will want to be. Machado reminded all of us to bring our human side with us when reporting; empathize with people and really take into account their needs during the aftermath of a traumatic event. Be compassionate, but also let them know that you are trying to get information to as many people as you can. If you do end up interviewing someone, remember to get their contact info so that you can follow up with them. Machado also advised to respect local authority and understand that they are probably experiencing the same confusion as everyone else. Make friends with public relations folks so that you are able to get information as soon as possible. Never report anything if you are not 100 percent sure. Social media was a very helpful tool for Machado as she was reporting this shooting as the Orlando PD was live updating their twitter with new information as it came in. She left us with a reminder that we are all human and whenever needed, we should take a step back from reporting to experience and acknowledge our own emotions. — *Kaanchee Gandhi*

Covering Breaking News in 2016

Glenn Schuck, Anchor/Reporter, CBS Radio, 1010 WINS; Tim Jimenez, Morning Drive Reporter, CBS Radio, KYW Radio; and Melony Roy, Social Media Editor, CBS Radio, KYW Radio

Social media is changing the media industry. Today most news breaks over Twitter, so it is important to know how to use social media platforms and look professional at the same time. If you're covering news via social media, make sure that your handle is your name, you have a professional profile picture, and that your professional contact information is found in your bio. A good post has pictures and videos. It is easy to ignore a text post on social media; adding photos and /or videos makes your post more interesting and memorable. You also want to tag and mention all of the appropriate people. This way all of their followers will also see your post, and you reach a wider audience. Hashtags are crucial. They help people find your posts if they're looking for content on the same subject. Also, you can show progression in a story by using hashtags like "#update," "#breaking" or "#developing." Live tweeting is a must have in the modern journalism industry. The catch with live tweeting is that you want to make sure you're posting accurate information. There is a huge pressure in journalism to always be first, but it's not worth being first if you're wrong. I found this session especially relevant to me. I have live tweeted before, but I did not realize its importance. There are so many factors that go into creating a good tweet. I look forward to live tweeting more events for Eye on the Triangle and hopefully reaching a larger audience with the news. — *Marissa Jerden*