

Student Media

OF NORTH CAROLINA STATE UNIVERSITY

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SPLC.ORG

The Student Press Law Center was one of the "50 Valuable Broadcast Websites in 50 Minutes" identified in the session by Jamie Lynn Gilbert and Richard Gainey of Ohio Northern University.

Jamie Lynn and Morris Morris also co-presented "Classroom to Airwaves: Training the New Student DJ" with Lisa Marshall of Muskingum University. The two discussed WKNC's DJ training program, which prepares students for regular air shifts on 88.1 FM.

50 OR MORE LOW-COST PR IDEAS IN 50 MINUTES

Warren Kozireski, College at Brockport

This session consisted of a slideshow filled with PR ideas. Here are a few interesting ones:

- Work with the university to provide half-time music for sports games.
- Station bumper sticker in exchange for a free car wash from DJs.
- Tax man piñata as guy dressed in business suit, and listeners can drop by the station after handing in tax-returns to take a whack at "the man." Emphasize non-corporate radio spin.
- Publicly post all new music adds in the newspaper, online, or in dining halls.
- High school of the month, let high school students vote on guest DJs online.
- Follow up with listeners who won prizes via birthday cards.
- Holiday testimonial from local business owners. It lets them know about the station. It also could help if listeners hear the spot and then say, "Oh, I heard you on the radio!"
- "Free Willy" campaign. Buy a turkey from a turkey farm, name it Willy. Listeners must raise a set amount of money to "Free Willy" or he is consumed.
- Let professors know about election coverage and encourage them to give extra credit if their students listen. This is not exclusive to your school; contact all local schools.
- Consider hosting events on move-in day.
- Collaborate with campus TV to have a weekly top music video countdown.

Submitted by Mason Morris

50 VALUABLE BROADCAST WEBSITES IN 50 MINUTES

Richard Gainey, Ohio Northern University; Jamie Lynn Gilbert, North Carolina State University

The presenters outlined more than 50 broadcast-related websites, from regulatory agencies, performance rights organizations, legal information, places to find public domain and Creative Commons content, and training videos for radio and television producers.

Submitted by Jamie Lynn Gilbert

APPLYING FOR FEDERAL FUNDING FOR YOUR NONPROFIT RADIO STATION

Stewart Blakley and Ted Garner, Brenau University

The presenters outlined the process for applying for a Corporation for Public Broadcasting (CPB) Community Service Grant. Their station receives around \$70,000 each year from this grant. It is possible that WKNC can meet the requirements for the grant, but we may not qualify for funding at the same level as WBCX at Brenau. The most interesting thing I learned is that while at least half of the station's full-time employees must belong to a minority group to meet one of the grant's requirements, being female counts as a minority. If WKNC were to qualify for a CPB Community Service Grant, we would continue to receive it as long as we still fulfilled the requirements.

Submitted by Jamie Lynn Gilbert

BASIC PHOTO COMPOSITION

This course helped reinforce my understanding of what makes a good photo and decisions about how we run them. The class was mostly reporters who wanted to learn how to take better photos when they go out on assignment, which I thought was interesting. It would be nice to see our writers going out and taking photos on assignments in the future, assuming they have some basic knowledge of photography, or even more collaboration between writers and photographers to create a sense of ownership over particular stories and packages.

Submitted by Alex Sanchez

BE AN IDEA MACHINE

Bonita Burton, Orlando Sentinel

Bonita's opening point was what we do is not who we are. She opened with this because she wanted to make it very clear that though in this conference there will be a lot of positive and negative criticism going around and that these speakers are not judging us journalists as people, but as journalists with the desire to absorb and do better. Then she explained to us what she called her design secret.

She started with ADD: What does it feel like? What's the meaning of the story? What sort of emotions does it evoke? Does it make you sad? Angry? Happy? Excited? Decide on an emotion and then animate it, either by using inanimate objects or faces. People want to see others' faces. The more faces you can associate with your stories, the more readers you will get.

Then came MULTIPLY: Break a story down into a sentence, then into two words. Hopefully one of those words is an emotion. Then write down these two words on a sheet of paper, giving each their own column, side by side. From here we address each word individually. For each, just say the word aloud a few times and immediately write down anything that comes to mind when thinking about that word/topic, no matter how crazy or irrelevant the idea becomes in relation to the story itself. Exaggerate these emotions and feelings until your lists get quite long.

It comes SUBTRACTION: Start looking at your two columns and how elements of each side can somehow blend together to create an image/illustration/graphic. This should bring up tons of ideas for designs and alternate story display forms.

Lastly, DIVISION: Split the responsibilities and go to work. Writers establish how much text is needed.

Photographers get the dimensions and designers start mocking up the page.

With these steps, any story can essentially become a large-scale production and an overall creative and collaborative visual display at the end. She said to remember: it's not OCD, its precision.

Submitted by Taylor Cashdan

CHALLENGES OF LEADING A PHOTO DEPARTMENT

Chris Birks, Benedictine University

This session in particular was the most helpful. The instructor not only talked about his management style that he has developed in 15 years as a photo editor, but also went over some common problems and answered questions specific to each college. He said every photo editor should find one thing they respect about each photographer on the staff and play to their strengths when giving out assignments. Hire the right people, give them the tools they need to do their job and then get out of their way. If they are not doing what they should be doing, get rid of them. He said it's okay to play favorites, so long as you make it clear to the rest of your staff why you give priority to certain photographers. It sends the message that if you follow directions and do a good job you too can get preference. Be fair, hold your standards, have a vision, and, most importantly, be an honorable leader. The instructor also suggested a system in which section editors request photos and photo editors grant or deny the request, based upon the importance and whether the assignment would produce good photos.

Submitted by Alex Sanchez and Josh Hyatt

CHICKEN SALAD I AND II

Michael Koretzky, Florida Atlantic University

Chicken Salad was a fast-paced design critique that incorporated quick (20 minute) redesigns of not-so-good pages with an explanation of how and why. The sessions were more visual and hard to explain but his biggest points were: use less pull quotes, they're not space fillers; dedicate more spreads to double-trucks; and write headlines, ledes, stories FOR the students. Write how you speak, not like you're attending a presidential lunch.

Submitted by Taylor Cashdan

CLASSROOM TO AIRWAVES: TRAINING THE NEW STUDENT DJ

Lisa Marshall, Muskingum University; Jamie Lynn Gilbert and Mason Morris, North Carolina State University

Training sessions give your station future life, and they are thus very important to maintaining a vibrant radio channel. WMCO at Muskingum requires all new DJs to take a one-credit practicum class that meets for 75 minutes per week all semester. A longer training session could allow for more flexibility with DJs doing board training, as well as more independent time for trainers. Likewise, it would allow for more time to meet trainees and cover topics more thoroughly. Lisa requires trainees to complete three listening journals. The first is to listen to a commercial radio station and answer questions like how well the DJ segued from one song to the next, how often the DJ said his or her name and whether the trainee would be friends with that DJ.

In the second journal, the trainee listens to WMCO and makes comparisons between the commercial and non-commercial sound. These can be discussed in class to make sessions more interactive. The final listening journal is an air check of the trainee, which gets them used to their voice before they go on air. Always provide positive, gentle criticisms! Have DJs procure a sample mix tape that they would play for their first shift. Then, have meetings with respective music directors who can offer guidance. As always, never be afraid to fix things and improve, even if it means overthrowing a long-standing method of doing training classes.

A second practicum class for returning DJs requires them to do an air check once each month. Lisa also teaches a news writing class where the students are required to work with the radio station for 25 hours during the semester, which allows them to contribute without being DJs. Some stations have added an "exploring music" element to training.

Submitted by Mason Morris and Jamie Lynn Gilbert

COVERING A NATURAL DISASTER

University of Alabama Crimson White staff

Around the same time that southeast Raleigh was hit by a tornado last year, many parts of Tuscaloosa, Alabama were destroyed by a tornado. The editors and staff of the Crimson White talked about the challenges they faced after the tornado hit. They did not have an "emergency plan" but they came up with one as they went. They created a policy for confirming student deaths and set meetings in their office twice daily to plan coverage. Because the press that printed their paper was unable to run until a week after the tornado, they relied heavily on their website to relay information. All staff members also stepped up and went outside their comfort zone with their reporting, with writers and editors going out and taking photos or writing stories for the first time. They also had to deal with power, Internet and cell phone service outages within the first few days of the tornado. Twitter and other social media were crucial in reporting on the event, especially when letting students know where they could get food, electricity or Internet to get in touch with their families. As college journalists, they explained that they still have an obligation to members of their university as well as members of the community.

Submitted by Alex Sanchez

CUTTING THE CRAP: ELIMINATING ERRORS FROM YOUR PAPER

Lola Burnham, Eastern Illinois University

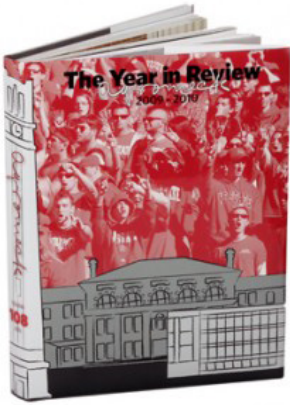
For this session, we critiqued her student newspaper by going over ledes and headlines, ripping apart captions and even some content. For the most part, she went over errors that happened to have pertained to us directly:

- Crappy headlines discredit writers.
- Watch for plural and singular entities.
- Sports titles: Do not refer to a sport as a team. "Women's soccer wins today" NO, "women's soccer TEAM wins today."
- Careful with double meaning headlines, look for compound modifiers.
- Get away from the 'DUH' headlines: Pack hopes for victory.
- Double check names and the names of organizations/groups for consistency.

- Anytime we write “see online for the full schedule” we’re really saying “we’re not your best source.”
- Make sure there’s a name for every face in a caption.
- Careful burning bridges.

Most of these seem like redundant, obvious mistakes, but they are also the most common. We need to identify our weak spots, fix them and move on. Practice what we preach: don’t yell about an edit and then not correct our own mistakes. She also suggested telling the copy editors to read each piece backwards once to help point out errors. I feel like if we had more issues with spelling in our copy then this would be a good idea, but it seems spelling only hurts us in the most obvious of places, like headlines and captions.

Submitted by Taylor Cashdan



NATIONAL CHAMPIONS

The 2009-2010 Agromack, edited by Bryant Robbins and Michele Chandler, earned one of only six Pacemakers awarded nationwide. This is the book's fifth Pacemaker and fourth in a row.

The 2009-2010 Agromack also received a Gold Crown from the Columbia Scholastic Press Association in March. The Pacemaker and Gold Crown are the two highest honors given to student publications.

DESIGNING IN THE ALTERNATIVE UNIVERSE

Stephen Komives, Society of News Design

Stephen put a few pages up on a PowerPoint and explained how alternative story forms were easier to read, remember, and retain. Three things to remember while creating these packages are the effectiveness, emphasis and their efficiency. He also referenced a Poynter study that showed readers want atomic bombs: a big story split up into a bunch of chunks. It's easier to digest, understand and remember that way. Understanding that these things require a decent amount of both skill and planning, Technician can easily implement these sorts of forms to better the aesthetics of our paper. The study also showed that people like small briefings, grids, key-question pullouts and “In Your Words” types of graphics. Whether its campus opinion or the translation of political jargon, people like pictures and small sentences. Let's not rip off our readers and instead start giving them what they want and deserve.

With the briefings, they would be written in our form of alt content: the simple “Who? So what? Now what?” type of content. Easy to read, understand, and remember. Grids compare and contrast data. Lately we have begun to integrate graphs into our designs, but we're far from true integration that doesn't look like mere space fillers. Key questions tell the readers what's actually important. They answer common, more obvious questions and can be in a Q&A format for easy digestion. Essential data is just numbers with annotations so someone who just glances at the paper can be somewhat educated and have some statistics/facts to take away from the article if they don't have the time or the attention span to read the entire thing. In your own words is similar to our style with a little twist. In this case, it's letting the source literally tell the story. Begin with open-ended questions, obviously, and turn them into “in so-and-so's eyes” type pieces, similar to how we ran the Student Government election material where the candidates were able to vent, per say, and we gave them the outlet to do so.

This will not be an easy transition, but this sort of falls into the “write to fit” type thing. We establish well early on that this is how the package will be displayed, allowing the design/photographers to prepare and ease the stress level of the writer.

Submitted by Taylor Cashdan

ENTERTAINMENT COVERAGE IN THE DIGITAL ERA

Jonathan Tully, Palm Beach Post

We could have our features writers do blogs; many of our staff members already do. If we had a paid position it might be like five dollars per submission, but it would still be another entity to add to our website. Something like a fun page called “S--- we've watched on Netflix” where it goes into detail about some of the ridiculous B-rated crap that plagues Netflix. They make good Saturday afternoon boredom flicks, but other than that, they are pointless. It would be an interesting way to gain reader feedback and possibly even some strong writing.

Another good point he made was to cover local restaurants and bars. Nothing suits students more than good food and cheap booze, so why not show them where to get it? They could include elements like value for your money, expense, seating, big/small place, etc. Cover venues and local concerts, hometown bands, stuff like that. It could be an interesting guaranteed weekly piece to include in the features section either in print or online.

Submitted by Taylor Cashdan

HOW TO GET A JOB IN MAGAZINE PUBLISHING

Josh Garrick, Syndicated Arts Columnist

The instructor went over how to impress employers in an interview, as well as tips to prepare. One of the things he recommended doing was to dress the part, which doesn't necessarily mean dressing up. He suggested we do research on the job and company and dress in a way that is appropriate based on what we have read. When researching, he also said we should be knowledgeable about the employer's mission and guiding principles and be prepared to ask the right kinds of questions. One question in particular he always recommends asking is what career advancement opportunities exist in the job; he says it shows initiative and motivation. As far as the interview itself goes, he says the best way to prepare is to look up interview questions and have responses ready, particularly stories about times when you had to lead or overcome some sort of challenge. Another popular question employers ask is who your favorite professor or mentor was and why.

Submitted by Alex Sanchez

LIVE! FROM YOUR CAMPUS! IT'S THE FIRST AMENDMENT!

Robert Bortel, Bowling Green State University; Andrea Breemer Frantz, Robert Morris University; Michael Koretzky, Florida State University; Frank LoMonte, Student Press Law Center

The First Amendment protects the speech of students in public institutions. Sometimes, you have to fight for this right. Litigation should always be the last action. Be prepared to talk, and in the process of sticking up for your right to freedom of speech, you should be prepared to educate. There are several things you can do to avoid being censored:

- Locate allies in your community before you need them. Become involved in other local publications so that you meet people who can stand up for your rights. Be greedy in your selection of guest speakers. Keep an organized list of alumni from your me-



FIRST PLACE

Luis Zapata's environmental portrait of Chef David Mao from David's Dumpling and Noodle Bar earned him first place in his category in the Associated Collegiate Press's Photo Excellence awards.

Judge's comments: "This portrait stood out for its great matery of lighting. The photographer chose (or got lucky with) the perfect time of day to capture natural daylight streaming in through the windows of the restaurant. They also balanced their strobe perfectly to illuminate the Chef Mao and his dish. A wide aperture throws the background slightly out of focus to further emphasize Mao."

A total of 750 photos were entered across five categories: general news, spot news, feature, sports and environmental portrait.

David Mabe received an honorable mention for general news picture for capturing Kelly Hook's reaction to her election as 2010-2011 student body president. A photo of a botched save on the baseball field also earned Brent Kitchen an honorable mention for the sports picture category.

dia group, and be prepared to mobilize.

- Know your student handbook. Read the fine print. Find out if your student conduct bylaws protect your publication and include exemptions for the press. Read and become informed before you must be. Hold public forums and share this information.
- Make sure that your advisor is involved in communities that can help. Have contact information available, and start a discussion before it's too late. The Student Press Law Center is an excellent, free resource of lawyers waiting to help members of the collegiate press. splc.org or (703) 807-1904.
- Ask questions, ask questions, and ask more questions. If your administration starts to step in, ask for explanations. Make sure they get their facts straight. The best way to lose is to let the other side win.

Submitted by Mason Morris

MEDIUMS TO PROMOTE YOUR ONLINE STREAMING

Candy Walton, University of Phoenix Omaha campus; Jamie Lynn Gilbert, North Carolina State University

The original presenter was a no-show, so Candy and I gave an impromptu presentation. Candy recommended webcasting school-specific content, such as having a professor from a large lecture class host a review session. Academic content like this and broadcasts from women's, non-revenue or club sports can be good material for a secondary, non-music audio stream. Student government debates and literary magazine open mic nights can also be good online content.

We have previously talked about redesigning the header for wknc.org to have the listen live button at the top of every page, and this session reiterated the importance of having an easily accessible audio stream. We can also advertise the stream by writing wknc.org/listen in the upper corner of the blackboards in the CHASS buildings.

Submitted by Jamie Lynn Gilbert

MIDNIGHT SNACK AND CEREAL (CRITIQUE)

This critique helped me realize how good our paper is. I received many compliments on it from advisers and editors, but there were also a few things pointed out that could make our paper better. A few advisers told me that when trying to localize stories, like we did with the story on the death of Gaddafi, we need to find stronger N.C. State links than professors. A common suggestion of how to improve the story was to find students who are Libyan or are somehow related to the topic. Another criticism of our paper that I agree with is that our headlines above the fold are too small and not eye-catching enough for people when they walk by the stands. They also mentioned to focus our stories more onto one point instead of trying to cram a lot of information into an 800 word blob. Make the page numbers bigger and page display heads smaller. Work on shortening captions and being less broad in headlines.

Submitted by Alex Sanchez and Taylor Cashdan

MUSIC DIRECTOR'S ROUND TABLE

Greg Weston and Gabriela DiDonna, University of Pittsburgh

Other universities are employing a variety of techniques to run a successful music department. At the Savannah College of Art & Design, DJs participate in listening committees. Each participant is given one 'hand vote.' They screen samples of songs being added into rotation and can then vote any song up into a higher rotation category. Many colleges utilize a 'no personal music' policy for incoming DJs to control the quality of music and encourage new DJs to learn about the station's library offerings. A modification of this was to limit a DJ's shift music selection to a set percentage of personal music, for example no more than 33%. A successful music director is constantly screening playlists and making positive recommendations to staff members rather than just adding new music. A successful staff brings new music finds to directors to



LIVE FROM ORLANDO
WKNC program director Mason Morris (left) and DJ Alex Sanchez kicked off College Broadcasters, Inc.'s annual cybercast Thursday at 8 a.m. Students bring their own music and use equipment provided by Broadcasters General Store.

Playing off WKNC's popular "Local Lunch," Mason and Alex hosted a "Local Breakfast" during the first hour of their cybercast, featuring North Carolina musicians like Lonie Walker and The Love Language.

promote a vibrant music community. It is not uncommon for music directors to pre-program parts of DJs shifts. Stanford's MDs maintain a box of between 200 to 300 new albums, cycling 30-40 new albums in each week. During a one-hour shift, DJs must choose four of these albums to play. (Side Note to MDs: If you are having trouble getting in contact with CMJ, 'Karen' is apparently a great person you can use to start making connections.)

Submitted by Mason Morris

MY LIFE IN SPORTSWRITING: AN OVERNIGHT SUCCESS TWO DECADES IN THE MAKING

Karen Crouse, New York Times

Karen Crouse is a sports writer on a football beat covering the Jets for the New York Times. In college she was a walk-on swimmer who had always been interested in being a sports writer seeking powerful features of players. She travelled from small publication to small publication doing everything she could and working ungodly hours but never managed to catch the attention of any big papers. She stuck with writing and was eventually noticed by the New York Times who offered her a job to go on the football beat. She got to cover the most recent Olympics on the swimming beat and witnessed all of the records set by Michael Phelps and talked about how stressful it was to meet a deadline while writing from Beijing.

Submitted by Josh Hyatt

ONE MAN BAND REPORTING

Crystal Lauderdale, Patch.com

This class reviewed how to manage and prioritize when given an assignment as a "one-man band" reporter. The instructor said there is a growing demand for reporters who can do it all. It is important to be well-rounded, meaning photographers and videographers should be able to write and interview and vice versa. Prioritizing which thing to do first, as the instructor pointed out, should be based on what the employer wants and what makes sense at the time. For example, when arriving on the scene of a huge fire or crime in progress, video or stills should come first, as interviewing can be done later. When asked to come back with stills, video and a write-up, the LEAST important things should be done first. This way, you can spend more time on the more important things.

Submitted by Alex Sanchez

OUT OF THE MUD: CAN THE SUPREME COURT FINALLY PROVIDE SOME CLARITY ON THE INDECENCY QUESTION?

Greg Newton, Ohio University; Frank LoMonte, Student Press Law Center

As a quick overview of the FCC's history, from 1978 through 1987, there was no moderation for what radio stations broadcast. After George Carlin's infamous speech and a number of other incidents, the FCC revisited its standards and began actively fining people for what they considered 'indecent.' Of course, starting in 2003, things got a little feisty when Cher said "F--- 'em" during a music awards show, Paris Hilton and Nicole Riche were fined for being profane on television, and Janet Jackson had a wardrobe malfunction during the Super Bowl. All right, time for a quick break and quiz. Which of these items do you think the FCC has since found to be indecent and meriting fines?

- Saving Private Ryan is aired on Veteran's Day.
- An episode of NYPD Blue shows a young child walking in on his mother showering.
- A station airs PBS documentary The Blues, which is laced with profanity.
- Bono says "F---ing brilliant!" during the Golden Globes.

The answer is all of them but Saving Private Ryan. The FCC ruled that the profanities in the movie are necessary to maintain its artistic message. Who makes these decisions, and why aren't there clear cut rules? A college radio station aired excerpts from the play Jerker and received FCC fines, while Oprah aired a sexually explicit show on teens sexting, which was found to be 'educational.' The lines are murky, but that could change soon. ABC appealed its FCC fine against NYPD Blue and the court case has since been juggled between the Supreme Court and circuit courts. The case is set to come back to the Supreme Court later this year, and because of the FCC's vague regulations and inconsistency, it could be in trouble. Keep your eyes peeled for a ruling that could tighten the definition of what the FCC finds to be indecent.

Submitted by Mason Morris

RADIO IMAGING FOR COLLEGE STATIONS

Greg Weston, University of Pittsburgh

The goals of radio imaging are to establish a station identity, to create a positive and consistent image, to inform listeners of programming and events, to cycle your listeners to other daytimes, and to increase listener loyalty. There are three important areas of developing a radio image: creating a unique station brand,

employing a slogan, and connecting emotionally with the audience. A brand is a promise, not a product. It is user-controlled, station-facilitated. It is created by consistency, frequency, and anchoring. Some brief guidelines to developing the station identity:

- Think of your 'stationality,' a hybrid of station and personality. What is the overall feel of the radio station? Is the stationality shared across all formats? Synthesize the stationality down to one word, and permeate it through promos, liners, legal IDs, and DJ reads.
- Figure out your demographic and develop a typical listener. Make a promise that appeals to your typical listener's personality. Remind the staff of the station's values. Avoid tangible claims; it's not about what you do – it's about what you're trying to do. Tailor your image to your listener.
- Promote your: brand/slogan/image, format/music, web stream, website, shows, events, concerts, non-commerciality, awards, technical improvements, university affiliation.
- Schedule wisely. Create consistency by having spread out promos at regular intervals. Have some form of station imaging every ten minutes. Prioritize. Promo horizontally and vertically. Jump on and off trends early.
- Build campaigns, not just one-promo blahs. Maintain entertainment value.

Submitted by Mason Morris

RADIO PRODUCTION ROUNDTABLE

Michael Taylor, Valdosta State University

Part of having an effective production department is to maintain work that can be completed. Production should always have a backlog of things they should be working on. A way to do this is to become involved in university clubs and maintain a database or email address to which people can email scripts and promotion requests. In general, it isn't uncommon to have problems finding diverse bed music. Search for Creative Commons resources online but be wary of attribution clauses. Be careful with all licensed music. There is no '3-second rule.' Footagefirm.com may have handy resources and occasionally production friendly music. Always reproduce Ad Council PSAs, because they take away from your station's image otherwise.

Submitted by Mason Morris

RECRUITING AND RETAINING STAFF

Nils Rosdahl, North Idaho College

The athletes get scholarships, why can't the editors? I know we have the grant in place, but maybe asking could help for retaining strong people.

I want to start a volunteer program, meaning have high school seniors from neighboring schools interested in journalism and N.C. State come and start helping out at the paper. It will be good for them because they can get some volunteer experience and it's good for us because we can have some potential staff/temporary assistance in crunch situations. Hopefully, we will pre-train some of these people and get a commitment for work out of them once they get here.

Submitted by Taylor Cashdan

RULE WITH AN IRON FIST YET WEAR A VELVET GLOVE

Michael Koretzky, Florida Atlantic University

This course made me rethink leadership. His main goal is to show you how to be a firm manager while not being so abrasive that you run people off. Rather than being accommodating to writers or other staffers, it suggested we have clear expectations and punish people for not following through. By making an example and being tough on slackers at the beginning, then lightening up as the year progresses, a higher level of productivity can be achieved. If people don't like you, it needs to be because you're doing a good job.

Have ideas before you ask people for ideas. Come to meetings with plans. Your meetings are to propagate information, not generate it. Have short meetings all the time and long meetings less often. Be constantly meeting with people one-on-one to personalize the work environment and become more effective. Ask for ideas, don't assign them. Hold idea sessions where no assignments are made, just simple collaboration; People won't give ideas if they know they have to do the assignment.

Make an example of yourself or people won't respect the rules. Show up to meetings on time, take yourself seriously, meet deadlines, be impatient by design, think big, write small, and always be working even if it means saving up for a rainy day. In general, be prepared. Always have a plan.

An interesting idea was to have an archive of non-time sensitive stories or photos and run them in place of things that are turned in late to show people you are serious. Late stuff gets held – no matter what. You want to be published? Be on time. To encourage photographers to take better photos, he said to run them bigger and to run more. That way there is more of an incentive to take better photos.

Being an effective leader is all about planning and scheming. Sometimes, you have to overthrow an old order to become effective. The great thing about college media is that it's on a four-year cycle, so it is constantly evolving. Media entities don't turn around over night, but you should constantly be on a progressively better path. Spend extra time making issues with good content better and don't waste time trying to improve ones that are going to be bad no matter what. Just tell your writers three things that are wrong with their writing. People can only focus on three things at a time. After those three things are fixed, pick out three more things. The goal is constant improvement.

Submitted by Alex Sanchez, Josh Hyatt, Taylor Cashdan and Mason Morris

RUN YOUR MEETING WITHOUT GETTING RUN OFF, RUN OVER, OR RUN OUT

Mat Cantore, Hudson Valley Community College

Running a meeting is difficult, but it's necessary that the facilitator is prepared. Having an agenda written up beforehand isn't a bad idea, and it's okay to pass copies out to staff members. Be wary of distracting them, though, as the more text you have, the longer it will take somebody to get through it. If you do have an agenda, stick to it. Only invite people you need, and don't hesitate to dismiss people once they have received all of the information from which they will benefit. Arrive early to the meeting to set a good example. Present yourself as you want to be perceived. Act confident. If you want to set a serious tone, wearing a collared shirt is appropriate. Stop side conversations.

These are the best way to derail a meeting. You want work to be fun, but when conversation gets off-topic, the meeting loses staff members' respect and is therefore devalued. Consider having an official secretary to record staff meeting notes and send them to everyone. Produce a product at every meeting so that people realize things were accomplished. Follow up. Hold people accountable. On using food as an incentive, designate an 'eat time' or have food available after the meeting to encourage people to stay on-task. If you finish early, just end the meeting. Don't expand on pointless topics to fill time. Leave time for free discussion at the end so that additional issues can come up. Divert off-topic station banter to this section if it comes up during your main meeting. Large staff meetings should be a brief, not a brainstorm, so have ideas already prepared. He suggested running through meetings quickly and handling anything not immediately relevant to everyone outside the meeting. As the weeks progress, hold many smaller meetings with individuals to prepare content for bigger meetings.

Submitted by Mason Morris and Alex Sanchez

SHOULD WE RUN THIS?

Chris Birks, Benedictine University

This session did a good job reiterating copyright law and talked about how to run certain types of photos and press graphics. Many of the students did not know that there were fair use policies and that taking photos from Google as long as you give it a photo credit is not acceptable. He went into detail in saying that anything created, including photographs, graphics and art, are subject to copyright laws. If you did not obtain permission from the source to run a graphic, they can send you a cease and desist order and/or take you to court for a lawsuit. Fair use allows you to use a piece of something as long as it doesn't hurt the commercial value of the work. He made it clear that a necessary step before using this art is to check the copyright information at the bottom of the page/webpage. He mentioned that defenseimagery.mil is a great source for government photos and that Wikipedia more times than not has photos that are copyright-free, meaning they can be used with having to worry about violating any laws. He then went on to explain that if a mistake does happen the Student Press Law Center is there to help. He said they should be our first call if we run into any sort of legal problems of any kind – especially libel.

Relating to crime stories, the speaker went into detail about photo selection and what sort of information to include in the news brief/story both online and in print. He said to MAKE SURE that the word "allegedly" is used, especially when someone has not yet been convicted/tried for a crime. He said that we should also have a policy/procedure in case there is ever a shooting or a death on campus. Do we run the photo? What if there's blood? What if the person is dead IN the photo, or died later? All of these questions would be answered by the policy/procedure.

The next part of the seminar was how to deal with death and the difficult stories. The victim's families will understand why you are there – a death, robbery, assault, rape, etc. is big news. The key to it is compassion. Dress the part, act mournful, and show understanding and sympathy, all of which will make the person feel more comfortable.

Another policy/procedure that he suggested having or adapting relates to nudity/sexual photos. If there is

a protest where people start streaking, or a non-clothed protest of any kind, do we run the photo?

Lastly, photos on Facebook are NOT open game. You need permission from the photographer, not the person who posted the photo.

Submitted by Taylor Cashdan

SPORTS TALK RADIO

Mike Tuck, Radio Cohost 1080 ESPN

Being on sports talk radio is difficult to break into and has crazy hours. Mike Tuck had to work several part-time jobs for full-time hours the first six years of his career before he found his first full-time job.

Keys to Success:

- Be knowledgeable. Tuck, apparently, watches every NFL and college football game there is in preparation for his shows.
- Have personality and chemistry with your co-anchors.
- Be versatile.
- When you meet other professionals, be nice. Take down every phone number you can get for contacts.
- Having a sales background is beneficial.
- Be willing to do things around the station that you may feel are beneath you.
- If you actually get the opportunity, work your ass off to make sure they keep you around!
- Be prepared when going into an interview on air. If you know you have a 5 minute window, make sure you have 20 minutes worth of questions. You never know when something might happen to prolong the interview and you don't want to be caught wordless.
- Make the people you're interviewing comfortable, especially younger people and newbies.
- Statistics are good and necessary but OPINIONS are key.
- Listen/read other people's opinions to help craft and round out your own.
- Blog, Tweet, Facebook, web, etc. Social media is powerful in this business. HAVE A FOLLOWING.
- Being able to write well is a HUGE PLUS.
- Be aware of what's important to your show. Outline ideas but SCRIPT NOTHING.
- Experience helps with anxiety. The audience can't always tell when you're messing up. They're doing all sorts of other things while listening to the radio so try not to worry about it.
- Be able to laugh at yourself when you mess up on-air. Listeners will appreciate it and usually will find it amusing.

Submitted by Josh Hyatt

THINKING LIKE AN EDITOR

Bill Elsen, Washington Post (retired)

This session, like the title describes, was designed to help people to be better editors and leaders. According to Elsen, the key to being a good editor is being both versatile and flexible. He basically had a list of things he went over that every newsroom should have; Technician has many of these but it doesn't hurt to re-iterate them.

- Have a mission statement.
- Have a staff manual.
- Create your own stylebook.
- Editors meet weekly with an adviser.
- Accept constructive criticism.
- Optimize your website for search engines.
- Admit to your mistakes.

- Submitted by Josh Hyatt

Ed Morales and Rachel Bowers, University of Georgia
Athens; Steve Norton, University of North Carolina
Chapel Hill; Karen Crouse, New York Times

- Athletics directors are not your friends. If they are angry with you, you're doing your job correctly.
- Sometimes, media relations may seem like the 'gatekeepers' to the athletes. If you cannot get what you need from them, go around them. Parents are a

great source of info as well. They love talking about their kids!

- Sports game coverage is the least important and least intriguing information you can print in a sports section. Look for the stories.
- Check social media of athletes! They have bigger mouths than you would think.
- Covering sports can sometimes turn into a situation like working in your favorite restaurant; you loved the product before you started working with it!
- opc.ed.gov/athletics

Submitted by Josh Hyatt

Associated Collegiate Press's Design of the Year yielded 473 entries in six categories. Susannah Brinkley placed fourth in newspaper page/spread.

Judge's comments:
**"Effective layout, use of
 typography and pie charts."**

Andy Dehnart, Stetson University

While at first this did not seem like it would be very helpful, I soon realized how helpful silly team-building activities could be in getting a staff to work as a team and create a sense of camaraderie. A notable exercise we did in the class that I really want to try with my staff is “Zen counting,” in which a group works together to count to ten with their eyes closed. They have to start over if two people say a number at the same time. We went over a bunch of others, but the main idea was that these simple games or improv exercises develop a sense of teamwork and trust among coworkers, and I would really like to see them incorporated into our trainings.

Submitted by Alex Sanchez

VIDEO EDITING - BEST PRACTICES AND WORKFLOWS

Robert Nulph, Lewis University; Herbert Dunmore, Loyola University of Maryland

In the first half of this session, Robert Nulph used information from FileInfo.com to explain the export options for Final Cut Pro 7. The Mac format of choice is .aiff and it has CD quality audio. Windows Media Videos (.wmv) is not easily editable so he did not recommend it. The Quick Time movie format (.mov) is the most popular, as it has lots of options for screen sizes and audio. It is a smaller file easily emailed or transferred by flash drive. Any audio that will go between Windows and Mac machines should be in Wave (.wav) format. The MPEG-4 video file (.mp4) doesn't look as good as .mov and can have some conversion difficulties. Exporting files with the QVGA video format makes them 320x240 pixels, which is common for cell phone displays and YouTube.

In the second half of the session, Herbert Dunmore gave an introductory overview of Final Cut Pro 7. Cameras have different settings for indoor and outdoor lighting, which can make people appear blue when the wrong setting is used. There are two types of video compression. Intra-frame compression is just like a camera taking a snap shot. Inter-frame compression is compression in between each frame (from say frame 1 to frame 16). It records what has changed in the video display but keeps everything else the same. Discarding extra information this way saves file space. When you are watching a video and it pixelates, that means it has been poorly compressed. You can use a one-pass or a two-pass video compression. Whenever possible, use the two-pass compression because it goes over the video a second time. Herbert recommended compressing videos before uploading them to YouTube or other sources and never having a video compressor and editing software open on your computer at the same time.

Submitted by Jamie Lynn Gilbert

VISUAL JOURNALISM: THE FUTURE IS NOW

Todd Stewart and Wes Meltzer, Orlando Sentinel

Todd and Wes asked each of us to tweet a few little pieces of information to them so they could create an interactive map and a few graphs. Their basis was that people like to see numbers and places, so use things like this to show them. They had a process that they called Attacking the Story:

- Q1: What is my data, what does it represent, and how is it distributed?
 - Q2: What does the data say? Every good data-driven story starts in Excel. At this point, perform basic crunching, print it out and look at it
 - Q3: Point of attack: how do you think about the story for multi-platform? Keep it simple, be information designers, not programmers/webmasters/page techs.
- Rules of thumb:
- Put geo-referenced data on a map.
 - Use simple graphs for raw data.
 - Reserve your more complicated visualizations for more complex data.
 - Finally, go big or go home.

These guys were very enthusiastic about using different means of display. They also talked about not going over the top. Saying no can save your career. Going out with a bang is good, but going out is bad. Taking on only what you can handle is key. They described it as

hitting one homer, not 30 singles. Have your one gem but if you dedicate time to it make sure it's worth it. Finally, work fast or perish.

Submitted by Taylor Cashdan

WHAT JOURNALISM STUDENTS NEED TO KNOW BEFORE THEY GRADUATE

Crystal Lauderdale, Patch.com

- Versatility is key (be able to write, take photos, do graphic design, web design and willing to travel – all helpful traits).
- Today's journalist needs to know CONTEXT (history of news, ethics, today's media landscape), HARD SKILLS (writing, photography, editing, online publishing) and SOFT SKILLS (networking ability, social media knowledge, able to talk to people, outgoing, etc.).
- Always think like a freelancer! Take jobs where you can get them and try to make as large an influence on as many areas as possible to get your name out there.
- Market yourself – talk to strangers.
- Learn from other people's success stories and mistakes; don't repeat them.
- Connect with experienced journalists.
- Understand your audience's behavior.
- Have an incredible work ethic: your hours are going to be CRAZY.
- TOP TWO SKILLS: KNOWLEDGE OF WRITING AND IMAGE COMPOSITION.
- Make a digital and/or website portfolio.

Submitted by Josh Hyatt

WRITING GOOD HEADLINES AND CUTLINES

Tom Pierce, St. Petersburg Times

- PUNS ARE FUN.
- Rhyme, onomatopoeia, alliteration, etc. are all useful in creating eye-catching headlines.
- Use various headline styles – kickers, hammers, slammers, tripods, raw wraps, sidesaddle heads, etc.
- Type ON art can work but don't overdo it.

Submitted by Josh Hyatt



WINDHOVER

N.C. State's second Pacemaker finalist, *Windhover*, was one of seven literary magazines to earn such a distinction and one of three from North Carolina. *Colonnades* at Elon University was also a Pacemaker finalist, while *East Carolina's Rebel* won the award.

The 2010-2011 *Windhover*, edited by Mollie Mohr, also took first place in Best of Show.



Taylor Cashdan, Josh Hyatt, Mason Morris, Jamie Lynn Gilbert, Tyler Dukes, Alex Sanchez

Awards

NCSU Student Media received national recognition from the Associated Collegiate Press, College Media Advisers and College Broadcasters, Inc. at the National College Media Convention Oct. 26-30 in Orlando, Florida.

- The 2009-2010 Agromeck yearbook, edited by Bryant Robbins and Michele Chandler, received one of only six Pacemaker awards given nationwide.
- The 2010-2011 Windhover literary magazine, edited by Mollie Mohr, was a Pacemaker finalist.
- Luis Zapata was one of three NCSU photographers recognized in ACP's Photo Excellence Awards. He won first place in environmental portrait. Honorable mentions went to Brent Kitchen for sports picture and David Mabe in general news.
- Susannah Brinkley received fourth place in newspaper page/spread in the Design of the Year competition.
- A story on taco trucks earned Mark Herring and the WKNC staff a finalist award for best radio/audio feature from College Broadcasters, Inc. in its national student production awards.
- WKNC.org was a CBI finalist for best student media website for the second year in a row.
- Windover won first place Best of Show for the 2011 edition edited by Mollie Mohr.
- Agromeck placed third for yearbooks 300 or more pages in Best of Show for the 2011 edition edited by Susannah Brinkley.
- The Sept. 2, 2011 "88.1 Seconds of Technician," produced by Mason Morris, placed fourth in Best of Show for audio podcast.
- The 9/11 10th anniversary edition of Technician placed ninth in four-year special edition in Best of Show.
- College Media Advisers named Jamie Lynn Gilbert an Honor Roll Adviser for four-year broadcast. She was one of only seven advisers honored this year and one of only 13 broadcast advisers ever to be recognized by CMA.