



TRIP SUMMARY BY

JULES CONLON // DOUG FLOWERS
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CAS SAROZA // ANNELISE THORN



LEADERSHIP/MANAGEMENT

Just Because You're Doing More Doesn't Mean You're Getting Anything Done

Warren Kozireski, General Manager, College at Brockport, WBSU and Jamie Lynn Gilbert, Associate Director of Student Media/Station Adviser, North Carolina State University, WKNC 88.1 FM HD-1

This session was co-presented by my lovely and talented adviser, Jamie Lynn Gilbert. I already knew she is a priceless and wonderful source of information and guidance, so I knew I could personally benefit from the session as well as WKNC through my job as the program director. The session began with "Murphy's Law Plus One": nothing is as simple as it seems, everything takes longer than you think, anything that can go wrong usually does and you can't save time, you spend time. This is so true when it comes to anything at the radio station. Simply recording a 30 second PSA takes several tries to record and edit. Then you have to add a music bed, adjust the volumes, save the mixdown correctly, put the audio in AVRPS, etc. I really would like a poster of these laws for the PD/GM office, since I always panic when deadlines are arriving and I have not completed my tasks. Next, we were given a list of time wasters, some very obvious, while others, like waiting on other people, never occurred to me. I have to wait for people to give me their preferred DJ slot before I can schedule them. I have to wait for other people to tell me their interviews for the week. It can get frustrating when I cannot move forward because of someone else. In another part of the session, though, they stressed the use of downtime and focusing time. I always have small projects I can tackle while I am waiting for other people. I could clean up my email, check attendance records, tidy up the office, etc. I do not have to sit around and wait for others to get things done, and this could benefit WKNC in general since their program director will be more productive and engaged. Setting deadlines for myself and for others is something I already utilize. I set deadlines for DJs to send me their slot requests, otherwise they do not get priority (although this is a longtime practice at WKNC). I can more effectively time my tasks, though, so DJs know exactly when the schedule will be released (thankfully, I've gotten it out in time both times I have been in charge of scheduling). Finally, delegating tasks to DJs is a fun way to get them involved and make sure they get their volunteer credits. While I can help poster campus, the executive staff does not have to do it all on their own. The same thing goes for brainstorming ideas for Double Barrel Benefit, creating a list of potential sponsors for events, and so on. — Cas Saroza

Murphy's three laws plus one are that nothing is as simple as it seems, everything takes longer than you think, anything that can go wrong usually does and you can't save time; you spend it. Time wasters include procrastination, interruptions from co-workers, waiting on people, paperwork, cluttered work area, social media and complaining. Schedule your priorities as opposed to prioritizing your schedule. Use the time management matrix which separates your tasks based on what is urgent, not urgent, important and not important. Utilize downtime by keeping a list of short tasks which can be in done when you're not doing anything. Learn to say no. Ask what's in it for me and is it more important than what I'm working on now? Remember you are also a student and you're probably not the only one that can do the job. Focus your time by silencing your cell phone, making tomorrow's to-do list before you leave for the day and leaving paperwork or important items on your chair so you are forced to see it. Make your email more manageable by cleaning it out, setting up filters and using canned responses. Time your daily activities to see where you spend the majority of your time. Shorten as many activities as possible and figure out how you can use

your time more efficiently. Learn how to multitask. You can also set mini-deadlines and major deadlines for yourself. Set a major deadline of what you would like to get done and then set deadlines yourself to get your major task done by the major deadline. Make as many mini-deadlines as possible to get the satisfaction out of crossing something off your life. If you get overwhelmed by this, just make a couple of mini-deadlines and a major deadline, but hold yourself accountable. Determine what kind task completer you are by identifying your strengths and weaknesses when completing tasks then focus on correcting the weaknesses. — Annelise Thorn

The advice in this session has already improved my life. Three-quarters of Americans think every third day is a bad day, which means everyone has four bad months every year. When I find myself feeling cranky in the morning and forecasting a bad day I remember this and change my attitude. Getting a signature stamp makes paperwork less of a dreaded chore. Having a cluttered work area (like mine) decreases productivity. I showed a picture of my messy desk for the presentation and then cleaned it before the convention. It's messy again, though. Spend the greatest amount of your work time on long-term planning and relationship building. Delegate busy work to new team members to prepare them for future responsibilities. When learning to say no, ask whether a potential partnership will bring actual, tangible value to your organization. Keep your inbox to items on which you are actively working. When you are done with an email or document, file it away. — Jamie Lynn Gilbert

This session was all about time management. The time management matrix was an excellent tool to review. It makes determining the urgency and importance of a task/project easy. The session encouraged us to be aware of "time wasters." I related closely to the "waiting on others" and "interruptions by coworkers." Finally, the session included many tips on better time management practices. My particular favorite was "just say no." — Doug Flowers

Topics in Radio Management

Aleesa Kuznetsov, Station Manager, University of Wisconsin-Madison, WSUM; Rachel Bennett, Station Manager, University of Kansas, KJHK 90.7 FM; and Belen Ramos, Station Manager, Texas State University, KTSW 89.9

Station culture is a major topic in management. The station should be an open and safe place for all employees and students. To improve station culture you can have events to all DJs, create a club or committee which DJs can join, create a DJ Facebook group, host informal hangouts and not tolerate any form of discrimination. The best way to communicate with the staff and DJs is through email. Make the subject line of every email very clear. Send out emails a little as possible to get main points across and so that DJs will actually read them. If you send a million emails it is likely the majority of them will not get read. Use Google Calendar so everyone is updated on current events within the station. Use Team Drive on Google Drive for the staff so that files and information can be shared quickly and easily. In order to stay organized delegate tasks whenever possible or necessary, star emails you need to respond to, use your office hours effectively and plan exactly what you need to do. To motivate your staff send out feedback surveys, always have food, select a DJ/staff member of the month, constantly recognize volunteers for their work, praise in public and reprimand in private. When reprimanding staff, it is important to use a compliment sandwich to ease them into negative feedback. A compliment sandwich is essentially telling them what they are doing well, telling them the negative feedback and then telling them more positive notes. When disciplining staff, separate friends from coworkers. It is okay to involve the GM/adviser when necessary. Consider using a write-up system so that you

CONVENTION ATTENDEES

♫ JULES CONLON,
DAYTIME MUSIC
DIRECTOR

DOUG FLOWERS,
STUDENT MEDIA
IT MANAGER

JAMIE LYNN GILBERT,
STUDENT MEDIA
ASSOCIATE DIRECTOR

♫ JAMIE HALLA,
GENERAL MANAGER

CAS SAROZA,
PROGRAM DIRECTOR

ANNELISE THORN,
OPERATIONS MANAGER

♫ UNDERGRADUATE
RESEARCH TRAVEL
GRANT RECIPIENTS



The WKNC crew watches keynote speaker Roger Lindley at the CBI National Student Electronic Media Convention Nov. 4 in San Antonio. Photo by Marty Kurtz, Muskingum University for College Broadcasters, Inc.

LESSONS LEARNED

The roles of a manager are being a producer, an administrator, an innovator, a mediator and a culture-builder.

can have physical proof and something to go back on when disciplining or firing staff members. Confront the issue head-on. You should lay down the law and outline clear expectations for your staff. It is more than okay to fire staff or DJs when need be. — *Annelise Thorn*

Working With Your Administration

Warren Kozireski, General Manager, College at Brockport, WBSU and John Morris, General Manager, University of Southern Indiana, 95.7 The Spin

The biggest takeaway from this session was to show your administration what value your student media outlet can bring to them. It's important to let the administration know what they get out of promoting the station, working with the station, etc. Always keep open communication with the administration so everyone stays on the same page. Reach out to the administration informing them what you want to do, what events you have on deck, assessing risk for the events you have coming up (tours, events, etc.). — *Doug Flowers*

Management Styles: What's Best When

Jessica Clary, Assistant Director of Student Media, SCAD Atlanta, SCAD Atlanta Radio; Trent Kling, Associate Professor, Pittsburg State University, CAPS 13 and KSEK-AM; Greg Newton, Adviser, Ohio University, ACRN Media; and Rodger Smith, Faculty Adviser George Mason University, WGMU

The key areas of management include managing performance, people and business. Managing performance involves hiring and onboarding employees, managing performance processes, developing others and facilitating team performance. Managing people involves establishing trust, using emotional intelligence, motivating and engaging others, delegating responsibilities, managing conflict, managing productive meetings, appreciating diversity and managing remote employees. Managing the business

involves managing time, managing projects, managing budgets, adhering to policies and regulations and making business decisions. The roles of a manager are being a producer, an administrator, an innovator, a mediator and a culture-builder. The presenters discussed the different types of managers and how to deal with varying personalities. They suggested having your staff take personality tests that assess their work ethic and managing styles to get a better idea of how each other function and how we can work together as one. Check-ins and feedback should be given regularly to determine what's working and what's not working. When a goal or achievement is not met it is important to ask why and what we can do better next time. Employees must be fluid and able to adapt to change. Praise and discipline should also be given out regularly. To avoid a management crisis it is important to have a vision of who can step in if there is an emergency or for the next year. This way future employees can easily step into the work environment feeling prepared and organized. Also, knowing that your next employees will be well trained and well fit for the position will ease stress on management. They suggested giving these future employees tasks early on that fit their envisioned new position so that they can build up their skill set. — *Annelise Thorn*

Student Media Involvement: A Guide to Overachieving

Amanda Beistle, Operations Manager, University of Wisconsin Oshkosh, Titan TV; Taylor Mueller, Programming Director, University of Wisconsin Oshkosh, Titan TV; Allie Pritchett, Executive Director, Berry College, Viking Fusion; and Nani Melen-dez-Lopez, Entertainment Director, University of the Incarnate Word, UIWTV

The students running this panel are self-proclaimed overachievers: they give student media an impressive amount of time, effort and energy, and held a session on ways to become more involved with our college's student media outlets. The first and most simple step was to talk to

**SESSIONS LED BY
WKNC STAFF**

**MUSIC DIRECTORS:
CHOOSING YOUR MUSIC**

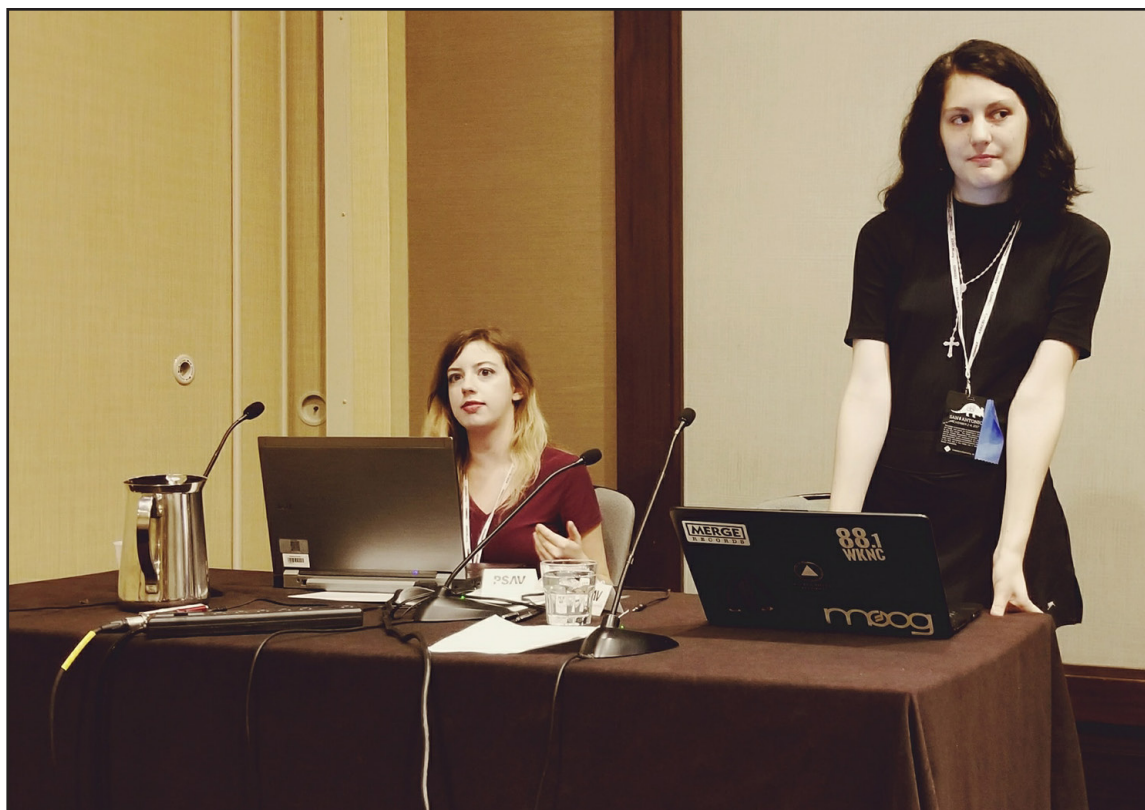
JULES CONLON WITH
BRITTANY RUSSELL,
GETTYSBURG COLLEGE

**LIVE MUSIC EVENT
PLANNING AND
EXECUTION**

JAMIE HALLA WITH
RACHEL BENNETT,
UNIVERSITY OF KANSAS
AND TYLER DALLMAN,
UNIVERSITY OF
WISCONSIN-MADISON

**SELECTING AND CARING
FOR YOUR STAFF:
RECRUITING, TRAINING
AND RETAINING
ON-AIR DJS**

JAMIE HALLA WITH
SAVANNAH SHERER,
UNIVERSITY OF TEXAS
AT DALLAS



WKNC Daytime Music Director Jules Conlon (right) and Brittany Russell, music director for WZBT 91.1 at Gettysburg College, presented the session "Music Directors: Choosing your Music" at the 2017 National Student Electronic Media Convention in San Antonio. Conlon received an undergraduate research travel grant to cover her expenses. Photo by Tiger Bomb Promo, used by permission.

upperclassmen and professors for networking, opportunities, internships and recommendation letters. Although this session was supposed to be geared towards involvement in student media, they offered this piece of advice in order to learn from the older people around us and benefit from their knowledge. At WKNC, our adviser is a priceless resource for information, opportunities and general life advice. She was one of the only people that popped into my mind during this portion of the session, since she is always willing to give us ideas on how to become more involved with the station, from paid staff member to volunteer DJ. Since I am already an executive staff member, the portion of the presentation about staying up to date on station events and learning about new station opportunities did not seem too relevant, although it is important to me as a person in a leadership position to make sure I share with my staff any new things going on at the station so they have the chance to participate. The rest of the session, though, gave valuable information about learning outside of the position you hold at your station and seeking out what benefits your future career goals. If I ever achieve my dream of becoming the general manager at WKNC, I will need to know a little bit about what that means. I do work closely with Jamie Halla, our current manager, but I could ask him what his typical day looks like and how I can assist him now. This would lead to (in my dreams) a smooth transition of power where we can resume station happenings without too much of a learning curve. — *Cas Saroza*

Strategic Planning for Student Media

Gregory Weston, General Manager, University of Pittsburgh, WPTS-FM

Planning in student media can be hectic: between paid staff and unpaid volunteers, university procedures, and most importantly, a small budget, it can be difficult to plan even the smallest short-term goals. This presentation led us through the steps from planning the small stuff to focusing on the long-term vision of the radio station. The three-step

process to begin understanding your organization requires forming a mission statement (which we already have – and it outlines perfectly what we do at WKNC), a vision statement for the future (which we could benefit from using, does not have to be realistic), and underpinning your organization with core values. The issue with a vision statement, at least for a student-run organization, is that staff turnover is very quick since students graduate every year. We would have to establish something that would align with the goals of everyone taking up leadership positions at WKNC. A meeting with paid staff and our adviser would be a great way to start to examine what our mission statement means to us, what our values are as a college radio station and what our long-term goals are. The next step to analyzing our organization is to use the SWOT analysis: strengths, weaknesses, opportunities and threats. These perspectives are self-explanatory, but discussing them at a paid staff meeting could potentially help us in setting realistic goals and being ready for the challenges we would face. The final method we discussed was the GOST method: goals, objectives, strategies and tactics. Goals are high-level and vague, but help to effect a change. Objectives use the SMART method (specific, measurable, attainable, relevant and time-bound) to make goals into something that can be accomplished. Strategies are the approaches we use and the way we face obstacles to complete an objective. Finally, tactics are specific activities used to accomplish a task, utilizing the most effective strategies. I think these methods could give us an edge when it comes to our event planning, listener growth, campus involvement and programming. Using these tools to give us a baseline for each new year, when all the positions change as students graduate and move up, could set the tone for the academic year and keep everyone up to date on the long-term vision for WKNC. — *Cas Saroza*

PROMOTIONS/EVENT PLANNING

Station Event Planning

Steven Hames, Adviser, Berry College, Viking Fusion; Hank McDonnell, General Manager/Adviser, University of the Incarnate Word, KUIW and UIWTV; and Lisa Marshall, Station Manager, Muskingum University, WMCO

WKNC holds several regular events: Fridays on the Lawn, Double Barrel Benefit, Radio Ride, etc. These events serve to promote the station, engage the community on campus and off and provide social media content and news stories for the station (according to the session). Things to consider when planning an event are the purpose, competition, length of planning and staffing. The purpose of an event should be clearly outlined, which I think we already do a great job of. FOTL brings local music to campus, DBB is our largest fundraiser that engages the community and Radio Ride is another community event that targets the large audience of bicyclists in the area. Competition with other on-campus events may provide an insight on how we can raise attendance for FOTL, if we know students will be attending those, for example. We are well aware of the time it takes to plan an event since we take several months to perfect Double Barrel Benefit every year. Our biggest struggle is with staffing, in my opinion. How do we engage DJs old and new to volunteer at events? They are already given volunteer credits to keep their shifts, but it seems that the same handful of DJs show up to support the station. I think frequent reminders are helpful, and enticing staff meetings with food and socializing after the business is taken care of can encourage DJ involvement in events. The rest of the session was focused on talking about examples of their own events, such as bringing the zoo to their community and turning on all the lights in their football stadium, which I personally do not think would ever be conceivable for WKNC and our budget. — *Cas Saroza*

Roundtable: Successful Money-Grubbing

Dylan Fox, Program Director, University of Kansas, KJHK 90.7 FM

Money isn't the easiest thing in the world for college radio stations to acquire. We're very lucky in that we do get a portion of student fees to help pay the staff and afford things we need. However, we are good at finding money for ourselves. Some ways we could possibly enhance our "money-grubbing" would be to have someone who is both a part of the business office and WKNC that focuses solely on getting us underwriting/donor announcements. With this, the person would not have to try to handle multiple publications but just focus on WKNC so we can have a consistent amount of donor announcements throughout the years and then that person would gain real-world sales experience. This could honestly be in tandem with the person who is in charge of sponsorships with the added sales commission possibly. Another thing that could help is partnerships with more on-campus organizations. While it seems nearly impossible, it would be great if we had something to do with UAB to help bring live music to campus more and with their promotional powers. We could even do small-scale fundraisers with organizations we have crossover with such as women's rugby, SAGE, etc. and make these fundraisers something fun and split the proceeds. A school in Washington partnered with their vet school to do a thing called "Pooch a Smooch," which involved paying \$5 to play with puppies for any amount of time and it helped them raise a lot of money. Then there are the alumni that sometimes will shell out a lot of money if you talk to the right ones. One of my ultimate goals is to start sort of alumni program just to see if we even have an alumni network worth investing in for the future. KJHK really recommended utilizing the alumni and the benefits of alumni were expressed a lot last year. — *Jamie Halla*

Developing and Implementing a Brand for your Student Media Operation

Anabella Poland, General Manager, Montclair State University, 90.3 WMSC FM; Courtney Castillo, Social Media Administrator, Texas State University, KTSW 89.9; and Belen Ramos, Station Manager, Texas State University, KTSW 89.9

The first step in implementing a brand is to evaluate the brand's mission, vision and core values. You should understand what your brand is and what you want it to become. Evaluate what your audience is like and how you can target them. Next, draw inspiration from your local music and media influencers and find common themes. Create a committee of those with an in-depth knowledge of the organization and brainstorm. Gather ideas and decided how you want to implement your brand. Create a color scheme, logo and establish language you would like to use with your brand. This will create professional and uniform communication across all platforms. Consistency is key to developing a good brand. To implement your brand, stick to your established brand themes and teach them to your staff. You can create a branding panel and photo standard panel to improve social media training and strategy. This should be an addition to the multimedia department. The panels should look at the local music scene and student life to determine what is important to the community. To gain recognition in the community consider doing special event broadcasts. Sports broadcasts and other special event broadcasts bring in a different audience to your station and can increase views. Recruit on campus and around your community to gather support and promote your station. Another way to promote your station is to submit all press releases to places like Axis, Radio INK and Radio Trade. This will get your station a foot in the industry. No one will respond, but your station's name will get tossed around and they will remember you when it is time for award nominations, etc. The goal of branding is to get an unbiased look at the core of the organization. Others should be able to tell what your station is like solely by looking at your website or table when you host events. A passersby should be able to understand what your station is all about without ever listening to it. — *Annelise Thorn*

Hit or Headache: Keys to Executing a Festival

Stephen Merrill, Assistant Professor, Northwestern State University, KNWD; Ben Anshutz, Senior Agent, Gotham Artists; and Ken Garland, Adviser, Bowling Green State University, BG-24 News

This session focused on strategies for colleges booking both festivals and concerts, with a focus on higher-budget productions such as homecoming concerts. While this aspect was not necessarily relevant to WKNC since we only book smaller events, the information was still interesting. It was suggested that colleges hoping to produce large-scale shows try and book up-and-coming artists or nostalgia names to get the best bang for their buck, though it was noted that the former can be risky. The general opinion was that it is best to spend most of your budget on the headliner and book smaller and cheaper acts for support. The speakers emphasized that it's essential to not skimp on production, which can account for up to half your budget between sound, management and hiring a crew. The most interesting thing I learned in this session is that universities often have artists playing their campuses sign contracts including clauses for behavior such as drunkenness, and that event insurance is generally necessary. — *Jules Conlon*

While this panel wasn't exactly the most pertinent to WKNC as a whole, given the fact that it was a discussion of booking music festivals on your college campus with a \$5000 to \$50000 budget, it had a few points that I had not considered before. For example, within future contracts we should start to include things such as a moral cause. This moral cause could state that if an act is accused of sexual

SESSIONS LED BY WKNC STAFF

JUST BECAUSE YOU'RE DOING MORE DOESN'T MEAN YOU'RE GETTING ANYTHING DONE

JAMIE LYNN GILBERT
WITH WARREN "KOZ"
KOZIRESKI, COLLEGE AT
BROCKPORT

ONLINE PUBLIC FILE: WHAT YOU NEED TO KNOW

JAMIE LYNN GILBERT
WITH DONALD E.
MARTIN, P.C.

ALL DELEGATE SOCIAL AND SWAG SWAP

JAMIE LYNN GILBERT

assault, abuse, etc., that we are well within our rights to completely back out of the contract and not have the band perform. This will allow us to further our goal to create a safe and inclusive community for our DJs and listeners. We probably couldn't include racism, but if we could, I am not opposed. There was a discussion of using a system called Pollstar that tells the user how well a show did in the area. A small survey of the website shows that it costs money and doesn't even feature Kings, so it is probably not of use to us. The one thing that did seem interesting was the concept of a back-split with an artist, which could help us book slightly bigger acts for DBB. We would pay the artist the allotted budget amount and then have ticket sales feature a split with like 60/40. This could be hard to do with FCC violations but seems like something to consider. Overall, this session offered an interesting look at the world of big-budget festivals, but not so much for our small budget purposes. — *Jamie Halla*

LESSON LEARNED

Within future contracts we should start to include things such as a moral cause. This moral cause could state that if an act is accused of sexual assault, abuse, etc., that we are well within our rights to completely back out of the contract and not have the band perform. This will allow us to further our goal to create a safe and inclusive community for our DJs and listeners.

SOCIAL MEDIA/WEB

Social Media: How the Pros Do It

Katrina Kehoe, VP Communications and Marketing, KLRN Public TV; Kaiti Blake, Meteorologist, KSAT 12 ABC; JJ Lopez, General Manager, KRTU FM; and Christina Ochoa, Founder, The Social Butterfly Gal

This presentation focused on the ever-growing role of social media presence for organizations and how crucial it is to be involved with your audience. Even if it feels like in the beginning, you're shouting into the void with your content, it is still important to be creative to encourage engagement. Ask yourself: what is the goal of having this social media platform for my station? Where does my target demographic spend its time online? This is a crucial question to ask of WKNC's social media; we recently introduced a Snapchat account that has steadily been gaining followers. Our largest audience is younger white men, which means it is a safe bet to use our already existing platforms such as Instagram, Twitter, blog (Tumblr) and Facebook. The speakers suggested to not stretch content too thin but to have a few solid, creative outlets rather than trying to be everywhere on the internet with churned out content. They also stressed the importance of not turning your social media into an outlet for donors. Produce your own tweets or posts in between paid posts so it seems like real people are behind the screen. This is especially relevant to our Twitter since it houses our largest following. We post many donor announcements, but we need to have our own tweets, retweets and follower engagement in between. — *Cas Saroza*

This session discussed the importance of social media and how to use it effectively to promote your brand. The speakers were professionals in the social media industry. They gave a general presentation on social media which felt very similar to our social media plan. The presenters discussed the dilemma of quality vs. quantity when putting out content. They came to the conclusion that the best way to deal with this is to produce as much good quality material as possible on as many outlets as you can handle. They agreed that it is better to have fewer outlets if they are better quality, especially since a lot of social media sites have overlapping formats in how material is presented. They noted that the best way to determine what sites you should be using is all centered on what your audience is using. They recommended checking out similar brands and seeing what they are doing and evaluating if this what you should be doing and how you can do it better. As far as social media plans, the presenters made it clear that you must have a plan of what to post and when. Only certain people should have access to social media accounts. These people should be the people that know the brand the best and know what image the brand is trying to portray.

Posts should get approved by others so that they can ensure the posts represent the brand to the fullest. The presenters noted that you should ask yourself why you're using each site and do a cost/benefit analysis to determine if your time and efforts should be put into a different format or to continue using that site. Two things that I found particularly interesting where that they said that 75% of Instagram posts are never seen and that to avoid having our photos being used without credit we should watermark our photos. The watermark idea could be particularly beneficial to WKNC since several artists have used our photos without permission or recognition. — *Annelise Thorn*

Connecting With Your Audience Through Social Media

Julie Gill Moreno, Executive Producer — Social Media, KSAT 12 ABC; Megan Julian, Social Media Coordinator, San Antonio Spurs; and Tony Cortez, Assistant Program Director, Energy 94.1 and All the Hits Z99

This session focused not only on social media strategies but also professionalism in the context of employees using social media. One point that stood out to me was that radio, television and print media have all started dominating each other's lanes in that newspapers can do podcasts and videos, radio stations have blogs and video content, and so on. Thus, it's important to mix up media no matter what kind of outlet you are by posting links to print, audio, and video pieces on your social media. I learned that it's important to not only build a personal brand for your organization but to build relationships with your audience by replying to tweets, hosting interactive contests and tailoring your posting habits. Additionally, it's important to be aware of site policies and algorithms to make your posts the most successful. — *Jules Conlon*

Quality Blogging for your Radio Station Website

Asia Daggs, Web Content Manager, Texas State University, KTSW 89.9 and Aaron Chatman, Station Manager, University of Southern Indiana, 95.7 The Spin

This session was very informative; however, I disagree with a good portion of what they said. The woman leading the session suggested that we add current world news and local news to our blogs to make it more relevant. I disagree with this largely because NC State has several other primary news outlets and because we do not have the time and means to be blogging about current events. Even though I did not agree with this, she did give us a lot of tips to help the blog. A headline can make or break your story so it is important to choose wisely. All posts should be written in an inactive voice and draw and keep the attention of the reader. Visuals are extremely important and should be used effectively. If photos are included they must be copyright free. You can use images from storyblocks.com or use Google advanced images and set the filter to royalty free images. We should put in requests to our photographers and videographers when writing blog posts to give the content a visual. Every photo should include a descriptive caption. The audience will not read grey matter so we must include quality photos. If a photo cannot be used, videos, songs and gifs are fun interactive pieces that make it harder for the audience to leave the website. A good writer can make or break the blog. Consider recruiting people from the English department of your university to write your blog. This is an excellent way for English and journalism students to build their portfolio, practice their skills and become published. Analytics are a great way to see areas of improvement on your website. They can tell you where people came to your site, age demographics, location demographics, views, what pages were most popular and what pages were least popular. Common analytics sites include hotjar.com, WordPress.com's built-in analytics, jetpack.com and Google Analytics. Analytics should be looked at often and improvements should be made based on the poor data. — *Annelise Thorn*

Starting with WordPress

Jason Merrell, Creative Director, WebTegrity

Great, brain dump session for beginners in WordPress. The presenter's main points were don't pay a fortune for a well-designed website you could build yourself, try to avoid themes and plugins that are not updated regularly and where possible, avoid free themes and plugins as they will have a greater chance of being supported less and not coded as well. — Doug Flowers

PROGRAMMING

Radio and Streaming Programming Roundtable

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

As a roundtable, this offered a lot of insight into how other stations operated differently from ours and on a similar basis. It was interesting to note that other stations also take five or so weeks to train their DJs, but they also do some things that I think would help foster a better environment for WKNC as a whole. The first was a training day that was literally just "Meet the Staff." This would offer a great opportunity for the new DJs to meet the executive staff and find someone or a group they like to participate and volunteer. For example, they could meet the music director staff and learn how to review CDs and just what type of music to play. One thing that could hopefully happen is they meet the production team and start creating more liners, sweepers, IDs, etc. as their volunteer credits. This could replace one of the days possibly. Another idea that came up was the idea of a two-hour training session in which the DJ watches the board for an hour and then actually DJs the next hour. I'm not sure we have enough DJs for that, but they did swear by the character building of graveyard shifts. As for the last main point, the role of DJ points. DJ credits aren't working and sound so much stiffer and forced, whereas points make it seem like a competition of who can have the most points and then they'd be doing more volunteer credits. — Jamie Halla

The Value of Free-Format Radio Roundtable

Ben Allen, Adviser, University of Kentucky, WRFL — Radio Free Lexington and Maya Collins-Paterson, General Manager, University of Kentucky, WRFL — Radio Free Lexington

In the land of college radio, there are two ultimate platforms: free form and block. Somehow, we operate in a semi-weird combination of the two I have decided. We are block format in that we have four main blocks of music we play, but within those blocks, we allow the DJs to play whatever, as long as it fits within the genre block. This seems to be different from many block stations where they have to play what they are told to play, which just isn't college radio in my opinion at all. The one thing everyone agreed in this session that part of the appeal and specialness to college radio is that we allow our DJs want to play and hopefully discover new music. While we do not do this as well as some other stations who are fully free format including things such as rotation of vinyl, CDs, etc., we do offer DJs the opportunity to do specialty shows and completely chose their set list. Something I would be interested in implementing is a day of the week where we just do free format day with a focus on using our CDs and allowing DJs to mix up the music they play, i.e. electronic song into indie into something older. This would create a different, but unique experience for the listener and the DJs to experiment a little bit more instead of just Spotify playlists of indie bands. There could be some pushback with this, but I think I might send out a survey and see if DJs would

be interested in this. As for other valuable things learned in this session, one that stood out to me was the fact that our music director doesn't send out emails featuring the music that are must plays/new albums. I never really have any idea what the must plays are, but would like to via an email sent out monthly by the music directors just showcasing the new albums we are spinning. In addition to this, another homework assignment during the training class could be a submission of a three-hour long set list that the program director and music directors look over and give feedback. This could definitely help solve some of the problems with mainstream artists on our airwaves. — Jamie Halla

Program Director Roundtable

Carlton Cook, Program Director, University of Wisconsin-Madison, WSUM

All the program director convention attendees got together to discuss programming, training, music selection, and whatever else the PD is designated to do at their station. It was interesting to hear from free-format stations that let their DJs play whatever they want, as long as there are no FCC violations. At other stations, the DJs pick no music: the program director creates the clock and all the DJs do is talk. This made me appreciative of our block scheduling. Free-form is a cool way to run a station, but we have been block formatted for so long, our dedicated listeners just might riot. It is also easier to schedule must-plays, interview relevant artists during the block of time their music would be played and schedule special shows within the larger genres. I also appreciate the fact that we actually let our DJs DJ. If all they did was provide a radio personality, I doubt we would have many people wanting to DJ, since we do not encourage long air breaks. There would not be much for them to do, since liners, sweepers, DAs and PSAs are all recorded and scheduled for them. Music selection is part of the fun of being a DJ at college radio, whereas commercial radio is more structured. I also like that we stick by our student-run ideology; many stations let untrained community members DJ, which would be inconceivable at WKNC, since we can be fined a station-ending amount of money for an FCC violation. Everyone who DJs is some sort of trained NC State student, and I do not want that to ever change. I did think it was a cool idea to keep specialty shows up and running when a DJ graduates or moves on from the show, and have new DJs apply for them. This could provide consistency in our programming since many of our specialty shows only last until the DJ that started it seeks out someone to take the show on or leaves and ends the show completely. I do want to foster a closer mentor/mentee relationship like some stations do, and potentially schedule special mentor/mentee events such as a field day, appreciation event or some other fun way to let new trainees know they are supported at WKNC. — Cas Saroz

Creating Your Own Syndicated Programming

Katherine Kincer, "Melodically Challenged" Director, Georgia State University, WRAS

Before walking into this session, I only had a vague idea of what syndication meant. I knew NPR sent programming to their affiliates, but I never imagined that it was something a college radio station was capable of doing. This session was focused on the syndicated show "Melodically Challenged," a poetry show interspersed with alternative music. I honestly got lost in the details of show syndication since there are contracts involved, formats to be taken into consideration, different versions audio clips to be sent out to affiliates, and deciding whether or not to charge for the programming. The session leader expressed how important it is to get sponsorships for the show to bring in money to the station, since creating this programming can be expensive and time-consuming. They have contracts with 10 radio stations, several music labels and poetry websites and magazines. I cannot imagine an unpaid DJ being able to

LESSON LEARNED

Avoid free WordPress themes and plugins as they will have a greater chance of being supported less and not coded as well.

syndicate their show when so much legality surrounds the process, so it would have to be a job for a paid staff member if we were to ever consider it. I do not think we currently have a program capable of being syndicated since our talk shows are centered on local issues and guests. Although it seems like an incredibly cool idea to send our programming out to other college radio stations, we would need a DJ with the time and dedication of creating programming every week for a long period of time, which I personally think we just do not have right now. If sometime in the future, this becomes relevant for WKNC, I will have the tools to set the DJ on the path of syndication. — *Cas Saroza*

Music Directors Roundtable

Daisy Guevara, Program Director, University of the Incarnate Word, KUIW and Cristin Duquette, Music Director, University of the Incarnate Word, KUIW

This session was a conversation with music directors from other stations across the country. We spent some time talking about charting, specifically how we charted (to NACC and/or Spintron) and if we had any 'rules' for creating our charts, such as removing older material or only counting certain spins. One of the most interesting things brought up during the roundtable was that some stations rely on their program directors for actually picking what music plays, whereas at WKNC this responsibility rests on the music director and to an extent the operations manager. I also learned that many MDs only select music and don't have to enter songs into their station's automation system, and that some stations add whole albums into rotation while some add only one or two songs per album. Finally, the MDs in attendance seemed to be very interested in incorporating lots of local music into their rotations. — *Jules Conlon*

Charting Post-CMJ

Eva Papp, Co-Founder, Spintron; Mikey Goldenberg, Director of Platform Services & Development, RadioFX and General Manager, University of Colorado, KVCU; Troy Vita, Music Director, Texas State University, KTSW 89.9; Shil K. Patel, Owner, Tiger Bomb Promotion; and Chip Adams, Co-Founder, Modern Outsider Records + Management

The general consensus from the many speakers on this panel was that CMJ dying was actually beneficial for college radio since it decreased promoters' sway over the charts and encouraged MDs to actually reach out to promoters instead of just entering data. It was stated that labels are less preoccupied with albums getting to #1 on the charts with NACC. Chart positions don't actually translate to record sales anyway, but rather serve as a tool for gathering information on where an artist has lots of popularity and garnering attention for music blogs. — *Jules Conlon*

LGBTQ Voices in Media

HannahO, On-air Personality, 96.7 KISS FM iHeart Media Austin and Blayne Turner, DJ, Texas State University, KTSW 89.9

As a public radio station, it is our duty to provide the public with accurate and dutiful programming. Being a media outlet means we have a special position in educating the public and making sure we are an ethical source of information and entertainment. At WKNC, we have always tried to raise the voices of those who do not usually have a platform, and have gotten even more serious about it with our Student Media plan of action on community issues, "Oak City Move" covering those making positive changes to our community, "Eye on the Triangle" delivering accurate news and interviews and "No Dudes Pwr Hr" playing music exclusively from women and gender nonconforming artists. I am quite proud of our sensitivity to marginalized groups, especially as an agender person, I feel very welcomed, safe and even celebrated at WKNC. Even so, asking simple questions such as pronouns before an interview, preferred

name, asking if someone is out to the community (this can be proven dangerous to share if someone is not out to everyone in their lives), etc. We must be vigilant in the way our radio station talks about the LGBTQ community — on and off air. If we've never heard a term before, we should respectfully ask what it means. We must protect our LGBTQ coworkers, volunteers, interviewees and musicians, as well as continue to provide them a platform. We must cover issues in our community that threaten LGBTQ people, so that they may be well informed and so that non-LGBTQ people can be aware and advocate for their friends and neighbors. I would also like to plan special programming for next year's National Coming Out Day, such as reading coming out stories on air, LGBTQ experiences with coming out and staying closeted, playing music by LGBTQ artists, and so on. I think it would be a great way to celebrate the day while also highlighting the experiences of those who are unable or unwilling to come out. — *Cas Saroza*

Ally flags are important, as they show LGBTQ students will be welcomed at WKNC. When faced with the issue of outing someone in print or on air, consider the ethical implications. If you wish to reference someone's sexual orientation or gender identity in a story, make sure you have their permission first. If they do not give permission, omit that information from the story. There are many stages of being out and because a person is out with one group does not mean the person is or wants to be out in every environment. This session also gave me the idea of making a special on-air celebration for National Coming Out Day on Oct. 11. KCSU at Colorado State does a playlist of queer artists and airs coming out stories. The session also brought up the issue of when it might be appropriate to block an account on social media. — *Jamie Lynn Gilbert*

PRODUCTION

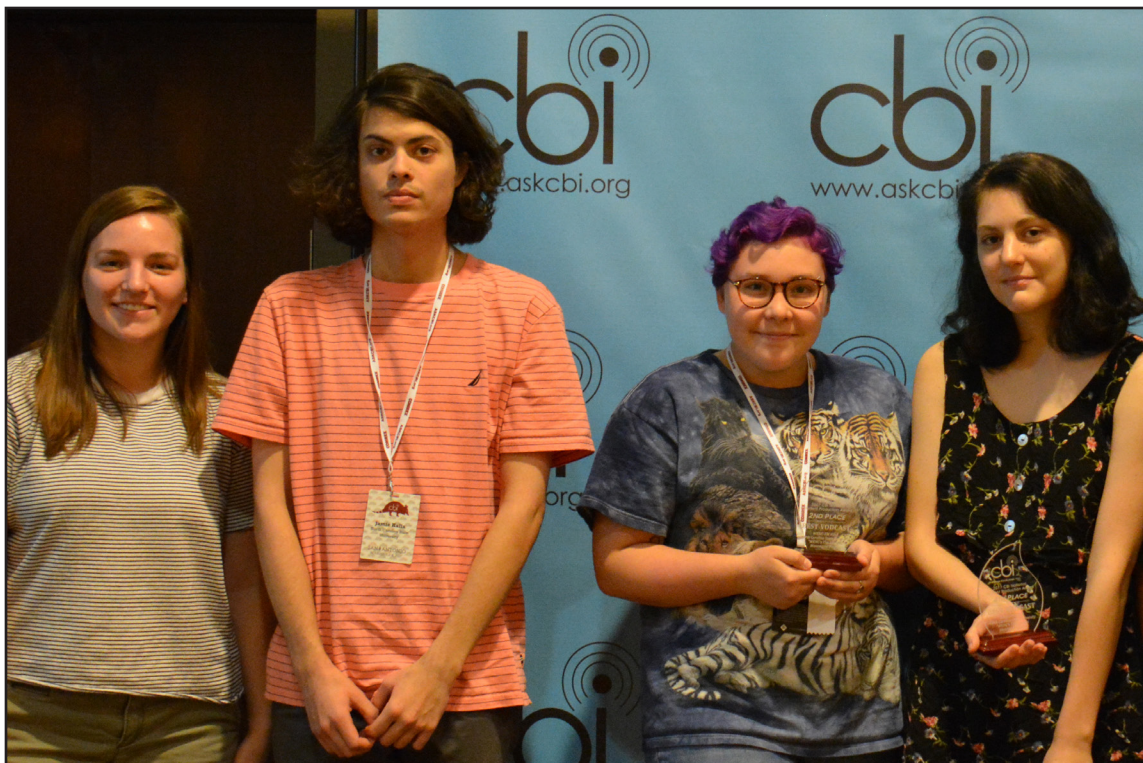
Radio Production Roundtable

Dave Black, General Manager, University of Wisconsin-Madison, WSUM and Tyler Dallman, Assistant Live Band Coordinator, University of Wisconsin-Madison, WSUM

When it comes to production and things like that I know very little, so I was a little out of place in this meeting when they started talking technical, but they had some good ideas for us. First, we've been running low on new sweepers, IDs, etc. for imaging and one thing these stations do is reach out to professors that teach classes in audio production and propose an assignment where they have to create a liner or sweeper for us. While not all of these will be great, some of them will be pretty good. When applying for classes, I noticed we have quite a few classes all about digital audio workshops, so I will look for those professors to reach out to and see what they think. In addition to these, they highly recommended just playing around with our audio equipment until we figure out what works for our Lounges. Trial and error. We definitely need to get a manual going for the Lounge in the future. The concept of imaging came into discussion, which was interesting given that we more or less just got rid of our imaging of 88.1 WKNC "The Revolution." There are no ideas for imaging in terms of having a slogan like that, but I think as of right now 88.1 WKNC is wholly ubiquitous across the Triangle area, but if an idea ever pops up it wouldn't hurt, especially since getting rid of The Revolution killed a lot of sweeper's, liners and IDs. We also really need a team of producers, as the more people, the more content and creativity we would have. This can be done on a volunteer basis of reaching out to current production director and seeing when they are free to have a two-hour session with DJs looking for volunteer credits. During this time, they can brainstorm sweepers, IDs, etc. and even learn how to record a PSA or DA so the onus isn't just placed on the production manager and operations manager. — *Jamie Halla*

LESSON LEARNED

CMJ dying was actually beneficial for college radio since it decreased promoters' sway over the charts and encouraged MDs to actually reach out to promoters instead of just entering data.



Operations Manager Annelise Thorn, General Manager Jamie Halla, Program Director Cas Saroza and Daytime Music Director Jules Conlon accept WKNC's finalist awards for Best Vodcast at the CBI National Student Production Awards Nov. 4 in San Antonio. WKNC received fourth place for its Lounge session with Marching Church and second place for the Mannequin Pussy Lounge. All WKNC's The Lounge videos are available on the station's YouTube channel @WKNC881. Photo by Marty Kurtz, Muskingum University for College Broadcasters, Inc.

Making Great Audio Production: Tips to Sound Awesome

John Morris, General Manager, University of Southern Indiana, 95.7 The Spin and Ric Gonzalez, Creative Services Director, Cox Media Group

In this session, I learned just how important a good script, a good voice and good post production is to making great audio. This session was geared more towards commercial radio, but the tips I learned can be applied to noncommercial radio, especially when recording promos, liners, public service announcements and donor announcements. One of the biggest tips the speaker emphasized was to use fewer words. He compared 60-second audio clips that contained few to average words with 60-second audio clips that contained a lot of words. The audio clips that contained a lot of words were too busy to get the message across. None of the information presented could be retained by the listener. Whereas, the audio clips containing fewer words were well thought out and effective at getting the message across. The clips were calming as opposed to the fast audio clips that were frantic and overwhelming. In relation to speed, we discussed how long advertisements should last. The speaker found it particularly important to know how long your advertisement should be based on the information presented. For example, he said that station imaging should never be over thirty seconds. The speaker also stressed the importance of getting the message across while still being creative. When creating a good commercial it is important to consider: what are you trying to accomplish, know and understand the product or service, know and understand the targeted consumer, what HAS to be included and what you want them to do. After figuring out exactly what message you are trying to convey, you should figure out how to convey that message creatively. If there are characters in the script, they should be given personal feelings and the influx of their voice should match those feelings. The speaker showed us several good advertisements where the relationships between the characters could be understood fully from the influx of their voice. based on how they said certain things when talking to one another. — *Annelise Thorn*

TRAINING

Selecting and Caring for Your Staff: Recruiting, Training and Retaining On-Air DJs

Jamie Halla, General Manager, North Carolina State University, WKNC 88.1 FM HD-1 and Savannah Sherer, Station Manager, University of Texas at Dallas, Radio UTD

Cs may get degrees, but they don't get to be DJs. Have a rigorous training program. It may deter some students, but you'll be rewarded with quality over quantity. Radio UTD and other stations have dedicated training slots for new DJs. Encourage a mentor/mentee relationship between DJs and their trainers. Make sure your DJs see each other outside the station. It shouldn't be an activity that costs money, as that can be a barrier to entry. Consider a special compliance@wknc.org email to use for disciplinary actions. Another school calls their trainees zombies. If we started doing this, we could have new DJs to do live or voice tracked 12-3 a.m. or 3-6 a.m. "zombie" shifts before being eligible for a regular shift. Best line of the session: "Oh shit, all my eggs!" — *Jamie Lynn Gilbert*

Training Best Practices Roundtable

Ben Allen, Adviser, University of Kentucky, WRFL – Radio Free Lexington and Phil Kisling, Assistant Programming Director, University of Kentucky, WRFL – Radio Free Lexington

This roundtable included those in training positions at their respective radio stations trading and sharing ideas on the ways they train their DJs. I think our training model is effective, so I listened for re-training ideas and ways to make training fun. Some stations hold a retraining session for DJs they know consistently are not performing well. If we wanted to implement this, we could potentially have a DJ sit in on the traditional training class on the day or days that are most pertinent to their performance. I also liked the idea of starting a "How to Train Your DJ" session, since some trainees have had issues with their trainer not going

CBI NATIONAL STUDENT PRODUCTION AWARDS

SECOND PLACE,
BEST VODCAST,
"WKNC'S THE LOUNGE:
MANNEQUIN PUSSY"

PRODUCED BY
RYAN QUINLAN
QUINTON MOORE
MATT BROWN
CAS SAROZA

FOURTH PLACE,
BEST VODCAST,
"WKNC'S THE LOUNGE:
MARCHING CHURCH"

PRODUCED BY
QUINTON MOORE
JULES CONLON
ETHAN-COLE EVANS
C PHILLIPS

through every step. This could be my job, and I do not think it would be time-consuming if I hold mini sessions during my office hours right before in-studio training starts. Most of our DJs do an excellent job training but may forget a few things down the road that they do not use often, such as the CD players or auxiliary cord. "Graveyard shifts" are also popular among many radio stations; new DJs do not get to pick slots, but are assigned ones between midnight and 8 a.m. in order to learn the ropes. I think that rather than forcing DJs to DJ at this time, we could definitely encourage them since most of our programming between those hours is automated. This is something I would like to explore at a paid staff meeting in the future. — *Cas Saroza*

LAW

Online Public File: What You Need to Know

Jamie Lynn Gilbert, Associate Director of Student Media/Station Adviser, North Carolina State University, WKNC 88.1 FM HD-1 and Donald Martin, Attorney, Donald E. Martin, P.C.

LESSON LEARNED

Some stations hold a retraining session for DJs they know consistently are not performing well.

At the start of this session, attorney Donald Martin outlined some requirements for the physical public file. I knew the political file needed a complete record of all requests for broadcast time made by or on behalf of candidates for public office, but I was under the impression this was only for advertising time and not interview requests. Even with the transition to an online public file, stations will still be required to maintain a physical political file. There is also a brand new public file requirement for documents related to on-air third-party fundraising. — *Jamie Lynn Gilbert*

This session was loaded with specific tips on creating an online public file. The major thing I learned in this session was just the sheer amount of information that a public file could/should contain. Also having your public file online is easier, accessible to the public 24/7 365, avoids misplacement of physical file contents and can improve station security. It appeared that creating an online public file was time intensive to start, however, subsequent updates were much easier. A downside to an online public file is that it's easy to see when something was uploaded late or not at all. With paper files you would likely have a little more flexibility. — *Doug Flowers*

Surviving an FCC Inspection

Johnny Le, Electronic Engineer, FCC Enforcement Bureau

First of all, I found it very cool that we got to hear from someone who actually works for the FCC. I always think of the organization as invisible eyes and ears just watching everything, so I enjoyed getting to meet a member. I was very surprised to learn that there are only 33 FCC agents currently and that they have completely stopped doing random check-ups of stations, instead putting the focus on responding to complaints. The speaker informed us that after a complaint is filed, which can be done via the FCC's website, they first conduct an investigation, then issue a sanction, which is typically a mediation between two parties. The entity then corrects the violation and depending on the case, there is typically a re-inspection. One other important piece of information I learned is that the thing radio stations get in trouble for the most is not testing the emergency alert system enough. — *Jules Conlon*

The primary mission of the FCC is to provide public safety and deal with licenses. The FCC protects the public at a local, state and federal level. They deal with cellular, land mobile, satellite and broadcast licenses. Broadcast licensing can be either commercial or non-commercial. It is important to have your construction permit and know where your tower is and how much power it produces. Broadcast fees are required as public participation in the application process. There are only 38 active agents in the FCC current-

ly so enforcement is rather slim. The FCC is currently only enforcing rules if there are industry complaints, competitor complaints, suspicious items observed at field inspections, suspicious items observed during measurements or listener/viewer complaints. The FCC does not randomly do inspections anymore. The enforcement process includes a complaint, an investigation, a sanction, a correct violation and a possible re-inspection. If a station violates an FCC regulation but they do not have enough money to pay the fine, the FCC is willing to cut down the fine. The FCC checks to see if the equipment is installed and operational, if the station is logging weekly tests that are sent and received and if errors are correctly noted and the cause of those errors are determined. Tower markings and lighting are especially important to the FCC. The tower must have correct coordinates and height. The tower must always be lit or else you could be fined. It should be properly registered in the ASR database and the registration number should be posted at the tower. If the tower is painted, it must be in good condition. Tower fencing really only matters on AM towers, but the fence must always be locked and unable to get through. The power measure of the tower must be within 90%-110% of the designated power. — *Annelise Thorn*

VIDEO

Facebook Live Video: Tips and Legalities

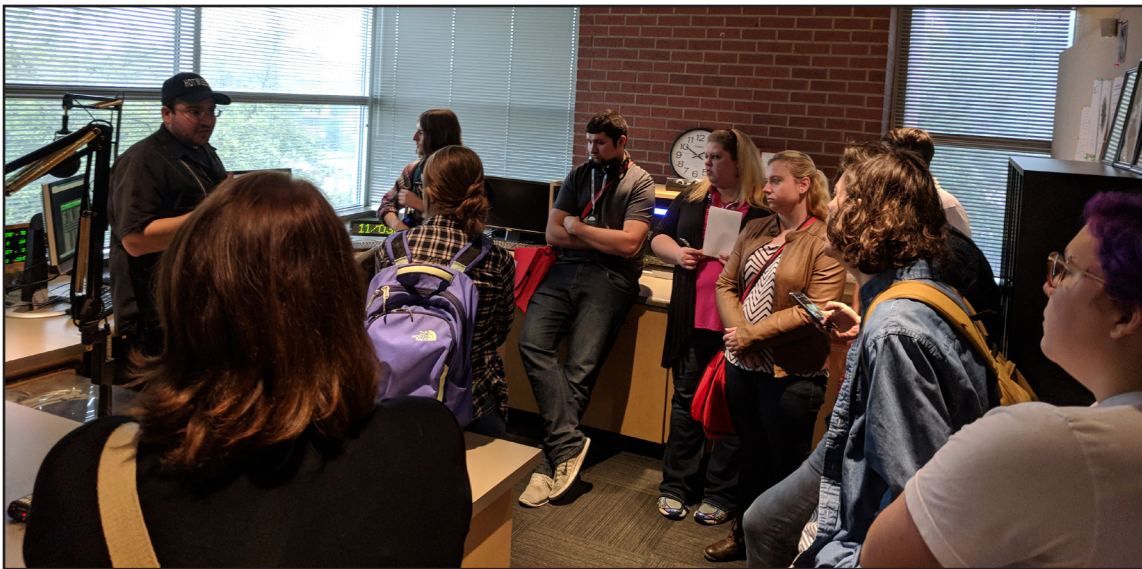
Derrick Ginter, General Manager, Texas Tech University, KTXT-FM and Josh Robinson, Video Director, Texas Tech University, Mass Comm TV

In this session, the presenters recommended hardware and software we're already using within Technician to broadcast with Facebook Live. The presenters indicated in their experience, Facebook Live was not good for live DJ shows or shows with music. These types of shows could trigger Facebook Live's audio copyright algorithm and blocks the video. Talk shows (with no or minimal music) tend to do very well on Facebook Live. It was stated that Facebook Live puts the copyright problem onto the broadcaster. This does allow the broadcaster to post content that Facebook has flagged as copyright material (regardless of any copyright issues the algorithm found). — *Doug Flowers*

The Basics and Beyond: DSLR and Mirrorless Cameras

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

There are two main types of cameras: DSLR and MILC. There are three main types of lenses: wide angle (24 mm), medium (50mm) and telephoto (85 mm). DSLR cameras use several mirrors to bounce the image around inside the camera to produce an image. MILC cameras do not have mirrors, so the image you see in the viewfinder is the live image you are photographing. There are several camera functions. However, the speaker mainly touched on ISO and aperture. ISO determines grain of the image. Every camera has a certain ISO that it works best with. It is important to find out the native ISO for your type of camera so that you can produce the best quality images with your camera. Aperture captures light. The lower the f-stop, the more light is let in. The higher the f-stop, the less light is let in. Aperture can also affect depth of field. The greater the aperture is, the greater the depth of field is and vice versa. It is important to use fixed lenses for filming. If you are filming a person using a fixed lens and that person is moving forward and backward during the video bring the f-stop up to create a greater depth of field. Build your lens collection before you build your body collection. You can always use a metabone to attach different lenses to different brands of camera bodies. It is important to note if your camera body has a crop sensor or a full sensor. This will affect the amount of matter an image captures. Crop sensor crop the image you



KSYM 90.1 Program Director James "Hot Mustard" Veltin (far left) shows off the studio space at San Antonio College during the CBI National Student Electronic Media Convention. Photo by Doug Flowers.

see in the viewfinder slightly. Meanwhile, full sensors show you the full image you see in the viewfinder. HDR images produce an overexposed image and an underexposed image. It then combines the two images to produce an image that is similar to what we would see in real life. Details from the shadows and highlights are brought out so that we can see fine points. This can be seen on the histogram in the viewfinder of the camera. — *Annelise Thorn*

How to Make Your Video Productions look Big Time

Roger Lindley, Ragtown Media

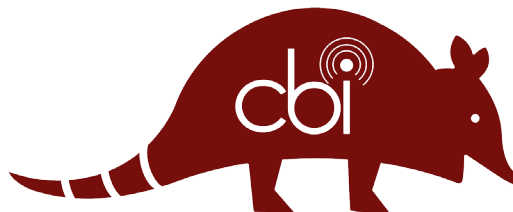
Develop fast and efficient skills that are easy to execute. You do not have time to be creative on set; the time for creativity is pre-production. When developing a project, keep the concept to one sentence. Write copy around that concept. Edit ruthlessly. Only the project is sacred, not any individual components. — *Jamie Lynn Gilbert*

KSYM 90.1 STATION TOUR

KSYM kindly allowed attendees of the convention to tour their studio, offices and television production room. I could immediately tell that these programs were well funded; this college provides classes that take place at the radio station and television station, so it is important for them to have the funding for these facilities for proper learning. Still, I couldn't help but imagine what we could do with the kind of budget they had. All of their equipment was new, their media classrooms and studios had their own entire building, and they even had an impressive green screen for the news and a room built for recording live music. Their station differed a lot from ours, though. They typically do not want DJs to use CDs but play all of their music from their own digitized catalog. We encourage CD use and have three CD players and a shelf in the studio for DJs to easily access, as well as access to our larger library across the hall. I like that we use our CDs and that promoters continue to send us CDs since there is no way to read a review of an album on AudioVAULT. I also thought their station was incredibly organized and clean. Everything on their wall (which was not much) was framed. All of their stickers from promoters lived on a single trash can. Something I love about WKNC is the sticker-covered doors, poster-covered walls, and checker-painted hallways. Since their radio station is used as a classroom as well, it does make sense to keep distractions to a minimum, but I do love how at home our station feels. The music we play surrounds us on every surface. The biggest takeaway from KSYM, despite learning that they

are very knowledgeable and kind, is that we make use of our budget (a fraction of one at a school where broadcasting and journalism is a degree plan) and our space. We are strategic planners with lounge sessions and station events, and make use of our space well. Seeing a cool station also made me proud to call WKNC home. — *Cas Saroza*

Friday morning we toured San Antonio College's radio station, KSYM 90.1 FM. It was extremely interesting to see how they set up and run their studio. Their station was significantly bigger and more expensive than ours. All of their equipment was up to date and high quality. Because San Antonio College has majors relating to broadcasting their space is better equipped for what we do than NC State's space. For example, their recording studio is a giant slab of concrete that is a separate piece of concrete from the rest of the building. The only downside to their station is that they do not make use of their recording studio. Their recording studio currently holds boxes and boxes filled with vinyl records they are trying to convert to MP3s. Their station was too clean. There were no posters or stickers except for one tiny trashcan they had covered in stickers. The station lacked any sense of personality. There was no information about their DJs anywhere in the studio. I love that WKNC puts up pictures of the current DJs in the hallway and has posters and stickers and posters everywhere. It's a unique and welcoming space. It felt a lot like a business office. They even had four cubicles in the center of the station. Their station had interesting ways of funding which I think WKNC should consider. The hold pledge days once every year where they ask their listeners all day to pledge money to the station. They said they receive thousands of dollars each year from their listeners during the pledge day. They also sell vintage station T-shirts for over \$35. Even if we don't sell vintage station T-shirts for the sake of bringing in a large profit, I think we should relaunch old designs of WKNC T-shirts. We could even do a limited edition relaunch of some of the old T-shirts. I strongly believe that if we relaunched old station T-shirts it would be a hit within the community. — *Annelise Thorn*



LESSON LEARNED

Edit ruthlessly. Only the project is sacred, not any individual components.