



**CBI NATIONAL STUDENT
ELECTRONIC MEDIA CONVENTION
OCT. 25-27, 2018 // SEATTLE**

**TRIP SUMMARY BY
JULES CONLON // CLAIRE FASEL
DOUG FLOWERS // JAMIE LYNN GILBERT
GAB SCAFF // ANNELISE THORN**

CAREER

Getting Your First Radio Job

Nick "Cooper" Beyer, Senior Account Executive and On-Air, MOViN 92.5 KQMV-FM; Ron Harrell, Program Director, WARM 106.9, Hubbard Radio; Sharlese Metcalf, Education Coordinator and Host, KEXP and Dana Schaeffer, Producer, 102.7 KIIS-FM, iHeart Media

Anyone seeking a future in radio should first love what they do because the enthusiasm really helps. It also helps to expand your network, as many people in media get work based on their connections. Professionals recommend that you practice interviewing, be willing to compete and make sure you contact the right people in the right ways. For example, physical mail might catch someone's eye over an email, and you may have better luck contacting a producer than the host of a show you really like. — *Claire Fasel*

Diverse Voices in Media

Matt Baume, Podcast Producer and Author; Eula Scott Bynoe, Co-Host, "Battle Tactics For Your Sexist Workplace" podcast, KUOW; Alina Santillan, Outreach Manager, KEXP; and Jeannie Yandel, Special Projects Editor and Co-Host, "Battle Tactics For Your Sexist Workplace" podcast, KUOW

The session talked about representation and how when you don't see yourself in media, you can feel like you don't matter. When you do see yourself, in movies like "Wonder Woman" and "Black Panther" for example, it is the best feeling ever. This is one of the reasons I try to ensure diverse populations, particularly the LGBTQ community, are represented on WKNC through PSAs and news coverage. When covering a story, ask yourself "Am I leaving anyone out here?" Is everyone you interview the same race, age, gender, etc. and might folks from diverse demographics have a different experience and be able to tell another story? In situations where you have what can be perceived as "white" and "black" publications (like Technician and Nubian Message), consider reporter swaps where your staff takes an assignment for the other media outlet. Just having black and brown people on staff isn't enough. You need to have a culture that supports them. A multidisciplinary artist named Phoebe Wang recently created a database for people of color to combat employers who say they want to hire a diverse staff but can't find any qualified candidates. Folks can be listed at bit.ly/POCAudioDirectory. — *Jamie Lynn Gilbert*

It is important to actively try to fix the problems within your current setting, which often means fixing the problems you see in your own in-group. For example, as a white person I should probably be telling other white people to stop being racist. It is also important to understand that progress is generational, so the goal is always to look towards the future and think about how we want diversity to exist there. When trying to report on issues faced by a minority group that you are not a part of, know that it is okay to give the story to another reporter who may be better equipped to cover it. — *Claire Fasel*

KEXP Tour

KEXP is more than a radio station with a studio. Their space includes not only a radio station but a coffee shop, art and a vinyl record store. There is also an enormous lounge area for people to hang out, drink coffee and listen to the station. KEXP has a massive budget to work with and they get support and financial backing from donors. KEXP has studios for radio broadcast, live recording and both audio and video post-production. KEXP does not have any automation system. They have DJs in the studio 24/7/365. During the tour, they didn't speak on many technical or engineering aspects, but it was clear they had the latest and greatest equipment. — *Doug Flowers*

LEADERSHIP

Strategic Planning for Student Media

Greg Weston, CBI Immediate Past President and General Manager, WPTS-FM, University of Pittsburgh

Strategic planning for student media is a three-step process that consists of creating an organizational foundation, orienting yourself to your surroundings and developing your plans. All organizations should create a mission statement that answers the following questions: What do we do? How do we do it? For whom do we do it? What values are we bringing? All organizations should also have a vision statement. This vision statement should be a mission statement of the future. It should be clear, inspirational and concise. The vision statement should not include specific goals. The organization should also discuss its core values. This will underpin your organizational culture. The core values should answer: How does your organization function? This can simply be a list of words your organization comes up with. Your organization should also use the SWOT analysis and GOST method to identify its goals. — *Annelise Thorn*

The "Strategic Planning for Student Media" session included a step-by-step plan and skills for student leadership. The plan includes three simple steps: create an organization foundation, orient yourself to your surroundings and develop your plans. For step one, creating an organization foundation, the first step is to create a mission statement. Your mission statement should be concise, well written and non-specific. You don't want to have to edit this and it should be relevant for the next few years. For step two, orient yourself to your surroundings, this includes knowing your strengths, knowing your weaknesses, taking advantage of your opportunities and acknowledging your threats (things that can stop you). Lastly, you must develop your plans. This means knowing your goals, objectives, strategies and tactics. — *Gab Scaff*

Creative Content Collaboration

Janessa Rutia, Web Content Manager, KTSW 89.9, Texas State University; Abby Stiris, Co-Publicity Director, KALX FM, University of California Berkeley and Lucero Trevino, Social Media Administrator, KTSW 89.9, Texas State University

To effectively produce creative content, all station managers must be actively communicating. This can be done by hosting regular meetings for the station managers. These meetings should allow for a free flow of ideas. In addition to regular meetings, staff members should have access to quick and easy conversation. This can be done through certain messaging apps dedicated strictly to work. All staff members must be on the same page when hosting an event. An easy and effective way of producing regularly scheduled content is to do a weekly roundup and collage a couple of photos together that shows what the station has been working on that week. Another easy form of content is to create a band of the week and post a set of photos or a video featuring said band on the station's social media. This promotes a local band and the local band will most likely promote the station in return, giving the station's social media more views. — *Annelise Thorn*

The creative content collaboration session talked about how as a station we can collaborate throughout all departments at WKNC. The three main aspects for collaboration included communication with team, planning and action. Communication with your team includes keeping everyone involved in the loop, no matter what interests you. Even if their ideas aren't particularly interesting to you or involve you directly, listening to everyone is key. For planning, it's best to break big ideas into smaller steps. This can be done through weekly meetings and brainstorming as a team, then assigning tasks. Lastly, for action, don't be scared!

**NSEMC SEATTLE
ATTENDEES**

**⚔ JULES CONLON
GENERAL MANAGER**

**CLAIRE FASEL
PODCAST MANAGER**

**DOUG FLOWERS
STUDENT MEDIA
IT MANAGER**

**JAMIE LYNN GILBERT
STUDENT MEDIA
ASSOCIATE DIRECTOR**

**GAB SCAFF
SPONSORSHIP DIRECTOR**

**⚔ ANNELISE THORN
PROMOTIONS DIRECTOR**

**⚔ UNDERGRADUATE
RESEARCH TRAVEL
GRANT RECIPIENTS**

The hardest part is starting, but don't leave your idea at planning. Yes, there will be issues, but you can't expect to know everything. Finally, share your work. Share it with all involved and have them share it too. — *Gab Scaff*

Roundtable: Station Managers

Dave Black, General Manager, WSUM Radio, University of Wisconsin Madison; Jules Conlon, General Manager, WKNC 88.1 FM HD-1, North Carolina State University and Tyler Dallman, Music Director, WSUM Radio, University of Wisconsin Madison

I got to speak with several other station managers from organizations both large and tiny. The thing I found most interesting was that station/general managers have very different job descriptions. Some of them are only responsible for overseeing departments and have separate people in charge of things that I do like booking events and training new DJs. I learned that WKNC actually pays its staff pretty well, as many colleges give their staff small stipends or do not pay at all. — *Jules Conlon*

Managing College Radio on a Large Scale

Chase Massey, Station Manager, KTSW 89.9, Texas State University and Adele Spinder, Station Manager, WPTS-FM, University of Pittsburgh

The main point I took away from this session was that it's extremely important to keep tabs on what every department is doing and to have good communication with your staff. This really made me stop and ask myself if I was aware enough about what is happening in departments I don't interact as much with on a daily basis. The presenters also emphasized that having a strong and clear staff organization is essential. — *Jules Conlon*

Evaluate the state of your station and determine if anything needs to change. What's working well and are there any red flags? Determine what needs to be accomplished by focusing on time management, planning ahead and prioritization. Create a step-by-step plan to accomplish a goal and set deadlines for each step. Give advance notice for mandatory events and meetings. Create clear expectations for staff members, such as office hours, the breakdown of time usage and communication across departments. Use of shared calendars is hugely beneficial when scheduling meetings with multiple attendees. Communication is key and can involve email, group messengers like Slack and updates during meetings. Recruiting staff can be done through activity fairs, meet and greets, promotion of the station in academic courses and a focus on continual recruitment and retention. When you have a large staff, delegate tasks and trust your people will take care of them. For meetings, a written agenda that defines the meeting's purpose is a must. Allow for group discussion during meetings and don't accept "no updates" from departments. Settle problems like adults, keeping in mind you are co-workers first and friends second when you are at the station. Get to know your staff, trust your employees, try new things, use the resources available to you, communicate internally and externally and finally have patience. — *Doug Flowers*

Different Forms of DJ Training

Hannah Copeland, General Manager, KCSU, Colorado State University and Jamie Hoover, General Manager, KUGS-FM, Western Washington University

I was expecting other stations to have vastly different training styles but they were actually pretty similar to ours. Most stations have an application process and at least DJ shadowing. Something that one of the presenter's station did was accept applications on a rolling basis which is very different from how WKNC does it. The presenters also suggested having DJs re-train periodically, which I had never considered. — *Jules Conlon*



WKNC Promotions Director Annelise Thorn (left), General Manager Jules Conlon and Sponsorship Director Gab Scaff enjoy some down time from the National Student Electronic Media Convention in Seattle's famous Pike Place Market. Opened in 1907, Pike Place Market overlooks Elliott Bay waterfront and is one of the oldest continuously operated public farmers' markets in the United States.

How to Host Your Own Regional College Radio One-Day Conference

Kelly Soria, Co-News Director, KALX FM, University of California Berkeley and Sandra Wasson, General Manager, KALX FM, University of California Berkeley

Having a regional college radio one-day conference helps create a better network among the outlets. It is typically a 9 a.m. to 5 p.m. conference with two tracks. Breakfast is usually provided so that is the only real expense. Planning starts only eight to 10 weeks in advance and is completed by a committee holding weekly meetings. Programming differs, but each one has a "life after college radio" panel. Choosing a date and booking rooms is typically the most difficult part of the conference. I would love for the North Carolina College Media Association to expand to include non-print publications, so the main logistics of the conference would be handled. Based on last year's schedule we would only need three broadcast panels. We can try a "How to be a good DJ" panel, basic audio production, booking a show and "Life after college radio." The 2019 NCCMA conference is at University of North Carolina-Greensboro. UNC-G has a media studies major, so professors there are possible guests. Or we can just do one on our own, maybe in late September or early April. If it isn't part of NCCMA, we can have free registration. — *Jamie Lynn Gilbert*

PROGRAMMING

Your Station and Your Community

Dave Black, General Manager, WSUM Radio, University of Wisconsin Madison; John Deveck, Operations Manager, WLOY Loyola Radio, Loyola University Maryland and Rodger Smith, Faculty Adviser, WGMU, George Mason University

A great way to get your community involved in your station is to host a summer radio camp to teach kids in grades 6-12 broadcasting skills. All you need is 3-4 studios, 3-4 assistants which can be students that will help teach radio skills and 3-5 hours of time. You can teach kids about on-air production, post-production and podcasts. You can

promote the camp on the university's website, by going to local schools and in online newspapers. There will have to be a registration fee to pay for the camp director, assistants' salaries, T-shirts and audio equipment. Some other great ways to promote localism in your station is to support local artists and music, sponsor festivals and sporting events, host a local children's radio show and donate to a local charity. It is important to document your work with the community so everyone can see all the good work you are doing. — *Annelise Thorn*

SESSIONS LED BY WKNC STAFF

FUNDRAISING — WHEN STUDENT FEES AREN'T ENOUGH

JULES CONLON WITH
LUIS RODRIGUEZ,
UNIVERSITY OF SOUTH
CAROLINA

ROUNDTABLE: STATION MANAGERS

JULES CONLON WITH
DAVE BLACK AND
TYLER DALLMAN,
UNIVERSITY OF
WISCONSIN-MADISON

ZINES! A BRIEF HISTORY AND WORKSHOP

ANNELISE THORN
WITH KAT CONE,
UNIVERSITY OF
CALIFORNIA BERKELEY
AND JENELLE FAYNOR,
CASSIDY MILLER AND
MIRANDA MORRIS,
UNIVERSITY OF SAN
FRANCISCO

At the "Your Station and Your Community" session we talked about fundraising for the station through a program called Summer Radio Camp. Summer Radio Camp is a summer camp designed for kids in grades sixth through twelfth and teaches kids how to do many of the activities involved in student radio. For example, how to do an air break and what goes into a DJ shift, how to write and record a promo, how to research and record a podcast and how to record and edit a video. The camp can be run by student leaders within the station and should include a 3-5 hour long day with a 45-minute lunch break. To promote the camp, it is best to put it on your university's website, visit local schools and tell them about it and contact online newspapers. The expenses of the camp include the student leader's salary and a T-shirt for each student, while the revenue includes the fee for registration. Plus, it is a great way to promote the station and get possible future students involved in the station, when their time comes. — *Gab Scaff*

Developing Your On-Air Personality

Travis Mayfield, Anchor and Host, Q13 News This Morning, Fox Seattle; Mary McCann, On-Air Host and Producer, KNKX and Liam Salvage, Assistant Chief Operator and Director of Audience Development, WSTB, Streetsboro High School

The recurring theme of this session was that the most important part of developing an on-air personality was being yourself and expressing your own unique personality. The speakers also emphasized that it's great to have a good relationship with your co-host but like in any other relationship you have to work to build it up and try to highlight each other's strengths. The natural sounding banter you hear on talk shows doesn't just happen magically. — *Jules Conlon*

In the "Developing Your on Air Personality" session, we discussed how to develop your on-air personality. The biggest advice given was to stay true to yourself and to be authentic. People can see right through you when pretending to be someone you're not. So don't try. Talk to your audience like you're talking to someone you love. When talking on air, talk about what you know. Don't try to talk too much and don't try to talk about things you aren't interested in. Be real, talk about things you like and stay authentic. Remember, most people can listen to music anywhere. With Spotify, Apple music and many more music streaming sites and apps, music is at the touch of everyone's fingers. So when people listen to your show on the radio, they're there to listen to you. So be yourself and have fun with it. — *Gab Scaff*

Preparations for Daily Radio Shows

Allan Fee, Morning Show Co-Host, WARM 106.9, Hubbard Radio; Ashley Ryan, Morning Show Co-Host, WARM 106.9, Hubbard Radio and Dana Schaeffer, Producer, 102.7 K1-LS-FM, iHeart Media

To break into the world of hosting, several professionals recommend starting somewhere in the promotions department of a station and showing an interest. Once you are actually working on a daily radio show it is important to relate to your local audience, so know what's going on in town and how to relate to the people probably listening. It is best to do day-before prep and prevent last-minute scrambling but hosts and producers must also be flexible and ready for any type of situation. Producers should expect to stay

before and after a show, as their work is behind the scenes. It is also suggested to participate in "serial noticing" if you want to host. It helps to pay close attention to your own life so that you can share anything interesting with your audience. — *Claire Fasel*

PODCASTING

Podcasting 101: An Overview of On-Demand Audio Storytelling (Pre-Convention Workshop)

Caroline Chamberlain Gomez, Podcast Producer, KUOW

The two main aspects of podcasting can be narrowed down to conscious production choices and recognizing that the audience has top priority. As for production, the creator should pay close attention to how they capture their audio, making sure to narrate interviews, repeat the show topic, get quality tape and be aware of legal parameters in final products. The audience needs to be found based on design thinking, which will in turn help to narrow down the topic options for a show. It helps to personify the audience as an individual or small group of people the creator is hoping to cater to. — *Claire Fasel*

How Podcasting Can Work for Your Media Outlet

Derek Jones, Station Manager, Rowan Radio, Rowan University and Chris Kuborn, Digital Media Technology Instructor, TC Campus Connection, Northeast Wisconsin Technical College

The audience of podcasting falls between ages 25 and 54, but is still growing today as podcasting is a medium still being discovered. The ability to get your word out via different avenues makes it a great source of content exposure and college marketing. The two forms of podcasts are produced content and originally podcast productions. No matter the form of the podcast, however, it is important to find your niche, develop your team, and HAVE A GOOD PODCAST MANAGER. — *Claire Fasel*

EVENTS

Let's Put on a Show!

Eli Anderson, Talent Buyer, Neumos; Tristan Carosino, Manager, Votiv; Michelle Feghali, Radio Promoter, Sub Pop Records and Devon Hannan, Editorial Director, ACRN Media, Ohio University

When putting on a show it is important to identify your audience and cater to their wants and needs. Once you have determined your audience, you can compile a list of artists you would like to book for your event. This can be challenging. When deciding whether to play a show from the artist's perspective there are three major considerations: money, exposure and timeline. From the agency's perspective, college shows are much harder to book and generally not worth the time and effort. Colleges typically have to pay 3-4 times what a typical venue would pay to book the same artists. To combat all of these challenges, stations should book artists who are off cycle in their touring and are smaller. You can also look at when the artist put out their most recent album to determine where they are in their cycle. When booking an artist it is important to work with agents directly and have one point of contact. Give them a general timeline of events and be flexible. — *Annelise Thorn*

The "Let's Put on a Show" session included a how-to on the essentials to putting on a show. The first step to putting on a successful show is to identify your audience. Knowing trends and specifically who your audience is and what they like is key here. From the artist's perspective, they also have needs. For example, they are most likely interested in money, exposure and a timeline. They typically are more interested in booking shows with a broader timeline, than a

specific date. This means asking if someone is interested in performing sometime in the fall, rather than Nov. 10 specifically. It is also good to know when an artist you are trying to book is "off cycle." You can do this by following an artist and checking to see when they're on tour and when they've last put out a record. They're most likely to say yes if they have nothing going on and are off cycle. Be sure to keep your contact with agents and performers down to only one person of contact. It can be confusing when multiple people are contacting the same artist and can lead to miscommunication. Lastly, be reasonable with offers and sometimes the best thing to do is to just ask what they are looking for. — *Gab Scaff*

Planning a Major Event

Anabella Poland, General Manager, 90.3 WMSC FM, Montclair State University and Carol Sacchetti, Director, Student Programs and Leadership, WQRI 88.3, Roger Williams University

When planning for a major event, it is important to look for events your university is already doing and seeing if you can contribute anything. You should organize yourself and decide who your target audience is, where the event will take place, who will host the event, what permits you need, what noise regulations are present and what security details will be needed. To market the event, you should utilize other campus media outlets. It is important to create unique advertising that will stand out and grab people's attention. You should look at your university's calendar and find a sensible date. Then create a timeline and brainstorm ideas. After the event, debrief to find out what could be improved and what practices should be maintained. You should send hand-written thank you notes to campus departments and everyone involved in helping with the production of your event. — *Annelise Thorn*

For the "Planning a Major Event" session, we discussed all you need to know to plan a major event. There are three main steps: form an idea, plan and execute. The first step from here is knowing your target audience and discussing the details. What space will you have the event? Does this event require a permit? What kind of resources do we need? Check out what's happening on campus and make sure to plan your event for a day where there are no other conflicting plans, like midterms for students. Next, you must discuss your desired outcome of the event. Make sure you plan everything ahead of time. You'll be happy you didn't wait. Think about what could possibly go wrong, problem solve and plan for it. Be prepared for anything. Now you must market your event. Social media is a huge tool here, so utilize it. Think about what makes your event stand out from the rest and promote from there. Ultimately, stay calm. See how the event goes and if there end up being mistakes, learn from them and plan for next year. — *Gab Scaff*

VIDEO

Tossing Together a Documentary

David Black, Assistant Professor of Radio and Television, University of Southern Indiana

The most important part of any documentary is arguably the opening. A successful documentary must have an effective opening to be so. It is also important to stay up to date with the subject of your documentary so that your final product contains only current information. When previewing a documentary there are two approaches that can be chosen: the overview approach and the tease approach. The overview approach includes video and archival photos along with some narration and music, whereas the tease approach includes slightly more enticing footage, artwork and soundbites that can add a dramatic effect. — *Claire Fasel*

Getting Started with Adobe Premiere

David Black, Assistant Professor of Radio and Television, University of Southern Indiana

This session started off covering the basics of Adobe Premiere, including starting a new project, ingesting video and importing it into the project, simple placement of audio and video assets on the timeline, etc. To me, the session's focus changed to the basics of creating a video using Premiere as opposed to how to use Premiere. A few tips I learned was if a camera pan was a little rough, you can sometimes correct it by simply slowing down the clip. This gives the effect of smoothing out the clip. The presenter talked on the concept of "edit to where the attention is." This is a simple technique that results in video cuts moving to the action of the scene as a human's eye would follow action it was watching live. With this technique, you can also mimic a multi-camera/angle perspective. — *Doug Flowers*

SOCIAL AND MULTIMEDIA

Roundtable: Social Media Planning

Carol Sacchetti, Director, Student Programs and Leadership, WQRI 88.3, Roger Williams University

At the social media roundtable session, we broke up into groups of six and talked social media. The first topic that came up was knowing the difference between each social media outlet and knowing your demographic. Nowadays, most radio stations produce content using multiple forms of social media. If we posted the exact same content on each platform, there would be no need for anyone to follow more than one account. This is why it is important to post different content on different platforms. So how do we know where to post what? For Facebook, this is where you should be posting events and targeting your older audience including alumni. Facebook is best for planning events, because of the easy to use event feature. For Instagram, this is where you want to post day-to-day life in the studio. This is probably targeted towards the college student audience. Lastly, for Twitter, this is where you can have interactive posts, like question and answers. In conclusion, social media is a great tool for reaching your audience outside of the radio. — *Gab Scaff*

Social Media Analytics Made Simple

Jamie Lynn Gilbert, CBI Treasurer, Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD-1, North Carolina State University and Lisa Marshall, CBI Vice President and Station Manager, WMCO, Muskingum University

College radio stations often do not subscribe to Nielsen ratings, so social media analytics can help provide valuable audience demographics. Keep in mind those who visit your website, social media channels or even web stream are not a direct match of your audience but will likely correlate to terrestrial listeners. Share social media analytics regularly with your staff as a motivation and proof there is an audience for their content. The best way to get your message seen on Facebook is to promote the post, but a free option is to strongly encourage your staff to like and share content regularly. — *Jamie Lynn Gilbert*

Zines! A Brief History and Workshop

Kat Cone, Co-Publicity Director, KALX FM, University of California Berkeley; Jenelle Faynor, Promotions Director, KUSF, University of San Francisco; Cassidy Miller, Promotions Director, KUSF, University of San Francisco; Miranda Morris, General Manager, KUSF, University of San Francisco and Annelise Thorn, Promotions Director, WKNC 88.1 FM HD-1, North Carolina State University

The "Zines! A Brief History and Workshop" session included a zine description and how exactly you can get started

SESSIONS LED BY WKNC STAFF

ARE YOU ACCESSIBLE?: WEB ACCESSIBILITY TIPS FOR AUDIO, VIDEO AND THE WEB

JAMIE LYNN GILBERT AND DOUG FLOWERS WITH TERRILL THOMPSON, UNIVERSITY OF WASHINGTON

SOCIAL MEDIA ANALYTICS MADE SIMPLE

JAMIE LYNN GILBERT WITH LISA MARSHALL, MUSKINGUM UNIVERSITY

SWAG SWAP SOCIAL

JAMIE LYNN GILBERT



WKNC General Manager Jules Conlon (right) showcases some of the merchandise WKNC sells to help increase its overall budget during the presentation "Fundraising - When Student Fees Aren't Enough." Conlon received an NC State Undergraduate Research Travel Grant to present the session with Luis Rodriguez, public affairs director for WUSC FM & HD1 and University of South Carolina. WKNC sold nearly \$3,000 in merchandise during the 2017-2018 fiscal year. Photo by Jamie Lynn Gilbert. Fidget spinner modeling by Cas Saroz.

making zines for your station. Zines are essentially mini magazines that are self-made and self-published. They are easy to make and can simply involve just cutting out magazine photos and gluing them down to craft paper! Zines began in the 1930s with science fiction and storytelling zines. These were fan-made magazines that allowed for self-promotion and self-expression. These mini magazines took off in the 1970s and 1980s in the punk scene. They could be made for shows, specific artists or really anything. This is the typical zine format that we are used to. Zines are easy to make and are almost always cheap or even free. Radio stations can use the zine format for promotion of the station and of the station events and even express who we are as a station in a more down to earth, creative format. — *Gab Scaff*

FUNDRAISING

Fundraising—When Student Fees Aren't Enough

Jules Conlon, General Manager, WKNC 88.1 FM HD-1, North Carolina State University and Luis Rodriguez, Public Affairs Director, WUSC FM & HD1, University of South Carolina

Fundraising isn't just asking for money; you can do trades for goods and services like food, poster printing, etc. It's important to explain who you are and the purpose of your media outlet rather than just asking for money without the potential client understanding who you are. A professional, informational rate card is much more persuasive than an email from someone's Gmail account. Some schools like University of South Carolina set up crowdfunding/donor pages for their stations. Make sure any online store is PCI-compliant so you are collecting credit card information securely. Run promos for your swag on your radio station and online. Promote your events as much as possible using as many avenues as possible. — *Jamie Lynn Gilbert*

This session included information on how to get money at your station. Here, they discussed getting money through underwriting, in the form of donor announcements, and hosting fundraising events. For underwriting, it is important to contact local businesses and venues. This way, the businesses can get their message played and support their local college radio station. If you're not looking for money, but instead looking for specific items, try doing a trade! This includes writing and playing a certain amount of announcements for the business in trade for the specific item you

need that they have. It's a win-win situation. For fundraising events, trades can come in handy by trading announcements for hosting the event at their venue. In addition to these ways of raising money, selling social media ads can also work well if you have the following. Selling Tweets, Instagram posts and more can be an easy way to make money especially if you already have a lot of followers. More ways to raise money include providing paid DJing for organizations and hosting percentage nights at a local restaurant. In conclusion, it can be hard to raise money when student fees aren't enough, but it isn't impossible. — *Gab Scaff*

The Dollars and Sense of the Business: Underwriting Strategies that Work

Erica Farber, President and CEO, Radio Advertising Bureau "The Dollars and Sense of the Business: Underwriting Strategies that Work" session hosted by Erica Farber included a conversation on how to make sales within the radio business. Erica made note that there are seven steps to selling success: prospect, appointments, research, client needs analysis, proposal, presentation and close. It is important to use consultant-style selling strategies. This means the selling isn't about you, but instead about the prospect and about solving the needs of the person. Within doing so, you must have a good attitude. Erica discussed the "three vibes" of selling. The first is "I'm happy to be here." The second, "I know what I'm talking about." This means presenting that you are confident in what you know and that you don't pretend to know things you don't. Lastly, "I love what I am doing." Overall, know what the customer wants before meeting with them and be sure to convince them, before discussing price. Remember, "People buy the way you sell before they buy what you sell." — *Gab Scaff*

Topic: Legal and Tech

Engineering Basics for Non-Engineers

Marty Hadfield, Certified Professional Broadcast Engineer and Jon Kasprick, Chairman of Seattle Society of Broadcast Engineers and Certified Professional Broadcast Engineer

In this session I learned about the duties of and qualifications for being a radio station's chief operator and that there are different rules for stations with different signal strengths. Going into the sessions I did not even know what a chief operator was or who WKNC's was. I was surprised to hear that some other stations have to deal with pirate

radio stations interfering with their signals. I also learned the fun fact that because of weather anomalies you can sometimes pick up Florida radio signals in Texas. — *Jules Conlon*

Firstly, there is a difference between a chief operator and a station engineer. The operator handles day-to-day operations and ensures FCC compliance. Engineers design and operate equipment and require a license to hold their title. It is important to maintain technology to keep up with FCC rules and to ensure that everything is functioning properly for daily use. It is also a requirement that logs are kept in order to prove that equipment has been checked. — *Claire Fasel*

Legally Play Music and Pay Artists/Composers on Your Radio Station: Webcasting and More

Karyn Ablin, Member Attorney, Fletcher, Heald & Hildreth PLC; Warren Koziarski, General Manager and Instructor, 89.1 The Point, The College at Brockport; David Oxenford, Partner, Wilkinson Barker Knauer LLP and Travis Ploeger, Director, License Management, SoundExchange

There are three main forms of intellectual property protection: patent protection, trademark and copyright protection. Copyright protection is a mid-level strength. It bars others from using your work in certain ways. It is a bundle of rights that explains ways in which the owner can allow others to use their work. Public performance rights are those that should be focused on for live air. For production, such as in podcasts, the creator should contact the copyright holder directly. When using musical performances, you must clear rights for broadcasting and webcasting. When using sound recording performances you must only clear rights for webcasting. — *Claire Fasel*

Adobe Audition Tips and Tricks

John Morris, CBI President and Faculty Adviser, 95.7 The Spin, University of Southern Indiana

The most important aspect of recording and using Adobe Audition is getting clean audio. Ideally, the recorder would get clean audio originally that required little adjusting but that is rarely the case. It should also be known that it is best to record ambient noise in the same room an interview is being held in to add to the nonverbal communication of the interview. When sounds do need to be edited out of a clip it is best to find their frequencies and remove them. This can be done using the "lasso" tool. — *Claire Fasel*

In this session, John Morris went over intermediate audio processing tasks within Adobe Audition. He demonstrated how to clean up noise from recordings and process them so they "pop" by using various compression techniques. He explained what each of these processes were actually doing to the recording. My biggest takeaway was the "spectral view" within Audition. Using this view, you can really clean up audio in fine detail. — *Doug Flowers*

Are You Accessible?: Web Accessibility Tips for Audio, Video and The Web

Doug Flowers, IT Manager, Student Media, North Carolina State University; Jamie Lynn Gilbert, CBI Treasurer, Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD-1, North Carolina State University; and Terrill Thompson, Technology Accessibility Specialist, University of Washington

"Web" accessibly doesn't just mean desktop computers anymore. It also means tablets and phones, speech inputs, mice and screen readers. A great way to test website accessibility on your website it to take the "no mouse" challenge. Try to navigate your website using only your keyboard. If you can't, then others can't either. Think about the primary functions of your website and make sure those

functions (listen live, playlist, donate, etc.) are accessible. You should also check your website's heading structure. There is a web developer toolbar plug-in for Chrome that can show you the heading structure on your page, which is very helpful. — *Jamie Lynn Gilbert*

In this session, as a presenter and listener, I learned about ARIA (Accessible Rich Internet Applications) tags and labels and how they help screen readers interpret dynamic content and user interface components. I also learned where to add ARIA tags to the WKNC website. Listening to other presenters, I learned that media autoplay functionalities, along with being annoying, are not accessible. If audio begins to play automatically on page load, screen readers will be difficult or impossible to hear. There are some pages on websites that appear to be accessible, but they really are not. The best way to determine if your site is accessible is to check it with testing tools or actually use screen readers on the site. — *Doug Flowers*