

Student Media

OF NORTH CAROLINA STATE UNIVERSITY



(BACK) Melissa Poston, Adam Kincaid, Kyle Robb, Bradley Wilson, Stephen Bateman; (FRONT) Saja Hindi, Nicole Smith, Maggie Luckadoo, Langdon Morris, Emily Seck, Tyler Dukes, Josh Harrell, Logan Smith, Jamie Lynn Gilbert

A SUMMARY

Washington, D.C. October 2007

College Media Advisers
Associated Collegiate Press
College Broadcasters, Inc.

SESSION SUMMARIES BY STEPHEN BATEMAN, TYLER DUKES, JOSH HARRELL,
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OPEN CONVENTION GENERAL SESSION: OK, IT'S TIME TO STOP SCREWING AROUND!

Rob Curley, VP of Product Development,
Washingtonpost.Newsweek Interactive

The opening orientation session was held on Thursday. The keynote speaker was Rob Curly from the *Washington Post*. Curly detailed trends in modern journalism, notably the trend towards online coverage, and database-driven coverage organization. Curly used the phrase 'multimedia overkill' in reference to the modern effective news Web site, displaying trends from the *Post*'s satellite locality based Web site about a nearby suburban city. Emphasis was placed on interactive video, local events, local services, history, government and social guides, as well as personal common-man reporting.

This session discussed and examined all the ways in which journalism has evolved in the age of the Internet. The speaker emphasized that, as journalists, we should not be about paper, we should be about news. The Loudon Web site he displayed is the epitome of hyper local news. The Loudon Web site is a workable Web site that functions the way the Internet does. In the new media era, the newsroom has evolved; the writer has become a reporter and duties and responsibilities have been tweaked. The *Technician* should examine its role in reporting local news. The *Technician* should also evaluate the workability of its Web site and assess what changes should be made to better service the college community. By examining its reporting methods and coverage of local events on campus and in the community, The *Technician* can better appeal to the demographic it serves.

Curley delivered the best presentation of the conference on "new media" and technological advancements in news. Curley stressed the importance of having a good web and technology base for news, as more and more people in the modern world are relying on the web for news and really, all resources. Using a local Web site for Lodoun, a suburb of Washington, as the example of an effective news Web site, Curley showed what some WP employees did with the right resources. He stressed "owning local news," having as much database-driven and multimedia content as possible in covering local news.

The depth of information, coverage, and multi-media options on Lodoun's Web site was nothing short of amazing. From Curley's presentation, I learned that you can never have too much content and availability when it comes to local news because people genuinely care about where they live and the resources surrounding them.

For me personally, I realized that it never hurts to be technologically equipped in the reporting business as news coverage will continue to evolve towards technological advances. The *Technician* also can use a lot more content, coverage, and multi-media options, and I hope to help advance the site further.

LEGAL PROBLEMS WITH SATIRE AND HUMOR

John Ryan, Eastern Illinois University
James Tidwell, Eastern Illinois University

Many examples of college prank or April Fool's Day editions along with radio antics were presented in this lecture. The general overtone of the lecture was that subtlety can be golden, but the satire must be obvious. Being pointlessly raunchy comes off as unintelligent, however being too obscure in takes away from the co-

medic value of the material. Four-letter words can accent satire but if used too often can dilute the message of the satire. Legal issues were also at the forefront of the satire discussion. People cannot be sued for defamation if it is made clear that the items presented are not true or plausible.

COLLEGE BROADCASTING AND THE FCC

Michael Copps, Commissioner, Federal
Communications Commission

The first session of Friday was a speech and discussion with FCC chair Michael Copps. Copps first expressed concern over the "Tsunami of Press Coverage" emanating on current events and how the ever expanding number of media outlets went about handling them. Copps talked about recent changes in FCC licensing procedures, such as the discontinuation of releasing paper licenses to all on-air staff, and the extension from three years to eight years between renewals. Copps also stated his opposition to the 'Big business friendly' policies of former chair Michael Powell. He finally stated his desire in assisting minorities in opening and controlling media outlets (he stated that currently only 3.26 percent of broadcast media is under minority ownership).

The commissioner of the FCC, Michael Copps, started his discussion by stating that there is a "problem in the media." He went on further to state that there needs to be a grassroots movement within the nation to change the direction of "big media." Copps became the Commissioner of the Federal Communications Commission in 2001. He told the audience that "public interest is no longer important." Those who control distribution also control the programming; therefore the FCC is not taking interest in what people want. There is a struggle between media ownership versus localism. The FCC is failing to take into consideration the minority in the nation. Copps beckoned the group to get involved in changing the way the FCC is handling the standards in broadcasting. He recommended that people seek more information about the FCC and the issues facing media through Web sites such as FCC.gov and Free Press.

In this session the speaker talked about issues concerning broadcasting regulations. He spoke about the "Tsunami" of issues concerning broadcasting during today's world. He spoke about and stressed how the future is right now and how we have to work toward freedom's future. He spoke on how he thought some of the rules should be changed differently, for example the fact that no officials go into stations for relicensing but that a postcard is just sent in was not the way it should be done. He also talked about minorities and how everything today is aimed at a different demographic than what there really is. He stressed the idea that the youth and college students need to get involved to help change how things are because they are the future and that the future is now.

RADIO SHOW AND TELL PART 1

Aaron Read

In this session various college radio stations played clips of air breaks, sweepers, liners, public service announcements, and legal IDs from their respective station. Production techniques and equipment from each station was also discussed and compared. On-air requirements and responsibilities of each station's staff was also discussed, with some stations required a

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Washington, D.C.
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semester or year of internship before their staffs were allowed to become live on-air DJs.

AUTOMATION

Aaron Read

Automation was the subject of this lecture. The main speakers were two general managers from other college radio stations; together they detailed all possible automation systems that college stations could utilize. From freeware to systems which cost in excess of \$10,000. For upstart stations who believe they have superior technical knowledge, cheaper programs may suit them best, for larger more established stations, an expensive automation system is a must. They emphasized the point that many of the expensive systems also come with maintenance packages and wide-spanning technical support, which all of the cheaper programs lack.

ADOBE AUDITION: AUDIO EDITING AND SOUND RESTORATION WORKFLOWS

Jason Levine, Product Evangelist, Adobe

This session was an Adobe Audition workshop with detailed all of the features of the soon-to-be released program Adobe Audition III. WKNC currently employs Audition 1.5 in production. The speaker detailed many new time-saving and effective features of the program, such as auto-fading, the ability to re-draw audio with fade-tools-much like the imaging tools employed in Adobe Photoshop. The speaker also outlined the new Structural Frequency Display which allows for isolation and modification or removal of specific tones. This feature could be used to remove lyrics or a specific instrument from a track. At the end of the lecture I received a demo of the program which we will be testing at WKNC.

LANDING THE JOB

Virginia Crouch, Middle Tennessee State University

This was a lecture about organizing the proper resume, selecting the proper positions to apply for, and interview etiquette. The topic of emphasis was self-image, meaning the image you create of yourself with your resume and the image you portray to your potential employers in interviews or conversation.

HOW TO BE AN IDEA MACHINE

Stephen Kornives, Orlando Sentinel

How to be an idea machine! This lecture detailed creation of imagery in Web site and paper design which evoke the desired results from readers. Activities such as writing a cliché, then attempting to draw the cliché, and seeing the interpretations of the drawing from outside peers were used.

This session focused on newspaper designs and the brainstorming processes that make them outstanding. Kornives encouraged the attendees to let the idea of a traditional front page go and focus on translating the stories to the readers through visuals. He showed several examples of good newspaper design, and provided links to Web sites that showcase unique designs every day. The group did a drawing exercise to demonstrate the way in which one phrase or idea can be shown in a variety of ways. Also, in small groups, the attendees worked to think of synonyms for words in headlines that would help generate ideas for design.

Though I thought this lecture would be on how to come up with more creative story ideas, it ended up being more for designers than writers, though it was interesting. Led by Steven Kornives of the *Orlando Sentinel*, we began by writing a cliché on a piece of paper. We then passed the paper to the person next to us, and they drew the cliché to the best of their ability. The next person, without looking at the written cliché would write what cliché he or she thought the picture represented and the process repeated. The point of the exercise was that by the end, the cliché written was nothing like the original cliché. Kornives' point was that by doing fun activities such as this, newspapers can reach ideas they never thought of before. He stressed the importance of keeping the newsroom fun by brainstorming together and doing activities that promote creativity, whether it be with designs, creative headlines, or story ideas.

70 IDEAS IN 50 MINUTES: PROMOTIONS TO HELP YOUR STATION

Warren Kozireski, SUNY Brockport

This lecture included 70 promotion ideas in 50 minutes. From on-air promotions, such as 24-hour DJs shifts or interviews, to on-site promotions, bumperstickers, on-site concert or CD giveaways. It also detailed promotions for both commercial and charitable purposes.

PHOTOGRAPHIC LIGHTING

Paul Fetters, Freelance

This session was all about lighting and getting the effect you want by visualizing what you want. I was a little disappointed in this session because it didn't go as in depth as I expected it to. Personal experience with lighting, reading, and research has taught me more than what this session brought. Paul Fetters' main theme to this session was "Just play around with it." When, this is a good way of looking at lighting because a lot of it is personal experience with trial and error, but the description said he "unlocks the mysteries of photographic lighting with examples of environmental portraits, location lighting, and special lighting." There were seven or eight minutes of a slideshow he showed in the beginning with his work but didn't give any detail about how the shots were achieved. This session could have been a very informative one but there seemed to be a lack of planning.

I was disappointed in this session for its lack of information on the subject, little was taught on different types of lighting and techniques. Half the session was a slide show of Paul Fetters work with no explanation of how he got his shots and most if not all of them were not really using any lighting techniques other than available light mostly out side. When he got into giving examples he only showed how to use his setup and his answer for most questions was "you just play with it."

STATE OF THE PIXEL: WHAT'S NEW IN PHOTOSHOP CS3

Mike Richman, author, Adobe CS2 InCopy Design Book

This session I really enjoyed because not only did it show me new ways of managing my workflow in Photoshop, but it also gave me a little more knowledge on who, besides photographers and graphic designers, uses Photoshop. Cartographers, medical professionals, and videographers all use CS3 Extended because

of some of the useful tools that come in it. One of which is a counting tool in which you can add notes and then generate an Excel sheet from. Some of the new features in CS3 include the Quick Selection/Refine Edge tools and Smart Filters. As with CS2, there are Smart Objects, but with Smart Filters, you can add filters in without changing the original content that is there. The great part about it is that you can simply drag your photo into InDesign to link it. The coolest workspace that was shown was "What's New in CS3" which shows you anything that is new or modified in CS3 highlighted in blue. Student Media staff could use this knowledge to get their flow of work moving faster and more efficiently than we have now.

This session was helpful in showing all the new features in CS3. Mike first went through the whole Photoshop family explaining what each is used for. He went a little more in detail and the extended version saying many add ons were created for not just photographers but also people who have adapted Photoshop for areas such as the medical field. He showed the new quick selection and refine edges tool and show how the non destructive filters can be used and brought back up. He also show how anything we missed in his session could be seen by going into the windows tab in CS3 and selecting "what's new in CS3" and everything new will be highlighted blue.

FREELANCE PHOTOGRAPHY

John Harrington, Freelance Photographer

This session was really interesting, since I do a little freelance work on the side, the knowledge he gave was very helpful. One thing that I liked about this was that he gave an overview of prices, Do's and Don'ts, and time lines of work. One helpful bit was a program that he showed that helps you to determine how much you should charge for a photo depending on where it is going to be displayed and how long or what the circulation of the publication is. Many helpful Web sites were given to help and give some insight to what you could be doing on down the road after you graduate and want something else to do. Since we already have the skills, we should not undercut ourselves and should charge competitively with others of the same skill-set. He wrote a book called *Best Business Practices for Photographers*, and it could be very beneficial for any photographers at the *Technician* to buy and read because there is no way of knowing exactly what we will be doing later on in life.

In this session a lot of advice was given on how to be a successful freelance photographer. His first advice was to keep in contact with your advisers and co-workers. He said a lot of his first work was given to him through his adviser, and he still goes back and asks questions when he doesn't know how to do something. He also went in depth on pricing. He explained why day rates should not be used and to not undercut yourself because you are new. Always try and allow yourself an hour to an hour-and-a-half to setup even if you don't need it, just in case something goes wrong. And finally don't put out work that you are not proud of. If you have an okay photo but you know you can make it better with a little more time and you employer says it is okay to go with what you already have you should not settle because it is ultimately your work and reflects on you.

BASIC PHOTO COMPOSITION

Michael Price, Olympic College

I have studied and learned about photo composition before going to this class and already had a good grasp on what was being presented. It was probably helpful for those who don't know much about composing a photo because he covered simplicity, the rule of thirds, lines, balance, framing, and mergers. Seven ideas that he covered were: see your photo, shoot from different angles, faces, show a story, feel your photo, anticipate and plan, and shoot a lot! Many of our newer photographers who don't know very much about composition could definitely have gained more from this than I did, but overall it was a very good session. Price covered all the basics showed good examples. Price is a good spirited guy and it was enjoyable to listen to him talk to the group.

PUTTING IT TOGETHER WITH ADOBE CREATIVE SUITE

Mike Richman, author Adobe CS2 InCopy Design Book

Another good session from Mike Richman, and in this one he tied all aspects of the Adobe Creative Suite into one session. By showing how you can manage your workflow between all the programs, it was helpful to see how easy it can be. Adobe's Mission: Designer-to-Designer; Designer-to-Developer; Content designer-to-Content consumer; Desktop-to-enterprise, Desktop-to-browser-to-devise, and Freedom to deploy with limitless reach. A very cool feature now is Mobile Content Design, which has every type of phone stored in its memory with new ones added constantly and also different portable devices such as the Ipad, and PSP. It allows you to emulate what it will look like on the smaller screens, smaller processors, under different lighting, and button color light contrast. *Technician* employees use many parts of the Creative Suite already and this session could be helpful to see how easily things can be moved between them to create an effective and efficient workflow.

WRITING A BETTER PHOTO CAPTION

Michael Price, Olympia College

Another enjoyable session by Michael Price was this one on how to write an effective photo caption. Though we learn this at NCSU and know that we have to get names, majors, years, and quotes... many people do not take the time, nor do they want to take the extra effort to do so. Though in captions, you want to use simple words essential to communication. They should be one to two sentences max and should include a quote if you can get one. Don't write down what is obvious about the photo and don't report things that are already in the story or headline, find something new and different about it to say. Always include names in the photo, because they are of no use if we don't know who they are. Keep it simple and include future action. Another seven ideas were given by Price which were Get to the point, Explain, communicate, and give more, Leave out the obvious, Include names, and Be consistent with your style. As everyone knows, NCSU photographers are not the best at photo captions and this session could shed of light on what we should do in creating them.

In this session we went over how to write a better photo caption. He said it is better to use simple words and to try and get your point across quickly. Photo captions normally be about one to two sentences. It was also said we can include future action like something

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that happened after the photo was taken. We were told it is best to place quotes near the end after you have given the background information needed to tell the story. And the most important part of a photo caption is names.

FINDING FEATURE PHOTOS

Kevin Kleine, Berry College

This session was excellent and was one of my favorites of the entire convention. This covered where to find them and how to shoot them. Some characteristics of feature photos are human interest, everyday slice of life, timeless, entertain more than informs, and “found” not posed. There are some restraints in regards to feature photos if the subject is, for example, show. You can’t run a feature that happened in the snow, after the snow has already melted. You want to make the viewer laugh, cry, and take a second closer look. It should have universal appeal and tell an old story with a new slant. Reaction to events can lead to great photos and also look for behind the scenes shots, maybe showing preparation for an event. I obtained a copy of his slideshow presentation after the session. I intend to use this slideshow along with my notes to create an effective and enjoyable training session for NCSU Student Media photographers. This way I was able to take what I learned while on this trip and apply it to those who weren’t fortunate enough to go.

In this session we started out by going over the characteristics of a feature photo such as they are timeless in the sense that they don’t always have to be used the day they are taken. He said look for unusualness and novelty or irony and contrast. These things will get people interested in your photo. Some suggestions for finding feature photos were given such as keeping a log of your ideas for feature photos having a list of contacts and always carry you camera with you cause you never know when a feature photo will show up.

CAREER INTERVIEW SURVIVAL TIPS

Steve Kenny, Dallas Morning News, Diane Parker, Associated Press and Bill Hill, MLB.com

Despite the title, this question-and-answer period focused mainly on how to snag an interview and only spent a little bit of time on tips for getting through one.

On this note, the panel said the resume is the key to getting where you want to go. When you write about your experience, don’t give job descriptions. Instead, show what you accomplished and what you learned. Listing classes is also important here, especially if you haven’t done some of those things in your job. Employers are looking for online/multimedia coursework, second languages – anything that might set you apart from the competition.

In cover letters, remember that grammatical errors will automatically disqualify you. Show personality in your writing style, talk about your accomplishments – keep the reader captivated. Remember that it’s the first writing sample your employers will see.

In the interview, the most important thing is research. Know the company. Know the paper. Don’t waste the interviewer’s time with dumb questions. A good interview should be a conversation between two people. Both parties should enjoy this conversation and feel good about the time they invested in it.

This session was a time for students to ask the panel questions about resumes, interviews and internships. One thing the panel discussed is relevant experience to include on a resume. They said non-journalism jobs such as retail or food service may be included on a resume until they can be replaced by relevant work. Also, Dianne Parker from the Associated Press discussed the importance of foreign language skills and suggested students include their language proficiency on their resumes. As several attendees asked about interviews, the conclusion among the panelists was clear: it is imperative to research the company with which you are interviewing in advance. The interview, then, should be more of a conversation than a question and answer session. The panelists also discussed writing samples. They agreed it is important to consider not only the quality of the clips, but also the skills it took to get the story. Resumes and clips aside, the panelists made it clear that maturity and professionalism in an interview are often the things that secure positions.

This session was on what to expect in a interviewing and what companies are looking for in a resumes. One main thing to look out for in an interview is to not just repeat what is in your resume. The person you are talking to has already read your resume and want to know more. When asked about your previous jobs don’t give your job description say what you have learned and how what you have learned is something that their company needs. When going into an interview there are many things you can do to be prepared. One thing is to research the company, know who your are interviewing with and what their position in the company is, be on time or even ahead of time and dress the part. The most important part of an interview is to talk with your interviewer and hold a conversation where you have intelligent questions to ask ahead of time.

This session was in question-and-answer format and ended up dealing mainly with what should (or shouldn’t) be included on a resume. The most helpful was the representative from Landmark Publications. He said related experience should be at the top of resume and that experience needs to be the focus of your interview. Confidence is key in both your resume and during the interview and they said interviewers can relatively easy pick up when someone isn’t confident in their own resume. The panelists differed on some resume elements though. For example, the representatives from the AP and MLB.com said volunteer work is good to have, while the Landmark representative said he doesn’t even look at volunteer work. It was good having these people speaking because it was the same media representatives who later interviewed students for potential internships. It gave students the chance to see the type of people who interview them about internships both at the conference and away from it.

In this session, the overview was supposed to be about how to go about an interview with a possible employer, though this was entirely a question-and-answer session and covered mainly the same information that was covered in the resume session on Thursday. What was covered as far as an interview goes was that it is primarily a conversation and is in place to get to know them. Skills in programs are a plus because it can put you ahead of other candidates for the job with the same basic skills as you. Employees at the *Technician* are already skilled in many programs such as Adobe

InDesign and Photoshop, and these are valuable skills to have when in competition with other candidates for a job. Again, this would have been much more useful if those delivering it would have had an outline to follow, or a plan to go by, rather than leaving it to questions mainly based around the resume aspect.

MANAGING CONFLICT

Cary Berry-Smith, University of Wyoming

The session led by Berry-Smith was actually one of the more difficult sessions to sit through. She gave many tips that I had already heard at other conferences or leadership lessons in general. But even if they were repetitive, it's always good to hear some things more than once. She talked about how when managing a conflict you first have to understand completely what the conflict is and why you've reacted the way you have towards it. You have to identify both your emotions and those of the other party, because it usually comes down to the fact that people just want to be appreciated, and they have to feel that. People also inherently want to feel a sense of control and to feel good about themselves. After you have defined the problem and the emotions involved, you need to explore and evaluate the possible solutions, before selecting the best compromise or alternative.

This session was set up to show potential conflicts that could arrive in the newsroom and potential solutions for those conflicts. Smith's main point was that conflict in the newsroom is inevitable and it is more probable to learn to deal with conflict than to assume it will never arise. She said a majority of conflicts are the result of an employee feeling disrespected, or that no one is listening to their ideas. The simple solution is to try and involve everyone in the decision making process as much as possible. And even if an employee's suggestions aren't followed or put in place, at least they know that they are involved in the process, and that their voice is being heard. She also made the suggestion of having sit-downs with employees that have expressed a conflict and talking things out and even implementing suggestion boxes so that employees have a variety of ways they can express themselves.

MEETING WITH BILL ELSÉN

From Josh Harrell

Saja and I were finally able to sneak in with Bill for about 30 minutes and talk to him about both the *Technician* and our internship aspirations. We didn't have a paper with us, but he went over some general ideas that he had seen in our paper in the past year. He told us to watch out for repeating words in the headlines and subheads, and to not be too afraid to run something controversial, as long as it's valid. He also talked to us about what we should be doing this summer. He encouraged us to keep moving with the newspaper but to explore other options outside of Raleigh for the summer. For Saja, he recommended a minority journalism internship foundation that he said he would put her name in for. For me, he told me how to conduct myself in my interview I had the next day and what I should be keeping my eye out for in the job market in the months to come.

COPYRIGHT PRIMER

James Tidwell, Eastern Illinois University

Tidwell is an attorney and head of his University's media department, so he has a strong background in dealing with copyright issues. He noted that the power to copyright something is a specific power of and given by Congress. One crucial aspect of getting

something copyrighted is that you cannot copyright an idea, only the expression of the idea. Once something is published, it is automatically copyrighted. He said copyright issues are a tough concept for college newspapers, but an infraction would have to be extremely serious – or a very special situation – for a group to actually come after a student-run medium due to copyright violations. The expansion of the Web has blurred the copyright lines even more in the past several years, making it harder to decipher what is actually copyrighted material.

A PRIMER ON WRITING AND EDITING DIALOG

Michael Ray Taylor, Henderson State University

This session focused on how to maintain dialog for an extended length when writing a longer feature or magazine type of story. Taylor said quotes can take you out of a scene if you had already painted a picture for the reader. But subjects talking to each other – dialog – is a way to continue a scene. One of the major “don'ts” of writing dialog is not to attach adverbial attributions to a quote, such as “Ohe said insistently.” The quote should be strong enough to carry that message itself. Dialog helps to pull together and link longer narratives that paint the scene of a feature story and can really help the writer in keeping the reader with a particular section of a story. He passed out a handout that had a good passage of dialog gone awry. Taylor had jumbled everything up and led us as we picked out the parts that were wrong – such as missed attributions, or poor punctuation – and fixed the passage.

FIGURATIVE LANGUAGE AND POWERFUL STYLE

Frank Coffman, Rock Valley College

This session was on how to use different types of rhetorical devices to make your writing stronger. The speaker, Frank Coffman of Rock Valley College, talked about using tropes, such as similes, metaphors, analogies and the use of personification, giving non-human things human qualities. All these can add different elements to your story to make it more interesting. Most of his session was spent naming different types of figurative language. Some that I liked were synecdoche, which use the part to mean the whole, such as “new faces in the crowd”; synesthesia, which is confusion of the senses, such as “the green smell of springtime” or “the loud jacket”; and also parallelism between topics to tie a theme together. He spoke on how imagery, if done correctly, can add to the emotion of the scenery of your writing.

This session resembled a high school English class. Coffman covered topics including the use of similes, metaphors and analogies in writing. He used speeches such as Lincoln's Emancipation Proclamation to demonstrate uses of figurative language, but the examples he chose seemed to be minimally relevant to journalistic writing.

This session was a lesson in the different types of figurative language. The speaker stated methods of comparison include the following: simile, metaphor, analogy, personification, and animation. He also introduced the concept of synaesthesia – a confusion of the senses. Synaesthesia can help make writing more visual, by writing about one of the five senses in terms of another. The speaker also explained several schemes that can be useful in writing. Alliteration is present when there is a noticeable repetition of initial sounds

of words. He narrated the Gettysburg Address to show the effectiveness of a tricolon – three classes in parallel. This session was useful because it showed that, to be a great writer, one must study the English language to effectively get one's message across to the reader. He said being a great writer takes work and even the greatest writers weren't naturally born with the talent they didn't have to develop.

RADIO BOOT CAMP: A RECRUITING SUCCESS STORY

Rodger Smith

During this session, Rodger Smith, a faculty adviser at WGMU, discussed ways in which to create and promote a radio camp. The camp would include one week sessions for students in middle school. The camp's main focus is to provide the students information and skills in radio broadcasting. To attend the camp, the students must apply and a certain number are accepted. There is a registration fee that pays for expenses such as lunches, field trips, and paying the staff that helps out with the camp. The camp is set up into a schedule outlining where the students will be at all times and who they will be with. They will work on different projects that include on-air breaks and how to run the boards. To promote the camp, the radio station can place an ad on the university Web site or in the newspaper, and frequent local schools informing kids of an amazing experience they can have during the summer. The entire purpose of the radio camp is to promote the station and the media department in the university.

This session went over a possible strategy to gain publicity as well as future recruitments. The speaker went over the two- or one-week session and the schedules of each day. Smith put 12 kids in each week's camp that were mainly high school and middle school children. The children usually came from public schools where radio classes were not offered, so the camp gave them a way to try to get involved in something they might be interested in. Smith went further to explain in detail how an example camp might be run with daily schedules and how to increase the revenue and how to organize positions of the camp. At the end Smith went over ways to promote the camp whether it be through a local news paper or online through the school's Web site. This seems to be a great promotional tool for the station as well as the University.

WHAT MAKES A GREAT ON-AIR INTERVIEW?

Michelle Maanen, adviser, University of South Dakota

Although this session was more for the television broadcasting aspects of media, Maanen spoke to the group about interviewing people and how to create questions that avoid being repetitive. She told the group about a technique she uses called "AIDA" which stands for "Attention, Interests, Desire, and Action." It's a model that grabs the attention of the person being interviewed. Once their attention is captured, the journalist must listen to the person being interviewed to find out what they are interested in and to get them to be interested in what you are trying to convey. After being interested, the person must coax one into an offer of wanting to share how they feel, their "desires." And finally the last step of the AIDA model is action in which the person actually acts and tells the journalist what they need to know.

CBI NATIONAL STUDENT PRODUCTION AWARDS PRESENTATION

The CBI Awards Ceremony presented awards to the best in student television and radio production. There were 21 categories and the judges were people who have careers in journalism and mass communications. Some of the categories included: Best Music Video, Best DJ, Best TV Newscast, Best Station Promo, and Best DJ Air Check. Honors were also given to students who excelled and went far beyond expected to help their individual organizations.

THE INS AND OUTS OF PODCASTING

Speaker Unknown

The podcasting session, which was supposed to be presented by the online staff from *The Washington Post*, turned into a discussion between the students who attended the session. At the podcasting session, Web sites such as mypodcastalley.com were mentioned for students to create their own podcasts for their organizations. Having prior knowledge to what podcasts are, I really already knew most of the information being passed along between other attendees.

60 IDEAS IN 50 MINUTES: PROMOTIONS TO HELP YOUR STATION

Warren Koziarski

The main idea of this session was more than 60 ideas on how to create a wider listening base for college radio stations. Some of the ideas included in the session were everything from passing flyers around in a bee costume to trick-or-treating out of cars at dealerships who will donate money to the station. The session was quick-paced and to the point giving out loads of information. The PowerPoint was said to be placed on the CBI.com Web site, but I was unable to locate it.

WORKING THE WEB: COLLEGE RADIO IN CYBERSPACE

Jamie Gilbert, Melissa Poston

This session was designed to inform students on how college radio station Web sites can be a major element to inform the listeners. College radio has an educational mission of training students in broadcast operations. Components such as streaming links, DJ profiles, and playlist information should be prominent on the webpage. The internet can be used as a promotion tool. The station Web site can also be used to stream the shows by eliminating coverage restrictions and it is also easy and affordable to set-up. Less common features that should be included on the station's Web site were news, online polls, surveys and music reviews. Facebook.com and Myspace.com were also featured in this session. These sites should be integrated into the station's Web site to promote people to listen and stream the station.

HOW YOUR CAMPUS FITS IN THE NATIONAL PICTURE

Doug Lederman, Inside Higher Ed.

As a representative from Inside Higher Ed, a national daily online publication, Doug Lederman discussed ways to put stories in a national context and localize national news. He discussed several specific examples such as access to higher education for low income students, intensity of admissions processes, student mental health and financial aid. Most of the examples he gave came from recommendations from the Margaret Spellings Commission. Lederman challenged students

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A SUMMARY
Washington, D.C.
October 2007

THE STUDENT NEWSPAPER OF NORTH CAROLINA STATE UNIVERSITY SINCE 1950

FRIDAY
DECEMBER
1
2006

Technician

University to volunteer for 'Extreme Home Makeover' in Raleigh

Students will join Ty Pennington and his designers in the construction process of local home

Maggie Luckado

Illustration and Raleigh citizens will have the opportunity to show "their best" and work as TV host Ty Pennington and his designers in the construction process of local home

SEEKING BEYOND THE DISEASE

Living with HIV is something that is hard to deal with, but not something that makes the person different

STORY BY KATHRYN PARKER (PHOTO ILLUSTRATION BY RONALD NAUSE)

April 20, 2006.

It was only seven months ago his life changed. He knew it would never be the same again.

As he sat in the room alone waiting for the nurse to return with his results, he began to notice she was taking longer than the ones in the past. The longer she was gone, the more his anxiety built.

"It seemed like an eternity," Kyle said.

The nurse came back with Kyle's test results.

He was positive.

"I can't imagine," Kyle said, "a graduate student in public administration, internships, and...

He was in disbelief and thought there must have been a mistake. This couldn't happen to him. This life flashed before his eyes. The nurse walked with him and as she walked, he broke down and started crying.

"It was the toughest day I've ever lived in my life," Kyle said.

Now Kyle is a graduate student in public administration, internships, and...

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SG sells t-shirts for scholarship money

Student government sells red and white tie-dye shirts to raise money for the Wakefield Student Initiative

Maggie Luckado

Fans wearing 1980s style red and white tie-dye shirts were seen all the time at the Wakefield Student Initiative.

When Student Government first started fundraising for the Wakefield Student Initiative scholarship fund, they sold t-shirts. The t-shirts were red and white tie-dye shirts. The shirts were sold for \$5 each. The money from the sale of the shirts was used to fund the scholarship fund.

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to question their administrations to acquire information that should be public. He offered Inside Higher Ed as a resource for all college newspapers.

The session focused on what Lederman's Web site, a break off of The Chronicle of Higher Education, is and how it can help college reporters. It can be tough figuring out how national issues can affect college students, but Lederman said his Web site can help with that. He also pointed to bills that are now being passed that affect the quality of a college education. He gave out potential story ideas such as this one, corrupt financial aid practices and affirmative action in college admissions. I talked to him some about the Recording Industry Association of America's dealings with college students and how they're taking advantage of students who don't know better. The site features

report on stories in the categories of both interesting and important. In this session, Pierce also discussed the sometimes blurry line between news and features, as well as the question of campus relevance in a story. Pierce spent the rest of the session going over a packet of more than 100 story ideas that could be made relevant to different campuses and that are, in most cases, both interesting and important. He also showed slides of interesting layouts from past publications.

This session discussed the dos and don'ts of story headlines. The speaker emphasized that the best headlines will be a play on words. He used lots of examples of good and bad titles and gave tips on how to avoid a naming disaster. The speaker said sometimes the simplest mistakes could send readers away from the story. Two big points he stressed included the proper use of white space and grammatical correctness. As is the goal of most journalists, he stressed the importance of remaining objective. The speaker stated that the sports section could usually get away with more subjective headlines (ex. "Curse to First; Red Sox World Series Victory) due to the nature of its reporting. The *Technician* can use this information to become more creative when titling its stories. Since the headline is the first thing a reader sees, it is important that it is representative of the story that follows.

THINKING LIKE AN EDITOR

Bill Elsen, retired, Washington Post

This session revolved around leadership. Bill Elsen, who worked at the *Washington Post* for 33 years, discussed what it means to be an effective editor and manager of people. He talked about the importance of the ability to spot problems and things that are bothering staff members. But, he said, as an editor in chief or person of high authority on the editorial board, it is not one's job to do everything. Elsen also talked about delegation and the importance of giving away some of the power to the managing editor or the person next in charge. Also, he emphasized leaving a legacy on the staff by recruiting and investing in young members who may someday run the paper. Lastly, he focused on criticism and ways to criticize others in ways that are not negative, but can be constructive.

According to Elsen, to think like an editor, you must be a person that knows what's going on around you. You must be the person that people gravitate to. You have to delegate authority and avoid ego-trips. You must get yourself organized so that those working under you will follow you lead. The two most important characteristics that every editor should possess are: flexibility and versatility. An editor must not be afraid to speak their mind and let other people know when they are doing something wrong. An editor must not allow the paper to contain dumb mistakes, because they will add up and damage the credibility of the paper. You must be inquisitive all the time, and consistently recruit to keep the quality and quantity of writers at a comfortable level. A great editor should always strive to be cutting edge and aspire to leave a legacy at the newspaper they work at.

I had attended this session, taught by Elsen, last year. But I picked up a lot then and felt it'd be good to get a refresher. He talked about the role of each position on staff, how the editor in chief has to know everything. It let me know that I need to brush up on the elements of the paper I'm less familiar with, such as

blogs from both writers for the site – many of whom are former editors of the *Chronicle of Higher Education* – as well as blogs from student reporters on various campuses.

NEWSROOM CRISIS

Cary Berry-Smith, University of Wyoming

In the time of a natural disaster, it may be impossible to use the newsroom to produce the newspaper. This session revolved around dealing with adversity and having back up plans in case of an emergency. Some of these include a set meeting place for the staff, a list of contact information for all staff members and an alternate location with computer access. Blogs or standard letter sized papers were encouraged as alternatives if there is no access to a large-scale printing press. Also, the session leaders advised college newspaper staffs to establish relationships with local papers so that in case of a natural disaster, the college staff could use the local newsroom to produce the paper. In addition to solid back-up plans, it was note that counseling and time off for staff members are important in traumatic times.

WHAT DO YOU MEAN YOU CAN'T FIND A GOOD FEATURE TO DO? THERE ARE HUNDREDS ALL OVER CAMPUS AND NEARBY!

Tom Pierce, St. Petersburg Times

There are four kinds of stories, according to Pierce. There are those that are important but not interesting, interesting but not important, important and interesting and neither important nor interesting. Writers and editors, he said, should always shoot to assign and

FIRST PLACE
This front-page design by Katie Graf placed first in the national Associated Collegiate Press competition.

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A SUMMARY

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Photoshop or Illustrator. Authority should be trickled down and not all come from the highest editor – a good delegater will show that. Reporters have to be inquisitive all the time, asking questions wherever they go. The editors should train their own reporters to be that way, that’s where the best stories will come from. He said visiting local high schools was a good way to get the best of the incoming group, something we had already started to do this past summer. It reminded me that I should be stopping by the section meetings and complimenting people when I see something good.

FEATURE WRITING

Lacey Howard, editor, Decorating Magazine

Instead of the commonly used “inverted triangle” model for features stories, Lacey Howard suggested using the “Q” model to start with. Writing with a “Q” means to start at the top, write around the subject, stop writing where you started and add a twist. Howard discouraged attendees from starting feature stories with hard facts, and suggested creating a mental image for the reader instead. To do so, it is imperative to use active verbs. Also, she discussed the importance of learning to “kill your babies,” or to cut unnecessary words and phrases from feature stories that only add fluff. She said reading the story out loud helps with this process. Also, Howard emphasized “getting out of the way” of the subject of the story, i.e. ensuring that the writer is not the focus. To demonstrate these points, Howard read excerpts from a few books and articles, including Stephen King’s *On Writing*.

This section was specifically on writing an effective feature. Howard, who had a genuinely attractive personality and charisma, went through some tips on writing good features. She mentioned the importance of starting out by painting a sort of descriptive image of a scene involving the character or place being featured. She said it is very important to hook the reader by making them feel that you have drawn them in to your subject by describing the sensory images of the scene. She described the ideal feature where the writer sets the scene, describes its significance and story, and returns to that scene at the end, with the reader having gained something from reading it. She also mentioned that quotes are often overrated and used as filler where the writer cannot express himself. The idea of quotes is to relay something important or powerful towards the story that is better said from the direct source rather than the writer. I have frequently caught myself plugging in quotes to fill in where I had little or nothing to say.

FLASH VIDEO: THE PRESENT AND FUTURE OF ONLINE VIDEO

Greg Rewis, Adobe Systems

This section didn’t really do much good, as most of the content was over my head.

What I was able to learn though, besides the general popularity of Flash as a video player, was some of the basic elements of Flash video.

Each Flash video is made up of several parts: the Web page, the Flash movie and the Flash video itself. The Web page carries the code that allows the video to play. The Flash movie, which appears as a .swf file, is the video player and points to the actual item. And finally, the flash video, or .flv file, is the file that actually plays inside the container. Each of these three components can be modified to achieve different results.

I also picked up the differences between streaming

and progressive Flash video content. Streaming video, delivered from the Flash Media Server, protects against downloading and protects intellectual property rights. With progressive video however, the .flv file exists on an in-house server and can be downloaded.

ONLINE PUBLICATION AND THE LAW

Adam Goldstein, Student Press Law Center

The bulk of the session dealt with the issue of archiving, which can have a big effect on any publication. The problem is with statutes of limitations for lawsuits like libel and defamation, which expire after a few years. The actual statutes of limitation for these crimes varies from state to state.

The catch is that statutes of limitations apply from the date of publication. When you archive an old issue, that becomes a new publication, and individuals have the chance, once again, to sue a newspaper. The issue is even more complicated if the article is password-protected. Publication in this case is defined as the point when access is granted.

This can also get publications in trouble when they edit online content, since that too is considered a new publication. Courts have said however, that it is a single publication if the changes weren’t made to the main body of the online article (e.g. dynamic ad content, etc.). The best way around this is to add any clarifications to the end of the article or in an “include” file.

Also a topic of this discussion was message boards and comments. Newspapers are not liable for what third parties post unless it’s child pornography or copyright infringement. In the case of copyright infringement, if newspapers pay a one-time fee and get assigned a copyright agent from copyright.gov, they can be immune to copyright violations as well.

MAKING THE WEB WORK (AND MAKE MONEY) FOR YOU

Andy Dehnart, Stetson University

The most important rule of Web content is that you only do things for a reason.

That being said, it’s important to “pimp” your own content to be your biggest promoter. Online posts and news stories, and especially blogs, are good candidates for appearing on Digg.com and you shouldn’t feel bad for digging it yourself. It’s also good to send links to bloggers you read, since they may mention your stuff.

Take advantage of the Web by analyzing it with Google Analytics, a free program. Feedburner can also be used to track blogs and podcasts.

It’s also important to add value to your content and give people a reason to visit the site. Don’t just shovel content from the paper edition online. Think about putting stuff on the Web first, then adding to it for the print edition. Add audio. Post documents. Even blog about reporting while you’re doing it.

Use simple, free tools like YouTube and Google Maps to enhance your content. You can use twitter, a service that texts user’s cell phones, for emergencies. The *Los Angeles Times* did this for the California wildfires.

Think outside of the box. Even Facebook fliers, at \$10 a pop, can be a great way to do target advertising for big stories, blogs or Web features.

FROM SOW’S EAR TO SILK PURSE

Stephen Komvies, Orlando Sentinel

So what happens when the photos fall through and the dominant package has nothing to accompany it? That’s when designers get creative, using a few very

important tools in their arsenals.

Spend time thinking about what will impact the reader most. Above all, don't center stories around boring photos. Utilize instead five tools: type, shape, color, symbols and metaphor. One of these, or even a combination, may do a better job at conveying a message to readers.

The most important thing though, is to take that time out. Look for ideas where you might have never looked before, like dollar stores.

Sometimes, by deconstructing stories, designers can find the most compelling ways to send a message.

MEDICAL WRITING

Rachele Kanigel, San Francisco State University

There has never been such a demand for science and health writers as there is today. These stories have drama and human interest and are of vital importance to newspaper readership. But the key is balancing technical information with human issues.

You can do that by getting people into your stories. It may be the patient, but it can sometimes be the researcher or the doctor as well.

Get ahead of the public relations on your campus by visiting the grant office and checking into some of the grants received three to four years ago – ones most likely to be close to bearing some valuable breakthrough.

There are a multitude of resources that are valuable to health writers. SciFinder helps you track research articles. Medline is operated by the national library of medicine. Even places on campus like disabled student services can lead to great stories.

Be sure to get multiple points a view on the stories and always use primary sources like journal articles. Also make sure you are checking technical information with sources to ensure accuracy.

EXCEL-LENT REPORTING

Pat Miller, Valdosta State University

Excel can be a powerful tool to investigative journalists who know how to use it. This session was all based on manipulating data from the American Association of University Professors on salary information by school.

Excel allows you to perform a lot of useful tasks. You can sort, filter and manipulate data to find stories. You must remember though, that the data are not the story, they are only the basis of a story. After you have useful data in your hands, you must then talk to people that can help you tell the story of what the data actually mean.

One of the most important basics for working with raw data is remember to always do your work from a copy of the data. Also take time to get a good look at the data before you do any manipulation of it.

Using just information on staff and faculty salaries, you can investigate areas like minority faculty, differences between the highest and lowest paid employees and even how your school compares with others across the nation.

RENDERING THE TRUTH

Charles Apple, The Virginia-Pilot

The use of 3-D images may be gaining in popularity, but the best graphics aren't the flashiest and most modern, but the ones that convey the information effectively. Sometimes, this means out-of-the-box thinking and a few dollar-store props.

One useful method in graphic art is to apply the in-

verted pyramid concept to the graphic. This will keep you focused on the content, which is the most important rule in design. Also, be flexible and take chances.

Use color and intensity to help convey your message, but remember that color is a tool, not a decoration. Use can also use color to set the mood.

Remember that not everything should be illustrated. Some stories are best told with text or alternative copy.

Two other important tips: learn how to scrounge and learn how to think fast. Sometimes last-minute ideas turn out to be the best ones you think of.

TABLOID!

Pat Sparks, Metropolitan Community College

This session seemed to be more about the decision to use the tabloid format rather than how to use it effectively, so I didn't get much useful information here.

The key to the production of a good tabloid is to have a keen understanding of your size and proportion. Remember that your audience is still "buying" your paper based on what they see on the rack. Because of that, you have to spend some time thinking about what they're going to see when they walk across one on campus. Page one should be a big focus for any tabloid.

One of the best things to do is to look at other tabloids for ideas on how they do things. Alternative weeklies are good examples, but another is Rolling Stone magazine, the model of all alternative weeklies. The publication started in newsprint and eventually got popular enough to become a magazine.

TRANSFORMING THE NEWSPAPER FOR THE NEW MEDIA ERA

Chris O'Brien, San Jose Mercury News

This session detailed the uncertainty surrounding the *San Jose Mercury News* right now and how the paper is struggling to reidentify itself in a world that doesn't seem to want it.

Plagued by continual budget cuts that saw the newsroom drastically reduced in size, the paper formed a committee to figure out how to change things. The group is still in the middle of their discussions, and the speaker didn't seem to have many answers.

A lot of their work has been done on human-centered design – trying to figure out how people are actually using the newspaper and tailoring it to their needs.

They've found that people often don't read newspapers because they don't have time to set aside as it hits their doorstep in the morning. They want to find out what people want and give it to them exactly when they want it.

They're trying other things as well, like experimenting with social network-based reporting, a somewhat vague concept that involves a group of loosely connected sources.

The speaker said he's been encouraged by the fact that everything the group had come up with so far had been rejected by the parent company because it wasn't bold enough. In his mind, that could mean that the paper is heading down the right path.

The thing to remember, he said, is that this change has to be continuous. Newspapers have to adapt with their audiences from here on out.

Newspapers went too long without evolving to cope with their surroundings. Now they're paying for it.



VERTICAL COMMUTE
Stephen Bateman and Logan Smith ride the escalator as part of the “vertical commute” at the Dupont Circle Metro station. Bateman and Smith got to come in a day early to help Bradley teach the pre-conference, hands-on workshop on Adobe Photoshop. Photo by Bradley Wilson.

O'Brien is working at his paper on how to adapt to the apparent death of newspapers. His group is looking for fresh ways to share the news to keep the company going in the “new era.” He has gone around to different focus groups of readers and asked what they like to read or see in a newspaper. You can't ask what they think should be in a newspaper, because they don't know ñ all the know is what they like. One idea they had is tailoring newspapers to what the subject enjoys, meaning each consumer could get a different version of the newspaper. When changing anything about the newspaper you have to make sure consumers are part of the process. O'Brien was negative about the industry through much of his talk, and says that's how a lot of people are. But he emphasized that this is one of the most exciting times in history to be a journalist because it is up to us to shape the industry's future. “All the rules are being re-written,” he said. “Journalism is completely changing, and it's up to you guys as to where it goes.”

Chris O'Brien, a Duke University graduate, discussed his work at the *San Jose Mercury News* and the struggles the staff has encountered there. O'Brien talked about layoffs, buyouts, and the seemingly grim future of the paper. But, he was not without options for improvement. He discussed seeing the paper through the eyes of the reader. To do so, the staff of the *Mercury News* does man-on-the-street interviews to see why people read the newspaper and what purpose it serves. This practice, he said, came from the conclusion that problems with the paper could not be solved by sitting in the newsroom and thinking about them. O'Brien also talked about the paper's Web presence and the additions of features readers want such as Podcasts and blogs. Greater public participation, he said, boosts readership, such as options for subscribers to upload photos and announcements to the paper's Web site.

I took a particular liking to Chris O'Brien. He was a student at Duke University and began his working career for the *Raleigh News and Observer*. Now working for the *San Jose Mercury News*, O'Brien began talking about the importance of keeping your local newspaper adjusted to the technological advances and necessities of today's society. Unlike Rob Curley, O'Brien presented the dangers of not keeping up with the times versus the benefits and possibilities. O'Brien described how the growing internet advancements have caused less people to buy actual print newspapers, therefore reducing the amount of jobs newspapers can give out. More and more jobs are required for advancing Web sites and the print newspaper is on the decline. O'Brien suggested that it is important for young writers to keep up and be knowledgeable of advances, because if it comes down to two equally educated writers for a job and one knows the new media technology better, the job will go to the more advanced technologically.

The speaker talked about the problems the *San Jose Mercury News* is having with retaining and gaining readership. This newspaper has cut more than half of its employees over the past few years just to make ends meet. They decided that the answer to their problem was not going to be found in their own building, so they took on the mindset of “seeing ourselves through our readers” They went out into the streets and studied people to see how they utilized the daily paper. To become relative to the reader again, they have decided to abolish the daily newspaper and allow people to buy only the sections that they want to read. The also decided to produce an innovative Web site with hyperlocal content supported by ads and subscriptions. The *Technician* can conduct a similar study to learn about the reading habits of student on campus. By conducting this study, The *Technician* can reassess its methods for getting the news out to the campus.

GETTING PAST THE GATEKEEPER*Sherrie Buxbaum*

This session's purpose was to teach you how to write a better resume. We started by talking about cover letters and how a general cover letter is okay but there needs to be a paragraph saying why you are good for that particular company. When applying for an internship most people don't have much experience so it is good to add a list of projects and classes you have taken on your resume. Always research a company when you are applying so that you know what type of work you are getting into and so you can have intelligent questions when you come into an interview. Always put what you feel is the most important information toward the beginning of your resume. Always check grammar and spelling. Don't go below 11pt. font send electronic copies in a word document and don't put information in the header. If you have to go over a page make sure you go to at least a page and a half. Make sure you have a professional sounding voice mail for when you get called into an interview.

BASIC PHOTO COMPOSITION*Michael Price*

In this session we went over all the part of basic photo composition. He went over things such as simplicity and keeping the background from getting o crowded. The rule of thirds was gone over and where the points of focus are. He went over how the line of vision or motion of the subject should not be cut off. He explained what mergers were and to avoid them. He also talked about how framing, balance and lines are appealing to the eye. He ended with seven main ideas see your photo, shoot from different angles, get faces, show a story, feel your photo, anticipate, and shoot a lot.

PUTTING IT ALL TOGETHER WITH ADOBE CREATIVE SUITE*Mike Richman*

In this session Richman went over the new Adobe Creative Suite. He showed how Adobe is working to make all of its products compatible with one another. The idea is to take one file and move it from one application to another freely and being able to change stuff back and forth through the whole process. Another main focus was showing how, for many of the applications, changing a setting in one application would change it in all the applications. This all lets you save less versions of the same thing and keeps meta data through the whole process.

PHOTO ESSAYS EVEN A PAGE DESIGNER WILL LOVE*Amy Kilpatrick, University of Alabama*

In this session we went over how to make a good photo story. Amy explained how a variety of shots are needed including what types of shots they are like opening shot, event shot, action reaction shot, detail shot, close up, and wrap up. For many of these she said what type of shot should be taken in most cases such as a wide-angle shot for the opening shot. She said try and find note worthy events or a dominant element and find a closing note to wrap up the photo story.

Kilpatrick started out by giving everyone a session outline which helped you to pay attention because you were not spending all your time writing notes and missing whatever the next bit of information was. Some of

the things that were gone over included subject matter, positioning, detailed shots, and actually tying it to a story. You should follow one person throughout the course of the day or event and capture their story in photos. Having people be able to look at a series of photos you've taken and understand what it was like for this person is an excellent tool to have in your bag. Photo stories tell as much about something as a story itself can. She did a very good job of giving step by step methods as to what types of shots you should focus on getting. NCSU Student Media photographers could gain from this because we run photo stories all the time and none of them have told a story like the simple series of photos that she shared of an ordinary music teacher at a high school.

FLASH VIDEO: THE PRESENT AND FUTURE OF ONLINE VIDEO*John Shoeman*

During this session, Shoeman set out to introduce Adobe Flash Video, the new way of online video. He discussed the benefits of Flash Video looking at how it works and how to stream the videos in order for people to be able to access them. A flash video is made up of the following components: graphics, texts, video, and a video player. Ninety percent of people who use computers already have Flash Player installed which is used to play these types of video files. Shoeman introduced ways in which to customize flash video settings such as where the creator wants the file to be located and how to place text within the video. He discussed streaming the video on the internet and the types of files these videos can be saved as. The .FLV video file exists on a Web server, know as progressive video and the .FLA file is a flash authoring file known as a streaming video.

This session went over online features such as videos, Flash Player 9, and CS3. He talked about the need for three separate files, the Web page file, the movie file and the video file. He discussed streaming videos and copyright information that was important to know before posting anything on the web. He then went through all the steps in creating flash videos and putting them on a Web site. This presentation seemed too fast and confusing for those who were not familiar with all of the systems and files he was using, which seemed to be the whole room. At the end he gave out information on how to contact him for more ideas and more ways to succeed at putting up online videos.

WHAT MAKES A GOOD ON-AIR INTERVIEW?*Michelle Van Maanen*

This session was very helpful in learning what to do and what not to do during an on-air interview. The speaker talked about getting a main character to follow so that the story seems to be more personal to the audience. This key character should be able to say what the reporter can't and get across emotion as well. She went over do's and don'ts of interviewing also. She told us to be careful to ask 'yes/no' questions because they won't be interesting to hear or see and the character won't get into the story enough. She then went over many examples from her personal experience of interviewing people and showed us clips of interviews as well. While watching these, she pointed out tips and things done right and things that she thought could be done better. She also stressed talking with your crew and working together to make the shot.

COLLEGE RADIO AND THE CHALLENGES OF CONVERGENCE: MAKING THE WEB WORK FOR YOUR STATION

Stephen Merrill

In this presentation the speaker talked about using convergence, innovation, globalization, and synergy to make a radio station work better. He stressed the idea to adopt ideas and new innovations not because they are new or everyone else has them, but to adopt things that the station will actually use and see some benefit from. He talked about cheaper alternatives to problems he had personally come across, for example putting the station online because it was cheaper to manage. He told us how it was important to, if we had a online site or station to know the online audience that was listening. He pointed out that having a means of contact was very important and gave examples on how to make sure all of the station's information was up correctly.

Merrill included technology and innovation, the digital revolution, deregulation, liberalization and globalization in his definition of convergence. Convergence is when all types of media come together to form one entire information channel. The change in consumer's tastes and demands has allowed media to turn into a new format. Merrill used the idea of convergence to inform representatives of the college radio stations on how they can use their Web sites for accessibility, revenue and how to improve the Web site while keeping the Web site true to the word "independent." College radio stations can use their Web sites to give their listeners access to content such as blogs, music reviews, and playlists. Revenue can be generated by listener donations, station merchandise, and hosting podcasts that are sponsored with commercials.

Technological innovation and the proliferation of internet media has resulted in the de-regulation and liberalization/globalization of the media market. In specific this new market can be tapped through the use of internet radio, the main components of which were outlined as: Accessibility (where can links to the stream be found, what programs will it work with), Transmission file type(MP3 or OGG?), Transmission bit rate(high quality or low?), and accessibility to mobile devices (iPods, etc.). Techniques for attracting listeners to the Web site include: Web-exclusive programming, blogs, and music reviews.

COLLABORATIVE TECHNOLOGY IN THE MEDIA INDUSTRY

Avid Technology, Danny Greene

This presentation was probably the most exciting to attend and best given. The speakers were energetic while talking about what they do working at Current, a 24/7 news network online. They went over the history of TV starting with the printing press up to TV talk backs and to today's TV. They talked about how news has been brought to us through a one-way medium with little input from the public or audience. They then went on to discuss Web 2.0 and all of its features and what it had to offer. They said since we all decide what goes on the Web, we should all decide what news goes on the Web. They gave the example that while the fires in California were devastating and important news to report on, not everyone wanted to hear about it 24/7. They said Current TV is the solution. They showed us some examples of stories that people had posted and went over the process of deciding what stories were put up and what stories were left out.



Danny Green, staff member of Current.com, introduced the students who attended the session to a new form of online television, in short videos that they call "pods." Current is a peer-to-peer news and information network meaning that the information on the Web site is a collaborative effort from everyone who wants to share. It's a social networking tool among users who love to create their own videos or watch videos online about major social issues. The Web site is stated to be "viewer-created." Current.com is also a television station found on cable where they play the pods that they have picked. Current's whole goal is to get people involved in the media they watch. People are allowed to create and share pods and are allowed to give comments and feedback about the videos. Current values the idea that people can chose what they want to watch and that was the main idea of the session.

60 IDEAS IN 50 MINUTES: PROMOTIONS TO HELP YOUR STATION

Warren Kozireski

This presentation was completely awesome in sharing ideas that help promote stations. The speaker quickly went through more than 60 ideas that would help out any station. He talked about sports contests and making sure that they were gender neutral. He talked about handing out stickers or anything for that matter that had logos of the station on it that college students would use because as we all know, college students love to get free stuff. He discussed things that could be done at sporting events like offering special parking passes to those that put stickers on their cars with the station's logos on them. He talked about sending out birthday cards to those listeners who had won gifts or prizes from the station. This seemed to be a great idea that worked out for him and his station wonderfully. He talked about other ideas like graduation giveaways and handing out business cards at events. For each idea he explained how each would work, what you would have to pay special attention to, and personal stories from his experience.

FINALIST
Student Media
photographer Matt Moore
was a finalist in the national
Associated Collegiate Press
photo competition with
this photo.

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REINACTMENT

John Rodenburg, a recent graduate of the U.S. Naval Academy, editor of the *Lucky Bag* yearbook and one of the people Bradley had help judge the photo contest, reenacts President Reagan's shooting in front of the Washington Hilton where we stayed for the convention. Photo by Bradley Wilson.

CONCERTS BIG AND SMALL: EVERYTHING YOU WANTED TO KNOW ABOUT DOING A SHOW

Chuck Clenney, WRFL, University of Kentucky
Trevor Tremaine, WRFL, University of Kentucky
Chris Thuringer, WRFL, University of Kentucky

This presentation went step-by-step in how to plan and go about producing a concert through the station. The speakers talked about how before you produce a show you have to decide whether it will be for profit or for promotion. They talked about personal experiences with both and went over how to go about getting shows to bring in money and how to produce shows that would just promote the station and band. They discussed the difference between mainstream and upcoming artists and the pros and cons of having a show with each one. They stressed that knowing your audience is key in deciding what type of show to put on. They went through time frames that they have worked with and tips on how to keep on track and to the schedule. Building a relationship with regional venues as well as booking agencies was also another topic they discussed in their presentation. At the end they talked about shows they had produced and told us exactly how it worked, from beginning to end.

How to put on a concert detailed components of using your college media outlet to sponsor a concert on your campus or in your city. Firstly, one must determine who will be playing their concert. A key component to consider when looking for an act is whether they are mainstream, or up and coming. Mainstream bands generally garner larger audiences, but cost much more to employ. Many techniques may be used however to lessen the expense of booking a popular act, such as choosing a date very far in advance or catching the band in the midst of an on-going tour. The venue you choose is also of vital importance.

All members of the University of Kentucky's radio stations, these three gentlemen went over a step-by-step plan on how to create, produce, and plan a concert on campus or in the community. They discussed topics such as booking bands, when to host shows, price range, where to have the concert, what type of band,

promoting the show, and production. They stated that one of the main questions the radio station should conquer is: "What audience are you going for?" Once this question is answered, the rest is planned out accordingly. University of Kentucky is said to have planned 40 shows this year alone. With money, a planning team, and the support of the station, shows can be planned year-around.

REVISING THE SEVEN DIRTY WORDS AND OTHER (POSSIBLY) OFFENSIVE CONTENT

Bill Laird

At this presentation the speaker talked about the process the FCC went through to determine what was okay for radio and what wasn't. He talked about why certain terms were restricted and that the main reason for doing this was because of children and the government acting in part of parents. He also talked about the first amendment and that indecent and profane language and content cannot be banned. He clearly went over the definition of "indecent" given to the public by the FCC and the different versions since it was first created. He then went through the process the FCC goes through to decide whether or not content is indecent. In the end he took questions that the audience had and summarized his whole presentation by stating that it still remains unclear what is indecent and what isn't and that the right choice to make is that if someone is unsure, then they probably should not put it on the air.

Bill Laird, CBI's Student Board Representative, set out to tackle the following question: Why is certain content restricted? Most of the time content is restricted because of the age groups that could be possibly listening or watching. The government is stepping in to make sure that there is not offensive content being presented to minors. According to the 1st Amendment, indecent or profane speech cannot be banned. Therefore, the "safe harbor" was enacted in which after 10 p.m. broadcasters can almost do whatever they want within the limits of the definitions of profane and indecent. Laird stated that the FCC does not know about most violations unless someone complains. Laird also said when five of the FCC commissioners were polled, two said they did not know what the standard of offensive content is. There is no evidence of community standards in which everyone is supposed to abide by. The session's main idea was to investigate the ways in which a general standard can be enforced to keep offensive material off the air.

ETHICAL DIMENSIONS OF BEING FAIR, BALANCED AND OBJECTIVE

Trum Simmons, Harrisburg Area Community College

This session discussed the dilemmas a journalist must face when dealing with morality, ethics, and the law. The speaker raised the question of objectivity versus subjectivity. Simmons said it was impossible to write a story free of your own view, and even if it is "objective," you, as the writer, choose what facts to put in, leave out, and give priority to. Journalism requires writers to give an analysis of the issue at hand, not just the dry facts. For an example, the speaker pointed to the reporting of Senator McCarthy's hearings. He stated that the journalists covering the hearings failed to analyze the root of his motive, and therefore failed their readers. The *Technician* could examine its contents to assess its degree of subjectivity versus objectivity. It could raise some of the same questions as Sim-

mons, (Are we too subjective? How much subjectivity is appropriate?), to help improve the content and quality of the newspaper.

Is it possible to completely remove subjectivity from a news story? This session sought to generate thought about the limitations of objectivity and whether or not it is feasible for a reporter to be completely disconnected from a story. Trum Simmons asked the attendees to consider what a person is first when covering a story – a U.S. citizen? A journalist? A citizen of the world? This is especially important when covering a war, Simmons pointed out. Also, he discussed truth as either relative or absolute, and concluded that it is impossible for one to write a story that is completely free of the writer's "world view." Even when a writer does not physically include their opinion in an article, it sometimes shows through the way he or she arranges facts and chooses sources. Simmons encouraged attendees to write history about the common person instead of writing the point of view of the government. He suggested an informed, thoughtful and fair subjectivity as a substitute for objectivity.

WRITING SPORTS COLUMNS AND BLOGS

Joe Gisondi, East Illinois University

This session discussed the ins and outs of sports columns and blogs. The speaker encouraged all journalists to write columns about subjects they are familiar with. He specifically suggested not writing a column about a sport unless you are covering it. The speaker stressed that columns can have severe repercussions if they are poorly written. If you write a "negative" column, you should give the subject a chance to respond. Some points he stressed are as follows: be a creative interesting thinker, be candid, have a clear voice and avoid using I. The speaker said everyone will screw up when writing columns, because the subjectivity can often cause controversy. Gisondi also encouraged non-traditional journalism approaches, such as blogs. He started a blog site for college journalists to converse and share ideas. The *Technician* can put his advice to use in its everyday sports reporting. This year, the *Technician* has wrote blogs for important games to help draw more traffic to the Web site. This approach is consistent with the current trend in journalism – online news.

As a sports writer, I found this section led by Illinois University's Joe Gisondi as particularly useful for my line of work. Gisdoni began by going over what makes a column effective, in that it must provide readers with an insight or a view that offers a fresh perspective and a strong, well-developed opinion. It seems that many sports columns tend to state the obvious, or are used by student newspapers to fill up space, when they should get the campus community talking. He recommended reading a large variety of columns and finding one particular writer whose style I liked, and try, not to copy, but emulate certain aspects of his style. He also showed the class a Web site that was working on where college students such as ourselves could blog on our respective schools.

HOW NOT TO GET A JOB IN BROADCAST NEWS!

Michelle Van Mannen, University of South Dakota

The information I received from this session basically discouraged me from going into broadcasting. The speakers discussed everything that you shouldn't

do when you are looking for a job in journalism. They stressed the importance of professional resumes, cover letters, and personal appearance. They talked about the competitiveness of the journalism world, and said even a simple grammatical error on a resume can lead to a candidate not getting hired for a position. The speakers suggested that candidates learn a great deal of information about the employer and then rely that to them in the interview. To obtain a job, they said the candidate must sell himself or herself to the employer. It is important to show, not tell, the employer why you are the best candidate for the job. Sometimes, what you don't say is more important what you do say, and body language is key when being interviewed for a position.

SPORTS: IT'S ALL ABOUT THE STORY

Chris Adelson, ESPN The Magazine

At this session, Adelson took the questions from everyone in attendance, and I found this to be one of the most helpful sessions I attended. He said the first step on the right track to a successful career in journalism is to get your foot in the door; whether it is your local paper, etc. He suggested seeking out internships and making the most out of that opportunity. Once you have secured your internship, he said you have two tasks: your job, and finding a teacher. Adelson attended graduate school and said it is instrumental for success in any field. He said one of the best ways to become a better writer is to read the work of other journalists and find what interests you the most in their pieces. After all, if a writer's work is not interesting and unique, why should someone even bother to read it?

This Friday afternoon session was a follow up on the "Profiles: Hammering the Scene" lecture about two hours before. This session was more of a question-and-answer section with *ESPN The Magazine's* Chris Adelson on how to write effective profiles. In this section he addressed several concerns that time did not permit during the previous section. One question I got the chance to ask Adelson was not sure how to write an effective profile if you are only given access to the players and coaches, in other words if the player does not want you talking to his parents or close family friends. Adelson explained that it is my job as the reporter to find the story, and even if the best sources aren't given to me, it is still my job to go out and find them. He said if I explain to a player that I want to write something good about them, I simply want to talk to people who know the player best because they will do the most justice to the story. I realized that too many times I will throw together a profile by simply talking to the player, a teammate, and the coach and the story will lack personality, style and flair. Between Adelson's two lectures I felt the most direct inspiration of how I could quickly become a more effective writer when it comes to features and profiles.

To be honest, I hadn't planned on attending this session at all. But I enjoyed and learned so much from Adelson's first session, that I had to attend his second one. This one was completely question-and-answer format, but the students who packed the room came with plenty of questions. He covered as much ground as he could, fielding all kinds of questions. He gave career advice, such as identifying the people who can teach you how to write and teach you about the business. You have to stick with those people and learn what you can from them whenever you can. In game stories or

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game features you have to identify the turning point in each situation, then hammer that. Ask the players and coaches about that point – that makes your story unique. As an editor you have to ask writers questions: what did you learn about this subject? Where do you think you'll take this story from here? Then you guide them from there.

IT'S NOT WHETHER YOU WIN OR LOSE: DIVERSIFYING YOUR SPORTS COVERAGE

Nils Rosdahl, North Idaho College

This session discussed all the ways to create a successful sports section. The newspaper at North Idaho College surveyed its readers a few years ago and found that only 20 percent of people read the sports section, as it was only covering varsity sports at the time. So, the paper decided to add a section called life sports which features what everyone else at the college is doing for work and exercise. The paper surveyed its readers a few years later and found that 80 percent were now reading the sports section. Rosdahl suggested using your location to find stories of interest to the student body. The *Technician* can start covering club and intramural sports more consistently to appeal to a larger proportion of the student body. The *Technician* can also make game stories more interesting by focusing on the turning point of the contest. When writing about sports, specifically game stories, it is important to focus on the why and how of the game.

THE EYES HAVE IT

Nils Rosdahl, North Idaho College

The main communicators Rosdahl elaborated on were facial movement and eye contact, dress and style, paralanguage, proxemics and touch.

Rosdahl began by telling what interviewers should be doing facially in an interview, including making solid eye contact, having good posture, and avoiding nervous movements while interviewing. The main point Rosdahl made was no matter what an interviewer says or wears, he or she should do it with the utmost confidence and do everything possible to help the subject feel comfortable talking.

He also stressed the importance of looking sharp, particularly dressing for the occasion and looking professional. The more professional the interviewer looks, the more seriously the subject will take the interview.

Rosdahl stressed the importance of paralanguage in that the rate, volume, pitch, tone, and emphasis of speech will relay how confident and prepared the interviewer is. He also stressed using simple words in interviews, as to not stress the reader. He also made mention to the importance of not intervening in a subject's personal space, unless a comforting touch is warranted and that an interviewer should not smell bad or overwhelmingly good for an interview.

I found Rosdahl's lecture helpful as a reminder that no matter how casual or formal an interview is, it is my job to be prepared so that I can conduct my interview with confidence. I particularly enjoyed the practical tips for making an interview successful.

UNFUNNY: SATIRE, CENSORSHIP, AND STUDENT PUBLICATIONS

Will and Emily Creely, Foundation for Individual Rights Education

This section was based on recent current cases involving college publications and students' first amendment rights. Creeley and Guirdy represented FIRE, the

Foundation for Individual Rights Education. The main point made in all cases is that student journalists have the fundamental freedom of press and of free speech, even if that speech may be viewed as offensive by others. As long as that speech does not pose an imminent threat, it is permissible. In most cases, student publications or journalist were usually suspended or closely watched after printing offensive cartoons, columns, or satires. Groups like FIRE have made it their job to protect students' rights and make sure that school administrators do not abuse their power in censoring student publication. I also got a free t-shirt, which is always cool.

POLITICS AND THE MEDIA

Sam Feist, Political Director and Senior Executive Producer of Political Programming for CNNUS.

Feist began by detailing his average day at work, which was dominated by never ending monitoring of external media outlets and speculative sources. Feist detailed the wide net of which is given to publishing staff, no singular editor determines or approves every political story published. Feist detailed the direction his career has taken since he was a student at Vanderbilt, and participant in the ACP/CBA/CMI conference. Feist described the 2008 presidential campaign as 'The most dynamic race presidential race of our lifetime' in reference to the wide open field of candidates. He noted that CNN will spend more money covering this election than any news organization in history, and that online debates-such as the YouTube debates-have garnered the most attention ever from the average 18-35 year old voter. Feist also noted the conglomeration of journalism from broadcast and newspaper specific journalists into more general reporters that do everything.

Feist aimed to enlighten the students at the College Media Convention with his views on covering the political world through broadcasting. He discussed ways in which people in broadcasting can find unique and different ideas to get people to focus on the issues of the nation and the world, and also draw viewers to watch his network. He used the example of presidential YouTube debates in which it attracts younger Americans to participate in the next election. He planned the debates on YouTube and the questions came from submissions from the public. His main goal at working at CNN is to present the information in an unbiased way through trust and objectivity. He asked the students in the audience to "challenge authority, get the facts, and seek the truth." He summarized his whole discussion stating the "innovation is key." To develop new ways in which to attract people will ultimately lead to people being more involved.

The speaker talked about his job and what happens during a normal business day for him. He asked the audience questions like whether or not an accelerated campaign is good or bad today. He stressed his idea of rather being right than being first. He then went into personal stories in which this motto turned out to be true. He then talked about how kids with Internet skills will soon be replacing older staff that don't have those skills and he talked on how students should balance their skills along with natural talents.

This session was about dealing with current political coverage. Feist began by stating how exciting the upcoming election is for news coverage, as Congress is split, and the first major female and African-American



candidates are taking one another on in the democratic race. Feist stressed the importance of impartiality in covering political news, in that though he oversees the show the “Situation Room,” his job is to relay political news in the most objective way possible. He made the point that though he covers politics; he tries to make his programs and views so that even those who work closest to him are unsure of his political affiliation because of his impartiality. The job of the media, according to Feist, is simply to relay the facts without personal feelings or views polluting the news.

PROFILES: HAMMER THE SCENES

Chris Adelson, ESPN The Magazine

This section, led by Chris Adelson from *ESPN The Magazine*, was a focused study on writing an effective profile or feature story on an athlete. I found this lecture to be one of the more influential, as I saw a great deal of room for improvement in my profile stories. Adelson began by explaining that profiles and features are all about the players’ personality, and recommended finding all personal information on an athlete from those closest to them before even talking to the athletes themselves. He went about illustrating this by calling on a member of the class, Lauren Pragon, and interviewing her in front of the class, and constructing possible ideas for how to write a good profile on Lauren. He also recommended a good format for writing profiles in that you paint a picture or a tell an interesting story related to the player; then go into the depth of their character, and return to the opening story, explaining its significance. He explained the importance of hooking readers from the beginning and doing as much investigative work as possible.

The session revolved around feature stories. To showcase proper interviewing skills, the speaker picked a girl out of the audience, and interviewed her as if he were going to write a story about her. In feature articles, it is important to find something unique about the subject, then explain why that aspect is interesting. When asking questions, it is important to make the individual as comfortable as possible. He suggested talking to individuals that know the subject the best, before you interview the person you are profiling. The speakers introduced the idea of a “monkey bar interview”. Adelson said you should jump on something a subject says and lead in to the next question. It is also

important to keep questions open-ended. When interviewing a subject, it is always imperative that the reporter remains focused on the goal and sticks to the information that is most important for the story that they are writing.

This was one of the better sessions of the whole convention. Adelson spoke on the key to writing a good feature story. The strength of a feature story, according to Adelson, is creating the scenes and painting pictures that keep readers engage. To illustrate his point, he brought up a student volunteer and began conducting an interview, finding the scenes that could bulk up a feature. During the interview, he said, you should look for “monkey bars” when an interviewee is speaking. It’s tough to get a good answer on a sensitive topic if the interviewee hasn’t already mentioned it, but when he does then you can follow up with a question on it. At the end, the volunteer had told a number of her own stories, many of which would really help a profile. Adelson led a discussion about which stories to use where in a story and gave the students a sense of what structure we should be looking for when creating our own profiles.

The session was focused on the art of profile-writing. Eric Adleson of ESPN first went over some basic rules of profiles before constructing a piece about one of the audience members. Adleson suggested that the writer ask the subject for contacts including long-time friends and relatives before writing a profile. Then, once the writer contacts these people and gets background information from them about the subject of the profile, the actual interview with the subject should be quite brief. The writer can use anecdotes from interviews with friends and family members to get the subject talking. Also, he highlighted the use of “monkey bars,” or answers provided by the subject of the profile that can be used to lead into other questions. Finally, Adleson suggested closing the interview with open-ended questions like “what is your biggest regret?” or “what would you change about yourself?”

ON THE MALL

So, it was the last day. The rain stopped. The sun came out. And we got to visit the Smithsonian museums, to walk around the city and to see the Washington Monument.

JOURNALISTIC BLOGGING FOR DOLLARS

Ken Barnes, *USA Today*

Andy Dehnart, *realityblurred.com*

Barnes and Dehnart have made a good amount of money blogging about things in which they are interested. Barnes, blogs on a blog called Idol Chatter, dealing with "American Idol." Dehnart, has a blog called Reality Blurred, which deals with reality television. The coolest part of the presentation was realizing that if you care enough about something to blog, and do so with style and grace, people will read what you put up. Even with something as trivial as reality television, millions of Americans are hooked on it and will read your blogs, therefore showing where money can be made through advertising. Neither Barnes nor Dehnart seemed to be making their entire living on blogging, but both raised the point that it is a fun way to make extra money, in that you can write more about what interests you and worry less about budgets and stories that you don't take interest in.

CAN I EDIT MYSELF? COACHING WRITERS TO EDIT LESS

Sacha Bellman, *University of Miami (OH)*

This section was specifically for editors about teaching young writers to be good writers, eventually making the editor's job easier in the end. Though I am not an editor, I hope to be an editor one day soon, and since the sports staff is full of young writers, I felt I could benefit myself, and my staff from this lecture. Bellman began by explaining that coaching good writers is not a one week process, or a workshop at the beginning of the writer's career, but involves constant instruction throughout. Sitting down with every writer after every article is impractical, but even shooting a quick email describing the positive and negative parts of a story will help the writer grow, and feel that the editor cares enough about them to take the time to help. Teaching

writers to edit themselves in the long run makes the editor's job easier in that he or she doesn't have to spend time rewriting a story, but can spend more time helping the final product and managing the entire section.

SAY WHAT? A PRIMER ON WRITING AND EDITING DIALOG

Michael Ray Taylor, *Henderson State University*

This session discussed the difficulties of using dialog in a story. A dialog "do" includes arranging your reporting so you can overhear dialog and observe processes. Taking exact notes of dialog is key. When composing dialog in an article, it is important to change the paragraph for a change of speaker, but there should be no speech attribution whenever it is clear from context who is speaking. The speaker stressed that it is important to never succumb to the temptation to "punch up" dialog. Dialog should be straight to the point and understandable; the writer must find the essence of the exchange and cut the rest. He said it is important to never use adverbs with any speech attribution. When using dialog, the speaker suggested following some of the same guidelines as when you use quotes. It is important to summarize speech; you should only quote the good stuff and summarize the rest.

CLOSING GENERAL SESSION

Don Hewitt, *CBS*

Hewitt's personal story was very fascinating: as a young reporter he was among the first to get involved in television news and that career never failed him. After forming "60 Minutes," he continues to work for CBS. I found it particularly inspiring that Hewitt said he feels like he isn't working every day because he still loves his work so much. As a young writer I want to have that passion for writing that it is not work to me, as much as something that I enjoy doing.

THREE IS A MAGIC NUMBER

Bradley Wilson & Tyler Dukes

Bradley and Tyler presented the results of the source analysis that we have conducted at the *Technician* for the past three years. We reported on the methodology of the study and the outcome, that we continue to push to achieve the goal of at least three sources per article. We also noted that a random sampling of other schools shows that few articles have at least three sources. However, we noted that professionals and academics accept three as an acceptable minimum for the number of sources.



ON-SITE PHOTO COMPETITION

Bradley Wilson

Fifth-four students were selected for a Washington, D.C. photo shooting assignment. They shot and edited their digital images and submitted the for critique. At the Saturday critique, the group discussed the images, including everything from coverage to technical quality to composition. Then on Sunday, Taylor Couch, a photographer for the U.S. Naval Academy's *Lucky Bag* yearbook, and John Rodenburg, a former editor of the yearbook at the Naval Academy, judged the images and selected winners.

DIGITAL PHOTOGRAPHY WORKSHOP

Bradley Wilson

with Logan Smith & Stephen Bateman

This pre-conference workshop was about eight hours of hands-on instruction in Adobe Photoshop. Not only did we go through the steps of preparing a photo for reproduction in a magazine or newspaper, but we examined everything from editing to manipulation in Photoshop.

WORKING THE WEB: COLLEGE RADIO IN CYBERSPACE

Jamie Gilbert & Melissa Poston

Jamie and Nicole talked about how college radio stations use Web sites, everything from streaming links to DJ profiles to playlist information, to the integration of Facebook and MySpace.

A night on the town — sorta **Generous George's**

We asked the concierge for a good place to eat in Old Town Alexandria. We were close. It was about six blocks away in the pouring rain. And it was a ♦♦♦♦ “restaurant.” We ate dinner and went home. So much for our night on the town. At least we got dinner, got to hang around with the folks from Kansas State and Northwest Missouri State. Besides, we ate at Clyde’s on Thursday. And that was good food.



Everyone got a little into the act at Generous George's, playing games, riding the "rides". TOP LEFT: Langdon Morris and Josh Harrell. TOP RIGHT: Jamie Lynn Gilbert. MIDDLE LEFT: Melissa Poston. BOTTOM LEFT: Josh Harrell playing kids video games. BOTTOM RIGHT: Adam Kincaid. Photos by Bradley Wilson.



AWARDS

At the national convention of the Associated Collegiate Press, College Media Advisers and College Broadcasters, Inc. in Washington, D.C. Oct 25-28, the NCSU Student Media received national recognition and students attending the conference did everything from participate in critiques to attend sessions taught by professional journalists and instructors from all over the nation. Some NCSU students and their advisers also taught sessions.

“If the recognition our Student Media received in Washington, D.C. isn’t evidence of a thriving and successful student media program, I don’t know how anyone could define a successful, all-around program,” said media adviser Bradley Wilson.

- 2007 *Windhover* receives national Pacemaker
- 2006 *Agromeck* a Pacemaker finalist
- *Technician* designer Katie Graf places first in national design contest
- 2007 *Windhover* named second place in Best of Show
- 2007 *Agromeck* named Best of Show
- WKNC/*Technician* “88.1 Seconds of Technician” places second in Best of Show
- WKNC a finalist for the Best Station Promotion
- Student Media photographer Matt Moore finalist in national photo contest
- Student Media first recipient of the Carter Academic Service Entrepreneur grant
- 2006 *Windhover*, *Technician* and *Agromeck* designs recognized in *Best of Collegiate Design*

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