



(back) J. MIKE BLAKE, RONNIE NAUSE, CLARK LEONARD, TYLER DUKES, JOSH HARRELL;
(front) COLLEEN FORCINA, KASSIE GORDON, SARA ROBERTSON

When the St. Louis Cardinals won the 2006 World Series, **We were there** for the national college media convention

SUMMARIES OF THE SESSIONS WE ATTENDED, LESSONS WE LEARNED
AND EXPERIENCES WE HAD.
OCTOBER 2006

ROSTER

Who made it on the plane?

Danny Boemermann,
Student Media photographer
Tyler Dukes, Technician editor
Rob Fisher, Student Media
photographer
Colleen Forcina, Technician
reporter
Jamie Gilbert, Student Media
assistant coordinator
Kathleen Gordon, Technician
features editor
Nicole Griffin, WKNC
promotions director
Josh Harrell, Technician
managing editor
John Jernigan, WKNC chief
engineer
Clark Leonard, Technician
assistant sports editor
Ronnie Nause, Technician
photography editor
Kathryn Parker, Technician
reporter
Sara Robertson, Student
Media photographer
Chanon Smith, WKNC
program director
Brian Ware, WKNC general
manager
Bradley Wilson, Student
Media coordinator
Laura White, Technician news
editor

Who didn't make it on the plane, but got there eventually?

J. Mike Blake, Technician
sports reporter

Digging Deep: The Craft of Investigative Reporting

By Joe Mahr, *St. Louis Post-Dispatch*

This session focused on expanding the agenda in investigative issues and stories, while particularly putting spotlight on a three-part model, which gives baselines for digging deeper into the investigative research and issue. To expand on the issue, the reporter should take a deeper look in the investigation. While investigating, the reporter should look for accepted norms, failures and wrong-doings, and consequences. Accepted norms, which are societal guidelines that everybody usually accepts, set the debate for the issue. The reporter should look for rules that the subject(s) live by. The accepted norms should set up the question: what makes this issue such a big deal? Through the second part of the model, failures and wrong-doings, the investigative reporter should look for where the subject(s) is violating the accepted norms. The reporter should then examine the consequences of the issue, specifically distinguishing who is getting hurt by the failures and wrong-doings. To help with the investigation, the reporter needs to gather information and data, such as public records, open records and police reports, according to the model. The model gives the reporter defense, allowing him to defend himself through the investigation of the issue. It sets the agenda for the investigative article and allows the reporter responsibility for proving the case and showing the problem. Reporters on the *Technician* should definitely use this model to accurately plan and expand on investigative reporting. —*Colleen Forcina*

Mahr talked about how you have to take a normal story and go deeper by setting your own agenda. He said there were three things to remember about an investigative story: accepted norms, failures and wrongdoings, and consequences. He said the accepted norms are how you evaluate if something requires further investigation, the failure at carrying out these norms are when you know there is a story, and the consequences for everyone involved are a big part of how the story develops. While it was an interesting session, I don't feel he said anything new. It seemed like everything he touched on was information and ideas I already had about investigative journalism. —*Laura White*

First of all, a reporter needs to study the agenda of the group and look for the issue. Do not take what people feed you but dig deeper and look at the root of the issues. Look for:

1. Accepted Norms. Defend why. Rules we all have to live by (either by law or social standards). Social or political policies. Societal norms. It sets up debate
2. Failures. Look for wrong-doing. Find where they are breaking rules
3. Consequences. Who is getting hurt?

It's hard to get information. Public records are a key building block. Police reports. Look for lawsuits. Never lie. Never show your full hand. Try to be as upfront as possible. Use the word *research* to allow for ambiguity. Tell police if they "don't know" the information you will run the story and say in the story that they "didn't know." Keep records of what you do and who you contact. —*Kathryn Parker*

Covering Campus Crime

By Mike Hiestand, *Student Press Law Center*; Carolyn Carlson, *Georgia State University*

The first step to accurately covering crime investigation is to add a police/crime beat to track day-to-day trends. The police/crime beat should be handed to an experienced reporter who will get to know the law-enforcement community to develop more sources and have easier access to a source who is likely to talk at the beginning of a crisis story. The reporter should know his rights, which include three types of record, to documents and information through the police. The first type of record includes campus police records, which requires police to provide daily blotters, incident reports, daily investigation, arrest/booking/accident logs, criminal history (depends on the state) and

safety polices and programs. Reporters should automatically be allowed information through the public records law, however, if the reporter is denied the information, he should write a letter and bestow it to the campus police chief, which requires the access to records, unless they have an accurate excuse to do otherwise. The Clary Law requires a reporter's access to a police log. A police log must be published Monday through Friday, which includes incidents within two days of all crimes included. If the police deny this, than the reporter should challenge the Department of Education. The police, according to law, are also required to give timely warning of an ongoing threat on campus. They must give information to the public within 24 hours to aid in prevention. If the police do not comply with this demand, the reporter should give warnings and can go to the Department of Education, and the police could lose funding as a consequence. Another part of the law includes crime statistics, which consists of a list of crimes for the calendar year conveyed to each student at the University. As a result of this list should there be a story on these campus crime statistics, for example, taking the University's own statistics and comparing it to the statistics of other state or regional schools. The statistics list should be readily accessible, and the reporter can go to the Web site or police department to find the list. The third type of record includes campus disciplinary information, which revolves around how schools punish students. The University is required to no longer prohibit the release of this information. If otherwise, the reporter should use the State Open Records Law to force them to release the information. In general, if the police do not cooperate according to the law, the reporter should use it as a story. *The Technician* can use these guidelines, specifically adding a crime/police beat, to accurately cover crime investigation in the news coverage. —*Colleen Forcina*

A Toolbox for Women in the Newsroom

By Kimberly Voss and Lance Speere-Voss, *Southern Illinois University-Edwardsville*

This session dealt with the problems and solutions that women encounter in the newsroom and drive them away from the profession. Women have been the majority in the mass communications field since the 1970s and, today, women students make up 64.7% of journalism and mass communications undergraduate majors. This number has been the same for the past three decades. Women face challenges that include stereotypes, communication styles, sexual harassment, power structures, and career paths. To overcome some of these problems, the female journalist must stand up for herself, work harder to get recognized, negotiate equal salaries, seek challenging assignments and create a career plan. Women in NCSU Student Media who feel overpowered by males should stand up for themselves to dominate the problems that females are encountering in the newsroom. —*Colleen Forcina*

Women in Communication: Making that First Impression in an Interview

By Marcia Meskiel-Macy, *Taylor Publishing Company*

A female student seeking a journalism career should start to market herself now by choosing her next step in her education. To be better prepared, she should create a portfolio and package it selectively by including the best work. Female students need to "put your best 'you' out there" by seeking opportunities to practice, becoming active in more than one medium and learning how the world works. Two ways of preparing for the career are that the woman should find a mentor who is in the position she is aspiring to be, and be a mentor by always presenting herself as confident and professional in the way she speaks, dresses, and carries herself. Throughout an interview, the female should not cross her legs, and she should mirror/mimic the other person's cadence. When a female is in a journalism career, she should get to work early and stay late, meet all deadlines, exceed all promises she makes, ask for extra work in areas that could advance her, always present and carry herself as confident and professional, and stay up to date on

trends in her chosen media. Any female in NCSU Student Media can take this advice to her next path of career planning and make up her mind to work hard as there are no shortcuts to success. —*Colleen Forcina*

Marcia began this session by stating that change is a choice and quoted Tony Jeary: "Success should not be a random event, but the result of conscious actions." She suggested that we all create a personal plan that is focused on what we want and not what we have. She was encouraging and discussed ways to make yourself look good in an interview. For example: don't clasp your hands or cross your arms, always dress conservatively, know your interviewer's name, and listen more than you talk. She also showed us the appropriate way to sit during an interview—with your bottom to the back of the chair and your feet placed flat on the ground. We also practiced a firm handshake, making eye contact, and smiling. I really enjoyed this session and found it useful. —*Nicole Griffin*

Know your skills and market yourself. Constantly build references, find a mentor. Presentation: be confident, dress conservatively – use charm not sexuality, speak eloquently, carry yourself well, have good posture, shake hands strongly, make eye contact, don't cross legs until a little bit into an interview, keep elbows at waist and hold them there – don't groom. Business comes first, before your feelings, before your frustrations, before personal ambitions. —*Kathryn Parker*

Increasing Readership: Assessing the Needs of the Campus Community

By *Chip Rouse, Villa Julie College*

The problem of decreased readership of a campus newspaper is that the newspaper staffs' perception of the reader as apathetic, there are too many copies of the paper left after distribution, no one on campus talks about the content, and few write letters to the editor. To gain readership on college newspapers, the staff needs to take an internal look at what they do by surveying readership through e-mail or classes and listen to what the students like. The staff should examine other college newspapers and talk to other college editors to gain ideas for their own paper. Some problems with decreased readership within the newspaper include having no design identity, and articles being too long and too heavy on academic and faculty news. Design flaws include having a small tabloid size, black and white color, and densely textual pages, which all contribute to a visually boring, dense, not fun to read newspaper. Other flaws include having too little white space and text of all the same fonts. Some content suggestions for increasing readership are adding music column reviews, student spotlights, relationship columns, "Trend Spotter," "Singles Ads," and student involvement in point of view pages. Any student media should learn to take risks when developing and producing newspapers. —*Colleen Forcina*

How to Recruit and Maintain a Diverse Staff

By *T. Ilihia Gionson, Eslyn Kaltongga, Georgia Pinsky and Amber Schoenberg, University of Hawaii at Hilo/Hawaii Community College*

To recruit a diverse staff, members of the staff need to get more involved on campus by joining different clubs and organizations to learn more about what is happening on campus and to recruit members from different organizations. This should step up the coverage of events and organizations on campus, which will eventually bring more interest to the student newspaper of the members of those clubs and organizations. Some suggestions for recruiting staff include running positive announcements, using signs in the windows of the buildings, going to different student organizations or using radio announcements. To maintain a diverse staff, the staff should use an extra-mentoring program, where staff members can team up on stories to help each other with any cultural barriers while learning to write correctly and successfully and maintaining an interest in writing



for the newspaper. Campus newspaper can also use community guest speakers to add articles to the newspapers, which can also gain interest and readership of the newspaper. The NCSU Student Media should use signs in front of Witherspoon, flyers around campus, or even radio announcements to gain a more diverse staff. —*Colleen Forcina*

So before I thought that when the term diverse came up it had to be race, but to tell you the truth diversity can be different majors, ages, races, and backgrounds (financial or location). How can you make it work? Keep the staff by accommodating them, make them feel welcome, and treat everyone the same. How to recruit? Get involved everywhere on campus. Cover many organizations, student sports, anything, get your foot in the door. Step up your advertising on campus. Make sure they know who you are and what you want to accomplish. You may have to go to them; they're not always going to come to you. Diversity may be hard in some locations, so make it work to the best of your availability. —*Danny Boemermann*

This session was supposed to help editors learn more about recruiting and maintaining a diverse staff. However, it was taught by the editorial board of the most diverse campus in the nation. They didn't really give any helpful information for recruiting from smaller pools of minorities, but they did give some good ideas for making yourself known around campus, although they have a much smaller campus than N.C. State. Basically, I didn't really learn anything from this session. —*Laura White*

Diversity isn't just about race. Diversity includes background, views, hometowns, etc. Your staff should not only reflect a diversity of race, but also these facets. To recruit a diverse staff, get more involved in campus. If you're covering diverse events, a diverse group of people will become aware of who you are. Go to student organizations and get to know them and earn their respect. Bring them in to your office and see if they would like to join your staff — as long as there is no conflict of interest. Look for the international students and go to their programs. The key is to make them aware of who you are and to let them know of your intentions. Go to people, not just people who are the same as you, and be open to talk to them. Ask people for feedback of the paper and see what they would do to fix things. Pair new staff members with an experienced staffers and show that you're investing in them. Even after the training period, keep the same writer combos together. —*Josh Harrell*

On the day before the convention began, Danny Boemermann and Rob Fisher helped Bradley Wilson teach a pre-conference, hands-on workshop on Photo-shop. The three went up in the St. Louis Gateway Arch, but had to ride in a very small elevator. However, Rob wasn't so keen on small spaces.

Careers in Television, Becoming a Big Market Success from a One Man Band Beginning

By Tom Ezell, KTVI Fox 2, St. Louis

This session mainly focused on the journalism broadcasting careers and the opportunities that it provides. The main advice that was given during this session was to only get involved in a journalism broadcasting career if you absolutely love it. Being a broadcasting journalist is a one-man band, meaning that you have to be your own producer and do the shooting, writing, editing, etc. The opportunities that this career provides are “unbelievable” because of the invaluable and on-the-job experience. Everyone is looking to get up the ladder within this career and it is a competitive career, so being a broadcast journalist is a long process. If you be true to yourself and who you are and capitalize on it, you will automatically stand out from everybody else in the competition. Ezell focused on conveying the point that you need to be your own individual and have patience with persistence by doing whatever it takes to get the job; make yourself available and go to where the job is, don’t wait for it to come to you. To be in the broadcast journalism career, one should invest time in a broadcast journalism degree. —Colleen Forcina

I decided to go to this meeting out of interest in the television field, and I believe I was the only one there who attended a school with no television station. Still, what he said is applicable to anybody in student media which is this: start small. He said his career had originated in one of the smallest markets in the United States, at a station where everyone is just using the job as a stepping stone. But by doing more work at a smaller station, it helped the speaker appreciate and know what was going on around him when he moved to a larger one and did not have to do every task (one man band). — J. Mike Blake

Motivating Your Newspaper Staff

By Gayle Brown, Northern Kentucky University; David Swartzlander, Doane College; Jeanne Criswell, University of Indianapolis

There are many tips to motivate members of the newspaper staff, which will keep staff involved and dedicated. The number one tip is to encourage involvement and elicit everyone’s input. Editors should facilitate accomplishments by discovering what staff members are good at and letting them pursue those specific things. Editors can offer opportunity assignments for staff members to reach further to their potential. Staff should share constructive criticism to other staff members and create an environment in which people feel free and comfortable to discuss different topics, responsibility for mistakes, and seek assistance. Upper staff members need to recognize the role of a staff member’s enlightened self-interests and emphasize the long-term benefits of their dedication, hard work, and commitment. Staff members of the Technician can use these tips to motivate and encourage staff members towards higher dedication. Motivating editors and staffers is a never-ending process that can benefit even dedicated, long-term participants. — Colleen Forcina
— Ronnie Nause

A few suggestions by this panel on how to better motivate a staff included creating incentives or rewards for a job well done. By the editor remaining positive in front of the group, it makes the group feel more comfortable and increases writers’ involvement. If an editor becomes familiar with his or her writers, they can further motivate by letting the writers do what they do well, and giving them the opportunity to reach further later. They also suggested sharing criticism and praise with workers to help everybody reach common goals. — J. Mike Blake

I didn’t learn much in this session. The speakers emphasized public praise and private criticism. — Kassie Gordon

Leadership 401: Advance Skills for Media Managers

By Ralph Braseth, University of Mississippi

Leadership is the ability to admit freely and publicly a mistake, which allows everybody else to feel like they can do the same. Leadership is linked to change, therefore, upper staff members need to articulate these changes and continue to repeat them to other staff members. Change demands risks, so leaders should also be willing to take risks within their media work. Leadership also requires vision, which requires the leader to allow other people on staff to figure out what the staff needs to achieve. Leaders need to get input from staff, while holding them accountable. Enlisting others by depending upon other people by handing them responsibility is another component to leadership. Collaboration and team building, strengthening others, setting the example, and recognizing contributions are also important keys to being a media leader. By accomplishing all of these components, a leader will ultimately have achieved serving other staff members. —Colleen Forcina

Thinking Like an Editor

By William Elsen, The Washington Post (retired)

The top editor is the person who knows as much as possible about producing a newspaper and who inspires the respect of the people working for him. Someone who aspires to be an editor should be good at dealing with everyday problems. An editor should be someone who develops a sense of good judgment to deal with issues and concerns that revolve around the production of the newspaper. An editor should also be socially connected and have an outgoing personality. Like an editor, a reporter should have a sense of awareness and alertness all around, while also receiving and implementing respect from all members on the staff. An important component as editor is to manage time well by getting as organized as possible, for example, having staff meetings. Another important part of being editor is to delegate authority by letting other people do jobs. An editor should be able to deal with people by listening to their complaints and freely admitting errors. Overall, an editor should leave a legacy at the newspaper. NCSU Student Media should use these components to think like an editor and work to the potential of an editor. —Colleen Forcina

Being an editor involves knowing as much as possible about everything that goes in our paper. We must also be good at dealing with everyday problems. You can no longer get by as just a good writer when you are an editor; you must also use good judgment. Don’t be afraid to ask other people questions if you’re not sure. Look people in the eye. It is your job to be organized and communicate, but not to run everything. Listening to complaints is also vital. Giving people the benefit of the doubt is crucial. Finally, having everyone involved is important. — Clark Leonard

Don’t establish a negative attitude because it will cause unrest on staff and make people wary of ever messing up. He suggested having a “scoreboard” listing the slugs, photos, stories, and layout needed for your section and crossing them out as you go. Don’t let a writer’s screw-ups add up, but address them immediately. Also address plagiarism immediately and, when you have a case built, dismiss them from the paper. — J. Mike Blake

Do inventive things on the Web. Inspire respect by having a credible paper. Connect with people – know where everyone is, know what’s going on around you. Know how to divvy up time – be organized. Don’t feel threatened by other people on staff. Have a hierarchy: Writers ask section editors, section editors ask managing editor, managing editor asks EIC. ONLY ME addresses EIC but EIC can address anyone. Adopt three strikes you’re out rule. Admit errors, don’t piss off readers. Watch out for plagiarism and come down hard on it. Have a scoreboard of the stories and photos, keep track of what’s in, what’s complete. Cross train. — Kathryn Parker

As an editor, you must inspire the respect of the people around you by dealing with everyday problems. Print stories out for easier editing and get as organized as you can through staff meetings. Look for good people to surround yourself with and don't be threatened by them. Need to challenge the direction of the hierarchy by making specific job goals for each editor. By delegating authority to other people, more can get done quicker and stress will be eased. Freely admitting mistakes and errors when you make them inspires the respect of those around you, as long as those mistakes do not continue to repeat themselves. — *Josh Harrell*

Grading Quality: Examining *The Daily Tar Heel* in a Professional Context

By Rachel Mersey, Carolina Hunter and Sarah Rabil, University of North Carolina

This session revolved around *The Daily Tar Heel's* research that considers the translations of professional newspaper principles and problems. The staff of the DTH drew a connection between the state of American journalism and the decline in daily newspaper readership. Five primary aspects of professional newspapers include credibility, reporting accuracy, editing accuracy, readability, and editorial vigor. By conducting this research and examination, the *DTH* on the playing field of professional papers permits a broad understanding of the state of student journalism and future professional journalists. Through their research findings, the *DTH* concluded that it is operating in an environment similar to that of professional newspapers. *The Technician* could analyze the credibility, reporting accuracy, editing accuracy, readability, and editorial vigor to understand the principles and problems as compared to those of professional newspapers. This analysis will permit a broad understanding of the state to student journalism and future professional journalists. — *Colleen Forcina*

Statistics show there is a connection between the current quality of journalism and declining readership. People do not believe newspapers are credible, including the doubts of young adults. But even so, these younger readers are more trusting than their older counterparts. Sources in newspaper are most critical of its credibility. Editing errors make the content hard to understand. How easily people can use the paper is important to its quality. Writing on a sixth- to eighth-grade reading level is a good habit in relating to readers. Editorials should be locally flavored, argumentative, giving of information and characterized by taking a stand on what people should do. — *Clark Leonard*

Can You Really Keep Your Sources Confidential?

By John Ryan, Eastern Illinois University

The legal debate over whether journalists can keep their sources confidential has been argued for a long time. In 31 states and the District of Columbia, so-called shield laws provide journalists with some testimonial protection. They generally say when journalists are entitled to privilege. They also define a journalist and, in most states, they establish guidelines by which a journalist may be divested of the privilege. Shield laws are state laws that must give way to constitutional issues. A federal shield law would provide stronger statutory protection for journalists. Journalists would no longer have to argue the 1st Amendment on a case-by-case basis. Currently bills are pending in the House and Senate that would give journalists an absolute privilege to protect confidential sources, except in national security cases. Journalists would be granted varying degrees of qualified privilege to other information. Reporters and editors of the *Technician* should be familiar with these laws. — *Colleen Forcina*

Five Overlooked Stories That Can Make a Difference

By Kimberly Voss, Southern Illinois University-Edwardsville
Lance Speere, Southern Illinois University – Edwardsville

One of the five overlooked story ideas is the budgets of varying student organizations and clubs. To cover this story, the



reporter should examine budgets to see what student groups get the most/least money. The reporter should also examine the trends, the open meetings and open records, and student leaders. An additional story idea is violence against women. The reporter should make it a societal problem, not case-by-case. He/she should examine the real numbers on campus and community, identify the role of alcohol/binge drinking/drugs in the violence, and the available prevention programs or lack of programs on campus. The third story idea is covering faculty equity. It has been determined that female professors earn 75 percent of male professors. The reporter should examine the gender and roles and power of the professors teaching the classes, along with where the money is going. The next story idea, which has already been covered by the *Technician*, is about student athletes and their graduation rates. The last story idea is about social network sites, such as Facebook and MySpace. The reporter should investigate how the school responds to students using these sites. *The Technician* could use any of these stories and cover them in the paper. — *Colleen Forcina*

This session stressed the importance of being a watchdog in the community, and addressed five topics college papers can overlook, or think they only need to cover once. They talked about the importance of addressing things such as athletics, student government, faculty equity, sexual assault on campus and social networking sites in depth, as well as yearly to ensure everything is being done properly. Much of the information given, such as the public records request, were things we discussed at Manteo, and we have actually done extensive coverage on a few of these issues, so I feel like I didn't really learn much. However, *Technician* news will be covering the faculty equity issue, because that isn't something we have done recently, and we at the *Technician* should remember that doing these stories yearly will help us maintain our role as watchdog and campus voice. — *Laura White*

Making Important News Interesting

By Perry Parks, Michigan State University

This session covered the components of reporting important news events, while focusing on the people and reporting on the problems and solutions. To do so, the reporter can take the citizens' side, use news to teach and help people act, while refusing to be boring. The first component is to put people in charge. This means that the reporter's news reporting has to make the readers' role in policy matters clear by showing how they can influence, or even control, public debates over

Bradley and Rob under the Arch.

Bradley shot the photos in this little publication. Even this one.

Thanks to Martha Collins and Jamie Lynn Gilbert for copy-editing assistance.

setting tuition, funding higher education, raising speed limits across from campus, sending young people to war, and every other matter that affects their lives. It means covering day-to-day government and administrative actions as an extension of public will that requires the readers' input, rather than a set of rules and restrictions imposed. The reporter should also report on problems and solutions such as debates over abortion, legalizing marijuana, gay marriage and college tuition as these debates are often framed as political contests. The reporter should examine which side has the best strategy, advocacy ads, and who is shouting the loudest. A more constructive way to cover important issues is to identify the problem, explain it, offer potential solutions and provide a forum in which those solutions can be discussed, while also engaging people in a debate over how to get things done. Another component towards making news interesting, the reporter should let stakeholders speak by presenting diverse viewpoints that help readers understand where everyone's coming from in the issue. The reporter can talk to students and professors who have some sort of affiliation in the issue and global politics. This gives the quiet people a chance to weigh in and gives the readers something new to think about. The next reporting strategy is to take the citizens' side by presenting honest stories and verified truths about important issues. This requires that the reporter doesn't allow officials, or any other sources, to get away with vague or misleading assertions because the reporter is clearly presenting the facts. In addition, the reporter needs to use news to teach, which means the reporter should take opportunities to use news events to teach fellow students about how the world works. By focusing on what is important, the reporter can slowly build in important background information to refrain from boring the reader. The news reporter can also help people act by getting readers stirred up about an important issue, and then helping them act on it. This means providing information to let them make the next step by publishing officials' phone numbers and e-mail addresses, while also telling people who they can call, when they can attend, how to write a letter to the editor, where they can volunteer. The last thing a reporter should do to make an important news story interesting is to refuse to be boring. To do this, the reporting should not get sucked in by the dullness of an issue. He should figure out ways to make important points to the audience by being fair, accurate, clear and complete. The reporter should think about the story he has to tell and think about the best way to tell it, whether it is in the second person, the first person, a cartoon, etc. The *Technician* news staff can use all of these reporting methods and everything they know about the audience and compelling journalism to tell the most important stories in the most interesting way possible. — *Colleen Forcina*

This was one of my favorite sessions. Parks addressed some of the different stories student newspapers cover that most students feel unconnected to, such as elections, and ways to make students care. He said by pulling students into the story, into the lead, you are more likely to get their attention, and hold it. "It is not good enough to write news people see but do not engage with," he said. Parks stressed how each story is an opportunity to give voice to the voiceless, and be a watchdog. "Anytime you settle for something, you haven't done your job," he said. According to Parks, editors shouldn't be afraid to cut stories that are awful. I know I've run stories that were barely decent just because I needed to fill the space, and with a student newspaper and time constraints, that happens a lot. We must refuse to be boring. — *Laura White*

First, it is important for us to realize that we are journalists because we want to change the world. Therefore, write about the things that engage the readers to do the same. Never relent on this calling into action part of our jobs. When reporting on controversial issues, don't go straight to the extremes; see what the people in the middle feel about these same issues. "Why is that?" can lead to some great stories like why some dorms are

mostly minority. We can have a bias as journalists: a bias for the truth. Get criticized for something to be proud of, like holding the truth and honesty in high regard. Refuse to be boring: play around with the front page to engage readers in almost any article – the front page should not look the same daily. — *J. Mike Blake*

You are in charge. You can effect the outcome of events. Report on controversy. Report on both sides, not just the loud people on both sides. We should ask ourselves, what the problem we are trying to solve. — *Kassie Gordon*

Digital Photography Workshop, Part 1

Bradley Wilson, North Carolina State University

Wow what to say about this class. I actually really enjoyed reinforcing some of my knowledge of Photoshop. It was also interesting to see what other people had known, and the techniques they had been using to work with their images. I did get a chance to hear a young man talk about how you can paint forward in time using the history brush which although odd, may actually be useful. I personally got something more out of the class, being the second time that I have gotten a chance to travel and help out with teaching; it might be something I want to do more. Working with students to get the skills to not only use gear properly, but also how to make the most of their photos with photo-editing. — *Danny Boemermann*

Digital Photography Workshop, Part 2

Bradley Wilson, North Carolina State University

The class today was rather light compared to the amount we had yesterday, the funny lady which I forgot to mention in the last summary showed back up, she was so clueless....there may be hope...enjoy her emails!). The students got a little more hands on today, giving them the opportunity to play around with Photoshop on their own. They got a chance to pick out creative text ideas and work on Photoshop to create cool patterns / artistic images. The students left knowing the steps of color correcting, as well as being able to convert images to grayscale using multiple techniques. — *Danny Boemermann*

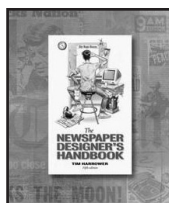
Photographic Illustrations and the Magazine Style

James Visser, freelance photographer

In today's market more advertising is being done with long shutter speeds. Perspective can make better pictures: if you shoot most of your photos at eye level, then change it up, shoot from up high, down low, and unique angles. Give the viewer a new way of looking at something that they normally would not see it. Photos are usually there to draw in attention, but at the same time let them make the viewer think "what is this?" so they read the story!!!! Get close, don't be afraid!!!! Illustration photos are supposed to tell a story, so work with your subject to get that done. Spend time on your shots, work with it, don't just click, click, click and hope you captured a good one. — *Danny Boemermann*

Tell a story with your photos. DO NOT simply document the event. Say something with your photographs. A lame photo is no different than a lame headline. Photographers are encouraged to think like writers, employing devices to increase brevity and impact. Visser compares ones' lens selection to syntax. Don't be afraid to experiment with angles, DOF, light, etc. Humor, incongruity, or weirdness can often add to a photo and make it have a more significant impact on the audience. As an example, he said National Geographic, the pinnacle of photography jobs, only hires photographers who have something to say, regardless of technical quality. — *Ronnie Nause*

There's an enormous need for photography, but it's been dumbed down to snapshots and a simple documentation of something that happened. For example, the cliché "grip and grin" of award ceremony photographs. Don't take or assign these photos. As photographers, think like writers in terms of



CRITIQUE

BY TIM HARROWER

So I went in there with a sense of pride about what we were doing at the paper, feeling like we were putting out the best content we possibly could, and he completely changed my view of our job as a student paper, as well as the content we produce. He said our paper was boring to the average reader, and that much of our coverage didn't address students as much as it did administration and student government. He stressed that the administration should not always like the student newspaper, and suggested a separate page for administrative and student government news, unless, of course, it merits front-page coverage. I really like that idea, and I want to start a page like that, to keep student government drama off the front page, because the majority of our students aren't interested. Also, he talked about the readers of our paper, and being a voice for them. He said to target our campus specifically, there are things our students care about, and we should address those issues. "I worry that you're boring. You're putting out your father's newspaper," he said. According to Harrower, what we need is to modernize our paper and give it some personality as the student newspaper. — *Laura White*



Tim Harrower critiques the *Technician* in St. Louis.

Tim let us know our paper is all about "them." We should work on making it more interactive by making students see how they are connected to the stories. He said you can't get a distinctive feel for N.C. State. In this way, we should work on reflecting what our campus is like through our publication. The stories also need to be more about students than buildings and things that don't concern them. We should also step outside of being a mouthpiece for the administration of James Oblinger and company in Holladay Hall. Just because they do something doesn't necessarily mean it is news. Our paper has been called "boring." To respond positively to this, we must make our paper cooler and smarter. — *Clark Leonard*

This critique was simply amazing. The bottom line: our paper is boring. We have to figure out what it is that will engage our readers and make our product fun and useful for them. That means more alternative copy, more direct impact to you, the reader, and more stories that actually matter to the large population of students at this University. One of the problems we always have is the propensity to run news on the front

page every day. This should not be the case. Edit meetings should be a battle for that prime space and setting them up in this way would engage people to fight for their stories in their sections. Another really great idea was the creation of a purely Campus News section, where all that crappy Student Government stuff can go on a regular basis. There's a lot of work to be done here, and he gave us a lot to think about, but I think this has definitely woken us up into thinking about how we can get on the cutting edge of college journalism. Not an easy task, but I believe we're up to it. — *Tyler Dukes*

This was the most helpful hour I spent in St. Louis. Tim gave us a LOT of suggestions that can make our paper

better. I never really realized that our paper had so much room for improvement, and now that I know what is wrong and how it can possibly be fixed, I'd like to start actually moving down that road. He said our paper and our content is boring, and we cater to the administration more than the students with our boring coverage of things like senate meetings and fee increases. Sure, these things need to be covered, but from a different angle, and not on the front page. A lot of improvement will come if we take our stories and spin them toward the student. Make the students feel like whatever story in question has some type of impact or relation to them instead of simply over-viewing the event or speech or whatever else. Tim was harsh and he didn't pull any punches, but I think we all needed to hear that from someone outside of our daily production. Hopefully everyone else listened and wants to do what they can to put some of Tim's suggestions into action. — *Ronnie Nause*

The *Technician* is not representing the typical student. We are the student paper and it is not being reflected in our coverage of the administration and stories that are not interesting to a typical student reader. It's time to think cutting edge — both coverage-wise and design-wise. Our paper is getting too conservative and not looking like a "college paper" should look. Break things down graphically. Step out of the box and be different — don't be afraid to take chances. — *Josh Harrell*

We should make the paper engaging. The paper isn't about the writers, it's about the students, our readers. — *Kassie Gordon*

HIS OWN BIO. WRITTEN BY HIM.

He's been an award-winning editor, designer and columnist at such newspapers as the *Times-Union* (Rochester, N.Y.) and *The Oregonian* (Portland, Ore.). He now consults on redesigns, lectures on journalism, and maintains a dog-and-frog ranch deep in the Oregon woods.

- As a designer, he transformed *The Oregonian* into one of the best-designed newspapers in the world (according to The Society of News Design).
- As an author, his *Newspaper Designer's Handbook* has helped influence and inspire a new generation of journalists.
- As an editor, he's won numerous national awards — including the 1996 Penney-Missouri award for helping to turn *The Oregonian's* Living section into the most innovative feature section in America.
- As a writer, his popular daily column — The Edge — drew national attention for its ground-breaking mix of text, graphics and humor.
- As a lecturer, he's spoken to thousands of professionals, teachers and students at seminars around the country, and taught writing courses as adjunct professor at Portland State University.

syntax (should you use a telephoto or wide angle lens?). Think about telling a story and point of view visually. Investigate and make phone calls to find an angle more interesting than the "grip and grin" angle.

Fundamental aspects of picture:

- 1) Decisive moment sometimes happens once you wait in passivity
- 2) Humor, weirdness and incongruity can make a story more appealing
- 3) Action in a still photo makes it more interesting (slow shutter pan is one method to achieve this)
- 4) Find a unique perspective; photojournalists spend an hour looking, thinking and capturing a moment through more than documentation

If you want to break into this field, take some business classes - personal contacts and handshakes have been replaced by lawyers and contracts. — *Sara Robertson*

Visser taught to look for photo illustrations in unique angles. Make things interesting by changing the way you look at them. Pictures can make a reader ask questions and go into an article because of curiosity originated in the picture. A photo can make a reader feel intimate with a subject if there is a personal element in the photographs. Every photo has a story to tell, show it in your work. — *Rob Fisher*

Adobe Audition: Audio Editing 2.0, Delivering Audio for the Web and Podcasts

Jason Levine, Audition Product Evangelist

You may be field reporting one day for a podcast, you end up getting wind in your recording with your vocals, and this is where the editing comes in. First there are three kinds of wind: Flow and rumble, high-end whispy, and vocal range wind. You can see your recording tracks by looking at the spectral frequency display. This shows frequency over time. Find a section to use an example of the wind, use in and use the wind removal tool. It's amazing, kind of like the healing brush in Photoshop. If you put a lot on the Internet, try using flash. The sound is amazing and it's little to no space. Using the noise reduction tool you can set your tolerance, use like 84 for wind. It compares and contrasts the rumble to remove the winds frequency. A high pass filter can also remove unnecessary frequencies. Last but not least, MP3 is compressed and you're going to lose out on quality. — *Danny Boermann*

This session showed us how to prepare audio files for the Web in Adobe Audition. It focused on making files sound clearer and more concise for better Web delivery. Jason Levine showed us a few examples of interviews that had been recorded outdoors or in a noisy environment. He showed us how to get rid of excess background noise like wind by viewing the audio file in a certain format and then deleting the sound. He recommended using Flash video as opposed to Windows Media Player or Winamp to deliver audio files on the Web because it uses less space and provides higher quality sound. Levine also recognized the new transition to high definition radio and briefly discussed some advantages to the higher quality sound, especially for the Web and podcasts. — *Nicole Griffin*

I was quite disappointed with this session. I expected to be shown some of the intricacies of the Adobe Audition program that WKNC uses to produce all voiceover and station productions. Instead, the speaker Jason Levine (who is an employee of Adobe), used the session time to promote the upgraded Adobe product. He did a few demonstrations that weren't even geared towards audio production but video editing. I did not learn anything that was of any use to me and I would not recommend that anyone attending future conferences attend Adobe sessions. They do make quality products, but the sessions are more for selling than they are for production techniques. — *Brian Ware*

Sound restoration and noise scrubbing in Audition 2.0 seems immensely easier than it should be. Jason walked us through some tutorial steps to open a real analog wiretap and strip the noise out. One of the strengths of Audition is being able to visualize the noise in a file. By converting the audio to a frequency-over-time graph (with colorized amplitude) instead of traditional amplitude-over-time display, one is able to notice trends that were otherwise obscured. Noise tends to be consistent in frequency and amplitude, or at least exhibit patterns in the same. In a frequency-over-time graph, 60 hertz hums appear as horizontal lines at the 60 Hz marking on the graph. Using familiar Adobe tools (like the freehand tool, or wand), one can select portions of the audio to mask and remove through noise filtering. In another example, Jason shows a video (video support is integrated) of a man opening a squeaky door on a warehouse. The squeak is undesirable, so Jason displays the clip in the aforementioned spectral display and identifies the squeak by its visual pattern. Removing only the specific frequencies (which vary over time) shows Audition to have an incredible amount of power and usability in audio editing disciplines. — *John Jernigan*

Adobe Audition is quite simple to use. WKNC has been using a version of Audition for the past four years. The new Audition 2.0 has audio scrubbing which mimics analog-type editing using the alt key on the keyboard. The program also has digital shuttling, using the keyboard's control key, which mimics a DAT machine. The speaker is all the while showing us how to use these functions within Audition. There is also a function in edit mode titled "repair transient." This function allows users to repair digital clicks made from editing in sample mode. With a noisy studio, it is important to understand how to eliminate unwanted background noise within the recording environment. The speaker showed us how to do it within the program. By using the spectral frequency display and clicking amplitude over time, we are able to capture a noise reduction profile. The use of normalizing audio was also explained. Normalizing is a global change across all frequencies that don't change the dynamics. I also learned other bits of information that is useful when manipulating recording software such as a male voice produces a 60 cycle hum @ 60 hertz. When using spectral decay, you're going to want to set it between two and 10 percent. There are many time-saving features as well including "auto delete silence" and "marking phrases." These functions can save me at least 20 minutes of production time. — *Chanon Smith*

Painting With Light

Bradley Wilson, North Carolina State University

Quality, Quality, Quality. Begin your photo shoot with this question: is there enough light? Your photo depends on light; make sure you have enough in the right location. Photos are just a blank canvas; light brings out features, your colors. All good pictures tell stories. If you have to read the caption, you may run into a problem. Choosing your exposure can mean the difference in the subject of your photo. Harsh light may convey a dark subject and bring a dark mood. Light is what gets exposed, no light no exposure. If you expose for your shadows, you will blow out your highlights, or if you expose for you highlights, your shadows will be dark...VERY. Fill flash can help, but always remember DIRECT FLASH SUCKS!!!! Avoid backlit subjects, your photos will suffer. — *Danny Boermann*

Lighting is about quantity, quality and direction. Direction of light source could be from the front, side or back. Whatever is lit is what gets exposed on film. Direct flash sucks. Flash can be used to freeze motion. Flash doesn't work with theater. — *Sara Robertson*

Bradley showed everyone that photography is literally a "light paintbrush." The three most important things about light are quantity, quality, and direction. In terms of quantity, ask yourself, "is there enough light? Does it set the mood of the

photo?" Of quality, ask "is this light too harsh? Too soft? The correct color?" And in terms of direction, direct flash sucks. Side lighting is great because it gives texture. Backlighting gives a black blob on the photo, but can be cured using (indirect) flash or reflectors. — *Rob Fisher*

The Developmental Needs of Student Media Staff

Candace Walton, University of South Dakota

- Develop competence. Learn how to work with your staff.
- Manage your emotions. There is a line you must follow in which you must keep emotions out of your job, but at the same time don't be heartless.
- Be yourself. You can't have your staff looking at you as someone your not.
- Develop interpersonal relationships. Don't just know your staff's names and what they do. Have a conversation with them and see how their doing. At the same time remember you are their boss and they have a job to do; you can't cut them slack because they're your friend.
- Develop integrity.
- Your staff will look up to you, so you need to be there to listen to them.
- Student faculty relationships are important, but don't get to buddy buddy.
- Psychology w/ Sloschurg
 - Anticipate events, plan events, execute
 - Changes aren't always bad
- The 4Ss:
 - *Situation*: death in the family, first time on the air
 - *Strategy*: modify, redefine, or insure it
 - *Support*: counsel, off and on campus time to themselves, friends can be support
 - *Self*: defining yourself, looking at reality

— *Danny Boemermann*

Copyright Primer (extended length)

James Tidwell, Eastern Illinois University

So you think you need to get a copyright? Well maybe you don't. If you take a picture, technically it is already copyrighted, but you can get a "copyright" from the copyright agency which would just help you in the event someone uses your photo, take a little time out of the court process, but it's not needed. A copyright can only be given for tangible products; you can't copyright an idea. — *Danny Boemermann*

Essentially, this session preached that since the 1970s, any expression of an idea can be copyrighted. As soon as we take a picture with our digital or film camera, the photo is immediately copyrighted to us with these exceptions: we are either a work for hire or have signed a contract to that effect. Anything we take with as an assignment photograph is copyrighted to the Technician because we work for them and are using their gear. That said, we cannot reproduce those images without express permission from the Technician. — *Rob Fisher*

Realizing the Full Potential of Your Students:

The Keys of Motivation

Alden Fertig, WERS-FM, Boston

Motivation comes from an agreement on a common purpose. If people don't know why they are there, where is the motivation? What are they supposed to get out of the program or organization? You need to agree on a common purpose. Get in writing a mission statement. What is expected of that job title, so there is no confusion about what must be done? Contracts are great examples of mission statements. Confusion comes about when one person says something, someone says something else and something ends up going wrong and an assignment will get lost. Creating a written document will eliminate this. Create a policy that states what must be done to complete your job. This way there is no gray area and leaves no room for them to argue. Next step, enforce what is in writing, you need to show that there is punishment if they don't do



Sara Robertson and Kathryn Parker under the St. Louis Gateway Arch.

their job. Yes mistakes are made, but don't let your staff walk over you. If they don't turn in a story, don't let them write for a week, do something. In the photo world, if your photographer comes back with crappy photos, make him go retake them if it's possible. There is no excuse for coming back with nothing. — *Danny Boemermann*

The basic message of this session was that motivation comes from an agreement among members. It is important to know that all members agree on the same goal, and a good way to make sure is to create or revise a mission statement. Secondly, an organization can create a policies and procedures manual with job descriptions and expectations. It is important that these are followed closely and not brushed off, though it is also important for them to be specific and not too encompassing. Thirdly, good job training is another key to motivation. This can minimize trial-and-error learning. — *Rob Fisher*

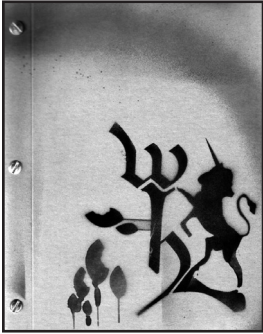
Shooting for Magazines

Nappadol Paothong, Missouri Conservationist Magazine

(I also have a handout for this. These are notes I took.) Missouri dept. of conservation you shoot today, but its probably going to run next year. In a newspaper you have a fast turn around, like a day. Receive an assignment months in advance few photos are submitted from freelance photographers. There are few photographers that work for magazines directly. Photo essays can take weeks, months, or years. Marketing my photographs with wildlife, magazines run in seasons. Photos of animal scenes correspond. Bad weather doesn't always mean bad photos. Your photos have to be unique. The editors ask what makes this photo different then the rest. Don't send more the 20 photos at the first submission. Don't call them. Send a nice cover letter. Send the photos promptly. Make sure you know what the magazine wants. They will also give you photo guidelines. Copyrights are instant or you can take advantage by copyrighting within 90 days of publication. Do your homework about kind of photos used, format of photos used, and ask for their photo guidelines. Each editor has a different style so see what they want, be familiar with them. Example: 300dpi 8x10 = 2400 x 3000 pixels. Create a good tracking system. Know who you sent your info to and when you sent it to them. Contacts: Always have your photo caption with your photos. The editors are going to want to know who what where when why (IE normal information). Include a stock list of what you have photos of in your library. Create a catalog for your reference to easily find your work. — *Danny Boemermann*

I didn't learn a lot of groundbreaking things from Nop, but his portfolio was inspiring. His nature shots were simply amazing. He does provide some simple guidelines for contacting and submitting images to magazines and similar publications. The most important thing I left the class with was some motivation and inspiration. — *Ronnie Nause*

Magazines shoot assignments a year in advance. Photographers are given a schedule and meet with the editor and designer once a week to discuss progress. Magazines have photo essays just like newspapers, but they could take anywhere from one to five years to complete. As far as marketing photos, look at the content already running in the magazine you want to shoot for to see if your photos meet their standards. Never send more than 20 photos. Don't call the editors – they're busy. Include a query letter asking for photo guidelines or a photo want list. Always send photo captions stating your name, subject and time of photo; include your stock list. When sending a submission, include a contact sheet and cover letter as a reference; send this to the art director – they're who you will work with. — *Sara Robertson*



The Associated Collegiate Press selected the 2006 edition of the *Windhover* as tied for third place in the Best of Show competition at the national convention ACP co-sponsors with the College Media Advisers.

Britt Hayes served as editor of the 2006 edition, an edition that was designed by Carolin Harris and Caroline Okun with Lauren Gould as literary editor.

The *Argus* from Northwestern State University also tied for third.

The *Rebel* from East Carolina University (Jessica Duensing, editor; William Clutter, adviser) placed first in the Best of Show competition.

This guy's photos were amazing. He showed us that taking such high-caliber pictures requires extensive work and time. Some of his shoots, he said, could take up to five years. Magazines sometimes plan their layouts and stories years in advance, so there is time to look for the things they want you to shoot. Get your photos critiqued as much as possible, and send hard copies (not Web addresses) to editors when applying for jobs. Don't send more than 20 photos and always include a cover letter. — *Rob Fisher*

The Real Truth About "Real" Jobs and Internships

Benjy Hamm, Landmark Communications; David Thiemann, Greeley Publishing; Adriana Brockman, Gannett Corp.

There are paid and un-paid internships. The median salary of a new intern is about \$25,000. A lot of press associations will offer funding for the newspapers. Funding comes from the press association, but the newspaper chooses. Try seeing what's available. They are not lacking applicants so maybe find a smaller market or get in touch with them as soon as possible. Have a resume proofed and ready when applying for internships as well as jobs. Job markets for journalists are cut back now; you will not see that many people being hired. It's not like they will hire seven new journalists when they open up positions. Copy editors are in high demand right now. Many places are much seeking the copy editors as well as designers. It is a good way to get in the door, because you can work your way up. Depending on the size of the papers, copy editing and design may even go hand and hand. Only large-scale papers have separate jobs for the copy editors and designers. The demand for staff photographers are available, the supply is so high. But at the same time there are not quite as many staff positions. Multimedia skills have grown so a lot have tried to get in on the positions. Internships with diversity (taking from outside the U.S.) – normally when looking for interns the newspapers look locally, unless it is a company, because they can afford to do that kind of work. Some limits are set at like 100 miles, but if you have some local knowledge it can be useful because your knowledge is inside the 100-mile marker. — *Danny Boemermann*

The speakers discussed that there was no one universal hiring plan, but did hint at some things that would help land the job. First, they said there was no better way to go about it than contacting the people directly. By this, the person can see first-hand your interest in the position. A Web site freedp.com, lists jobs that pay in the newspaper business. While there are several for writers, design positions are usually limited. — *J. Mike Blake*

Designers and copy editors are the same job; do not have separate titles or responsibilities. Every newspaper uses photos,

so jobs are available, but demand for them is easily met. For every design/copy editor job, about five people apply; for every photography job, 75-100 people apply. The real key for photographers is to stand out more; multimedia helps now. All newspapers are digital or going digital, so adapt to that equipment – especially video. Most interns are hired at local level and internship is not a structured program; bigger papers are different. Apply early. Make direct contact if internship is not advertised; paper might not choose to offer one until April. Be persistent; make contact years before you want an internship. — *Sara Robertson*

The session consisted only of a Q&A forum where students could ask experts and former hirers questions about finding internships and their importance. Good advice was to look to a small market for less competition. Hundreds of photojournalists apply for jobs, so it is important to make your work stand out. Copy editors are a rare breed, so they're in high demand among newspaper staff. The Press Association Web site has contact and hire info for any newspaper you want to find. Applying locally might help your chances of finding a job. — *Rob Fisher*

Aperture and Lightroom

Bradley Wilson, North Carolina State University

This class was a bit under planned. Yes, there was a lot of information given, but at the same time the class heavily depended on user inputs to teach the two programs. Bradley was able to give information on basic use of the programs, but in his experience was more impressed with Aperture and Bridge. He did offer some examples as to when the programs would work out well; aperture was a great tool for editing raw photos, but layout is a bit new if you're used to Adobe's tools. Lightroom was great for the new users needing a way to get organized, yes Aperture was good for organization. For the new editor, Aperture does offer a step by step editing tool, going down the list of what should be done before using the photos. — *Danny Boemermann*

Aperture and Lightroom are two products made for sorting and managing photo files. Aperture is not powerful, and can be covered by the use of Bridge and Photoshop. It can be used to do color correction using levels and contrast, but if you have Photoshop you're better off using that. Lightroom has a few more important features like easy comparisons and batch adjustments. Lightroom is free and can allow the user to create Web sites. — *Rob Fisher*

Student Promotions Roundtable

This roundtable provided an opportunity for me to discuss successful and unsuccessful promotions ideas. We talked about ideas that worked and didn't work and discussed roadblocks we've run into. Some suggestions for reaching students on campus involved: ping pong balls with our logo printed on them (one of my favorite ideas), campus-wide scavenger hunts, movie nights, and open mic nights. We also discussed the importance of cross promoting between the radio station and the newspaper. I discussed our involvement in Shack-a-thon and open house and also mentioned when we put magnets in the freshman dorms. I also realized we are not the only station with noise ordinances and other university policies that we have to contend with. Some suggestions to deal with this problem included: having events off campus or having a DJ at campus wide events like homecoming of UAB sponsored events. — *Nicole Griffin*

Transition from College to a Professional: Young Professional Panel

During this panel, I heard from someone working for an advertising agency, Fox 2, and College Publisher. One of the most important things they said would help with your future successes was getting an internship. They said internships were extremely important because they increase your chances of

getting a job in that field by allowing you to experience what a career may be like and by providing a network of contacts. The experience you receive at an internship may also affect your decision to work in that particular field so they suggested you participate in a variety of internships early on in your education. They also talked about the importance of working as hard as you can when you are young because that work will pay off and help you to move into a higher and more desirable position.
— Nicole Griffin

We Need More Student Volunteers

To gain more volunteers it is important to entice them to work for you. Students are busy so to reach them and get them to volunteer at your station you need to provide quick easy ways for them to learn and improve and get involved. Walton suggested fast training sessions. There are costs that each volunteer faces, cost of time and trust are two important ones. To overcome these costs and make the benefits outweigh the costs for the volunteer, you need to provide an approachable board of directors and staff. You can do this by offering a lounge area in the studio for students to hang out, and by scheduling staff events so the new volunteers can get to know the staff. It is most important to make things as simple and as clear as possible by providing instructions and ideas in a written and spoken form. This way, the intentions of the station will be clearly laid out and easy for the new volunteer to follow. — Nicole Griffin

Opening Convention General Session

By Jennifer Arul, New Delhi Television

Be courageous. That was the lesson Arul attempted to convey as she talked about her coverage of controversial topics at her television station in India. Her story about dowry deaths was a great example of how to inspire your readers and listeners to take action over issues, something I don't think the Technician does a whole lot of. By arming readers with the knowledge they need, you can create a more informed constituency, be it a city-wide or community newspaper. This is a service to readers, and you gain credibility from quite a few. — Tyler Dukes

During the general session, all of the attendees of the convention joined to listen to Jennifer Arul of New Delhi TV. She discussed her role as a journalist in New Delhi. She has made a large impact in that area by researching and reporting on some intense subjects like rape, dowry deaths, and other controversial issues involving the women in New Delhi. Arul's main point was the importance of making an impact and helping others through your work in journalism. She said it was up to us—the future of broadcasting—to make a difference in other people's lives through the stories we report on. — Nicole Griffin

Boring lecture that didn't teach me anything. Maybe I missed the point, but listening to the lady speak, even though she spoke well, didn't give me anything I could use. — Ronnie Nause

The Good, The Bad, and the Ugly: An Intro to Audience Measurement 101

This session discussed Arbitron ratings and how they research how many people listen to the radio. The diary method is used most frequently. This method involves mailing a listening diary to a listener and having them fill out what and who they listened to when, for one week. Then the listener would mail the diary back. They have found that if they send the diaries out and have them start on a Thursday, it increases the likelihood of them getting it back. Something I found useful in the session was his brief discussion on radio and effectiveness, which is highest when the ad is longer and contains early and frequent brand mentions. — Nicole Griffin

Ned Waugaman spoke about the Arbitron audience measurement system. He focused this session on some of the problems plaguing Arbitron measurements in the past.



Foremost is the increasing trend of younger adults not having landline telephones in their household. Cell phones are ubiquitous in our society, and younger people see no reason to purchase an additional telephone system in their home when the former works exceptionally well. Arbitron, however, does not incorporate phone numbers into its system that are cellular lines. Ned thought that the WWW would be a better fix to the problem than trying to incorporate cell users. With the Web, Arbitron can harvest as much information as they need to, such as demographic and geographic information. This new initiative will hopefully keep abreast with trends among younger listeners, many of whom are underrepresented by audience measurement systems. Ned also pointed out the resource www.arbitrontraining.com which is a free site containing much useful information about the Arbitron system. — John Jernigan

Convention General Session: Newsers and Losers

Tim Harrower

For this general session, they conducted a game show with fun facts about the media and its personalities. Four groups from various schools competed against each other to answer questions in a race against time. It was entertaining to watch the schools compete and try and answer the questions before they could. We entered into the contest to try and compete but only answered seven of 10 questions correctly, thus we did not make the final cut. — Nicole Griffin

This guy is goofy. What I learned here is that I didn't know as much as I thought I did about the news business. This was a interesting opportunity to bond with staff members and compete with other schools. It also took rather benign information and made it fun, which can be extremely hard to do. I have one idea from this that I think can be beneficial to the staff and may get them to read the paper as a whole a little more. At each budget meeting, we could have a quiz that asks an obscure question about the stories in the paper only a reader would know. Prizes and recognition could boost morale too. — Tyler Dukes

Creating Successful Promotions

This session talked about the importance of branding and having an image. We each shared what types of slogans and logos we have. Every promo should reflect and/or mention your slogan. Every flyer should show your logo. This way people will automatically associate your station with that logo/slogan,

Photographers Rob Fisher, Sara Robertson, Danny Boemermann and Ronnie Nause pose for a "photo opportunity" on the brewery tour.

thus they will remember it. The word “anticipointment” was explained. Anticipointment occurs when you forward promote an event or action more than its actual value, so when the event finally occurs it does not live up to such high expectations. Cross-promotion between the newspaper and the radio station was encouraged. They also constantly encouraged to keep things like promos and ads simple and focused to grab the listeners attention and get the point across immediately. The “VALS framework” was used to further the discussion. In this diagram, the innovators are at the top and the survivors are at the bottom. It was said 68-70 percent of college students typically fall in the middle, entitled “strivers.” You can use this framework to realize the target demographic and then use the promotions to tie into the audience and “show them you know them.” They encouraged a “one-on-one connection.” — *Nicole Griffin*

Public and Noncommercial Radio: It's More Than Journalism

Doug Mitchell, next generation radio, NPR

NPR is looking for leaders, someone not afraid to tell people ‘no’ with a wide range of talents and skills and who has ideas not conformed to general layout. NPR doesn’t encourage their interns to stay at NPR for their first career. They have a utopian atmosphere and network where you can do whatever you want, and radio typically doesn’t work that way. If you do really well on the air, everyone will know because of crosstalk that happens online. Stations look for someone in the right situation who will be willing to relocate and to the specific location they’re needed. There’s a lot of growth and opportunity with NPR; public radio will take a chance on you. You’re encouraged to read newspapers and magazines to stay informed. — *Sara Robertson*

One interesting thing was said during this session at the beginning. He said later in life, you do not talk about your honors, or which frat you were in, or what your GPA was like, but you talk about your work. He encouraged all of us to pursue our work and work on what we love. He discussed examples from NPR’s next generation internships. In one example he had been looking for someone who was leading other people to their goal. He was looking for leaders that weren’t afraid to tell others no, and he found a girl who was confident in the experience that she had and used that to her advantage at NPR. Finding a job is more than skill sets; it’s about being in the right place at the right time. He supported the idea of exposing ourselves to many different areas of media and not just local locations and radio. — *Nicole Griffin*

Number One Talk: Producing and Hosting a Top Rated Talk Radio Show

By Dave Glover and Tom Terbrook

In radio, you must have a host willing to not be the funniest guy on the set. I think this would really help the current shows with similar formats to Glover’s (i.e. the Sports Revolution). It can be terrifying, and you can take criticism from your superiors that will challenge your ego much like a pitcher and his coach. Ideas for segments and the like have to be done with trial and error until something works – but don’t scrap an idea too early just because of lack of call-ins. Edginess has its limits and for good reason. The reason you are “on the edge” is because of that limit, so don’t go too far over. — *J. Mike Blake*

When you do what you love, you’re good at it. Don’t let other people tell you to not be yourself. There is a necessary gap between how good you are and how good you think you are. Kid yourself that you are really good and soon you will be really good. To be a good host, you have to be willing to not be the greatest and funniest person in the room. You must be entertaining but let others have the spotlight. You can be trained, but you have to have some talent to begin with, and you can learn a lot from watching others. Do not be afraid to fail,

it is going to happen. He called himself the “six-year overnight success.” To be successful is walking on the edge. Mean it when you say things on the air, do not just say things for effect. Your motivation for saying or doing something should not be just to entertain; you should do it if you want to and would do it again. Have a purpose behind everything you do. — *Nicole Griffin*

60 Ideas in 60 Minutes: Promotions to Help Your Station

Here are some of the good promotional ideas that were introduced: Event shirts, banners during freshman orientation, PA announcements at sporting events, recruitment meetings in the beginning of the semesters, homecoming float, stuff the bus drive and other service projects, movie night, logo lights (having a listener design your name the best with holiday lights or in a carved pumpkin), eighth hole on a mini-golf course—prizes for a hole in one, scavenger hunts, the temperature guess game, open house tours, tray sheets in dining halls, listener e-mail database. — *Nicole Griffin*

Jumpstarting Creativity

The five I’s of creativity were introduced: Insight, Imagine, Identify, Improve, Implement. Do not design anything before you read about it. Writing, design, and photography are all in their own entity pulled together and working together through creativity. Seven Rules of Brainstorming: active participation, capture ideas, share many ideas, defer judgment, build on ideas, ...then jump, freewheel (twists on ideas). Always ask yourself “What if?” One suggestion to spark creativity was an idea wall featuring current work, inspiration, rough sketches, notes, swatches, snapshots, and only items that will inspire you to be creative. Another suggestion was an idea book that you should carry around with you to jot down ideas, doodle, or sketch. This book would be used to capture inspiration as it comes to you because you never know when you are going to see something, hear something, smell something, etc, that will inspire you. — *Nicole Griffin*

Closing Convention General Session Recognition of Collegiate Excellence: Best of Show Awards

During the closing convention we got to hear from Harlen Cohen. I was really encouraged by his journey and I think one of the key points of his message was to be persistent. In everything that he did, and through every rejection he received, he never stopped trying. He sent out his resume to more than 50 different employers and only had about three or four interests, yet he continued to work towards his goal of syndication. Now his advice column that he began in college, entitled “Ask Harlen” is in many newspapers all over the country. — *Nicole Griffin*

Podcasting 101

By Bryan Murley

The podcasting session was informative because WKNC has been interested in possibly podcasting for some time now. The speakers Lucas Keppell and Jerry Henderson discussed the many details of podcasting. The most important thing that I learned was that we must ensure that we have permission to podcast the material that we want. This is done through the payment of copyright royalties. This is interesting because WKNC already pays royalties to webstream the same music that we already play over the airwaves. The podcasting royalties would be completely separate. The only other way we could podcast would be WKNC talk shows and public affairs shows because the content is original. Based on what I learned at this session, I don’t think it is financially feasible for WKNC to invest in podcasting at this time. However, original music received as submissions for the *Windhover* may benefit from podcasting or audio recordings of *Technician* news stories. — *Brian Ware*

This session addressed various issues in podcasting on a rudimentary level. Bryan began explaining what podcasting was—a method of syndicating media automatically, e.g. mp3 files of radio content—and how one could quickly get up to

**In the Best of Show,
four-year, daily
broadsheet category,
The Daily Tar Heel from
the University of North
Carolina at Chapel Hill
placed first.**

**In the Best of Show,
four-year, daily tabloid,
The Chronicle from
Duke University placed
second.**

speed on the current state of the technology. Many sites exist to aggregate podcast feeds and recommend feed readers (www.feedburner.com), and he listed some of the more popular feeds (e.g. Rick Gervais' feed, creator of "The Office") that exemplified what podcasting was doing to contribute to the world of media. A hot topic is the legality of copyrighted material being distributed in podcasts. Radio rights don't carry over, but neither does the conventional wisdom of webstreamed content. In fact, there are no de facto guidelines for podcasting, but Bryan mentioned the Podcasting Legal session the following day would address this issue more in depth. — *John Jernigan*

The speaker brought up several good points about podcasts. There were actually two speakers in this session: one concentrated on the technical computer end, while the other focused on the legal issues of podcasting. The station must have permission to use all material used in the podcast or else it could face lawsuits. To conduct a podcast, the radio station must have enough server space to upload the file to the server. Podcasting uses RSS coding which can be made easier by using any of the following programs: feedburner, Ourmedia, or the oldest, Libsyn. Though I will probably never write my own RSS code for podcasting, it was interesting to learn the inner workings behind it. The session discussed copyrights, which are a type of protection to encourage creativity. Article 1, Section 8 addresses copyrights specifically. We discussed the Copyright Act of 1976 and the Digital Millennium Copyright Act. Podcasting for radio was compared to Tivo for television. Difference is that a podcast is a digital permanent download and is considered distribution. ASCAP, BMI, and SESAC protect musical copyrights. Fair use rights were discussed, which is exemption from copyright protection. There are four factors to consider with fair use: purpose, character, nature of the work, amount and substantiality. To be safe, it is better to obtain any guests' permission before AND after the podcast is recorded. And be sure to license everything, you can use creativecommons.com to license podcasts. — *Chanon Smith*

Hd Radio in the College Setting

By John Morris and Scott Uecker

This session was a simple guideline to transitioning to HD Radio from an engineering perspective. John Morris offered his experience upgrading his own station at the University of Southern Indiana. The hour started by offering the advantages of HD Radio: CD quality audio, potentially a backup transmitter for better uptime, and leverage of the digital medium to more smartly broadcast content (e.g. multicasting extra programming in HD2). Some of the issues involved in upgrading are interfacing the analog and digital signals precisely. The nature of HD Radio is to choose the signal that provides the best fidelity given the terrain and location of the receiver. The signals have to be precisely synchronized (and level matched) or the transition will be noticeable. The entire air chain, in fact, must be scrutinized for an upgrade. Is the STL link analog? If so, it may not support the full FM audio spectrum (since much is unused anyway), but this is necessary for HD. Is the antenna going to be a dual feed (digital + audio) or will there be separate antennas for each? Also, since your digital transmission power is 10% of the traditional transmission power, what will this mean for digital coverage (keeping in mind weak digital signals can be received as far as stronger analog signals, to a point). What about live remotes, considering HD has an inherent 8-second delay? You can't tune in with a standard receiver to monitor the transmission in real time. These questions were enough to make a station understand the cost involved in HD upgrading, and to assess the level of commitment that they would be willing to provide. — *John Jernigan*

The HD radio session was a good choice for a WKNC representative to attend because all radio stations will eventually be HD. This speaker at this session introduced the facts about the process of upgrading a radio station to HD



from his own personal experience. I learned several things of extreme importance. First, there will be a one time license fee to pay for the upgrade. The average price for a radio station to go to HD is approximately \$100,000. It was also suggested to those attending the seminar to use the fact that the station is going HD as promotional material. If we make it a big deal it will bring in more listeners. Also, we were given the Web site address www.ibiquity.com and www.hdradio.com use as sources of information for upgrading to HD radio. This session was informative and I hope they offer it again next year because national HD upgrade will continue for several years. — *Brian Ware*

Rob Fisher, J. Mike Blake, Nicole Griffin and Clark Leonard in downtown St. Louis. That's our hotel on the left, the Adam's Mark, where the Detroit Tigers stayed.

HD radio is subject to main channel licensing fees. A large amount of information about HD can be found online at www.ibiquity.com. Depending on the station's current transmitter and other tech. components, switchover cost to High Definition will range from \$30,000 to \$250,000. The average switching cost is around \$100,000. When considering the move to HD, it is important to bring the vendors to you because that way they can get a look at your current transmitter needs. This will reduce or eliminate quotes being too low or too high for your particular project. It is possible for a radio station to convert to HD signals within two weeks; however, most college stations require several months simply because of the red tape involved with such projects. It is important to "hype it up," when adding HD signals. Let your listeners know you have added the CD quality signals so that they may accommodate the new product by getting an HD receiver. Some initial issues involved include: combining method, STL, audio processing, and the transmission chain including grandfathered Channel 6s. A digital broadcast signal is 10 percent the strength of analog, meaning building penetration may be an issue. To switch to HD, one must have a linear transmitter and must notify the FCC. The station must also perform an occupied-spectrum measurement when making any transmitter changes. The digital signal will be eight seconds behind the analog signal. High Definition is inherently delayed eight to sixteen seconds additionally. Since HD isn't in real time, sports broadcasting can be a problem especially for those wearing headphones in the stands. Software upgrades will also be important in the first year after switching to HD. — *Chanon Smith*

Underwriting: The Legal Copy Game

This session served more as a review session for me than introducing me to new ideas. This session was one of the most

important that I attended all conference. I got a chance to get in depth reviews of all underwriting laws. I did learn one thing that I did not know that pertains to underwriting. Non-profit organizations can purchase underwriting on non-commercial stations and break the rules of underwriting because they are non-profit. This gave me the idea to start pursuing non-profit sponsors using that rule as a motivator. This session I think was important and future representatives of WKNC should attend these types of sessions to be familiar with the rules of underwriting, primarily for sales and copy writing but also for production and voiceover staff members. — *Brian Ware*



In The Best of Collegiate Design published by the College Media Advisers.

FIRST PLACE, feature page • Katie Graf, Pete Ellis and Tyler Dukes (Technician)
— Judge's comments:
"Great page. Simple. Clean. Great illo. Good typography. Nice white space. Restrained color. Well-written headline. Everything you can ask for on a well-designed page. Congrats and well done."

Ask the Experts

This session was valuable because there was not a set schedule for what the discussions were going to be about. The speakers allowed us to steer the topic of conversation to ask them questions that pertained to our stations on an individual basis. They would then take the question and broaden it for everyone. The most important thing that I took away from this station is that the FCC has been strict in recent months by enforcing public inspection file infractions and that we need to keep our file up to date which Jamie has done a magnificent job of. Also, it is good practice to ask yourself if you should notify the FCC for any major operational problems that you may come across. The FCC expects us to know all the rules and saying that we weren't aware of a rule is no excuse for any infractions. This session was great and I wish more of the sessions at the conference were like this one. — *Brian Ware*

The session began discussing issues on FCC inspections. The largest two problems regarding the inspections were an incomplete public file, or a lack of community/issues oriented programming. The public file must be accessible to anyone that would like to see it, and therefore there needs to be someone at the station at least Monday through Friday from 9 a.m. – 5 p.m. that can show the file. The speaker also recommended that there be a duplicate public file in the event of an accident. Currently, WKNC's public file is thorough and up-to-date. Our new adviser keeps the file in her office so that it may be viewed upon request. PSAs do not count concerning community oriented programming, but WKNC airs them anyway to show goodwill. Public radio stations must have at least one hour of community oriented programming a week. WKNC uses its talk shows to fill this requirement. Despite misconceptions, the FCC is not lenient with non-commercial stations. The speaker had several examples of fines the FCC handed out to public radio stations within the past few years. The FCC has an "enforcement page" on their Web site that features what is getting other radio stations in trouble. The speakers noted that the site is a great place to look to ensure your stations is not committing the same infractions. The topic of EAS tests was also brought up during the session. It was recommended that the station keep a calendar of all the times an EAS test was aired. If a station's EAS equipment breaks, they have ten to fifteen days to notify the FCC, and then another sixty days to have the problem fixed. More detailed questions regarding EAS tests may be answered by calling the State Broadcasters Association of NC. A public radio station is allowed to take stands on issues, but cannot sound as an infomercial for an election candidate might sound. Lastly, while discussing the future of HD radio, the speaker pointed out that stations must file an STA with the FCC for HD channels two or three. — *Chanon Smith*

Professional Production

Attending this session was a mistake made on my part. The session seemed informative however; I was not in the intended target audience as this session was geared entirely towards television broadcasters and not radio broadcasters. The session description said Adobe Audition was being covered however the audio production aspects of Audition were not covered, only the video production aspects. This session offered no new information about radio and audio production. — *Brian Ware*

This session was taught by the same speaker that conducted the Adobe Audition session. The speaker was an Adobe guru and was quite helpful. This session encompassed almost all aspects of Adobe's Production Studio rather than just focusing on Audition as the last session did. Although most of what was covered was more for television broadcasting and video, there were a few sound tips mentioned as well. The neatest piece of information I collected was how to imitate the iPod commercials on television by using Live Trace. Also during the session, I received a 30-day demonstration version of Production Studio so that I may practice with Audition sound editing software first-hand. — *Chanon Smith*

Music in the Formatted Station

By John Morris, Travis Tornatore, Sarah Scheider

John Morris left this session as more of a panel discussion among college media program directors and music directors. Immediately I noticed many of the represented media had rigid format schedules that allowed for particular types of music, while the rest seemed the opposite, less structured of simply free format. I did not detect a great deal of common ground wherein multiple formats were followed with broad guidelines but ample DJ freedoms. This was troubling to think that many college stations were exclusively broadcasting whatever records were sent to them, but those stations gave me the impression they were interested only in building careers in media, not providing the community with worthwhile music. The discussion later turned towards how to obtain new music without a large budget and without necessarily joining CMJ. One useful suggestion was to develop strong relationships with local record stores and trade store credits for donor announcements. This particular method served several stations well that were present. A final thought during the session was that the decision to format was based heavily on the goals of the station. Some stations were determined to provide the community with a challenging listening experience (these seemed to be free format or multiple format and loosely restricted), while others wanted to mimic commercial stations and provide excellent training and experience to their staff (these seemed to be the CMJ equivalents of a commercial station). Hearing the goals of various stations and their respective formats put the state of operations of many college stations into a clearer perspective. — *John Jernigan*

This session was informative to a certain extent. WKNC was the largest radio station in attendance of this session that had a formatted programming block. The other stations did not quite have the listener coverage that we have nor did they have the status that WKNC has with music labels and promoters. This wasn't all bad though as I did learn some things that will be helpful. Most important is that we must accurately reflect what the station plays in our weekly charts so that the new music being sent to us is in the same genre. I also learned that we can use www.allaccess.com to see music charting information from around the country. This session was great and I would encourage future WKNC representatives to attend it as music and formats are ever changing and this session did a great job explain how to keep the sound consistent. — *Brian Ware*

Student Staff Information

This session was more of a roundtable discussion than anything else even though it wasn't described as one. This session consisted of all student members of radio stations across the country. We went around the room and discussed one big success each as well as asking various questions and offering various pieces of advice. I discussed WKNC's tower upgrade to 25,000 watts as our major success. I did pick up an idea from a Program Director at the University of Kentucky that his staff is required to review four CDs a month as part of their job agreement. This made me think that we could use that technique to keep the music fresh and current in our formats. All in all, this was the most casual sessions that I attended but

it was good to hear the status of other college stations around the country. I highly recommend this session for future WKNC representatives. — *Brian Ware*

During the time of sharing we all shared positive achievements and negative achievements and ways to improve. People suggested requiring each DJ to have a specific number of "volunteer hours" a month. Ways that they could gain these hours are to participate in events (like the homecoming float parade, or volunteering at a concert to sell T-shirts) or review CDs. This way, each member of the staff is becoming involved and spending time with the station outside of their personal shift. Some motivational techniques included: tickets to concerts (that could be placed in various CDs needing a review), allowing students to participate in live remotes, and other various prizes or recognition of their work and success. — *Nicole Griffin*

Digital Broadcasting and the Future of Terrestrial Radio

By Sam Caputa

Sam's session on the future of radio echoed elements of many previous sessions in regard to the HD portion. As we all know, HD is taking over radio (though not necessarily ubiquity's brand of it), and stations in the future will be able to multicast multiple signals of high fidelity audio, but there are also many developments in bringing other forms of media across the airwaves now that terrestrial radio is going digital. For example, with HD, the specification allows for an image to be broadcast in the program-associated data that is much like the RDS of standard radio. In effect, the PAD data is basically like the ID3 tags of digital music files, only with an optional image. Future radios could be integrated with other entertainment devices like HDTVs, for example. Also, car radios could offer a lot more choices in content when broadcasters start providing other forms of valuable content with their signals, perhaps even tour dates and album art. In general, there doesn't seem to be a lot of room for terrestrial radio to grow in the future, not so long as the FCC is clutching onto the airwaves with these particular regulations, but many developments are afoot that will help keep radio in step with the other forms of communication that are progressing around us. — *John Jernigan*

This session was quite interesting as it served as a relief to all of us in terrestrial radio. The session detailed how terrestrial radio would always be around and that satellite radio would not ever be able to take over the radio market. We were given figures that satellite radio only has 12 million listeners whereas terrestrial radio has 250 million. We also learned that the future of terrestrial radio was in HD and multicasting. There was a portion of the session dedicated to HD radio that was the same information covered in a previous HD Radio session that I had attended. This session helped us to reaffirm that we can continue strong on our path without fear that we will over time lose listeners to satellite radio. I enjoyed this session and would not only recommend it to future WKNC representatives but all future media representatives because it is a good source of general knowledge but also goes in depth. — *Brian Ware*

Number 1 Talk

This session was by far the most enjoyable session that I attended all conference. This particular session dealt with producing and hosting a top rated talk show. The speaker, Dave Glover, discussed his many techniques and practices from his experience in talk radio. His most important points were advice that could be used for all types of programming. Most importantly he said was to not put all of the attention on yourself as a host, if you do you can be easily out done. Secondly, don't program your show based off of the callers only, only 1 percent of callers ever call in and everyone else out there is not telling you exactly what they want to hear. Also, be willing to fail, not everything will work and we can learn to adjust from our failures. Learn to leave the listeners guessing what will happen next. It keeps them tuned in. Also learn to



embrace the limitations set by the FCC and station policy because it provides an edge to walk on. Finally, do everything for a purpose, think of what the audience will get out of it. This advice and more was helpful both to me personally as the host of my own show but also from a broader programming point of view. I fully intend to incorporate some of these ideas both in my own show and suggest these ideas to the program director for the programming in general. I highly recommend sessions based off of producing successful shows to every future WKNC representative to attend these conferences. — *Brian Ware*

J. Mike Blake, Rob Fisher, Josh Harrell, Kassie Gordon and Kathryn Parker in front of the newly remodeled baseball stadium.

Soaring With the Eagles

Even When You're Surrounded by Turkeys

Jim Killam, adviser at Northern Illinois University

This was a session about leadership. It was more of an open discussion than a lecture, and Killam allowed the audience to bring up problems they are having at their respective papers. He gave advice on those situations, such as dedication, going beyond "good enough," burn-out and motivating staff, and allowed other members of the audience to share their experiences with those same issues. The most important thing I gathered was that the editors set the tone in the newsroom. Their feelings wear off, and generally, if they are excited, the staff will be excited. We can apply this with our writers, bringing them around more and letting them see that we have a lot of fun up here, and see the community behind the paper. By getting them involved, they'll feel included. — *Laura White*

Time Management and Life Balance:

A Mission-Based Approach

Ian Blake Newman, SUNY Rockland Community College

This session was to help journalists hone their time management skills. He called it Life Management, or "creative procrastination." By prioritizing your life, you can know what's really important, what has the better payoff, and what can be put off for another day. He also suggested learning how to say NO to things that aren't important. It is up to each individual to decide what is important to them, and once they've made the decision he said they should stick with it. This is useful for the Technician because we are always wearing different hats, and trying to do well in all the different aspects of school and social life. By putting the things that really matter first, we would be less stressed out. And if we constantly tell ourselves we can do it, we'll be more confident about what we're doing. He said time management was mental. "Fake it 'til you make it." — *Laura White*

Prioritize the things in your life. Figure out the one thing that is most important – it will have a larger weight than all the other things combined. Focus on that one thing because it will make you happiest. Fake it till you make it – you can't smile without changing the chemistry in your brain. It takes 21 days for an activity to become a habit. You bring yourself your life. Plan in advance – make your list for the next day the night before and prioritize the items on it. Have a clear workspace to be able to focus better. Delegate activities. Battle thieves of time: phone, drop-in visitors, meetings, procrastination. — *Kathryn Parker*

This class would have helped anyone that works at the *Technician*, whether they are a writer, a editor, a photographer or a designer. We should all learn to balance our lives, which is a hard thing to do. We should learn to say no to stuff that doesn't matter. Time management master can be, have and do anything. If we learn to balance our life by setting out priorities and stop procrastinating then we can accomplish being a student, a son or daughter, boyfriend or girlfriend, a friend and editor. The speaker said we should act as if we can do it. Our outlook can really help or hinder what we'd like to accomplish. Work smarter, not harder. We should set up goals and to-do lists to help us remember what it is we want and need to do. We should also make the items on the to-do like go from most important — need to do to less important — don't need to do. Remember, you bring yourself to life. — *Kassie Gordon*

Keeping Score

Joe Gisondi, Eastern Illinois University

In this class, Gisondi gave tips on keeping score at sporting events. It wasn't extremely useful for me because I don't know much about sports coverage, but if you have a basic knowledge of the way sports writing works this would have been a wonderful class with all sorts of great ideas for making your stories better, clearer and getting them done faster. — *Laura White*

It is important when writing sports stories to be clear for non-sports fans. Focusing on key plays, not necessarily plays late in the game, is a good strategy for having a story that doesn't look like everybody else's. Trends are a great way to find a sequence for your story. Compiling as many stats (aka "agate") as possible is beneficial for providing plenty of numbers for readers. As much as possible, you need to describe the margin of victory visually, so the readers can sense how close the game or contest was. Quoting other schools is also an important way to get all sides of a story. Being in the press box as little as possible helps. Finally, to write game stories quicker on deadline, you must write a small story about each quarter after it ends, giving you plenty to pull from at the end. — *Clark Leonard*

This speaker gave a lot of detail of how to immediately improve the sports section. He advised more statistics because readers "love that stuff." He also advised on busy weekends when numerous sports are in action to throw briefs into a "roundup" section. Another suggestion of his included - after much advertising on our part - posting the game story online from a Saturday football game and then returning Monday with the sidebar and/or column to wrap it up. And instead of posting just a leading passer, receiver, and rusher from our team and opponent, getting more names and stats thrown in to better inform the readers who seek that information and would otherwise have to go elsewhere. — *J. Mike Blake*

You can't tell sports stories without numbers, and that's what I think the *Technician* is weak about doing. Covering sports is all about revealing things an average fan won't see. But you need to train writers in a solid system for compiling these stats and figures as the game progresses. Keeping your own stats on file makes it easier to analyze the game in your own way. The session also made me realize how important it is for sports writers to make sports game stories available as soon as possible on the

Web. So what's valid for keeping score? Key plays. Game trends. Box Scores. All of these can strengthen the sports story and tell the reader why something is happening. Also, get interviews with other school's coaches and players and, every once in a while, get out of the press box. — *Tyler Dukes*

Capitol Ideas: Why State Government Coverage Belongs in the College Newspaper

Chad Stebbins, Missouri Southern State University

This session was about how one small, weekly paper established an internship for one writer to have the student government beat. While that didn't relate to the *Technician*, the idea of covering capitol news and letting students see how it is relevant to them and how the decisions made in the building affect them was a good one. Being right here in Raleigh, there are multiple ways to tie the capitol building in to our campus coverage. — *Laura White*

This session was given from the perspective of a school that sends a student journalist to its state Capitol, four hours from its campus, two days a week in a semester under an eight-hour internship program. Because the local professional papers do not cover state government well in their area, they decided to cover this underreported area. This gave the paper exposure. It also allows the student interns to cover interesting things that build their clip profiles. The program additionally gives these interns important contacts in the state Capitol. This program helped cover how both it and other public universities interacted with the legislature. It even did a profile on a day in the life of a legislator. There was a problem, though, with conflict of interest. The student intern reporter keeps his or her coat and other materials in the office of a legislator or lieutenant governor, calling into question his or her ability to remain unbiased. — *Clark Leonard*

The 7.5 Habits of Highly Effective Journalists

Dick Weiss, St. Louis Post-Dispatch (retired)

I had to leave this session early to make it to our critique, but the most important thing I gathered from what I heard was to remember what got you into this business. By knowing your own story, you can better tell someone else's, and by remembering WHY you want to tell someone else's you can deal with the problems that arise more easily. — *Laura White*

You have to know your own story to be able to tell someone else's story. Also, you must start your coverage where readers are – with their concerns and troubles. Otherwise, they say, as they do now, "Newspapers are indifferent to our needs." The things people want to read about are themselves, family, workplace and their friends. They want to read about all these things before government institutions. It is good to have a candid friend tell you what he or she thinks about your story because he or she wants you to be successful. What is not good is to tell the readers everything in the lede because it discourages them from reading the rest. You should paint a picture of what the story is about for your reader. — *Clark Leonard*

An Experiment in Credibility

Pat Miller, Valdosta State University

This session was about restoring credibility within your paper, by constant fact-checking through different methods, as well with different alternative copies and additional media. Miller said one of the biggest things is to make sure story assignments are clear for the writers. If they understand why they are writing what they are writing, they will be more apt to do a better, more thorough job. Other things she stressed was teaching them how to do a better job, through speedwriting courses, thorough one-on-one editing and teaching them proper interview and note-taking strategies. If the writers feel more confident, they will do a better job. She also suggested checklists for ensuring that everyone involved in the production process was covering everything, from the writers up to the section editors to the



In The Best of Collegiate Design published by the College Media Advisers.

**THIRD PLACE, editorial/
opinion page •
Technician staff**

copy editors, and finally those checking the page themselves. This would be especially useful for the Technician because it would keep us from making those same tiny mistakes we always make that hurt our credibility. She also suggested linking recorded interviews in the online articles, and putting links in alt copy boxes at the end of stories to properly source information from stories, and give readers more confidence in our reliability. —*Laura White*

Anatomy of a Redesign

Jim Killam, Northern Illinois University

In this session, Killam talked about the Northern Star's redesign process this past year, and gave suggestions to students interested in learning more about redesigning, and those considering redesigning their own paper. The biggest thing he said was to know your campus. If you know your readers, then you'll know what they want, and he even suggested doing a survey to find out what stories interest them most so you know where to take your redesign. He also suggested knowing your competition, and doing a lot of research into other papers' designs for some great ideas. The next biggest thing he said was to just do it. As a student newspaper, we have the ability to make changes quickly, and fix things quickly if they go wrong. He said if you wait and plan and wait for the right time to make the change the change will never happen. His suggestion was to just do it, and then listen to the response from campus. If you mess up, or it doesn't turn out like planned, you can always change it again. He said taking risks was a big part of a redesign. I think we can really apply a lot of this to the Technician, because it seems like we often wait for the "right time," and then change never happens. I know I've done that within my section. This was an important session, especially following the paper critique from Harrower. —*Laura White*

When you go to redesign you must know your readers, and you must know your non-readers. We should shorten our story length. Don't be afraid to trash something quick. Dare to be different. We should learn to take risks. —*Kassie Gordon*

Podcasting: How To and What the Law Will Allow

By Lucas Keppell and Jerry Henderson

Lucas and Jerry elaborated on the legal issues facing podcasting today. Copyright law was last seriously updated in 1976, before the advent of the World Wide Web and efficient file sharing applications. In 1999, the Digital Millennium Copyright Act contributed to copyright law with respect to new technologies (e.g. Internet, Web streaming), but podcasting does not fit cleanly within its bounds. This is new legal territory. When you distribute with podcasting, you're distributing a file (and the legal perspective considers this, naturally, a "distribution"). Webstreaming, on the other hand, does not intend for the content to remain on the client (so it is not considered a distribution, and licensing procedures differ entirely). Podcasting of patently copyrighted material is certainly regulated, but where does fair use fall into this, especially considering a poor knowledge of numbers of users? Lucas then explained some of the various licensing schemes by ASCAP, BMI, and SESAC and how they charged for rights. He mentioned laser drops (e.g. opening and closing themes), per-instance licensing, and Harry Fox fees (merely the rights to a song). The process is too complicated for many people to understand without a lawyer, and this is a threat to the future of podcasting considering the lack of legal resources. —*John Jernigan*

Radio Engineering Roundtable

By Various Speakers

This roundtable discussion began with the newer trends in radio engineering, specifically HD Radio and alternate distribution schemes such as HD multicasting, webstreaming, and podcasting. The discussion turned towards individual scenarios where they were trying to incorporate various technologies into their station. Among the topics discussed were upgrading



signal to transmitter links in preparation for HD, the decision on whether to upgrade to a multi-feed antenna or to combine the signal before transmission (in regard to HD), and some of the logistical concerns present in leasing spare HD channels from other local stations. The panel speakers did not have much to say of substance because of course the decisions to be made here were complex and subtle. They provided broad advice which serious engineers would have already known, such as checking to see that all links in the air chain support the full FM mask so that HD can coexist with the existing analog signal. If the FM mask is not fully supported, some parts of the air chain will certainly have to be upgraded. In general, this roundtable was not useful, and hindered by lengthy discussions that should have been followed up afterwards. —*John Jernigan*

After J. Mike Blake finally made it to St. Louis, after getting off the plane in Raleigh and then missing it, he got to watch the last part of the last game of the 2006 World Series, from the fence. The St. Louis Cardinals won the last game 4-2, winning four of five games in the series.

Staying Vector: What's New In Illustrator CS2

By Mike Richman

Mike's tutorial on the newer features of Illustrator mainly focused on the ease by which complex graphics can be drawn up. In his first example, he created a roadmap. He created a custom stroke in the pattern of a roadway complete with paint stripings, and used that stroke to draw roadways all over his map. Illustrator's built-in icon library already contained a variety of map-related images, so Mike had a reasonable map almost immediately. CS2 apparently made stroke creation easier than ever, and manipulating the drawn strokes (such as the roadway) was surprising to watch. Mike's next big feat was the new Live Trace tool, not to be confused with Auto Trace from previous Illustrators. Live Trace made vectorization almost completely automatic (Auto Tracers recall having to click about a thousand times all over an image). Live Trace alone made Illustrator seem worth the upgrade. Importing raster images and having vector artwork almost immediately is incredible. —*John Jernigan*

State of the Pixel: What's New in Photoshop CS2

By Mike Richman, Adobe Systems, Inc.

Mike's Photoshop session matched the previous Illustrator one by surveying the newest features of Photoshop and showing how to do common tasks more easily than ever. He began by touting the new addition to the Creative Suite family, Adobe Bridge, which serves as a viewer and the glue between all the various CS2 applications. He used Bridge as a starting point for various demonstrations. Dragging files into Bridge processed them in ways that the ordinary File→Open procedure did not. Mike also demonstrated some batch processing tools that Bridge offers to allow photographers with thousands of files

to more efficiently manage, e.g. the batch rename tool. An especially neat trick was setting converging parallel lines such as on a shot of a deck surface with long parallel boards. Mike edited out an object on the deck by drawing a marquee around a clean portion of the deck and pasting it over the object. Because the marquee would not be rectangular (converging parallel lines), and drawing it freehand would be tedious, the technique of converging parallels allowed the rectangular marquee tool to form exactly the shape desired. This tool could be further extended to define a plane in which a layer could exist, so adjusting (or cloning) it would be constrained to that plane. Mike demonstrated by copying a window on a shed and cloning it around the side of the shed. The proportions adjust automatically as the window was moved further away from the original perspective. Mike finished up by showing off the new red eye correction tool, which previously only existed in After Effects, and the Smart Objects feature which allows vector art from Illustrator to be “embedded” or framed inside a Photoshop file without losing its vector qualities. — *John Jernigan*

Bridge can be used to look at .tiff and .pdf files in addition to images. To make a contact sheet, navigate to File> Automate> Contact sheet. The last publication date of a photo can be recorded in metadata to avoid reprinting of images. A red-eye reduction tool was added (located with the spot healing and patch tool menu); select tool and click on subject’s eyes. Other new tools and directions as follows.

How to use Vanishing point (Filter>Vanishing point)

- Determine converging parallels with a four-point plane
- Make selection
- Press Option-Shift (on a Mac, Option means ‘copy’ and Shift means ‘keep constrained’)
- Drag to desired location

Smart Objects (for avoiding pixel reduction): When moving Vector art from Illustrator to Photoshop, you’re given the choice to place the object as pixelated or a Smart Object. An icon in the corner of the layers icon indicates which objects/layers are Smart Objects. Cut/paste is for amateurs; drag/drop is better. — *Sara Robertson*

The Future of Radio Engineering

By Laura Mizrahi, Chriss Scherer

This roundtable was attended mainly by people who were not themselves engineers. The roundtable panel asked for suggestions on the topic of discussion, which immediately turned to podcasting and streaming (which were covered exhaustively in other sessions the attendees must have missed). I managed to get my question in before the time was up, wondering what the panel thought of the direction of broadcast engineering with the advent of open-source technologies such as GNU Radio, Icecast, embedded Linux, etc. lessening R&D overhead for small companies designing boxes and gadgets for small stations (live remotes?). I mentioned there was a groundswell eight or so years ago when computer hardware got fast enough to support the feasibility of audio recording/editing in software (minimizing the cost of building a home studio). They didn’t really understand my question, and rambled about FCC regulations and reliability, and shook their heads at each other. — *John Jernigan*

The majority of this session focused on where the speakers thought HD radio was heading. It was also discussed that satellite radio is struggling. Satellite radio has even put some material on the Internet to listen to free just to entice listeners to subscribe to the paid service. The speakers mentioned that ideally HD radio will work like HD television. That would mean that eventually all radio will need to switch to digital as regulated by the FCC. Another form of radio that might grow in size even larger is the Internet radio industry. Currently many radio stations including WKNC stream their broadcast on their Web sites so that listeners worldwide may listen. — *Chanon Smith*

Disaster Preparedness for Your Station

By Michael Black

Michael’s plan for disaster preparedness boiled down to one thing: money. The station with the cash to invest in disaster preparedness would be the one to weather a storm. From the engineering angle, the easiest way to stay on the air is to have redundant systems. This especially means a backup control board and a backup transmitter. When either of those two, or any component of the air chain, needs service, often the repair turnaround time is significant. And repair time means downtime. There are other types of disasters that can affect a station as well, particularly in the regulations realm. Having copies of all the critical components of a station such as the public inspection file, licenses, etc, will pay off. One area many people overlook is investing in a skimming technology to keep audio records for liability purposes. This is especially important in smaller college settings where the on-air talent often takes greater risks, and contesting complaints with the FCC is fruitless without evidence. — *John Jernigan*

How Not to Alienate Black People

Valerie White, Florida A&M University; Terry Jones, student editor, Southern University

This session helped me to understand some simple ways to not offend/alienate black people in our publication. I was given a handout with a list of things to go by every day to ensure equal coverage. The names of the Greek organizations and their colors were clarified, as well as the composition of the NAACP and its divisions. She made special note not to refer to black people as animals, which is common in sports. Also, typically black athletes are praised for strength and endurance while white ones are given credit for their awareness or intelligence. She says this should also be avoided. She touches on a lot of little things, such as using formal titles while talking to black people, particularly staff/faculty. The issue of Black History Month is also addressed. Black History is 365 days a year, not just a single month. One staff member shouldn’t always have to get the “black people” assignments, which is a problem brought up in discussion in the session. She clarified that there are more great black people than simply MLK Jr., and that Kwanzaa is not a holiday, but a celebration. The best piece of advice I left the session with was do your own research. We, as reporters, are responsible for finding the stories. A good way to get content would be to find the registered clubs on campus and contact the presidents or whoever is in charge and simply ask them if there is anything noteworthy going on in the near future that they would like coverage for. This will go a long way, apparently. — *Ronnie Nause*

The leader of this session said journalistic mistakes that offend black people usually come through ignorance or poor reporting. Covering blacks and people of different races than yourself requires you to understand the community you are covering. The black organizations may not come and tell you when they’re having an event, but as a reporter, it’s your job to find it. The two facilitators of the discussion also said hiring a minority to your staff won’t necessarily solve the problem of how to fairly cover the black community or any other minority communities. They said, as simple a question as it may be, it’s important to ask how to spell names and maybe even to research black culture. Also, black staff members should not be typecast into only covering black community events. All conflict between black and white people is not racial conflict – a white police officer who is rude when he pulls over a black woman may just be a rude person. Finally, it is important to remember even if blacks do the same type of actions that could hinder race relations it is not as powerful as when whites do because the majority has the power to make things more difficult for others, while it is harder for the minority to do the same. — *Clark Leonard*

Conflicts of Interest: How to Prevent Conflicts on Staff and Across Campus

Alison Plessinger, Slippery Rock University

A reporter cannot cover an event and participate in it. Whenever a member of staff is a member of a particular group that is covered, make it clear that person had nothing to do with the investigation or writing of the article. Only use people on staff if they are the ONLY source. It is necessary to frequently change beat reporters because they form biases after too long and create a conflict of interest. Make sure the staff isn't talking about the paper anywhere online, especially negatively. Staff probably should not have any political or organization affiliations online, especially Facebook. Online policies should begin to be addressed with its growing popularity. — Kathryn Parker

This session dealt largely with student government and how having student government members on staff is a conflict of interest. If these people are allowed to work for Student Media, there needs to be a disclosure. There should also be full disclosures if editorial board members are close friends with people in Student Government, saying that those staff members were not part of the group that chose who to endorse in Student Government elections. Fact checking with members of Student Government is fine, but the workings of the paper should mirror those of the professional world of journalism. When people get too close to the people they are covering in SG, they should stop covering them and move on to another area of reporting. One way for this not to be a total jolt for the new person covering Student Government is for there to be an organized fact book kept by the newspaper about the Student Government. — Clark Leonard

The Eyes Have It

This session talked about how nonverbal communication can enhance both your writing and interview skills. It talked about how important it is to use nonverbal communication to make a good first impression because the first impression is where people form stereotypes. Nonverbal communication can be used to make sure someone understands what you are asking. Eye contact tells them you are interested in what they have to say. It is also important to take note of interesting things in the person's office or wherever you are interviewing them. Another key thing to do is lean forward when listening to them. You can also touch their elbow to show you care. The first person to touch has the power in the conversation. — Clark Leonard

The Daily Grind: Teaching New Dogs Old Tricks

One of the ways presented in this session to make the paper better is to ask students what they want. Another way was to send emails to sources from stories and ask them if they thought they were quoted correctly, professionally interviewed and if the reporter on their story was dressed appropriately. The facilitator also said "we've always done it this way" is not a good excuse for anything that is done in the framework of the paper. It is good to coach writers on each story, not only after, but also before the story is written. The speaker said having an upcoming budget of the whole paper somewhere that everyone can see it is important. She also said people have different types of personality and different accompanying needs. It is important to praise your staff liberally, while also rewarding writers as much as possible for good work. Threatening to cut a whole section or leaving out someone's by-lines were used as threats at other papers to get people to meet deadlines. — Clark Leonard

Uncovering Truly Great Stories

By Eric Adelson, ESPN The Magazine

To uncover the best features months of asking questions must be involved, and this is sometimes hard on a college newspaper that prints daily. But Adelson stressed that you talk to source after source until all of them start to tell the same story about the person, then you know you have something. Literally ask



the question "is there someone you suggest I talk to?" and figuratively ask "why is he the way he is?" to ensure the best sports feature, or feature in general. — J. Mike Blake

The important question to ask about a person you're writing a story about is not "who are they?" It is rather "what do they mean?" Also, features are based on reporting, not opinion. Accordingly, some of the best insight on people comes not from current teammates, but past teammates, coaches, family members and friends. Finding narrative scenes for your story is a vital part of interviews. A key is to not let quotes overwhelm scenes – keep them to a proper amount. Reading good examples of sports writing is also helpful. Clips are what will get you jobs, so even if you have to work for free to make the clips, it is worth it. Stats should not be the driving force behind a sports story. In all stories, seek to surprise readers as much as possible. — Clark Leonard

1. Find the surprising profile: What does this person mean and what does he/she represent?
2. Reporters opinions don't matter. Features are all about reporting. Find family members, high school teammates, old friends, etc.
3. Hammer the scenes: Every interview you conduct is designed around a narrative scene or theme. Ask for incidents and make a list of scenes that you can build your story around
4. Quotes are the sprinkles: Use them sparingly — quotes can overwhelm the storytelling aspect
5. Read and study the best: Read the best writers - Gary Smith, Best American Sports Writing, etc.
6. Build your clip file: Be willing to work for free. Just write and make friends.

— Josh Harrell

Managing a Staff: Knowing When to Lead, Follow or Get Out of the Way

Vincent Filak, Ball State University

This was a pretty cool session. I'm a new boss and I'm pretty worried that I'm going to drive people away or make them hate me, and I'm not even sure why. He went through some ways to be a good leader and coworker while still maintaining authority and order. Every person needs three psychological needs satisfied. The first is autonomy, which is a person's desire for independence and freedom. The best way to satisfy this is to make them feel like a part of the process instead of simply giving orders. The next criterion is competence. To satisfy this, show

Colleen Forcina, Laura White and Kassie Gordon on the stairs leading down to the Mississippi River below the Gateway Arch.



In The Best of Collegiate Design published by the College Media Advisers.
FIRST PLACE, division page • Austin Dowd, Josh Bassett (Agromeck yearbook)
SECOND PLACE, individual spread • Josh Bassett, Austin Dowd (Agromeck yearbook)
FIFTH PLACE, organizational spread • Josh Bassett (Agromeck yearbook)

the person what he or she is moving toward or working for, and if there isn't a specific goal, tell him why. The last is relatedness, which is a sense of belonging. When someone feels important and like he matters, he instantly cares more about what is going on. Applying these is simple. Autonomy: take a subordinate perspective, offer choices or explain why there are none, and never say "because I said so." Competence: offer constructive criticism, reinforce growth, don't take email submissions (make them show up and appear in the office, even for a little bit), show them where they've improved. Relatedness: don't say "I'm in charge," make them feel important, have people work with you and not for you, know that leadership isn't "I know everything," respect others, and kill cliques ASAP! — *Ronnie Nause*

Each person in our paper has three basic psychological needs: autonomy, competence and relatedness. Autonomy means they are to some extent free from outside control. Competence means they can see their progress in meeting and mastering challenges. Finally, relatedness lets people know they matter and are a part of something important. It is good to take others' perspective and offer them choices. It is also important to have power of person, not power of position, by showing respect to your employees through explaining why things work how they do. Editing is much better than fixing because it allows writers to retain their own voice. It is important to remember you all work with each other, not for each other. Cliques need to be killed as soon as you find them. Knowing what you are talking about is pivotal. Motivation will flow downhill from you. — *Clark Leonard*

The Early Bird Gets the Freshman: A Recruitment and Retention Story

This talked about a college TV station that increased from five to 50 students with a pre-orientation program [orientation was right before school at WashU] to acquaint students with their station. The man who headed this up said it was important because it allowed freshmen to get to know people before school started. They were also allowed to move in early. These freshmen received a tour of the station. They didn't like the icebreakers in the program, but conversations about the student media were helpful. In later years, the freshmen ended up producing an introduction to college video for their classmates. This program was successful in exposing students to their college media and recruiting them to work there. Vanderbilt, where the man now works, had a girl come to such a program in August, and she is doing a student reporting clip on MSNBC now – two months later. — *Clark Leonard*

The 80-20 Newsroom: Dramatically Increase Your Effectiveness With Far Less Effort *Ian Blake Newman*

Focus on the things that have the most value. What is the most valuable use of your time? You should be putting 80 percent of your time into the 20 percent of things that are the most important. Concentrate single-mindedly on your highest payoff task. Highest payoff tasks: 1) cover, 2) ledes, 3) headlines, 4) copy editing top to bottom. Focus on the stuff that matters, then blow off or delegate the rest. 80/20 news writing: 1) Accuracy, 2) lede, 3) balance, 4) attributions. Lede are 80 percent of the value of the story. Make sure the paper looks good, then make sure the content is relevant, then find your niche or style. Why do people go to your paper before other papers? Exploit that. — *Josh Harrell*

This session told us we should invest more in those at the paper who are willing to do more. All people's efforts are not equal, so it is most important to reinvest into the vital few who will give the most effort. It is best to what is important before what is urgent because the important things lead you to your goal. Values are what drive your decisions, so you must have values that will lead to your goals. Saying and believing something consistently is needed, but actually also doing it consistently puts you in balance. Lazy intelligence is good because it focuses on stuff that matters. In conclusion, focus 80 percent of your time on the stuff that is in the most important 20 percent to reaching your goal. — *Clark Leonard*

Sports Journalism 101

By Jeffrey Root

In this session, the speaker went over a lot of ideas that have already been emphasized by the sports staff, but did make good points also. He listed tips that we can pass along to our new writers, including how to conduct interviews and take their writing to the next level. The speaker advised to go beyond the obvious questions that should really help bolster features. He also said organization is important, doing things like keeping athletes' phone numbers and statistics in separate files for reference. He also advised the same about old articles, which would be helpful in gathering ideas for the next year. — *J. Mike Blake*

I was given a handout at this session which I could provide if needed. It touched on some simple things to help give sports writers a bit of an advantage and practice. He emphasizes the importance of listening, patience, and organization. For

instance, he keeps every single business card, email address, and phone number of anyone he makes contact with in a professional setting because he never knows when he might need it. Sports writers and broadcasters are encouraged to start covering games at home, on their own, simply for the practice. He also mentions ethics, and that loyalty to a team cannot interfere with your job because “your credibility is all you have in this business.” Work hard, be brief (if it can be said in 6 words, don’t say it in 10), enhance your vocabulary, and learn the histories of the teams being covered. Reading as many print publications as possible is also a good way to get ideas and learn/grow as a sports journalist. — *Ronnie Nause*

Scoring the Winning Goal: Sports Play by Play

By Michael Black and Warren Kozireski

These speakers spoke on the topic of how to better broadcast live games on our radio station. While our college does broadcast some sports on WKNC, it does not allow students to do so. If that changes, these speakers left a lot of good advice of how to go about bringing the game to the people better. He said to be a great one, you must describe the game as if describing it to a blind person – and pointed out a case in which that scenario really does happen, and the blind person actually writes the game story from the description. Updates are a must, and story telling skills are vital to becoming a good one. — *J. Mike Blake*

Ins and Outs of Resumes and Portfolios

By Richard Holden, Jim Herman, and Cynthia Todd

As those in student media look to obtain jobs in the near future, this session detailed how to go about piecing together the portfolio or resume that will land the job. They advised to have about three or four references listed, and said clippings are a must. They must show improvement as well as talent. Place sticky notes on articles saying “this was 99 percent mine: editor did not change lead” or “written first semester sophomore year” to identify how much that article belongs to you, and how much it reflects how you currently write. After leaving them with the clippings you want them to have, make the last sentence “check me out at.” with the link to your archived articles on technicianonline.com. Do not use stories with multiple bylines when doing this. — *J. Mike Blake*

This session was basically a question and answer forum for how to be successful in applying for jobs and internships. I didn’t really get much from this one, except the fundamental difference between your resume and your cover letter. Your resume is generic and basically gives your potential employer the five Ws about you. Your cover letter tells the reader why you want this job and how you plan on drawing from your experience and talent to be successful. Other tidbits include the importance of honoring your commitments – when you accept an internship you should feel obligated to follow through. Also, package your application so it can be easily dismantled - no binders or folders. — *Tyler Dukes*

The ABC’s of Libel

By Patricia Ferrier

The speaker informed that libel is not when something is untrue due to carelessness, but that there must be malicious intent for the charge to be heard in court. The best thing to do in case of being accused or guilty of libel is to immediately accept responsibility, apologize, and run a correction the next day. By making an effort to balance your report you can escape libel suits. For instance, if the other side does not return your phone calls, write it. — *J. Mike Blake*

Column Writing

By Amanda St. Amant

When writing a column, you must have an ending that wraps it up in a bow, otherwise it is abrupt and leaves the reader feeling dissatisfied. She advised doing research on whatever column



you’re writing about, talking to people and going past the usual assumptions made by readers about the same topics. She advised not always going to “the man” either, because those below will be far more willing to talk, and are more like the common man for whom you are writing. Be careful of sarcasm, because the reader may not be aware and think you to be a jerk. Anything disputed or any issue in life can be a column. — *J. Mike Blake*

Five Rules of Journalism

By James Kershner

The five rules of journalism are as follows: one – remember the basics, the five W’s, spelling, grammar, and staying within AP style; two – accuracy, accuracy, accuracy, because otherwise your paper loses trust; three – find your focus, stay within beginning and end lines sort of like the Bible does; four – think short, don’t excessively use elaborate words, find the medium that works for your readers; five – strive to be objective, note “strive” because this is an impossible and utopian task. — *J. Mike Blake*

Sponsorship Game

This session pitted two groups against each other to determine which side of the room had the most knowledge regarding sponsorships on public radio. Though it was a competition, the entire room participated in a discussion regarding what is allowed in a sponsorship. Several issues were brought up that I had not considered such as the length of sponsorships. A sponsorship should not be much longer than 15 seconds or it may run the risk of sounding like a commercial. WKNC will need to consider that information, as currently the student media business office is selling 30 second spots. Some other issues that were raised included price references, mentioning prizes or rewards and inducements. A sponsorship cannot say anything that might make it resemble a commercial. You can not say “free” in a sponsorship because that is a price reference. You also can’t say “all-you-can-eat” because it may be considered inducement or even a price reference. A sponsorship can’t say “certified” because that may be considered qualitative. WKNC can not accept paid political underwriting either. Usually not saying the word “you” in sponsorships is a station policy because it reduces the chance of call to action. According to the FCC, non-profit businesses are allowed to run “commercials;” however, the IRS will make the station that aired it pay an unrelated business tax. Lastly, we learned that issue ads are not allowed, such as politics, religion, abortion, or anything during election time that candidates may be debating within their platforms. — *Chanon Smith*

The police were out in force, so we took the opportunity to take a group shot in front of them. (back) Josh Harrell, Colleen Forcina, Tyler Dukes, Sara Robertson, Laura White, Ronnie Nause, Rob Fisher, Danny Boerman, Kathryn Parker; (front) Clark Leonard, Kassie Gordon, J. Mike Blake.

Formatted Music

This session acted more as a roundtable discussion so that public radio stations from around the country could share how their stations are formatted and provide ideas to other stations. A considerable portion of the discussion emphasized the difference between formatted and blocked radio. WKNC is a blocked radio station since our programming changes throughout the day from rock to electronic, and then to hip-hop. Other topics mentioned were CMJ and how radio stations got their music. CMJ is simply a reporting firm that allows music promoters and recording companies to see what type of music any particular station is playing. The recording company then may determine whether their client's music would be a nice fit for that station. Several voiced their opinions on how they did not like how promoters trying to tell stations what to play. A majority of stations proclaimed that CMJ was a big source for their music. A select few stations said they simply bought CD's at record stores for their music. — *Chanon Smith*

Staff/Adviser Discussion

This session was also a roundtable discussion for public stations from around the world to listen to other station's problems and hear how they overcame them. It was quite informative. One universal problem that many stations shared was motivating the radio staff. Like WKNC, most stations do not pay their DJs and many other positions within the staff so it is a predicament discovering ways to motivate those positions. Several stations suggested giving staff members show tickets, which WKNC already does with their "DJ passes." — *Chanon Smith*

Talk Show

This session was great. It was conducted by a talk show host that was popular in St. Louis. He stressed creativity. He proclaimed that a good host is not always the biggest/funniest person in the room and used David Lee Roth as an example. Roth is a great guest, but does not work as a host because he always wants the attention on himself. You also must want to be doing the show, which means you will need to do it the way that *you* want to do it. Otherwise you will fail. However, you must also play by the station's rules and prove yourself. "There has to be an edge to be edgy." A host can't let their ego get the best of them either. Do not try to base your show around audience reaction. Only about 1 percent of an audience will call or e-mail in with complaints, comments, or suggestions. He also mentioned that it is hard to find a female host that other females do not hate. Lastly, he discouraged crazy stunts because you are left with the question, "What do you do the next day?" And there is always someone else that will top you. — *Chanon Smith*

Radio Show and Tell

The entirety of this session consisted of representatives from public radio stations across the country playing promos and DAs from their station's air checks. Some also brought in air checks of radio shows they have played in the past. It was nice to listen to all the different promos for ideas on how WKNC could improve upon their own imaging. There was also a discussion regarding the rule of telling anyone you're recording that you are recording them, so you don't get sued. This is mostly important when recording phone calls to the station. We also identified differences between sweepers and promos. The largest difference is that sweepers last around seven seconds, while promos are generally around 30 seconds. However, both sweepers and promos are a source for station imaging. Lastly, the speaker stressed branding the station over the airwaves since "people have iPods for a jukebox." Therefore, the radio station should offer more value than simply continuous music. — *Chanon Smith*

20 Ways to Build an Award-Winning Newspaper

By Rachele Kanigel, San Francisco State University

Plain and simple: award-winning newspapers go beyond what's expected. Use public records to go after deeper stories that pass

up the PR. Teach reporters to "mine" their sources through beats and source development training. Take your Web site beyond what is in your print edition with breaking news, photo galleries, documents and any other kind of Web-exclusive content. Take advantage of the technology here, through podcasts, blogging, etc. Be courageous with your opinion section, taking a stand for what you believe in and backing up any opinions with well-reported facts. Push projects hard by planning out series and special sections – focus your coverage with enterprise stories. Sell stories through packaging. That means graphics, sidebars, logos and info boxes. An investigative team can work wonders with your stories, and getting mentoring from an investigative reporter from professional newspapers can work wonders. Push your best staff to go further than just geniuses on staff. Pay attention to ledes. Compete in contests. — *Tyler Dukes*

In this session, I learned about the ways to improve a college newspaper. I also realized that Tyler is implementing a lot of these things that build a great newspaper. The most important tip was when big new breaks as a staff, we should "pull out all the stops." I think we implement that sometimes, but not all the times. We also talk about a beat system, which I believe makes any newspaper that much stronger. Another aspect the Technician could work hard on is teaching our reporters to mine their sources. It's definitely true that the best stories come from sources, and sometimes, we don't dig deep enough with our sources. They are our paper. They can make any story a great story, and every journalist should dig deep with their sources and get stories that no one else found because they didn't try hard enough. One thing I think would be useful, especially to the *Technician*, is to think about Redesign. Our paper needs more heavily designed pages. If we did heavily design pages, we could only put out twice as many stories and triple the number of pages in each issue. In this class, we talked about setting up an investigative team. I think that investigative stories are the stories that everyone wants to read, and by setting up a team, we could improve the quality of the paper by adding in-depth investigative pieces. We should also DARE TO BE DIFFERENT. We don't have a journalism school like UNC, but the way we cover things, and how much we cover could put up in a category of our own. We just need to figure out what category it is that we want to be in. Sweat the small stuff! It's all in the detail. — *Kassie Gordon*

Magazine Writer = Author

By Michael Ray Taylor, Cleveland State University

What happens when that big string of stories you're working on turns into a book idea? Non-fiction books are a great way to tell that story in a different way. This session was all about how to sell that book via a book proposal, which you need before you can even think about getting a book deal. It should be about 18 to 30 pages total. Although there are many different elements to this proposal, the most important application to Student Media is that the things that make a book sell are the things that make engaging stories in the newspaper. Think about the characters for example. Developing them in a novel is just as important in an article, and that takes time and effort. Also, something should make your book stand out. Same with the newspaper, because good stories are either unique or told from a new angle. — *Tyler Dukes*

This class was geared toward those who had a novel they wanted to write and publish, not a journalist who thought that someday they might write a book. I really can't give a summary of this class because the conductor talked about publishing methods that were really boring to me. The only thing I learned was nothing new — you're experience as a journalist helps for book writing. — *Kassie Gordon*

Editor's Roundtable

By Merv Hendricks, Indiana State University

There are some times when I work with the *Technician* when I

think that the problems we have are only ours. This “roundtable” was simply packed full of editors with the same problems as us. It’s kind of refreshing to see that. But the session wasn’t all about problems. It was also about solutions and different approaches to problems by editors from everything to daily to weekly. One of the most valuable things I got from this session was from a discussion we were having about staff motivation. All of these editors had writers who simply did not produce enough content and did not respect deadlines. One of the editors said he could keep his people around if he could afford to pay them. I spoke up, pointing out that I had the same problems with my writers, even though I paid them \$10 – if I could pay them more, maybe I wouldn’t have these problems. Then another guy spoke up. He pays his writers \$25 a story, and has the same exact problems as the first editor. This just reiterated to me the fact that it truly isn’t the money. Motivation is about investing in your staff and showing them they are needed and wanted at this organization. As one editor so eloquently put it, you need to “Give them the bug.” I also gained some other interesting tips like sending beginning writers out with similarly structured articles from the Technician or another local newspaper. Time management tips might find a good home in the staff manual. — *Tyler Dukes*

EuroDesign

I didn’t really get much from this one, since I was standing outside the room at the back due to overcrowding. The session focused on European influence in design, which goes above and beyond to grab the reader and get them to pick up the paper. This means big bold headlines, a lot of entry points and vivid design that pull people in. Some of the designs we looked at, there was no copy on the front page whatsoever. Although this design concept is pretty radical in most cases, I think there is a lot that American newspapers can do to adapt their front pages to this technique. The *Technician* is included here. European newspapers just seem to have more fun, and I think readers feed off of that. — *Tyler Dukes*

Writing Good Headlines and Outlines

Tom Pierce, University of South Florida, St. Petersburg Times

The headline is the chance to make a first impression. Make the headline interesting without lying. Have the dirtiest-minded staff member look at every headline to catch any possibly double meanings. Use active, present voice. Be careful with layout when a photo and headline are near each other but aren’t in the same package. Techniques: rhyming, alliteration, questions – answer should be self evident or in the headline, slammer – make sure font size always stays the same, use a cliché but give it a twist, play on words, use humor so reader knows it is a light story. — *Kathryn Parker*

Entertaining session, but pretty much completely worthless. We spent most of our time reading funny headlines that have double meanings and didn’t talk much about writing good headlines. The lesson: the more eyes that hit the page, the better your team can be at catching some of these embarrassing headlines. — *Tyler Dukes*

Engaging Controversy: Navigating Difficult Conversations

By Paola Banchemo, University of Alaska-Anchorage

There was good and bad in this session. It seemed like most of the topics applied to smaller, non-daily college newspapers, but there were still some important points to take home. Some of the main points were simple how to develop diplomacy. The most important point I saw was that when you engage in these conversations, don’t marginalize people. By treating people with respect and by being equitable, the other party feels like their input was wanted. She also talked about the concept of “kairos,” which is the right time to do something in the right measure. It’s basically a concept of whether or not we’re doing something at the right place or the right time. One quote from this I did think was powerful: “It is critical judgment through rhetoric that we get to democracy.” That’s important for a newspaper to remember, because it well should be a nation talking to itself,



and the validity of those conversations push them forward onto the political agenda. — *Tyler Dukes*

Understanding Online Audiences

By Anita Stoner, Southern Illinois University-Carbondale

The Web creates some interesting challenges to those in the print media, but harnessing its true power can create a dedicated following of readers. Web sites make money when they are not just a raw reprint of the newspaper. But the challenge is that you must maintain the balance between the user’s desire and the traditional values of a newspaper. This sometimes gets lost in the blogosphere. Bottom line: users want interactivity. Photo galleries, video, audio; it doesn’t matter what it is, readers always want more, and if they can play with it, all the better. This is also a great way to solicit participatory journalism. Reach out to the community for journals and photos, anything that creates a personal bond between the reader and the newspaper that you might not have room for in print. She also mentioned the idea of printable coupons, which I think would be immensely popular among the student body. Even think about hosting online games on your site – it’s just another way to get them there and keep them there. Another essential element of the Web is your registered reader base. These are your most loyal followers and to get them to take their time to sign up for something, you’re going to have to show them it’s worth it. Also, she could not stress enough the importance of tying Web exclusive content with the newspaper, mostly through house ads. Tell your readers how cool your site is as often as possible. And don’t say “for more coverage ...” It’s boring and readers don’t know what to expect. Give them a laundry list of extra coverage, and then they can make a more informed decision about whether to take their time to check you out. — *Tyler Dukes*

Finding the Next Campus-Gate

By Robert Bergland

Although the two are largely interchangeable, the difference between investigative and in-depth stories is that the former is typically action driven and the latter is often issue driven. Most important: these kinds of stories aren’t always “gotcha journalism.” Some general tips: use tape recorders, keep copies of your documents and go the extra step to be completely accurate. For the editor: don’t be afraid to hold it. These stories are often not timely, and getting it right is way more important than getting it out. Also, always avoid surprising your sources. There are quite a bit of tools you can use to get these stories.

We’re just not quite sure who these guys are with Josh and Clark turning Rob Fisher upside down. But the streets were full of celebrating crowds.

Look into your state's Sunshine Laws. Submit FOI requests, even for what may seem benign. Develop your sources to the point where you know the whistleblowers, and harness their resources for your pieces. Never overlook the need for the subjects of these pieces to tell their side of the story and never underestimate the power of charm and persuasiveness. There are literally thousands of sources out there. The biggest tip: READ - other newspapers, your newspaper, the Chronicle of Higher Education. Look at comparison stories: College GPA, salaries, funding. Students care about these issues, and reporting on them puts your work on a different level. In this same vein, make numbers meaningful. Readers don't have time to decrypt a hundred tables and charts. Keep it as simple as possible. Other ideas: inspections, dining hall health reports, ADA compliance, licensure aspects, Clery reports and Lexis-Nexis legal searches for pending lawsuits. — *Tyler Dukes*

How to Critique the Newspaper

By Joe Gisondi, Easter Illinois University

This was an insightful session showing the ins and outs of the critique from an adviser's perspective. Four words they stressed were praise, candid, consistent and persistent. One of the biggest problems we have as a newspaper is taking a critique. We always rehash the problems with production last night, using these problems as excuses. But he made an important point: we don't put a disclaimer on the top of every page detailing how we screwed up. Because we don't, the reader has no idea how things went down in production the night before – nor do they care. That's why it's important to critique the paper as a reader who doesn't know any of the problems, but just knows that something doesn't look good on the front page. — *Tyler Dukes*

Digital Darkroom Photo Filing

Bill Neville, Georgia Southern University

This session, in my opinion, was pretty worthless. He stressed some simple common-sense things, such as don't edit on the run (i.e. chimp), and keep everything on the camera. Backup images and devise some type of convenient and intuitive file-naming system. He also stresses the importance of keeping every single image, not just the few that may run in publication. All reasonable images should be kept because no one knows whether or not they will have social significance in the future. — *Ronnie Nause*

Once passed a moment cannot be recaptured, so try to keep everything. Avoid editing on the run or in the camera (i.e. chimping); keep it all and edit later because you never know when you'll need a photograph. Of course exceptions to that rule may arise, and if you shoot an assignment and then walk into a huge spot news story, erase the card if you have to. Photographers need to know basic news writing because captions are probably the most-read items in a publication. Back up all files to avoid hard-drive issues. iPhoto and iViewMedia are two suggested programs for photo filing. — *Sara Robertson*

Recruiting and Maintaining a Diverse Staff

University of Hawaii at Hilo Staff

Worthless session. The staff from the newspaper at one of the University of Hawaii's campuses came and talked about themselves and some adventures that they've had with their staff. They were late and they wasted a lot of time with worthless banter. However, they did define diversity as more than simply a difference in race. Diversity includes class, age, majors, race, origin, sexuality, etc. As far as recruiting people, the suggestion that they repeatedly brought up was "food." Apparently having food at meetings encourages people to come. — *Ronnie Nause*

Portfolio Review Session

Kevin Kleine, Berry College

The group divided into smaller groups of seven to eight people, who then sat around and got their portfolios critiqued in a round-table type discussion. Unfortunately, none of the other

students provided input on any of them. I was the only one who wanted to speak up and talk about photos. Even the speaker/adviser from Northwestern State, who was doing the critiques for my group, had little to say. After I presented my portfolio, she didn't say a word save "who's next?" It was a waste of my time. I went for a critique and ended up simply showing off my pictures to some ambivalent students and an uninterested adviser. — *Ronnie Nause*

Entertainment Editors are Journalists Too

Michael Koretzky, Florida Atlantic University

I don't have anything to do with the entertainment section, but this is easily one of the best sessions I attended in St. Louis. The main thing Koretzky stresses is finding and defining a target audience and catering to them. He tells us not to be afraid of pissing people off, and that headlines should draw people in. Album and movie reviews should NEVER contain the word "I" or "me." He says even ordinary topics for stories can be spun into something interesting, unique, and special. He suggests that the Entertainment editor host brainstorming sessions outside of the office with a few trusted coworkers for the sake of developing ideas for stories. Some will make the cut and some won't, but the ones that do should be researched thoroughly and professionally. — *Ronnie Nause*

The Art of Constructive Criticism

Jennifer Anderson, Northwestern State University

I took this class to try and raise morale/interest/enthusiasm in the ranks of the photography roster. No one seems to care, save maybe half a dozen people off of a list at least four to five times as big. I don't like this. I want everyone to be involved. The session speaker stressed that one-on-one critique is better than in a group, and that EVERYONE needs feedback to improve. However, don't focus solely on the negative things. Also comment on what is good and why it is good. A list of don'ts for a critique includes not letting the other person speak, blaming them, raising your voice, or invading personal space. I'm hoping with these simple things I can get people up in the office more. I know once I felt comfortable and started spending more time in the office, my skills and the assignments I got to take increased rapidly. — *Ronnie Nause*

Organizing Your Photo Staff

Ken Carter, Air Force Academy

Note your photographers' personal interests and let them take assignments accordingly. KEEP TRACK OF GEAR! Not having every single piece of gear accounted for at all times is the first sign of an unorganized photo staff. Teach people the value of equipment so they will respect it, and have them responsible for making sure it works and is cleaned upon return. The best thing I got from this is knowing that I don't have to run crappy photos simply because it is the only visual we have. I'd rather run no visual at all than a crappy one, and I am going to start trying to implement that. — *Ronnie Nause*

Photo Contest Critique

Bradley Wilson, N.C. State University

Everyone is a comedian. Few valuable or reasonable comments were given in the critique, but it was interesting seeing the ways everyone interpreted the assignment. There were a lot of terrible photos, but some of them, I thought, were very good. — *Ronnie Nause*

The Best of Collegiate Design 14

Jody Strauch, Northwest Missouri State University;

Lee Warnick, Brigham Young University-Idaho

The speakers reviewed their favorite design finalists and why they chose those particular designs. A few tips and points made are as follows. A designer being at the photo shoot is an absolute must. If your design is going to copy someone else's design, follow through. Boring and traditional copy is the result of the designer being the last person to see it and not having



Brian Ware, WKNC general manager, and Tyler Dukes, Technician editor, got to be taste tasters during the tour of the Anheuser-Busch Brewery in St. Louis.

a say beforehand. Duo-tone shading and four-color printing were favored design trends. Breadsheets designed like a tab and "hip" tabs are in right now. For Web sites, grids answer space problems; lines are coming back; use headlines as art when limited on space for design. — *Sara Robertson*

Intro to Photoshop CS2

Mike Richman, Adobe Systems, Inc.

The star rating system in Bridge can be used to rank photos; metadata can track photos and figure out why a photo is under/overexposed. New CS2 features include workspace options (Window>Workspace) and shorter menus. Visibility of options can be edited (Edit>Menus>Turn on/off visibility of options). Histogram is a visual representation of a digital photo. — *Sara Robertson*

Type's Top 10 Habits to Break

Jessica Clary, Savannah College of Art and Design

Typography is important for readability as it offers recognition of hierarchies, consistency and usability.

- 1) Bad Typefaces: Choose for appropriate look/feel of newspaper; sans-serif for headlines; serif for body because it's easier to read; find something better than Times New Roman and Helvetica. Pick a serif with plenty of weights and a sans-serif that compliments it.
- 2) Hierarchy: Size creates hierarchy; use Fibonacci sequence (1,1,2,3,5,8,13,21...); if the story is big news, make the font big.
- 3) Kerning: Letter combinations like "We" and "MW" can be closer together than combinations like "OO" or "LI" – turns into a "U" if placed too closely.
- 4) Tracking: Stay within -5 to 5 points; too tight or too loose and it's hard to read.
- 5) Leading: Vertical space creates breathing room – too much causes pauses.
- 6) Widows: Single line of text by itself at beginning or end of column; interrupts flow for the reader.
- 7) Orphans: Single word of text on lines by themselves.
- 8) Rivers: Occur when space between words in a column start to make shapes.
- 9) Ragging: Jagged look from columns aligned left or right; justify text instead.
- 10) Boring Me. Mix it up.

— *Sara Robertson*

Journalism/Magazine for Non-Designers

Molly Sides, Rock Valley College

The five basic aspects of typography are serif (most readable),

sans-serif (readable but modern), slab serif (collegiate and block-looking; i.e. Rockwell), script (don't use it; it's really bad) and decorative (probably inappropriate). Use a maximum of two fonts per magazine; font should fit style; stay away from extremes. When designing a template, remember the phrase "Keep it simple, stupid." Design is about priority and bringing clarity to your reader's world. Color selection is the last step; design in black and white. Be clever and think about the reader's comfort; stay consistent throughout the publication. As far as poetic license, make sure you're correcting errors and not actually messing up the person's literary work. For example, if odd letters are capitalized or spaces seem misplaced, check with the writer to make sure that wasn't intentional. — *Sara Robertson*

'Fakin' it With Photoshop, or Ten Ways to Destroy Your Credibility.

Bill Neville, Georgia Southern University

There are three approaches to ethical decision making – utilitarian, absolutist and Golden Rule.

- 1) Virtual reality, real litigations: CBS superimposed their logo on an electric billboard in Times Square; sued for deception and trespass. Ad usage permission: make sure you have permission and a model release.
- 2) Mac > Microsoft. Apple had a PR ad that looked exactly like a Microsoft ad; completely hacked and staged.
- 3) Revisionists? Historical photograph of a shooting had a pole in the background of the subject's head; someone obviously Photoshopped the pole by making it blurry. Do a good job if you're going to alter aspects like that.
- 4) Value judgment. An O.J. Simpson mug shot ran on the covers of Time and Newsweek magazines. One ran noticeably darker by adding shadows and vignetting the edges; implies guilt where none had been verified. Also, during Hurricane Katrina, captions misled readers. White people were "finding" items while black people were "looting" them; should have used the same term for everyone.
- 5) Sometimes reality is just too much. 9/11 photos of people jumping from the buildings.
- 6) National Geographic. They narrowed pyramids to make them fit on the cover; no pyramids in the world look like the ones on the cover of the magazine.
- 7) Consider what you're looking at. An article about a new coach was called "Student excited dad got head job" and the photo that ran with it was of an ecstatic girl jumping up and down.

- 8) Georgia Southern. Before the sixth flag was added to a flag pole at Georgia Southern, a student Photoshopped a picture of the original five flags by copying and pasting a sixth flag to the bottom of the pole; obvious because no two flags blowing in the wind will ever look the same.
- 9) Even for diversity. Graphic illustration to show diversity at University of Idaho morphed a black guy and an Asian guy into a photo originally composed of all white students. Again, even for diversity, Wisconsin put a black guy into a crowd photo to show diversity in their football audience; the lighting didn't even match up.

— *Sara Robertson*

Adobe Audition: Audio Editing 2.0, Audio Editing and Sound Restoration Workflows

by Jason Levine, Audition Product Evangelist

Levine showed in his session how to remove wind noise from recorded interviews. His primary goal was to promote his product, Adobe Audition. He gave steps in which one can remove unwanted background noise in a recording by 1) identifying where the noise exists, 2) selecting the unwanted noise, 3) removing a selection, and 4) letting the program remove similar wavelengths. Levine gave tips on how to use the software in the future for noise removal. — *Rob Fisher*

Intro to Photoshop

by Mike Richman

Richman gave a session on introduction to Photoshop, but mostly only covered the way it works well with Bridge. In fact, the majority of the session was about how Bridge could help with viewing and sorting one's photos. The class should have been called "Intro to Bridge," as Richman didn't even cover the basic tools of Photoshop. The most important lesson to come out of this lecture was that the word "metadata" refers to the file's info. — *Rob Fisher*

Compelling Profiles

by Dick Weiss

For a profile to be interesting, the writer must choose just a portion of the person they're covering and use that to illustrate what is interesting about that person. It is impossible to show everything about one person in a profile, so finding the interesting points is important. A profile can show people overcoming obstacles. A profile on unusual people can answer the question, "how are they like us?" A profile on audacious people can tell us why a subject is that way. Create an underlying theme to a profile and support it with the story of the subject you intend to cover. — *Rob Fisher*

Who? Celebrities – find something people don't already know. People of accomplishment – story behind the accomplishment. Unusual people – how they are like us? Audacious people – why are they that way? Develop a take on a person – have a focus and only include that information. Have to be slightly subjective. Make a sculpture – include lots of information then pull away. — *Kathryn Parker*

This is another class I took by Dick Weiss. I really think he should come out to talk to us because he is such an amazing writer. In profiles we must report on just one person. Unusual people are interesting for profile. People want to read profiles on people; this is why people read fiction writing. We should do profiles are people that are out on the limb, shaking up people. The challenge is to tell why the unusual people are unusual. A profile, according to Weiss, is not a biography, the writer has to be subjective. A profile promises insight and a resolution, and we as writers must give our readers that. Look for a paradox. Also deal with one aspect of that person's life, it's too hard to deal with them all. — *Kassie Gordon*

Developing Tomorrow's Newsroom Leaders

Robert Naylor

According to how the class responded when asked what makes a good leader, they responded by saying a good leader is a good listener and adviser. A leader maintains calm, is motivated and gets the best out of others. All these skills are a portfolio of skills needed. Some of the problems that editors face both in student newspapers and in professional newspapers are a lack of staff, a talent void, having smart content and a lack of dedication. Globalization, diversity and polarization are also issues that editors face, but there is no clear cut solution to fixing these problems. — *Josh Harrell*

Design Your Own Career

By David Jack Browning

Browning talked about his own career, and how he was able to take the fast track to the lead sports designer for the Houston Chronicle. He said the more you can say you've done, the better, so students should go after every opportunity available, if for no other reason than to boost your resume. He gave interview tips as well, such as if a company says they're going to interview you, but they never call you, call them back. Meet as many people as you can, because there's no telling who could help you out later in life.

Getting an internship:

- Create a list of the newspapers you're applying for, while staying aware of deadlines and the desired formats for each newspaper
- Keep in touch with those that you apply for, waiting patiently. Keep an eye on other places you can apply for.
- Once you have the internship, ask for copies of the paper to be sent to you to become familiar with their styles and issues they are dealing with. Inform other papers you've accepted a job there.
- As an intern:
 - They may move you around sections, but be sure to soak every bit of information up you can. Constantly ask for feedback from your superiors.
 - A few weeks in, ask to have a one-on-one with your boss to discuss progress.
- Keep your resume simple — you don't have to have everything. Also, make sure your work is being entered for awards; they're important to add to your resume. — *Josh Harrell*

Master The Story

Dick Weiss

To write other people's stories, you first have to know your own story. Find your own story and share it with other people – it helps develop your story telling ability. Narrative writing gives possibly the best profile of a person, but is difficult to pull off. A narrative writing checklist: 1) Scenes 2) Character 3) Action 4) Dialogue 5) Passion. Narrative stories must have these elements to truly be effective. The narrative writer needs to keep the reader guessing as to what will happen next – don't answer all the questions immediately. An ending to a narrative doesn't have to be happy or even tie up all the loose ends, but it must resolve the real conflict that the story was based on. — *Josh Harrell*

Develop questions that will get the interviewee off his or her usual talking points. Narrative checklist:

- scenes – show don't tell
- character
- theme
- dialog
- action – one per sentence
- passion

Play with time – start in an action, then go back in time and discuss what brought the person there. Point out the person is different and interesting but in the end is just like us. — *Kathryn Parker*

This was by far the best class I took at the convention. Dick Weiss is an amazing teacher and writer. I learned a lot about

doing narrative stories. First, you must know your own story to tell someone else's. When writing a narrative story your checklist should include: scenes, characters, action, dialogue, passion and theme. Narrative stories will be the most effective for stories on the features section. Writers must connect people to the character, but in a different way. We must let the reader know why this person's story is important by telling them why they should care. Always connect the character to any reader out there by saying yeah this guy is different, but he is also a lot like you. — *Kassie Gordon*

Covering University Sports

Graham Watson

Find your niche and get to know the players as people. Always think someone has information that you don't — it will make you check everything meticulously. For advanced sports, dumb it down for the reader, not using sports jargon. As a campus newspaper, find the stories not covered by the local media. Observe everything you can on the sidelines to find the angle no one else is seeing. Taking a communication law class is also a good way to make sure you are able to find out the details for investigative stories. — *Josh Harrell*

News By Design

Ron Johnson, Kansas State University

1. *Content and storytelling:* Content is more important than packaging, but strong visuals are essential. Play your best card — photos large and small, text short and long, illustrations and graphics.
2. *News judgment:* Use design prominence by devoting size and shape to the most important story. Give dominance to the correct visual and use headline size to prioritize information.
3. *Packaging - Related and rectangular:* Serve readers with all *related* content in the same location. Don't present unrelated information as related. Don't present unrelated content as related.
4. *Contrast:* Play off your dominant visual with a much smaller, differing shape. Don't let secondary visuals compete with the dominant photo in size.
5. *Simplicity and balance:* Don't over design — keep it simple. Don't anchor corner pages with elements, but do avoid top heavy or bottom heavy pages.
6. *Color:* Color has power — devote it to strong four-color photojournalism. Spot color can't substitute for four color. Use spot color only as punctuation.
7. *Typography:* Less is more. Use a serif and a sans serif for headlines, and use a serif for text. Use a display font for graphics headlines. Be conservative with type. Stick to the baseline and watch for awkward wraps around art — special effects are noise you don't need. — *Josh Harrell*

Don't have to be an artist. Know what's news — give the readers what they want and need to know. Content drives the design. Typography — flexibility with headlines. Frame content with white space. Best communication comes from a photo — strengthen photos. Have photos differ in size and shape. Sometimes type is the best way to tell a story. Make some packages vertical. Keep flags simple and clean — has the ability to run large or small. Put relating stories together. Copying a design is theft. Label everything. — *Kathryn Parker*

Gay and Lesbian Issues Part II

Trum Simmons, Harrisburg Area Community College

Simmons went around the room and had everybody discuss what is going on at their campuses and how they are approaching LGBT issues. The paper has to work on getting people to talk about it in a way other than superficially. October is Gay History Month. There is a continuum of being "out" because lots of students are out to their friends but not their families. This year is the 25th Anniversary of HIV/AIDS being in America and the UK. Having a balance of both sides can depend on the story. — *Kathryn Parker*



Staff Building

Macon McGinley, Georgia College & State University

Get contact information of students who are interested in journalism things from the admissions office and contact them. Get the word out: fliers, house ads, interactive Facebook group — higher activity=better. Think about students who are interested and have expertise in different areas, then train them how to write. Increase credibility by having a good looking paper with few typos. Have a focus group, do polling, figure out what students do and don't like or want in the paper. Get the students in the paper; if their names are there (and spelled correctly) they'll like it more. Approach the loudest person in your classes and ask them if they want to write. Make new writers welcome — have social events with **food** for everyone. Get out of the office for a little while during production — take a breather. Have a quiet time and a loud time to help concentration. — *Kathryn Parker*

Creating and Improving Special Sections

Paul Bittick, California Polytechnic University

A best of possibilities: Housing, restaurant guide, career fair, graduation, new students/open house — parents will pay for them, seasonal, special interest, news/sports — elections, beginning of the season, anniversary. Have a plan in place in case school wins a championship. Plan regular meetings to touch base and plan. Have content, photos and ads due early. Have the ability to make up space if something falls through. Know who would want to advertise in this particular special section, depending on the content. Have regular advertisers you can go to every year. If have a borderline cover, make sure you have a story that ties it in. — *Kathryn Parker*

Training Your Tabs


Tracy Collins, Arizona Republic

Decide a personality for the front page: Glib? Bold? Conservative? Colorful? Subdued? Make the decision of what you want to achieve: shrunken newspaper, newsy magazine. Forget what others think you need: can still use white space effectively, blank mini column for extra info in the middle of the page, more pressure on photographers because bad photos are more noticeable. Attitude=identity. Build templates for "easy" pages. Think in terms of spreads and work to make them sing. Don't have text run across because lose words. — *Kathryn Parker*

Rob Bradley, a senior in Communication Media Studies and senior photographer, placed third in the national Photo Excellence Awards sponsored by the Associated Collegiate Press. His photo, published in the Technician and the Agromeck yearbook, was a fish-eye shot of a group of students drinking beer while tailgating.

ST. LOUIS PHOTO SHOOTOUT

Students take to the streets to capture the spirit of St. Louis



First Place: A local woman paints a picture of famous St. Louis Arch on the Riverbank of the Mississippi. Photo by Annabelle Ombac, aombac@vt.edu, Virginia Tech.

By Bradley Wilson
North Carolina State University

From a photographer's point of view, the St. Louis convention was a dream. It's just not that often photographers get to cover the celebration after a local team wins the World Series. On a good, fall day, St. Louis is pretty photogenic, but the World Series win provided no shortage of opportunities for college students in the Shoot-Out.

The top entries showed complete grasp of the basic technical aspects of photography. They went beyond that to show a grasp of composition, including use of the rule of thirds and the use of foreground/background layers.

The best of the best went beyond to find meaning beyond what was obvious in the photo. It was easy to snap a picture at the World Series party, but it was hard to tell a story.


In the "areas to improve upon," photographers need to first follow the directions, including writing an appropriate caption. In terms of content, they need to look for images that tell a story.

At the college level, photojournalists should be able to do more than shoot snapshots. Then they need to do basic color correction and cropping in Photoshop so their photos are displayed in the best possible light whether in print or in a classroom.


Next year's fall Shoot-Out will be in Washington, D.C. It will be tempting to shoot images that could appear on postcards, just as it was with the Arch in St. Louis.

But the top entries will, inevitably, tell a story and put it in the context of the city.

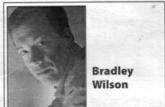
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Top Left - Third Place: Cardinals fans avoid a puddle of water in Kiener Plaza Thursday in St. Louis, Missouri prior to game four of the World Series against the Detroit Tigers. Rain showers earlier in the day left the ground soggy and sidewalks abundant with puddles. Photo by Crystal LoGiudice, Louisiana State University.



Top Right - Fourth Place: The streets of St. Louis tell the story of its victory. Photo by Miranda Depenbrock, Northern Kentucky University.



Bradley Wilson

Bradley coordinated the on-site photo competition with the winners published online as well as in the newsletter of the College Media Advisers. More than 70 students participated in the competition and critique.

The Components of Clarity in Feature Writing

Roy Keller, Southeastern Missouri State University

Focus: a feature has a theme — pick early; keep theme in mind at all times; keep the focus — don't let it disappear, can cause confusion for the reader; constantly remind the reader of the theme; features are more interesting with a peg

Transitions: use them to remind reader of the theme and key word; readers aren't going to work hard — spell it out for them

Imagery: appeal to the five senses; have concrete anecdotes — helps to clarify and solidify the theme; makes the story understandable and memorable; be proactive in the interview — get them to break it down; don't use jargon — confuses the reader. — Kathryn Parker

Writing Headlines that Sing and Sell

David Waddell, California State University-Chico

Want to be able to find the meaning of the headline in the beginning of the article. A verb with active and present tense — don't begin with the verb. Shouldn't take the story further than it goes, but leave the reader wanting more. Important to collaborate. Only use a name if it is well-known. Keep the same size font throughout. Don't state the obvious. Be careful of double meanings. — Kathryn Parker

Putting the 'L' back in Public: Why Copy Editing Matters

Amy Kiste Nyberg, Seton Hall University

Credibility: the content — fact check, the mechanics of writing. Kinds of mistakes: factual errors, get back to reporter, try phone numbers and Web sites, check math. Copy Editors do more than find mistakes: They make it easy for readers to get the info they need, answer any questions the reader might have, fix errors that would distract the reader, tighten, simplify and clarify the writing, reorganize the story. Better copy-editing: get reporters on your side, establish reasonable deadlines, read article first for understanding and then for errors, create checklists, recruit multiple pairs of eyes, learn from your mistakes. — Kathryn Parker

Photo Essays Even a Page Designer Will Love

Amy Kilpatrick, University of Alabama-Birmingham

Ways to tell a story: chronologically — simplest; noteworthy events — game action; heart of the subject — one single focus (ex. A store in a neighborhood). "Preparation for" stories — behind the scenes; use a variety of lenses. Be creative. Go with the shot that tells the story the way you saw it. Always have: opening shot, closing shot, detailed shot, shot of the focus, dominant photo. — Kathryn Parker