



ST. LOUIS

Oct. 31-Nov. 2, 2019

AskCBI.org

**CBI NATIONAL STUDENT
ELECTRONIC MEDIA CONVENTION
OCT. 31-NOV. 2, 2019 // ST. LOUIS**

**TRIP SUMMARY BY
HENRY BOYD // ROMIR SETH // ERIKA BASS
LAURA MOONEY // SHAWN FREDERICKS
SAFIA RIZWAN // ANNELISE THORN
DOUG FLOWERS // JAMIE LYNN GILBERT**

PODCASTING

Pre-Convention Workshop: Ultimate Podcast Bootcamp

Sarah Hutchins, Editorial Director, Investigative Reporters & Editors and podcast host and Jade Harrell, announcer, St. Louis Public Radio

The podcast session was all day and was split between two speakers. The first speaker was Jade Harrell, an Emmy award-winning content creator who has worked on multiple podcasts. Within her part of the session she detailed the basics of podcasting and made the comparison of podcasting being another form of broadcasting. She went into details on what makes a good broadcast and that audio is king when it comes to broadcasting. We also went over basic copyright do's and don'ts such as why we cannot use whatever music we want when we are profiting from the podcast. The second speaker was Sara Hutchins, an editor for the organization Investigative Reporters & Editors. Within her part she broke down what makes a great podcast. She believes a narrative approach is far more interesting than two people talking. She also broke down how her organization keeps costs down by using free resources for things such as podcast transcription with resources like otter.ai. She then showed her editing process in Adobe Audition. – Shawn Fredericks

This was the first session that I took part in and it was honestly very informative and helpful. Our speakers were Jade and Sarah. Jade talked about basic 101 tips and tricks in podcast making. The overall theme Jade was focusing on was that you want your listeners to feel connected and personal. The foundation to create a great show lies in 4 parts: Purpose – why create one? Philosophy – who and how, Plan – begin with end in mind, and Pattern – frequency and consistency.

Jade continued by saying that you must be committed. You want to create a routine and make sure that you are always releasing content. She suggested that when you record one podcast, go ahead and create another one so you can keep your listeners interested in your podcast. With more than 700,000 podcasts out there already, and 2,000 new shows coming out each week, you cannot be discouraged. You must keep pushing with your content and continue to be consistent. Advertisement is key when creating podcasts. You want to share your podcasts to your social media, your station's social media, and also try to get the artist/band that you had on your show to share it as well. This helps you get more clicks on your show and expand your connections and listeners.

The second half of the session was used to try and improve our podcasts that we have now and determine what would make a good podcast. The overall theme that I got from this half of the session is that your brand is an extension of who you are. Therefore, you need to keep your brand going throughout your podcast. I related this a lot to my podcast, The Saw's Electric Chair, because I use my brand in anything and everything that I do. How do you use your brand in your podcast? It's the same as being on the radio... have a personality. You want to be relatable and make the podcast personal. People are listening because they care about what you have to say and they value your opinion because you have insider knowledge. We discussed ways to improve our shows, and Sarah put a huge emphasis on sound. She said that sound can really impact your podcasts since the listeners can only hear you and not see you. You can use sound to help your listeners visualize what they are listening to. For example, Sarah has a podcast about journalism and they interview people working on criminal cases. When their interviewee is talking about something, they make sure that the speaker is using a lot of details (smell, weather, time of day, and how they felt, etc.), and while

they are talking in the podcast, they use sounds (primarily natural sounds) to help get the point across. When they were talking about how fast someone can get to their car, the background noises were the shutting of a door, rattling of keys, and the start of an engine.

Sounds can also help set an overall tone. For example, they used a snippet of an interrogation and you can hear the buzzing of a light, the police officer slamming his fist on a table, and the suspect's voice crack. This helped overlay a very serious tone of the podcast. When thinking about my podcast, I am not quite sure how I will use sound. I tend to just have a conversation with my guests and that's the only sound. I think outside sounds can be useful but aren't always necessary (and could be a distraction).

I really enjoyed this session and received a lot of helpful tricks to make my podcast better. It was great hearing other people's ideas and how they were further evolving their podcasts. We were all sharing ideas with one another and bouncing ideas off each other. It was great to be in an environment where everyone wants to see one another succeed. – Erika Bass

The Tech Side of Podcasting – Tips on Recording, Producing, and Technical SEO

Cody Beck, Product Manager, CinemaBlend and Gabe Kovacs, Video & Podcast Producer, CinemaBlend

Within this session, which should be called podcasting 101, the presenters broke down the basics of podcasting from the types of mics to use to what software you can use to record a podcast. They also discussed the importance of analytics to show people how many views your podcast gets which is good when you are selling ad time to advertisers. All good intro topics. They then went into search engine optimization but did not get into too much detail of how to search for trending keywords and how to get the algorithm to pick your show up. – Shawn Fredericks

Podcasting equipment does not have to be complex. Audacity, Audition and Garage Band are all software that can be used to edit podcasts. Be sure to use the vocal equalizer presets and compressor presets in the software. Loads of places have podcasts so it is best to be available on as many as possible. Make sure you add metatags (ID3) to podcast mp3s. – Doug Flowers

For remote podcast recording (where a host or guest is off-site), have the person off-site start with the recording saying 3, 2, 1 then clap so you can sync up the audio for both sides easily. The Blue Snowball is a great, cheap podcast mic that plugs into a USB slot, while the Blue Yeti is a fancier, more expensive version. Audition, GarageBand and Audacity are all great editing software to use. Adobe has some good vocal presets that can be adapted for podcasting. Audio should "kiss the red" at around -3 dB. At WKNC we recommend around -10 dB. ID3 tags are imbedded into MP3 files, which is why WKNC uses it on our podcasts. Programs MusicBrainz Picard and MP3 Tag can add ID3 tags to your file. When adding ID3 tags, the track number should be the episode number. Description (show notes, with keywords for search engine optimization) and genre (podcast) can help with SEO. Podcasts can go lots of places, like Apple Podcasts, Google Play, Spotify, Stitcher, YouTube, Castbox, Pandora and Overcast. Ideally podcasts will go as many places as possible. Traditional SEO relies on the Google algorithm, but Google isn't the top player in podcasting. Detailed descriptions of episodes help SEO, as well as adding podcast transcripts (especially for scripted podcasts). Headliner [<https://www.headliner.app>] is a free-premium service where you can make short videos to promote your podcast. Twitter can also be a great way to promote your podcast. – Jamie Lynn Gilbert

NSEMC SEATTLE ATTENDEES

‡ ERIKA BASS

CONTENT MANAGER,
CHAINSAW MUSIC
DIRECTOR

HENRY BOYD

PROGRAM DIRECTOR

DOUG FLOWERS

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IT MANAGER

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STUDENT MEDIA
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SAFIA RIZWAN

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MUSIC DIRECTOR

ROMIR SETH

PRODUCTION MANAGER

‡ ANNELISE THORN

PROMOTIONS DIRECTOR

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RESEARCH TRAVEL
GRANT RECIPIENTS

PROGRAMMING

"And With Me Today Is...": Interviewing For Beginners

Valentino Petrarcca, Assistant Music Director, WSOU-FM, Seton Hall University; Bob Towey, News Director, WSOU-FM, Seton Hall University; Nicholas Polis, Music Director, WSOU-FM, Seton Hall University; Erika Bass, Chainsaw Rock Music Director, DJ and Content Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; and Dave Black (moderator), General Manager, WSUM Radio, University of Wisconsin Madison

There were four presenters for this workshop including WKNC's own Erika Bass. Here each person took turns giving their own tips and tricks into interviewing. During the session a professor from UT Houston raised her hand to speak on the technique of letting the interview "ride," which is to say let the interview flow make it a conversation versus a Q and A session. Then Erika took her turn and spoke on how she takes a sociological and psychological approach to interviewing which I found to be helpful. – Shawn Fredericks

This session was the first one that I attended in St. Louis. In truth, I was unsure what to expect as it was my first student-led session and because I have extensive interviewing experience. However, I was able to take away a lot of information from a field of interviewing within which I had little experience – sports and politics. A few primary takeaways are as follows:

1. The importance of research and note-taking before the interview (but don't research too much as you may be afraid to stray from your pre-planned questions).
2. Stay current but know the history of the artist, politician or athlete with whom you are discussing.
3. The difference between street interviews and sit-down interviews (conversational). Street: what's your pitch? Think of yourself as a sales rep. Studio: take the long road, use open questions, ease into heavy subjects
4. Don't take an interview if you can't do it justice. As Jamie always says, PPPPPPP (proper prior planning prevents piss poor performance)

Ultimately, I thoroughly enjoyed this session. Not only did it remind me how proficient I already am, but it emphasized some often-forgotten skills and showcased Erika's strengths. – Laura Mooney

In this session, different interview strategies were discussed. The bulk of the presentation was about preparing for interviews, which makes sense because that's where most of your work goes in. A heavy focus was on what research an interviewer needed to do on their subject before the interview, and how important it is to be completely educated on their past and what they're currently doing. However, while it is important to have a plan and be prepared, sometimes the best parts of interviews come from letting conversation organically flow out of questions and being ready to deviate from your plan with relevant follow-up questions. The presenters also talked about the difficulty of getting responses in 'on-the-street' interviews, and how you shouldn't be afraid to use notes if you have trouble memorizing your questions. – Henry Boyd

This was the first session that I was speaking at and I was really excited to be talking about interviews. I was paired up with Nick Polis, Bob Towey, Valentino Petrarcca, and Dave Black for this panel and it was honestly really fun; we were all passionate about this presentation. I found out that Nick, Bob, and Valentino all work at a metal radio station which I thought was really cool since I primarily focus on metal at WKNC. We shared a lot of tips for people who are getting into interviews. We mainly focused on how research

is key. This is because when you are interviewing a band, you want to make sure that your facts are correct and you want to know the band/artist's discography, where they are from, who produces their records, and if they are on tour or if they have new music out. Researching before your interview makes you look more professional, but it also helps you be more prepared.

We also talked about different interviewing techniques. We talked about how, in a sit-down interview, one can use the "20 questions" format because you will have enough time with the artist to do this. I talked about a conversation style interview where you have questions as a backup, but you mainly just flow with how the interview is going and ask follow-up questions to whoever you are speaking to. I like this type of interviewing because you can gain a lot more insight on an artist if the interview is more relaxed and not as structured and scripted.

When talking about interviewing we discussed how body language plays a huge role. You want to read the artist's body language to see how they are feeling so you know how to perform the interview. You also want to make sure that your body language is positive and that you are giving off a good vibe because that will affect how the interview goes. – Erika Bass

Roundtable: Music Directors

Logan McGee, Music Director/Program Director Emeritus, WRMU, University of Mount Union and Brice Lillibridge, Music Director, WMCO, Muskingum University

In this session, it was a roundtable discussion where a lot of music directors from different colleges talked about how they get new music onto their radio stations. It was interesting to see that the majority of the college radio stations that were present for this discussion only play one genre of music on their station and only have one music director. At WKNC, we play four genres of music (indie rock, rap, electronic, and metal). For each genre we have a music director and assistant music directors. The group was in awe by how many genres and music directors that we have, which I found interesting.

When giving out advice for how to find new music, I brought up the point that it is helpful if you are a fan of that particular genre. For me, I listen to metal all the time, so I am constantly around new music. I brought up that it is good to make connections with promoters because they will send you new music all the time, and if you have a relationship with them, they will try to send you music that they think you will like. I also brought up that Spotify and iTunes are great tools to find new music because they will send you notifications when new music is out.

A lot of the radio stations are heavily local music based which I think is really cool. I talked about how WKNC has local lunches for each genre and how we have a segment called "The Local Beat" where we have locals come on to perform and be interviewed. I suggested that the best way to get music from locals is to simply reach out to them through social media and find them at a show. Not only are you helping them out, but they are also helping you out. – Erika Bass

Music directors from various schools discussed the way they do their jobs and shared tips, tricks, struggles and anything else related to being a music director. A common struggle throughout schools was receiving music containing indecency and profanity in the hip-hop/rap genre. We discuss manually editing out curse words from songs. Most stations allow references to drugs and alcohol but drew the line at curse words to comply with FCC regulations. We discuss complaints about misheard lyrics. Many stations loosened their station restrictions during

safe harbor hours, but many other stations also kept their restrictions the same no matter the time of day. Other stations restrict all curse words, even those technically allowed by FCC. Having an accessible training manual is helpful for making expectations and guidelines clear and standard, and to avoid confusion about what is allowed and what is not. A lot of stations use a strike policy to ensure DJs follow guidelines, where a DJ is allowed two slip-ups before they lose their show. We discussed methods to sort through all the music we get sent. Most stations know what they are looking for in emails from promoters and just skim through until they find something that catches their eye. – Safia Rizwan

Getting What You Need from the Music Industry

Max Datner, Promoter, Planetary Group; Patrick Sprehe, President/Head of A&R, Center Cut Records and Spencer Smith, Music Director, WPTS Radio, University of Pittsburgh

This presentation was an interesting look into the relationship between college radio music directors, record labels and promoters. We discussed the role of each and how they intertwine and work together to get songs on the radio. Max Datner from Planetary Group gave lots of good advice for maintaining a positive relationship with promoters. His biggest message was to stay honest with them; if they're sending you music that you're not a fan of, talk to them about it and work with them to find artists you're more excited about playing on the station. He also said to never be afraid to ask for stuff from your promoter; if you don't want physical media, make sure to communicate that. If you want/need a specific file type or piece of physical media, make sure they know. They want to work with you in a way that has both parties walking away happy and having done their job. – Henry Boyd

Ahh, the inner workings of the corporate machine may be just as convoluted as I imagined. From my experience dealing with industry standards along with the knowledge presented at the session, I've come to the conclusion that independent artists have a tough time navigating through branding, business and the overall nature of entrepreneurship. Since an artist is so busy creating, they don't have the time, knowledge, nor expenditure to properly market and promote themselves outside of the local stage. For this reason, promoters find opportunity for artists to gain exposure while they profit. It is in this respect where I stray away from the unscrupulous nature of the music biz because instead of promoting talent, many record labels seek to make a quick buck off one-hit wonders. I'd rather remain independent as the cons of the music industry, such as possibly losing creative freedom, outweigh the already crooked pros, fame and fortune. Hmm, maybe the music industry simply isn't for anyone who is unwilling to get their hands dirty. – Romir Seth

Roundtable: The Music Director's Responsibility in the #MeToo Era

Laura Mooney, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University and Kate Sustick, Station Manager, VIC Radio, Ithaca College

The #MeToo era is seen as a way for people to come together and safely speak about their experiences of sexual assault, while dissolving the stigma surrounding this issue. Music directors share their experiences and stances when they receive new music from accused abusers. Some people believe that not everything is black and white, so they deal with this problem on a case by case basis, with an open discussion. Some stations remove confirmed assaulters and abusers from their rotation while leaving in uncertain cases. Some believe it is okay to separate the artist from the art while others disagree that this is possible, since supporting the art is directly supporting the artist. For many people, separating the art from the artist

is not plausible because when they listen to a song, which is a personal expression of the artist, they are aware of the artist's actions and feel morally wrong when they are listening. – Safia Rizwan

So I got to run this roundtable, and it was my first session of the day (I attended several more and also led two others this day). Going into it I was rather worried that it would become a platform for sob stories and personal soap boxes, and I was prepared to act as a moderator more than a participant. But this wasn't the case. Although I do think that a few students were more willing to establish themselves in conversation than others, overall it was a largely balanced discussion that seemed to avoid being offensive or overly uncomfortable. I was unable to take notes during this session as I was leading it, but I genuinely enjoyed the discussion and hope to do it again in the coming year. Some demographics, however, to note were that the majority of participants and speakers were women or female-presenting and that when asked, most stations did not have an overt policy on abusers on the airwaves. Ultimately, the general consensus was that music directors should take care to respect the interests and vulnerabilities of the audience and that it is our goal to create safe spaces through which we can dissolve stigma, rather than ignore it. – Laura Mooney

Live Music In-Studio: More Than Just a Performance

Miette Esteb, Music Director, KTXT-FM, Texas Tech University; Sean McDonald, Director, Neumann Media, Neumann University and Julia Sewing, Operations Director, KTXT-FM, Texas Tech University

This session talked about the importance of having in-studio performances, how they help grow a radio station's presence, and tips and tricks on how to make them run as smoothly as possible. The presenters discussed their own personal experiences with putting on live performances, as well as specific ways they learned firsthand how to improve their production process. A specific piece of advice that stuck out to me were to have the artist load and sound-check their equipment the night before the performance in order to make things move quicker and more smoothly during the actual session. Another important thing to pay attention to is the actual room you're recording the session in - something made of cinder blocks, metal or glass without proper dampening can be extremely harsh-sounding and can make audio capture difficult. – Henry Boyd

Live Music In-Studio discussed how to host local music in your station. They stated that local music is important for promotional content, supports up and coming musicians, builds community and helps your station gain a bigger audience. The presenters suggested that stations collaborate with their community and get involved with other groups to utilize their connections and find local acts. Live music can be used as a promotional tool for your station. Before shooting an in-studio session, stations should scout out their space and be prepared for mistakes. They also stressed the importance of shooting in a room where the sound will not echo. – Annelise Thorn

You want your video and audio quality to be good because you owe it to your audience and the artists. Get creative: you don't need to have a lot of equipment or time. You probably don't have a ton of resources, but you can build community bonds and put emphasis on local artists. Find a good venue by using your community and connections. Collaborate with local taverns, a cool restaurant or even a store. Collaborations can also start within your own school. Collaborate with other media departments in your school. Your radio department might not have the skills or resources to make great videos, but your video department might. Live music is a promotional tool; all departments and collaborators benefit from the exposure it provides.

SESSIONS LED BY WKNC STAFF

AND WITH ME TODAY IS... INTERVIEWING FOR BEGINNERS

ERIKA BASS WITH
VALENTINO PETRARCCA,
BOB TOWEY AND
NICHOLAS POLIS, SETON
HALL UNIVERSITY AND
DAVE BLACK UNIVERSITY
OF WISCONSIN MADISON

ROUNDTABLE: THE MUSIC DIRECTOR'S RESPONSIBILITY IN THE #METOO ERA

LAURA MOONEY WITH
KATE SUSTICK, ITHACA
COLLEGE

IMPROVING ACCESSIBILITY FOR SOCIAL MEDIA

JAMIE LYNN GILBERT
AND DOUG FLOWERS
WITH PAT KOGOS,
WASHINGTON
UNIVERSITY

Use social media to get the word out before and after the performance. Send the video out to promoters and the band. Musicians are friends with other musicians, and they can connect you with other bands to bring in. Video is important for making the hype of the live performance last longer. Videos can be shared. The band will share the video with their friends and fans, which will get you more traction on social media. Always over-plan for everything that can go wrong, but you're going to make mistakes. Just learn from them. You will grow with each performance you put on. Lastly, once you figure out the perfect formula, write down a standard operating procedure (SOP) to leave behind when you graduate, so the people that come after you don't have to start fresh. – Safia Rizwan

Cultivating Community Relations

Warren Kozirezki, General Manager and Instructor, 89.1 The Point, The College at Brockport; John Devecka, Operations Manager, WLOY Loyola Radio, Loyola University Maryland and Rodger Smith, Faculty Adviser, WGMU, George Mason University

Cultivating Community Relations was about finding organizations and things in your community that your station could reach out to and get involved with. They suggested working with the community by giving local organizations airtime, donating or fundraising to support local groups, hosting local shows, bringing the community to the station, creating community-focused programming and sponsoring local community events. They discussed the benefits of giving back to the station and creating a better image not only for your station but also for your university. The presenters also gave several examples of ways to get kids and high school students involved so that their stations can recruit them further down the line. – Annelise Thorn

Finding partners and networking in your community is a vastly powerful thing to promote your station. Localism is working with the community, which is done by giving airtime to local organizations, attending local festivals, hosting local shows, supporting and hosting local events, and fundraising to support local groups. Cultivate a good relationship with university overhead departments by showing them that your station is a PR asset to the university. Engage in the local music scene as much as possible, and whenever you have bands come into the station, give them merch to further expose your station. Some ideas to get your station involved in your community is collecting donations for local donation centers, hosting fieldtrips or radio camps, or having a float in a parade. For more easy exposure, just stick your station's flag or banner with the station's call letters wherever you can. – Safia Rizwan

Music (Un)Incorporated: How to Grow Your Local Music Scene

Pia Rizzo-Wittlin, CBI Student Representative, Local Music Director, 92 WICB, Ithaca College and Laura Mooney, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

Local music allows you to shape and directly influence your community. Local music goes against the corporate machine of pop culture and is usually an entirely independent process. A result of the strong DIY ethos in the local music scene is often full creative freedom. Create interpersonal relationships with your local bands to develop partnerships. Local music can expand by playing grassroots festivals, but contracts when people or promoters opt to bring in bigger bands from bigger cities as opposed to supporting local music. Oppose corporate rock and grow the local scene by starting small and hosting shows in homes or backyards, bringing artists and bands on-air in college radio, going to local shows and promoting local bands on social media. Threats to local music are exclusivity and cynicism. – Safia Rizwan



WKNC General Manager Laura Mooney (left) and Pia Rizzo-Whitlin, local music director for 92 WICB at Ithaca College, present Music (Un)Incorporated: How to Grow Your Local Music Scene at the National Student Electronic Media Convention in St. Louis.

In my humble opinion, this session stood out to me as the most content packed symposium. The overlying topic of “how to grow your local music scene” brought to fruition a plethora of concepts I had yet to ponder. Local music creates a sense of community as an artist must give support to get support and share collectively as well as inclusively. As an introvert, I tend to shy away from interpersonal relationships because of my distain for meaningless small talk and crave for intellectual conversation, but in doing this I realize I've trapped myself in a reclusive box, gnawing at the walls of my own untamed recognition. This session though has altered my mindset quite a bit as I realize exclusion cannot bring about recognition. As the only discussion in which I attended in intention to improve myself personally as an artist, I learned valuable lessons I can apply as an approach to get the recognition I feel like I deserve. – Romir Seth

DIY music events allow you to shape your community and directly impact it. The DIY scene was created as part of the grassroots movement for people to share their passion for music. Even though corporatism can provide monetary support, larger venues and larger exposure, it takes away from the sense of community in local music. In order to grow your local music scene, you should start small and provide a lot of promotional content. It is important to give support in order to receive support, so go to local shows and network. A station can reach out to local artists by word of mouth, social media, or email. Stations should reach out to artists, fans, peers, friends and local groups to sponsor their events. – Annelise Thorn

In this session, we discussed the difference between ‘corporate music’ and the local music scene, and the importance of both. Pros and cons of the two were talked about. There was an emphasis on what you can do as a participant in your local scene to make it stronger and more self-sustaining. My biggest takeaway was about how important a local music and art scene is to the development of a city’s culture, and for the growth and freedom of expression of marginalized groups that may not have as much of a voice in the corporate music world. – Henry Boyd

This session was the most important one to me. Not only did I lead it, but myself and my co-presenter Pia Rizzo-Witlin worked for months on this presentation. Both of our stations live-streamed our speaking on Facebook and Instagram and WKNC alone received over 400 views just on Facebook. We created what I believe was an engaging, empowering, enthusiastic and exciting presentation. Our work directly drew from the book "In Every Town" by Kimya Dawson but also expanded upon these concepts using our own experience. Both I and Pia are active participants in our respective local music scenes and both run local music programming at our stations. I am proud of our work, the turnout for our session and our final product. – Laura Mooney

TV/VIDEO

Roundtable: TV/Video Production

Steven Hames, CBI Secretary, Adviser, Viking Fusion, Berry College

A few valuable takeaways I considered when discussing TV and video production at the roundtable are as follows. In the realm of preproduction, proper set up is key for efficiently portraying your content. The quality of your work comes from the script as the script may set precedent for scheduling talent as well as what you want and what you're able to achieve in relaying your message. As production manager I find that postproduction is a term I deem inaccurate as editing and revising is best during the creation process. As a producer, it's important to set guidelines for your talent, but all talent comes with their own personal motivation so it is essential to seek out their skills and encourage imagination as well as experimentalism in order to unlock your talent's full potential. – Romir Seth

Indie Guerrilla Filmmaking in the Digital Age

Chris Carpenter, Executive Director, Middle West Movies; Travis Juenger, Writer/Director and Professor of Film Studies, Webster University and Southwestern Illinois College; Carrie Juenger, Film Producer; Eric Stanze, Writer/Director/Producer; Lacey Turner, Writer/Director, 35MultiMedia Productions and Justin Holmes, CEO/Cinematographer, 35MultiMedia Productions

As an artist who is passionate about writing and producing screenplays for films I hope to one day direct, I found this session very insightful as I was enlightened on low-budget techniques I will eventually utilize. Many of the filmmakers upon this panel made it a case and point to begin your film career in college as it serves as the most immersive environment to find reliable film students with similar passions. By creating films early in your career, you were inherently gaining experience as production lays the groundwork for skills in both writing and directing. As an art form that could one day fuel future endeavors in both a financial and creative space, it is essential when producing low budget films not to focus on the lack of quality on the equipment front but to take what you were given and focus on perfecting your craft. What you lack in equipment, make up for in performance so you're ready when your time comes. – Romir Seth

On-Air Presence and Practice for Television

Laura Hettiger, Anchor/Reporter, KMOV TV

I went to this session because I am starting to interview bands in front of a camera instead of bringing them onto my podcast. I thought this session would be helpful for me because I do not have a lot of experience in working in front of a camera. I am used to my voice being out there but not my appearance. This session was more for individuals that want to go into news broadcasting, but I still got some tips and tricks that I found helpful.

Laura Hettiger, who is an anchor and a reporter for KMOV TV, a local news outlet here in St. Louis spoke to us and her overall theme was to practice over and over, again and again. She talked about how you want to look professional and polished while in front of the camera. She said that if you have a lot of piercings, you would want to take those out. This is when I believe this information did not necessarily apply to me because I do not want to be a news reporter, and I believe my appearance that I already have, helps me within my scene and with what I am already doing. I believe this because, as a news reporter, you have to look the part. As an individual in the metal scene, I already look the part.

I asked Laura how my body language should be on camera and when I should make eye contact with the camera and with the band. She told me that when I am introducing the band and when I am ending the interview, I would want to look at the camera. But when I am asking the band/artist a question, I would want to look at them and address the question to them. Laura also stated that you do not want your arms to be crossed, folded in your lap or playing with a pen. She said that you want your body language to be open and positive and she suggest to either have a piece of paper with your questions in your hand so your hands won't look awkward.

We also talked about how you want to remain natural on TV and you want your tone of your voice to remain strong and clear. The best way for this to happen is to know your story thoroughly and practice in front of a mirror. Laura says that she practices her lines in front of a mirror and records herself on her phone so she can see what she needs to improve on. – Erika Bass

Vendor session: Choosing Colors, It's Not Just Black and White

Brian Flynn, Design Director, Blairsets

We react to certain colors in certain ways. Color affects our behavior. We link color to many emotions. For example, black is a mourning color is western culture. We have cave drawings from 35,000 years ago in which humans use pigments such as red ochre. Red ochre is difficult to procure, so the fact that primitive humans went to the extra effort to find this pigment is an ode to humans' desire for color. Throughout history there has always been a quest to find ways to make or find the most vivid pigments. Yellow makes us alert and stand in attention, as well as conveying hope and positivity. Red is associated with energy, passion and danger. Orange is a youthful, warm, energetic, balanced color. Green is associated with prosperity, nature, health, growth and renewal. Blue is calming and representative of trust and intelligence. We associate different colors with different holidays. Companies brand with different colors, such as Netflix red and Home Depot orange. In television, stay away from big expanses of white because it is dull. No one looks good against yellow because it is associated with sickness. Takeaway point: Don't be afraid of color – use it. – Safia Rizwan

Video Doesn't Kill the Radio Star

Jonah Pfeifer, Station Manager, WPTS Radio, University of Pittsburgh and Julia Battagliese, Station Manager, KCSU, Colorado State University

Within this workshop two presenters went over the basics of doing videography for the radio station. They went over the best equipment for recording video which could get expensive, however the presenters said starting with cellphone footage is perfectly fine for fledgling video departments. They then went over examples of how they used video to broaden the impact of their radio station from live session at the studio to fun Halloween promo videos. – Shawn Fredericks

SESSIONS LED BY WKNC STAFF

HOW PROMOTIONS AND SOCIAL MEDIA WORK HAND IN HAND

ANNELISE THORN WITH
TAYLA FREY AND FAITH
KESSLER, SETON HALL
UNIVERSITY

TEACH THE TEACHERS: USE YOUR AUDIO KNOWLEDGE TO SHARE THEIRS

SHAWN FREDERICKS
WITH MATTHEW
CUNNINGHAM,
COLUMBIA COLLEGE
CHICAGO AND JULIE
BURSTEIN

EAT, PRAY, BLOG

ERIKA BASS WITH
LAUREN JURGEMEYER,
TEXAS STATE
UNIVERSITY

I'M IN CHARGE. NOW WHAT?!

JAMIE LYNN GILBERT
WITH MARK MABEN AND
WILNIR LOUIS, SETON
HALL UNIVERSITY

WEB/SOCIAL MEDIA

Eat, Pray, Blog

Lauren Jurgemeyer, Web Content Manager, KTSW 89.9, Texas State University and Erika Bass, Chainsaw Rock Music Director, DJ and Content Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

This session discussed the importance of maintaining a blog for your college radio station. The presenters talked about tracking analytics and using them to develop a strategy for driving engagement. They also discussed selection of content, tips for writing an engaging post and best practices for composition (AP style is law here). Advice was given about managing your content creators. Resources should be created to help them succeed, as well as walking them through the process of submitting and uploading their work to the blog. Accountability should be kept through enforcing deadlines and making sure everyone is on the same page with content scheduling. One of the more interesting things I learned in this presentation was about improving accessibility through alt-text and metadata on images. – Henry Boyd

Blogs increase website traffic and engage the audience. Analytics are key, as they tell you what type of content your audience wants most. Schedule content to keep your blog active and post around the time your site has the most traffic. Use tags and keywords to make it easier to search and increase search engine optimization. When training and managing a blog staff, create writing resources for writers and editors. Keep writers accountable to deadlines and give them feedback on their work. Follow writing guidelines (i.e. AP style) but allow writers to write in their own style. Create consistent and creative content by using visuals and keeping organizational branding in mind. Be mindful of content length; don't be too wordy. Use alt text and metadata. Blog topics can include album reviews, show reviews, bands/albums of the week, etc. – Doug Flowers

Within this session two presenters, one of them being Erika Bass detailed how their stations handle blogging by starting with how their station organizes their blogging divisions. The presenters also went over best practices in being a student leader who is a student but also someone's boss. They then went over examples of good blog content including album reviews, concert reviews and personal stories. – Shawn Fredericks

Running Social Media for Business 101

Tara Howell, General Manager, WLOY Loyola Radio, Loyola University Maryland and Jonah Pfeifer, Station Manager, WPTS Radio, University of Pittsburgh

Running Social Media for Business 101 talked about the import of institutional memory and how your station should properly train each position to uphold the standards of the station. They suggested stations should use some form of social media audit to consider what forms of social media the station has and what they actually use. Stations should establish their brand and message and create content that reflects these. They also suggested that stations should create a social media plan and stick to it. Your social media needs to have variety and should involve personality, promotion, interaction and information. – Annelise Thorn

As the session title suggests, the speakers covered several basic concepts for managing social media. They recommended when starting out to gather as much institutional knowledge and training as possible. Once you're up and running, you should identify the target audience you want and create content for them. This can be difficult if you're starting with an existing social media platform. You should also create a "brand" for the content you post and a posting

schedule. As your posting content, don't forget to actually engage with your audience through messages, comments, etc. – Doug Flowers

Improving Accessibility for Social Media

Jamie Lynn Gilbert, CBI Treasurer, Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; Doug Flowers, IT Manager, Student Media, North Carolina State University and Pat Kogos, Business Analyst, Washington University Information Technology

One in five people in the U.S. has some form of disability, which can include blindness, low vision, color blindness, deafness, impaired hearing and physical impairments that limit movement. Many of these disabilities can be accommodated with just a little extra effort on your social media. There are lots of free tools like the NVDA (NonVisual Desktop Access) screen reader and WAVE web accessibility tool that can help evaluate web accessibility. Creating accessible digital content is not on the right thing to do, but the Americans with Disabilities Act applies to both the physical and digital world to ensure equal access for everyone. A June 2018 study by Carnegie Mellon University found just .1% of tweets with images have alt text. Of those, a third used alt text that was basically useless, a third was decent and another third was a great description of the image. While some time has passed since the survey was conducted, I cannot imagine it has improved dramatically. Having helpful alt text on all our social media images will allow WKNC to be a leader in social media accessibility. Knowing how to improve accessibility for social media is a great way to have you stand out in job and internship applications. Using camel case hashtags, like #VideoOfTheWeek instead of #videooftheweek makes it easier for screen readers to distinguish words and is easier to read for people with dyslexia and other cognitive disabilities. Adding a colored background to text on Instagram stories makes it easier for users to see the text, especially on videos where the background may change. While you can't add live caption right from Instagram, you can use a third-party app like Apple Clips to record a video with live captions. The captions can be edited and then the video can be uploaded to your Instagram story. As of now, there is no similar app for Android devices. 85% of Facebook videos are viewed with the sound off, so adding captions is very important for Facebook. There is an automatic captioning option that can be edited for accuracy, although it doesn't work very well with music videos. YouTube also has an automatic captioning function that can be edited, or a script can be uploaded and YouTube will match the captions to the video. – Jamie Lynn Gilbert

Using Graphic Design, Animation and Systems to Grow your Station

Peter Champelli, Station Manager, 92 WICB, Ithaca College

Using Graphic Design, Animation and Systems to Grow your Station went over each form of design and how your station could use it to improve its promotion. In terms of graphic design, the presenter suggested each station make timeless templates the station could use for years to come. For more tips on Photoshop, the presenter suggested looking at Zimri Mayfield on YouTube. Each form of design should have intent and follow the following steps: approach, systematization, planning and execution. Design is about communicating a message and everything you design is servicing your audience. Stations should ask themselves what message they want to communicate with their audience. – Annelise Thorn

The critical importance of outstanding graphic design techniques is so underrated in our clickbait age of media as the element of "shock value" seems to get more recognition as opposed to unadulterated talent. It may seem in our social

SESSIONS LED BY WKNC STAFF

MUSIC (UN) INCORPORATED: HOW TO GROW YOUR LOCAL MUSIC SCENE

LAURA MOONEY WITH PIA RIZZO-WITTLIN, ITHACA COLLEGE

STRATEGIES TO MARKET MERCH

LAURA MOONEY WITH TAYLA FREY AND FAITH KESSLER, SETON HALL UNIVERSITY

SWAG SWAP SOCIAL

JAMIE LYNN GILBERT

media driven society that the only art which is revered lies under proper attention-grabbing graphics and animation. In simpler terms, if you don't capture and take advantage of society's short-term attention spans with glamorous graphics that makes consumers wonder what lies beneath these promotion ideals, an artist or radio station may never receive the proper attention they deserve, even though their talent maybe unparalleled. Through this session I learned this valuable information as well as the basics of graphic design which I wish to hopefully implement to take my art and my station to the next level. – Romir Seth

ADVISING

Coaching Radio On-Air Personalities

Scott Uecker, General Manager/Instructor, WICR Radio, University of Indianapolis and John Morris, CBI President, Faculty Adviser, 95.7 The Spin, University of Southern Indiana

The session was led by two presenters Scott Uecker, who worked in news broadcasting for years and is now a professor and the other was a radio professor. In their session they went through the process to get hired as a voice actor such as who is usually looking for voice work and how to get in contact with them. Scott then spoke on the importance of finding a mentor within the field of voice work or any field as practice does not make perfect it just makes something routine. The professor then talked about a good way to get good at voice acting is taking a theatre class or having a comedy background. They then played a demo of a woman who was successful in getting her foot in the door and explained what advertisers like to hear from voice actors. – Shawn Fredericks

Your skills need to be polished if you want to become a professional air personality. Know your audience and know them well. After all, you won't know what to say on a break if you don't know who you're saying it to. Know your audience in terms of demographics and psychographics. Talk as if you're speaking to one person. Connect with the listener. Don't say "you all" just say "you" and don't say "we" just say "I". Speak naturally, not like you're trying to be a stereotypical DJ from the 1960s. You also need to understand how ratings work. Ratings show what the audience likes. Pay attention to these things so you can do more of it. Our goals are to keep people listening longer, to come back and listen again the next day and to get new people to listen. It is a good idea to tease the audience before a break and periodically throughout the show to keep them hooked. Keep your breaks as long as needed but no longer. There's no need to keep speaking after you've said what you need to. Show prep is crucial. It's better to have more frequent, shorter breaks than one long break. Cut out unnecessary words. Identify your station by the call letters and the show name at the beginning and end of each break. – Safia Rizwan

Supporting your Trans Students

Leni Cooper, Chair, Department of Communication, University of Mount Union

When interacting with trans people, remember ouch and oops. If you misgender someone and hurt their feelings, recognize you have done so, say sorry and move on. Don't make a big deal out of it. Remember to not force folks to share their pronouns if they don't want to. They may not be comfortable coming out in that space and you may be unintentionally forcing them to misgender themselves. They/them is not a new pronoun, even though sometimes people act like it is. When you as a cisgender person correct someone who uses the wrong pronoun, it gives the trans person a reprieve from doing so him/her/themselves. The point is to normalize trans people. They aren't strange or exotic.

When someone isn't fully out, the best practice is to refer to them by their name rather than using pronouns. This allows you to not misgender the person, but not out them either. When preparing to write letters of recommendation or give job references, ask your student what name and pronoun they would like you to use. Avoid compliments based on stereotypical appearances ("What a great beard you have" or "You're really pretty for a transwoman") as they can be hurtful. Use the political capital that comes from your cis privilege to help advance trans rights.

In the newsroom, remember that being trans isn't the only thing newsworthy about a trans person. Trans reporters don't need to only cover trans issues and cis students can also cover trans issues. Unless it's relevant to the story, there is no need to explain that a source uses they/them pronouns – just use they/them. (Remember: The point is to normalize trans people.) The Human Rights Coalition and GLADD have guides for journalists that should be shared widely in the newsroom. Great trans-focused story ideas are hate violence, discrimination and poverty, access to healthcare, access to housing and discrimination/non-discrimination legislation. – Jamie Lynn Gilbert

This was an enlightening session which helped me understand more than just how to support trans students. The speaker talked about pronouns and misgendering. She iterated on respecting another's pronouns and if you're unsure of their pronouns, just ask. If you're not sure of their pronouns, it's also ok to stick to their name. I appreciated her telling the group about "Ouch and Oops." It's a simple concept where if something is said that is hurtful, the person who was hurt says "ouch." When something is said that's due to ignorance, "oops" is said. – Doug Flowers

Advising the Event Planning Process

Mary Kate Steinbeck, Senior Coordinator, Traditions & Student Media, Center for Student Activities and Involvement, University of Georgia

Budget spreadsheets are helpful for the event planning process, as they can be easily adjusted to see how many tickets you need to sell to cover your expenses. Consider whether the event you are attending is worth the ticket price. If not, make it free (if you can). Programming boards (like NC State's University Activities Board) can help with costs. When asking for help from a programming board, don't just ask for money but for a partnership. A low-cost event idea is to have a "record drive" where a local record store donates some records and you "sell" them for donations to charity. Have spreadsheets listing tasks and timelines to help with the event planning process. Start with text in red to indicate what needs to be done and change the text color to black when a task is completed. This can be helpful in the event promotion process, if not the event planning process itself. Use color blind filters before the final design of your poster to ensure it is accessible for color blind users. Adobe Illustrator and Photoshop have drop-downs to use in designing (View -> Proof Setup -> Color Blindness (two types)). Toptal [<https://www.toptal.com/designers/colorfilter>] has an online filter for color blindness. – Jamie Lynn Gilbert

When starting the event planning process, check for calendar conflicts. Determine the hierarchy of need for the event. Is the date most important, or is it the venue or artist? Create an event planning worksheet. When creating a budget, don't forget things like rentals, security and AV. The ticket price should be dependent on the projected budget if it's a paid event. Round up funding and have some backup funds for unexpected expenses. Leave notes on how the projected budget actually worked out for future planners. Brainstorming worksheets and Asana are great planning resources. When advertising the event, build in extra time for design and trademark approvals. Iterate "No Go" basics

of trademark and branding guidelines. Let students design event graphics as they know their peers better but keep an eye on problematic/legal issues like accessibility. There is a color blindness filter in Illustrator and some online versions. Regarding partnerships and collaborations, decide what partnerships are worth it, assess what you need and what you offer to the collaborators. Partnerships can also enhance content not just provide financial backing. After an event, assess how well partnerships worked out. – Doug Flowers

LEADERSHIP

Talent vs Tech: Becoming a Well-Rounded Staff Member

Logan McGee, Music Director/Program Director Emeritus, WRMU, University of Mount Union and April Carty-Sipp, Senior Vice President of Television and Radio, National Association of Broadcasters

This session touched on what sorts of technical skills you should cultivate to be a competitive member of the workforce in media. Even if you're interested in being an anchor or personality, having the technical and production-oriented skills of a producer or other behind-the-scenes role will help you greatly in your job search. Lots of times, employers will be looking to hire someone who can do their own production, or vice versa; a producer who doesn't mind occasionally being in front of a camera. It's crucial to cultivate a well-rounded set of both soft and technical skills if you're looking to be a hireable member of the media workforce. – Henry Boyd

A well-rounded skill set in this day and age of media is so essential for success. I don't believe I can emphasize enough what being a "jack of all trades" could mean to my personal success moving forward, but luckily I don't have to because the Talent vs. Tech session did just that. By using examples and case studies of those with a vast skill set and comparing their stories to those who lack either talent or tech, I learned six essential skills for landing a high-standing media job straight out of college. Thankfully I am either self-taught and or display prowess in four of these skills; production, on-air experience, writing experience and proper scheduling. For the latter two, marketing and remote broadcasting, I wish to further my knowledge either through a class or empiricism. – Romir Seth

Leading Your Leaders: Preparing Students for Leadership Roles

Chris Keppler, CBI IT Content Director, General Manager, WZIP-FM, The University of Akron and Bob Long, General Manager, WSTB-FM, Streetsboro High School

You run your station with the staff you've got, and it is your job as a leader to cultivate them. Get the best effort from your staff by modeling the behavior you want. Set a standard for your staff. Communicate your vision and explicitly tell your staff your expectations. It is also important to celebrate special events such as major accomplishments or your station's birthday. Keep your staff happy. A happy staff will give you more effort. Praise your staff when you catch them doing something right. Make them feel that their work is appreciated and that they are valuable. Don't only focus on the things they do wrong. When you do have to reprimand, make it short and in private, and end the conversation with encouragement. Proper time management will reduce your stress as a leader. Make a list of things to do, use a calendar and reminders, and set up a regular routine. – Safia Rizwan

Managing Your Mental Health and Your Staff

Tara Howell, General Manager, WLOY Radio, Loyola University Maryland; Martyn Duniho, Executive Producer, KUTE, The University of Utah and Carol Daniel, Anchor, KMOX

I found this session to be one of the most relevant and helpful ones I attended. It discussed the delicate balance between managing your own mental health and being a part of the management team in student media. There was a discussion about the pressure of being "always available," and how we must combat that if we want to avoid burnout. The warning signs of declining mental health were also gone over. A point was made that it's better to be proactive about taking care of your mental health than to be reactive and recover from a burnout. Setting boundaries, getting yourself into a healthy routine and understanding when to say no were all important takeaways I got from this session. – Henry Boyd

Management is demanding and there is pressure to constantly be available. It can be difficult to balance work with school and social life. Warning signs of suffering mental health to look for in yourself and in your staff are trouble sleeping, excessive fatigue, feeling down for more than two weeks, not being able to enjoy things the way you used to, feeling worthless and guilty, and having thoughts of death or suicide. Find a balance and a routine that works for you. Don't over-exert yourself and don't take on more responsibility than you can handle. Know that it is okay to say no sometimes. Set realistic expectations and boundaries. Burnout is a real symptom of over-exertion. Be observant of your staff and when trying to talk to someone about their mental health, be gentle, use compassion, and show your genuine concern. – Safia Rizwan

I'm in Charge. Now What?!

Wilnir Louis, Station Manager, WSOU-FM, Seton Hall University; Mark Maben, General Manager, WSOU-FM, Seton Hall University and Jamie Lynn Gilbert, CBI Treasurer, Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

Being a leader in any respect is a tall task, but through this session in particular, I learned how to develop my leadership skills so I am able to efficiently share my knowledge to those I manage. One main concept that remained perpetually present throughout the session was the topic of conflict. I was able to view conflict in a new light as I learned that you must never ignore conflict but rather embrace the nature of dispute as it may encourage conversation, identify problems and spur new thinking and perspective. It is so important to go through conflict and reach resolution as it develops a better relationship going forward. Another thought-provoking concept came in the form of the "Action-Plan." By setting aspirational goals, you encourage those around you to be more inventive, step out of their comfort zone and make mistakes they could learn from. The best way to learn is from your own mistakes. Keeping these goals quantitative and measurable is also significant so that your talent feels accomplished as they fulfill said goal. In addition, an endeavor I would like to pursue is contacting the Production Managers from years past so I can get a better sense of leadership while also considering what I could learn to further improve my skill set as Production Manager. – Romir Seth

Integrated Project Management – The Bigger your Media Project, the More you Need it

Michael Marek, Professor of Electronic Media, Wayne State College and Michael White, Professor of Electronic Media, Wayne State College

This session discussed how important it is to use high-level project management while organizing something with many moving parts, such as a short film or commercial. While it wasn't necessarily the most relevant session to my personal experience, I did find a piece of advice that I found relevant. There was a part of the presentation that discussed identifying necessary elements of a project and using that to dictate the hiring of your crew. I found



"West Coast Butt Magic," directed by Cliff Jenkins and featuring Andrew Evans (pictured), both content creators for WKNC, was a finalist in the Digital Shorts category (a creative film no longer than three minutes) in College Broadcasters, Inc.'s Visual Media Festival. Jade Dickinson, Jackson Greene and Eric Walz also contributed to the video. This is WKNC's first time recognized in the Visual Media Festival, held Nov. 1 during CBI's National Student Electronic Media Convention in St. Louis. WKNC also received earned two Pinnacle awards at the Associated Collegiate Press and College Media Association Fall National College Media Convention Oct. 31-Nov. 3 in Washington, D.C. Andrew Evans received an honorable mention for his RadioFX app promo in the Best Radio Promo/PSA category. The station itself won a third-place Pinnacle award for Four-Year Radio Station of the Year. WKNC was previously a finalist for Station of the Year in 2015, 2014 and 2012.

that applicable to projects within student media here at State - instead of assigning people randomly for tasks and having them perform whatever role is necessary, it may work better to identify what proficiencies are needed for a given project and assign/hire people based on their ability to carry out those proficiencies. – Henry Boyd

This workshop started with two presenters. They discussed the importance of project management and how important project management is to the success of a project. Then one of the presenters went on, at length, to discuss how a film project is organized. The most helpful thing I got out of it was to have a project binder for projects. – Shawn Fredericks

In Living Colors: Navigating Broadcast Media As A Person Of Color

Deja Rollins, Assistant Director of Student Media, University of Texas at Dallas and Carol Daniel, Anchor, KMOX

The presenters gave advice to participants on how not succumb to imposter syndrome and how to deal with casual racism in the workplace. – Shawn Fredericks

PRODUCTION

Vendor Session: Radio Imaging Masterclass

Matt Anderson, Director of Custom Imaging, Benztown

Although I didn't learn much from this session because my prior knowledge in the realm of production exceeds that of which was taught, there are a few tips I noted to make for crisper transitions between voiceovers and soundscapes. I discovered, for psychedelic rock that came out of the 1960s and 1970s with "offbeat time signatures," if you will, both ProTools and Adobe Audition provide a sound modulation plug-in aptly name "warped" which works to the effect of warping the audio track to fit a more traditional 4/4 time signature. This plug-in will definitely come in handy when producing promos for our DJ's radio shows. A few other

skills I took away from the session are using risers and transition hits for smoother side-chaining between audio tracks and using stutters and filters to emphasize a voice-over quip or section of the song. – Romir Seth

Roundtable: Radio Imaging

Aaron Chatman, Station Manager, 95.7 The Spin, University of Southern Indiana

Radio imaging and the production style of a radio station maybe the most important aspect in conveying the feel and brand to an audience. Sweepers, liner, shotguns or whatever terminology suits your fancy, creates a distinct identity for the show, making for an unmatched experience that can nurture to both new listeners and true fans in the niche audience. While sweepers encompass the feel of the show in our freeform play style, promos build an image of the radio station has a whole. For this reason it is so important to write promos that convey the brand of WKNC rather than sweepers which could specialize to specific shows, podcasts or DJ sets. I also discovered that great promos come in the form of comedic skits rather than monotonous information so I will aim to entertain the funny, lighthearted side of our branding in future promos. – Romir Seth

Adobe Audition Tips and Tricks

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

Within this workshop the presenter showed some techniques to use in Adobe Audition. He showed how to use Audition to capture noise prints to cut out unwanted noise. He then used spectral view to take out unwanted background noise. He then showed how to equalize sounds in Audition which helps keep the levels of everyone involved in the recording the same even when they have lower voices than other people. After his final example he took questions where he spoke on how good editing can only do so much it is best to get the recording right the first time. – Shawn Fredericks

As I build my proficiency in all Adobe Creative Suite software, I find a slew of detailed changes I can make in the realms of both voiceover modulation and mastering with audio effects. Although my vast experimentation with compression, normalization and noise reduction has led me to achieve a certain level of mastery when domesticating sound, I did find tiny specifics at this session that I previously hadn't considered. One of these advanced techniques includes spectral view as this display your waveform by frequency rather than amplitude allowing me to remove unwanted background noise by individually highlighting and deleting sounds of differing frequency. Along with this, I found ADR quite intriguing as automatic dialogue replacement presented me with an array of edits I can make to video promos that I hope to record in the near future. – Romir Seth

This session was by far my favorite... that I didn't run. The president of CBI led this 50-minute meeting and taught me and several of my peers a whole host of tips and tricks, just as he said he would. I noticed that among the 50 or so students in the room, almost 1/10 of them were from WKNC. Topics covered were the use of the broadcast compressor to add depth and power to your audio (and the two types of compression that can be used), how to remove unwanted noise, how to remove hiss and hum, noise print audio editing and ADR speech replacement. Romir, WKNC's Production Manager, sat to my immediate right during this session and the two of us strongly agreed that there was a lot of information to use at the station from this class. In fact, when editing audio and mixing music for the African Dance Team at NC State, I even used some techniques that I gained in this session. – Laura Mooney

From Their Books to Your Ears: Producing Audiobooks for Yourself and Others

George Sirois, Author and Audiobook Narrator

Within this workshop the presenter during the first half of the workshop detailed his audiobook expertise, as he has a published audiobook. He then discussed what platforms people can put their audiobook on and also the value of doing your audiobook yourself but also the value of hiring someone to do the audiobook. After this he went into best practices for recording an audiobook, including his "snap" method where he snaps his fingers if he makes a mistake while recording so that it spikes his level and he can easily identify his mistakes when editing. He also said that it is best to record standing up and to be dramatic. He then went into how there's two different methods to reading a book, one is using a singular voice to read the book, the other is having multiple voices for different characters. He then concluded his workshop going over the equipment he records with. – Shawn Fredericks

PROMOTIONS

Strategies to Market Merch

Tayla Frey, Promotions Director, WSOU-FM, Seton Hall University; Laura Mooney, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University and Faith Kessler, Social Media Director, WSOU-FM, Seton Hall University

This session, however, I am less proud of. Although I do feel as though it looked good, it did not present well. We did not have a projector available for our session, which threw a bit of a wrench in things. Due to this we spent less than 50 minutes holding up our laptops like QVC hosts showing off new products and taking turns reading off the slides. It was informal and I felt unprofessional doing it. While I feel as though the content we offered was genuinely proper information, it was simply not well-presented. However, the audience had several questions for the end of the presentation and that made for a collaborative discussion about

which I felt very good. I am glad that our onlookers were able to glean some useful information from a less-than-ideal scenario. – Laura Mooney

CAREER

CBI Success Stories

Glenn Schuck, Reporter, 1010 WINS, New York City; Dana Schaeffer, Producer, ABC News Radio; Clayton Collier, Sports Anchor and Reporter, WATN-TV Local 24 Memphis; Sara McCloskey, News Reporter, WRIC 8 Richmond and Mark Maben, General Manager, WSOU-FM, Seton Hall University

During this panel, several CBI members shared their career paths and gave advice for how to get to the next level. They talked about how working in broadcasting/media gives you a skill set easily transferable to many career paths and how maintaining positivity is crucial in the job hunt. When looking for a job, plan around where you'd like to be based, and then compare the pay rate to the cost of living where you'd like to live. They also talked about how often you will have to get through some jobs you really don't like to get to the jobs and career you do like. The importance of goal setting was touched on, as was the importance of understanding that sometimes your best-laid plans will go to waste. The best piece of advice I took away from this panel was to hold onto the payoff moments; they may come few and far between at first, but they will carry you through the harder times. – Henry Boyd

Now is the Time to Start Thinking Like a Pro

Erica Farber, President and CEO, Radio Advertising Bureau

This presentation was given by Erica Farber, president and CEO of the Radio Advertising Bureau. I found her story of overcoming adversity to obtain her first radio sales job extremely interesting and inspiring. She delivered lots of insightful advice about maintaining professionalism when applying and interviewing for jobs. She also talked about appropriate behavior for the workplace and between coworkers. The most interesting piece of advice she gave during her presentation was about how before the interview starts, you should ask the interviewer what made your resume stand out from the group, and why they chose to interview you. This puts the ball in their court and gives you a bit more control of the situation. Overall, I took a lot away from this session and hope to utilize some of Erica's advice in my transition into the professional world. – Henry Boyd