

# STUDENT MEDIA BOARD OF DIRECTORS AGENDA

*Tuesday, November 10, 2020 • 7 p.m.  
Via Teleconference*

## **CALL TO ORDER AND INTRODUCTIONS**

## **ELECTION OF MEETING SECRETARY**

## **NEW BUSINESS**

1. Approve minutes from Sept. 8, 2020 meeting
2. Approve notes from Oct. 13, 2020 meeting
3. November 2020 budget update (Jamie)
4. Notice of additional administrative service fees (Patrick)
5. NSEMC conference recap (Laura, Jamie)

## **REPORT ADDENDA**

- *Agromeck*
- Business Office
- *Nubian Message*
- *Roundabout*
- *Technician*
- *Windhover*
- WKNC

## **EXECUTIVE SESSION**

The Student Media Board of Directors may adjourn into executive session to discuss matters of litigation, potential litigation or personnel.

## **ADJOURN**

**NC State Student Media Board of Directors  
September 2020 meeting minutes**

**Tuesday, Sept. 8, 2020 • 7 p.m.**

*Via teleconference – video of meeting to be posted  
and made part of these minutes by reference.*

Members present: Sarah Gagner, Abi Hearn, Arianna Hinton, Sarah Hartsell, Tyler Dukes, Robbie Williams, Tania Allen, Josh Hyatt, Cameron Motsinger, Cliff Maske, Rachael Davis, Lucas Martin, Elikem Dodor, Laura Mooney, Xenna Smith, Patrick Neal

Absent: Dean Phillips

Others present: Jamie Lynn Gilbert, Ellen Meder, Martha Collins, Zanna Swann, Sam Brohaugh (Chief of Staff and meeting proxy for Student Body President Melanie Flowers)

**CALL TO ORDER AND INTRODUCTIONS**

In the absence of a chair Patrick Neal established a quorum and called the meeting to order at 7:02 p.m., and each of the board members present introduced themselves.

**ELECTION OF BOARD OFFICERS**

Abi Hearn nominated Sarah Hartsell as board chair for 2020-2021 with Laura Mooney offering a second, and no other members either offered to serve or nominated another. Sarah was elected unanimously.

Both Abi and Laura offered to serve as vice chairs for the board and briefly outlined their experiences on the board before leaving the main meeting to allow the board to deliberate. After a brief deliberation, the board voted unanimously to name the candidates co-vice-chairs for the academic year, with Tania Allen offering the motion and Robbie Williams providing a second.

Before electing a recording secretary for the meeting, Patrick proposed that the board adopt an informal rule for 2020-2021 whereby the senior leader with the latest time/date stamp on their board report submission would serve as the meeting's recording secretary; in the case of a "tie" (i.e., if two or more senior leaders missed the board report deadline completely) Patrick said the position could be decided by a coin flip or a similar random-chance contest. After a brief discussion, the board did agree to abide by this rule for the year, with Laura and Abi agreeing to fill the post in cases where the latest submitter legitimately cannot serve or where other extenuating circumstances might apply. Once that question was settled, Patrick said the latest submitter for the meeting was Cliff Maske. Cliff did agree to serve as recording secretary of the meeting, but Laura relieved him shortly thereafter as technical limitations prevented him from being able to effectively fulfill the role.

**APPROVAL OF MINUTES FROM MARCH 2020 MEETING**

Tyler Dukes moved that the minutes from the board's March 3, 2020 meeting be approved, with Laura seconding. The minutes were unanimously approved. Those minutes were included with the meeting package and are made part of these minutes by reference.

**2019-2020 FISCAL YEAR BUDGET REVIEW**

Jamie Lynn Gilbert said that despite the pandemic and all of the disruptions it entailed, Student Media ended the fiscal year remarkably well. She said Student Media was originally budgeted to be \$25,765 in the red and ended up \$27,775 in the red, meaning the unit as a whole was only really \$2,010 over budget. She said the unit's expenses and income were both at 92% at year's end.

In terms of student fee revenue, Jamie said Student Media received just under \$789,000 total of the \$800,000 budgeted. That's an \$11,000 loss, but still 99% of what the unit was supposed to get, so that was very good news given the way the year ended.

Jamie said Agromeck ended the year with \$12,400 in non-fee revenue, which was about half of its budgeted goal. The goal should, however, have only been \$12,000 since the payment model has changed. Using the accurate figure, Jamie said Agromeck was at 103% of its income goal.

Agromeck spent only 61% of its budget. The bulk of that \$25,000 came from:

- \$16,200 extra budgeted to print the book before the payment model changed.
- \$4,200 in leadership development not spent due to only one student attending ACP/CMA and the summer retreat and workshop being canceled.
- \$3,300 in admin service fees not changed because the book wasn't charged until after the transition to the 2020-2021 fiscal year.

Overall, Jamie said Agromeck ended the year \$11,000 in the black. Payroll was just under \$200 from its budget, so Jamie complimented Agromeck on its good personnel budgeting.

Jamie said Nubian Message ended the year with just over \$1,500 in non-fee revenue to meet 77% of its goal. She said it is reasonable to think the Nubian could have met its \$2,000 goal had it not been for the COVID-19 pandemic.

Overall, Jamie said Nubian spent 103% of its budget. Payroll was at 149%, which Jamie said can't be allowed to continue for 2020-2021. Otherwise, savings in printing and summer travel made up most of the difference, but the Nubian still ended the year \$1,400 in the red.

Since Roundabout's orientation magazine was pushed to a welcome to campus magazine, it ended up about \$2,000 in the red. Only \$4,600 was spent of the \$21,500 budget, but only \$2,560 in income was deposited since all summer 2019 money went to General Administration.

Technician brought in \$6,500 in June, bringing its non-fee total to \$72,400 and 69% of its goal. With \$20,000+ of that from the Technician 100, Jamie said she believed its non-fee goal of \$52,000 is solid for the current fiscal year.

Technician ended at 106% of its budget with an additional \$11,000 in expenses. That's from \$14,600 in unbudgeted payroll (114% of its budget), offset a bit by \$4,700 in unused leadership development money. Overall, Technician's expenses came in at \$44,600 in expenses over revenue.

Jamie said Windhover did great, spending 91% of its budget and making \$307 from T-shirt sales and a \$150 sponsorship from Arts NC State. Windhover ended up \$2,100 in the black, the biggest section of that from unspent leadership development money.

WKNC was within \$3,000 of its non-fee income goal, which Jamie said it easily would have made from NC State baseball broadcasts had the season not been canceled. She said the station still ended up at 93%, which was outstanding in light of the thousands of dollars of sports broadcast revenue lost to the pandemic.

WKNC only spent 89% of its budget, leaving \$10,700 unspent. The bulk of that was payroll (\$6,700) with the rest in supplies and current services. WKNC ended the year at \$7,100 in the black.

Jamie said Student Media General Administration spent 94% of its budget, for a savings of about \$40,000. That money can be broken down into:

- \$13,000 in temp payroll
- \$5,000 in fixed charges, for a set of Adobe licenses the unit has never been charged for
- \$3,500 in contracted services thanks to savings from WKNC's consulting engineer fees and honoraria unspent from Student Media's quinquennial program review, which was postponed

- due to the pandemic.
- \$22,000 not spent in capital expenses

In the end, Jamie said since General Administration had budgeted to be \$40,000 over at year's end, it ended up only \$3,000 over.

Finally, Jamie said, we ended the year with about \$600 in the Student Media Enhancement Fund and \$23,260 in the Technician Century Fund.

## **SEPTEMBER 2020 BUDGET UPDATE**

Jamie started with a global note on Student Media's admin service fees. They have all be paid, totaling more than \$87,000 for about 9.5% of the current year's budget.

She said Agromeck received its check from Lifetouch from senior portraits commission. That's not budgeted, so it's just icing on our yearbook cake. She said she revised Agromeck's non-fee expectation to \$9,000 to accommodate the increased sales goal from the outside consultant and business office. She said she adjusted the printing budget to match the new income figure. The 2020 book is on sale in the Student Media e-store and there has been one sale.

Jamie said Nubian Message has \$180 in income from a full-page ad by the NC State Christian Faculty/Staff Network in its Welcome Back edition. She said Nubian's payroll is at 24% when we are 17% through the year, and pointed out that continual spending at this rate will cause them to go over budget.

Jamie said \$6,000 was budgeted for the Roundabout welcome to campus issue, and it ended up costing only about \$4,500 so that's good. Roundabout income stood at \$560 as of Sept. 1.

Jamie said Technician's income is at \$1,087, and its payroll is only at 8% so that's great.

Jamie said Windhover has had no notable revenues or expenditures thus far this year.

Jamie said WKNC had booked about \$1,100 in income and payroll was at 14% as of Sept. 1. She said she was keeping an eye on the payroll so the station doesn't go over.

For General Administration, Jamie said 46% of our fee money has been deposited.

Finally, Jamie noted a \$50 donation to the Technician Century Fund.

Overall, Jamie said, the unit's total income started off more or less on pace with last year. Non-fee income was at 2%, versus 3% on Aug. 1, 2019. Fee income was at 11% on Aug. 1, versus 13% of the unit's fee income by this time in 2019. Non-fee income was at 6% for Sept. 1, 2019, while it is now at 4%. Fee income was at 44% on Sept. 1, 2019, while we are at 46% now. Jamie said that since the unit receives more in student fees than from non-fees, our total income was actually at 39% right now while we were at 36% total this time last year.

In the discussion that followed, Xenna Smith asked about the budgeting process with regard to payroll and how that was determined for each organization. Jamie said that the senior leaders generally consulted with their advisers on any proposed payroll increases and then she and Patrick did their best to incorporate their wishes into the budgets they put forth to the university.

Tyler asked for clarification of Roundabout's finances, as he said it appeared the magazine had run a loss on its welcome back edition. Jamie said Roundabout didn't get its own project number until September of 2019, which was after all of last year's orientation edition revenue had been booked to General Administration, which was Roundabout's previous home, budgetarily speaking, so it was complicated, and the nature of that transition gave a misleading picture of Roundabout's fiscal

situation. Zanna and Patrick added that sales for the welcome back edition had actually gone better than expected, with some 12 pages (between \$14,000 and \$15,000 worth) of advertising sold, and none of the money from on-campus departments (which represented the vast majority of the sales for that piece) was reflected on the budget report. Zanna it generally takes a month or two for interdepartmental transfers to show up in the university's accounting system.

## **STATE OF STUDENT MEDIA 2020-2021**

Patrick said he decided to read a prepared statement for this year given everything that was going on. That statement is attached here and included as part of these minutes by reference.

In the discussion that followed, Tyler asked Patrick and the senior leaders how they had balanced in-person and remote work, and each student leader outlined their strategies: an all-remote strategy at Nubian Message, Windhover and Roundabout; an optional in-person model at WKNC; hybrid remote-and-in-person models at Technician and Agromeck; and an in-person model in the Student Business and Marketing Office. All of the leaders also described the various precautions they were taking with regard to social distancing, disinfecting work stations and the like.

Tyler followed up with questions about Technician's "e-edition," which is essentially a print edition that is posted online but not actually printed. Tyler questioned the use of human resources on such an endeavor. In the discussion that ensued, Rachael Davis, Ellen Meder and Patrick said they had much the same debate about launching the e-edition before ultimately moving forward with it, saying that foregoing any kind of print production process would make resumption of the real thing maximally difficult. In the end, Tyler recommended that Technician continue to evaluate that endeavor moving forward, and Ellen said she would gather some analytics and share them with the board.

## **STUDENT MEDIA CONSTITUTION REFERENDUM**

Patrick said the Student Senate had passed a resolution placing Student Media's updated constitution on the fall Student Government elections ballot. He said that the resolution ultimately passed without any discussion and only one dissenting vote.

## **REPORT ADDENDA**

September board reports for all of the organizations were included with the meeting package and are included as part of these minutes by reference.

Addenda included the following:

- Cameron Motsinger said that while Agromeck would continue its class ring partnership with Balfour, Agromeck staff members would not be tabling with the class ring reps, as this year Balfour was doing its ring consultations by appointment only, but she said that they would have flyers and other information about the yearbook on hand at their table. She said Agromeck was still planning on doing senior portraits and working to procure a space to hold those.
- Lucas Martin said that the Student Business and Marketing Office was concentrating solely on the transition from print to digital for Technician and Nubian, and said the media consultants had had some success selling underwriting for WKNC. Otherwise, he said the main foci of his team would be the new Technician newsletter in the immediate near term and outdoor advertising immediately thereafter.
- Elikem Dodor said that since submitting her board report, the Nubian Message staff had met and decided to retain its biweekly schedule for its online-only approach this semester. She said that would start next week.
- Cliff Maske said that given the uncertainty of Roundabout's print schedule, he planned to focus on building a website and then deciding whether to break new content there instead of just in e-editions of its print product.
- Rachael said the "welcome" email for its newsletter had gone out Monday to 35,502 recipients, which represents every student email address listed in the student directory. Of those, she said

18,812 people had opened the newsletter and only 314 had unsubscribed. Ellen encouraged members of the board to subscribe.

- Xenna said that she and her staff are working on an additional short-form publication, a “zine,” focusing on the black artistic community at NC State. She said a committee would be working on fine-tuning the concept and that she would update her fellow student leaders as the project solidified.
- Laura said that WKNC had hired a new program director, Molly Dubois, since they submitted their board report, and that the Molly would begin work as soon as she cleared the university’s approval process. Jamie added that the station’s “dump button,” which allows an eight-second delay for DJs to censor problematic content, had been replaced.

## **ADJOURN**

There being no need for an executive session, Laura moved to adjourn the meeting with Tyler seconding the motion. The board voted unanimously to adjourn at 8:56 p.m.

**NC State Student Media Board of Directors  
October 2020 meeting notes**

**Tuesday, October 13, 2020 • 7 p.m.**  
*Via teleconference*

Members present: Sarah Hartsell, Sarah Gagner, Arianna Hinton, Tyler Dukes, Josh Hyatt, Cameron Motsinger, Cliff Maske, Rachael Davis, Elikem Dodor, Laura Mooney, Xenna Smith, Lucas Martin, Melanie Flowers, Patrick Neal

Absent: Abi Hearn, Robbie Williams, Tania Allen

Others present: Jamie Lynn Gilbert, Ellen Meder, Zanna Swann

**CALL TO ORDER & APPOINTMENT OF BOARD SECRETARY**

Patrick Neal informed board chair Sarah Hartsell that with only five voting members present, the board was one short of a quorum. Co-vice chair Laura Mooney agreed to take notes for the meeting.

**APPROVAL OF MINUTES FROM SEPTEMBER 2020 MEETING**

In the absence of a quorum, the approval of the previous meeting's minutes was set aside until the November meeting.

**OCTOBER 2020 BUDGET UPDATE**

Jamie Lynn Gilbert reviewed the October budget update, which was included in the meeting package and included in these minutes by reference. Of particular note:

- **Agromeck**
  - Agromeck's payroll stood at 11% at 25% through the year, which was good. Jamie noted that the final 2020 book printing was about \$8,000, making the decision to print 75 fewer copies than originally planned a wise one. The price per copy at 500 books was \$55, so Jamie said \$62 per copy for 400 books seems reasonable for the current budget. She also noted that the 2020-2021 budget was forecasting for the 2021 book price (which we won't pay for until 2021-2022's budget), so that translates to about \$2,000 extra in current services for Agromeck -- but with about a quarter of that going toward postage to mail return books, it's more like \$1,500.
  - Agromeck's non-fee income is now at \$9,492.56, which is 105% of its \$9,000 goal. That includes a \$6,500 check from outside advertising sales representative Rick Loper for 10 full-page ads, which is what we budgeted for. The rest is a check from Lifetouch (never budgeted as income) and a handful of online book sales. Per an Aug. 31 email from Rick, "We will have more sales in the spring but I would like to go ahead and pay for what we've sold so you can get some revenue in early."
- **Nubian Message**
  - The Nubian's payroll increased by about \$1,300 during the month of September, bringing it to 36%. Nubian's payroll budget is \$850 "per issue," but Jamie noted that the Nubian has only had three true issues so far this fiscal year where payroll has posted. That means payroll should be about \$2,500 for the year instead of at nearly \$4,000.
  - Nubian's non-fee income, though, is at \$1,066, which includes everything that's been sold to date (mostly five ads in the symposium issue). Nubian has a goal of \$1,500 for 2020-2021 in print/online ads, and the rest is their split from outdoor advertising.

- **Roundabout**
  - Roundabout income went from \$560 in August to \$14,500 in September, for 52% of its goal for the fiscal year. The Orientation issue goal was \$21,000 and just over \$16,000 was billed. This more than covered the cost of production and payroll.
- **Technician**
  - About \$5,000 was deposited to Technician in September, bringing it to \$6,000 in income and 12% of our goal. Payroll is at 16% at 25% into the budget year. One factor skewing expenses for the month was paying five months' worth of TownNews invoices in September.
- **Windhover**
  - No notes.
- **WKNC**
  - Non-fee income is at \$2,300 but some of that is actually Technician 100 T-shirt sales that were put in the wrong account. Payroll is at 20%, which is good.
- **General Administration**
  - General Administration has \$360 in e-store revenue, which is also an error that needs to be corrected. Temp payroll is at 13%, which is good. We received another \$28,000 in student fees in September, which is good. There was \$57 added to the Student Media Enhancement Fund in September, bringing its total to \$679. There was \$2,970 (including two \$1,000 donations) added to the Technician Century Fund, bringing that total to \$24,750.

## **TECHNICIAN NEWSLETTER UPDATE**

Ellen Meder compiled a summary of online traffic at Technician since its weekly, campus-wide email went live the first week of September. It is attached here and made part of these notes by reference.

Ellen noted that while the newsletter was demonstrably driving new traffic to technicianonline.com, overall engagement online was down year over year. She noted, however, that content was also down due to lower staffing – some 40% fewer staff members than last year – and a dearth of events that formerly comprised a significant portion of Technician's coverage.

On the marketing side, Zanna Swann said the ad spaces on the newsletter were sold at least through the election and that a major college-oriented advertising agency, Flytedesk, was extremely pleased with both the low opt-out and high open rates seen since the newsletter's debut. Lucas Martin added that those favorable rates made the newsletter a much more attractive buy to campus and local advertisers as well.

## **CARD ACCESS UPDATE**

Patrick said the card access units were installed on all the main suite doors and should be functional by the end of the week. Jamie said she was reviewing the list of students approved for access, and strongly urged that the senior leaders ensure that their staff members' paperwork was on file, as no current paperwork would equal no access to the organizations' offices for those students. Patrick said that students involved with multiple organizations would get access to all of those entrances and that any of the professional staff was authorized to add or remove access for student staff as needed.

## **BOARD VACANCIES UPDATE**

Patrick updated the board on the three seats currently vacant on the board.



With regard to the academic seat formerly held by Dean Phillips, Patrick said Dean retired as a full-time member of the Communication faculty July 1 and thus could not have any role on campus, formal or informal, for six months following that date without endangering his retirement benefits. Fortunately, Patrick said, that six-month will have elapsed in January and Dean was returning to teach a handful of classes each year post-retirement, so he expected Dean's return to the board for its January meeting.

Patrick said that he had reached out to the Poole College of Management over the summer with regard to PCOM's appointment, but a staffing change in the department led to some miscommunication over filling the seat. He said he had identified and connected with his new contact at PCOM and hoped that they would choose a student to represent them on the board soon.

Student Body President Melanie Flowers, who appointed Sarah Gagner and re-appointed Abi Hearn, said she had sent out a notice in the Howl newsletter regarding the opportunity to serve on the board but said no one had yet responded. Patrick encouraged everyone present to think about possible candidates for the seat, noting that the only limitations were that the appointee could not be a current member of Student Media or Student Government.

## **BOARD REPORT ADDENDA**

Board reports from each organization were included with the meeting package and are made part of these notes by reference. Otherwise:

Addenda included the following:

- Cameron Motsinger said Agromeck had received its latest batch of proofs yesterday (Monday, Oct. 12) and would be returning corrections by Friday.
- Lucas said that after a virtual meeting with the Student Business Office staff at South Carolina, the office was exploring an idea of a newsletter to send to their clients as a way to build and maintain relationships with current and potential advertisers.
- Rachael said Technician had worked with the university to send out an opinion poll to the student body in advance of its Voter Guide to be published on Thursday, Oct. 15. She said she was pleased that about 1,000 students had responded.
- Xenna Smith said that after meeting with various Black student groups and artistic organizations, Windhover had decided to change its plans for a 'zine focused on Black artists at NC State. Instead, she said, half of this year's Windhover would be devoted to Black artistry, complete with a "mirror" cover and a split design whereby the book's "regular" pages and Black artist pages would be oriented 180 degrees to emphasize the split.
- Laura noted that WKNC's staff stood at 73 with DJ trainings continuing apace.

## **ADJOURN**

Patrick said that in the absence of a quorum a motion to adjourn was unnecessary, and the meeting ended at 7:44 p.m.

## STUDENT MEDIA BUDGET V. ACTUAL

DATE: November 1, 2020

PERCENT THROUGH FISCAL YEAR: 33%

	AGROMECK		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 28,100.00	\$ 7,457.04	27%
Supplies	\$ 700.00	\$ -	0%
Leadership develop.	\$ 1,880.00	\$ -	0%
Admin service charges	\$ 3,600.00	\$ 3,593.15	100%
Current services	\$ 11,260.00	\$ 8,459.66	75%
Fixed charges	\$ 1,065.00	\$ -	0%
TOTAL	\$ 46,605.00	\$ 19,509.85	42%
Non-free income	\$ 9,000.00	\$ 9,492.56	105%
Fee income	\$ 37,605.00	\$ 19,302.43	5.15%
TOTAL	\$ 46,605.00	\$ 28,794.99	62%
Profit/Loss	\$ -		

	NUBIAN MESSAGE		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 11,000.00	\$ 4,694.70	43%
Supplies	\$ 200.00	\$ -	0%
Leadership develop.	\$ 1,180.00	\$ -	0%
Admin service charges	\$ 2,000.00	\$ 1,918.12	96%
Current services	\$ 6,500.00	\$ 857.58	13%
Fixed charges	\$ 1,200.00	\$ 145.00	12%
TOTAL	\$ 22,080.00	\$ 7,615.40	34%
Non-fee income	\$ 3,500.00	\$ 1,236.00	35%
Fee income	\$ 18,580.00	\$ 9,537.00	2.55%
TOTAL	\$ 22,080.00	\$ 10,773.00	49%
Profit/Loss	\$ -		

	ROUNDAABOUT		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 3,700.00	\$ 130.78	4%
Supplies	\$ 200.00	\$ -	0%
Leadership develop.	\$ 760.00	\$ -	0%
Admin service charges	\$ 500.00	\$ 462.75	93%
Current services	\$ 14,225.00	\$ 4,586.20	32%
Fixed charges	\$ 225.00	\$ 20.00	9%
TOTAL	\$ 19,610.00	\$ 5,199.73	27%

Non-free income	\$	28,000.00	\$	14,531.25	52%
Fee income	\$	-	\$	-	0.00%
<b>TOTAL</b>	<b>\$</b>	<b>28,000.00</b>	<b>\$</b>	<b>14,531.25</b>	<b>52%</b>
Profit/Loss	\$	8,390.00			

	TECHNICIAN		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 106,500.00	\$ 28,114.49	26%
Supplies	\$ 400.00	\$ -	0%
Leadership develop.	\$ 1,895.00	\$ -	0%
Admin service charges	\$ 17,900.00	\$ 17,974.81	100%
Current services	\$ 21,500.00	\$ 3,109.76	14%
Fixed charges	\$ 7,580.00	\$ 2,851.00	38%
TOTAL	\$ 155,775.00	\$ 52,050.06	33%
Non-fee income	\$ 52,000.00	\$ 7,101.79	14%
Fee income	\$ 103,775.00	\$ 53,267.10	14.22%
TOTAL	\$ 155,775.00	\$ 60,368.89	39%
Profit/Loss	\$ -		

	WINDHOVER		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 6,600.00	\$ -	0%
Supplies	\$ 750.00	\$ 142.31	19%
Leadership develop.	\$ 905.00	\$ -	0%
Admin service charges	\$ 2,100.00	\$ 2,075.35	99%
Current services	\$ 11,050.00	\$ 60.49	1%
Fixed charges	\$ 1,210.00	\$ -	0%
TOTAL	\$ 22,615.00	\$ 2,278.15	10%
Non-fee income	\$ -	\$ -	
Fee income	\$ 22,615.00	\$ 11,608.15	3.10%
TOTAL	\$ 22,615.00	\$ 11,608.15	51%
Profit/Loss	\$ -		

	WKNC		
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>
Temp payroll	\$ 59,300.00	\$ 18,257.66	31%
Supplies	\$ 2,500.00	\$ 289.49	12%
Leadership develop.	\$ 830.00	\$ -	0%
Admin service charges	\$ 7,700.00	\$ 7,622.98	99%
Current services	\$ 6,400.00	\$ 1,423.39	22%
Fixed charges	\$ 9,780.00	\$ 4,103.00	42%
Contracted services	\$ -	\$ -	
TOTAL	\$ 86,510.00	\$ 31,696.52	37%

Non-free income	\$	41,400.00	\$	4,211.77	10%
Fee income	\$	45,110.00	\$	23,154.70	6.18%
<b>TOTAL</b>	<b>\$</b>	<b>86,510.00</b>	<b>\$</b>	<b>27,366.47</b>	<b>32%</b>
Profit/Loss	\$	-			

	GENERAL ADMIN				
	Budget		Actual		Percent
FTE salaries + benefits	\$	395,200.00	\$	129,866.53	33%
Temp payroll	\$	41,700.00	\$	7,899.55	19%
Supplies	\$	9,890.00	\$	1,782.62	18%
Leadership develop.	\$	3,100.00	\$	-	0%
Admin service charges	\$	53,700.00	\$	53,650.35	100%
Current services	\$	23,310.00	\$	4,865.48	21%
Fixed charges	\$	6,155.00	\$	1,158.67	19%
Contracted services	\$	5,000.00	\$	-	0%
Capital outlay	\$	22,300.00	\$	2,246.44	10%
TOTAL	\$	560,355.00	\$	201,469.64	36%
Non-fee income	\$	-	\$	-	
Fee income	\$	501,965.00	\$	257,655.69	68.80%
TOTAL	\$	501,965.00	\$	257,655.69	51%
Profit/Loss	\$	(58,390.00)			

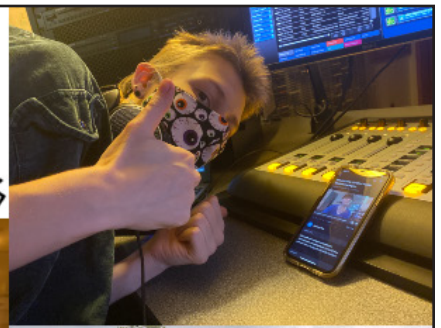
	OVERALL			
	<i>Budget</i>	<i>Actual</i>	<i>Percent</i>	
FTE salaries + benefits	\$ 395,200.00	\$ 129,866.53	33%	
Temp payroll	\$ 256,900.00	\$ 66,554.22	26%	
Supplies	\$ 14,640.00	\$ 2,214.42	15%	
Leadership develop.	\$ 10,550.00	\$ -	0%	
Admin service charges	\$ 87,500.00	\$ 87,297.51	100%	
Current services	\$ 94,245.00	\$ 23,362.56	25%	
Fixed charges	\$ 27,215.00	\$ 8,277.67	30%	
Contracted services	\$ 5,000.00	\$ -	0%	
Capital outlay	\$ 22,300.00	\$ 2,246.44	10%	
TOTAL EXPENSES	\$ 913,550.00	\$ 319,819.35	35%	

Non-fee income	\$ 133,900.00	\$ 36,573.37	27%
Fee income	\$ 729,650.00	\$ 374,525.06	51%
Interest income	\$ -	\$ 112.93	
Food purchases	\$ -	\$ -	
<b>TOTAL INCOME</b>	<b>\$ 863,550.00</b>	<b>\$ 411,211.36</b>	<b>48%</b>

Net Profit/Loss	\$ (50,000.00)
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SM Enhancement Fund	\$	652.49	663502
Technician Century Fund	\$	24,649.65	667736

cbi **NSEMC2020** Oct. 28-30



# **CBI NATIONAL STUDENT ELECTRONIC MEDIA CONVENTION**

**OCT. 28-30, 2020  
VIRTUAL DUE TO COVID-19**

## PODCASTING

### Intro to Podcasting

Myrriah Gossett, Senior Producer of FOGO: Fear of Going Outside and Instructor at Austin School of Film

When deciding to start a podcast ask yourself: What story do you want to tell and why do you want to tell it? What shows like this are out now? What would make yours different? Are you the right person to tell this story? Who is your audience? (make a profile of your ideal audience member)

There are over 1 million podcasts available. What makes yours unique? Podcast trailers should typically be under two minutes and can be used similarly to film trailers to market a podcast. The average number of episodes before a feed is abandoned is six because podcasting is hard to do and maintain. A good story + good audio quality + consistency = maybe a successful show. Determine what success means to you to know if you have achieved it. Good audio quality does not mean putting your iPhone in the middle of the table and hitting record. Pick one day of the week and try to always post on the same day (although the podcast doesn't have to be published weekly). Common types of podcasts include interview, roundtable, daily news, list, advice, a recap (TV/films/books), episodic, documentary, seasonal documentary, investigation, magazine, game show, narrated short stories, serial fiction and fiction.

Building a home studio in a quiet room with soft surfaces. Editing a breath completely out makes it sound unnatural. Record directly in front of a cardioid pattern microphone to get the best audio quality. ATR 2100-USB is a good USB microphone. Zoom H4n recorders (like WKNC owns) are still awesome. ProTools and Audition are the professional standards for audio editing. Besides Zoom you can use Skype, Zencastr, Squadcast and Audio Hijack to record remote guests. You can also do a "tape sync" where both folks record themselves (use headphones so they can only hear one side of the conversation) using their computer, even if they are recording on Zoom. To sync them up have them say (in sync) one, two, three (clap). Audiograms (like those made by Headliner) are a good marketing tool. Make sure you keep your podcast music legal. - Jamie Lynn Gilbert

### Podcast Research and Development

Dylan Fagan, Producer for HowStuffWorks podcasts at iHeartMedia, Host of "Savor"; Alex Goldman, Host of "Reply All" at Gimlet Media and Sarah Marshall, Host of "You're Wrong About"

This session talked about how to conduct research for podcasts. The interviewees stated that if they do not have a question in mind, that it is hard for them to start a podcast. Having a question that you want to answer will make conducting research easier because you are narrowing down what you want to talk about. This question can be as simple or complex as you want, you just need a question! When you don't have a question, you are just reciting information, which leads to nothing new or surprising happening.

How you talk is very important while on a podcast. You have to sound excited and be interested in what you are talking about in order for your listeners to be excited and interested. You do not want to sound dull or bored. If the topic is not interesting to you, then it won't be interesting to your listeners. You can also ask your listeners what they would want you to talk about. Use your platform to your advantage! Your listeners want to be heard and it makes them feel important, so when you talk about one of their ideas, it is extremely beneficial.

Podcasts takes time to create. You want to make sure your script is good and that your delivery is good and that

everything is structured and categorized for things to flow smoothly. You want to fact check your information to make sure you are sending out the correct information to your listeners. - Erika Bass

### Producing a podcast to compliment your student media: A Case Study of "The Caravan" Student Newspaper in Cairo, Egypt

Kim Fox, Professor, The American University in Cairo; Lia Abdelwahab, Podcast Producer, The Caravan, The American University in Cairo; Bassel Hanna, Podcast Producer, The Caravan, The American University in Cairo; and Basant Samhout, Podcast Producer, The Caravan, The American University in Cairo

It can be easier to take over an existing podcast than to create one from scratch because the structure already exists. Having multiple co-hosts can also be good, as it can help balance the workload. If recording with multiple hosts over Zoom it's a good idea to tape sync the call by creating a high quality recording of each end of the conversation and then putting the audio together. Editing requires a lot of patience. Zoom in and listen to a small section of audio and then zoom out and listen to the part in context. Trust your instincts on what you hear. To start a campus news show, start small so you don't overwhelm yourself. Be sure to plan so you can maintain consistency. Pick a schedule that works for you and stick with it. Plan your episodes in advance so you can schedule interviews and have time to edit before the episode release date. - Jamie Lynn Gilbert

## ROUNDTABLES

### Roundtable: Student Music Directors

Erika Bass, Chainsaw Music Director, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

As a Music Director, this was probably my favorite session to attend. Erika Bass, the Chainsaw Music Director here at WKNC, led the presentation, starting off with an in-depth slideshow going over some of her personal tips and tricks for being an MD. Erika has been an MD for three years, so she had lots of great experience to draw upon. Next, Erika opened up the floor for discussion, as this was a roundtable, and all attendees were encouraged to speak. On the topic of censoring FCC-censored words, one MD brought up a program called XTRAX that he used at his station to split apart a song into vocal tracks and everything else. I always just reverse the word using Audacity, but I had always wondered if a program like XTRAX existed; I'll have to check it out and see how I like it.

I was able to share some personal experience I had with telling artists no. I shared the short response I give out to artists when I decide not to add their music, reminding people that I believe you always thank artists for reaching out with their music because it takes courage. Then, I shared what to do in case an artist doesn't take the rejection well, a situation that I had, unfortunately, had to deal with before.

We discussed how many MDs various stations had. Many people were surprised to find out that WKNC has, currently, 8 MDs and assistant MDs; one station in attendance only has two MDs. Because they only have 2 MDs who aren't genre-specific, their station plays anything, and doesn't program music into genre blocks like WKNC does. These two attendees actually were struggling with various challenges of being an MD, and I gave them some advice of organizing their music by how much airplay they want it to receive- heavy, medium, light, classic, etc, just like WKNC does- instead of genre, since their airplay is genre-less. Overall, it was very rewarding to be able to connect with some other MDs and learn how various stations operate. - Maddie Jennette

### NSEMC 2020 ATTENDEES

#### ERIKA BASS

CONTENT MANAGER/  
CHAINSaw MUSIC  
DIRECTOR

#### MOLLY DUBOIS

PROGRAM DIRECTOR

#### BECCA FESPERMAN

PROMOTIONS DIRECTOR

#### DOUG FLOWERS

STUDENT MEDIA  
IT MANAGER

#### JAMIE LYNN GILBERT

STUDENT MEDIA  
ASSOCIATE DIRECTOR

#### MADDIE JENNETTE

DAYTIME MUSIC  
DIRECTOR

#### LAURA MOONEY

GENERAL MANAGER

#### PATRICK NEAL

STUDENT MEDIA  
DIRECTOR



Of course I had to attend Erika's session, and I am glad for it! Erika did an excellent job of fielding questions and presenting a professional slideshow about how WKNC's music directors function. She spent the first fifteen to twenty minutes of the session talking about her role within the station and how we balance music curation with submissions from community members and promoters. Afterwards she opened the floor to questions and conversations from participants, which showed to be a fruitful activity. Many of the participating stations commented that they, too, work with promoters like Terrorbird and Planetary Group. However, it was interesting to see what kinds of music various stations played. One representative described that their station comes from a small town with a strong religious following and that because of this, they play a lot of gospel. Although I knew marginally more about the variety of station music rotations, as opposed to knowing very little about station staff formatting, this still surprised me as WKNC tends to stay away from religious programming. Nonetheless, the conversation was lively and beneficial to my own musical interests. - Laura Mooney

In this discussion, music directors came together in order to share ideas about to find new music, promote new music, and overall be organized while you are a music director. We shared tips about how to use social media not only as a tool to promote new music, but also how to find new music. We discussed how to use music streaming sites to find new music, and also how to use your station's resources.

The first thing we talked about is how to categorize your emails. Promoters and record labels usually do not need to be responded to because they send weekly adds to hundreds of people, but if they are giving out information on interview opportunities, it is important to respond to these emails and see if yourself, or any DJs want to conduct an interview. You can categorize your emails in a way to better sort and go through your emails. We then went on to talk about how social media platforms can be used to promote music. You can tweet about a band you are playing and their new record that was just released, and you can also share the song on your station's Instagram story. You can also follow certain bands and record labels to be notified of new music. You can look at threads and join music groups to engage with other people about new releases they like.

Streaming services are very helpful because they have tons of music that they add each day. You can search an artist or band and find other musicians similar to them and find new music that way. Or you can look at playlists that people have created or look at new album that were released. In a sense, when using streaming platforms, it is best to follow a rabbit trail. You can also look at other radio station's weekly adds and Spintron account in order to find new music and see what other stations are playing. We talked about GSelector and how you can categorize it to schedule your music. Having different categories can help organize your most recent adds better. - Erika Bass

#### **Roundtable: When, How and Should We Cancel Artists?**

Mackenzie Britt, General Manager, WLOY Loyola Radio, Loyola University Maryland; Hannah Copeland, General Manager, KCSU, Colorado State University; John Deveck, Operations Manager, WLOY Loyola Radio, Loyola University Maryland and Asher Korn, Station Manager, KCSU, Colorado State University

I really enjoyed this session, as I thought that Hannah Copeland and Asher Korn of KCSU had a great strategy at their station. KCSU has a "no-no artists" list, a Google document listing all canceled artists at the station as well as sources for all allegations. Once a month or so, a Music Ethics Committee at KCSU (which includes staff as well as any DJs who want to attend) review the list, and have an open discussion on if the artists should be removed or

not. One specific example they brought up was Melanie Martinez. Martinez had new music coming out soon, and being a very popular artist, KCSU decided to re-look into her case and see if they would allow her music to be played at the station again.

Canceling an artist at a station can be very difficult; many said that they would not actually remove any DJs who play canceled artists at the station. But, the DJs of a station are the voice of the station, and if a DJ plays an artist with allegations against them, it can reflect badly on the station. Many staff members of radio stations said that if they saw a DJ playing a canceled artist, they would have a talk with the DJ about it and encourage their DJs not to play specific artists and to be knowledgeable about any allegations with any artists. Many attendees said their station had removed CDs as well as automated songs from canceled artists.

One statement that really stuck with me was a comment that said "Radio stations don't owe anyone airtime". We have the ability to choose what we play and what we don't play. Even if an artist is super popular and blowing up on college radio, if a station doesn't agree with the artist's values and history, they do not need to play that artist. Overall, canceling artists is still a very complex topic with lots of gray areas, so I really valued this open discussion for everyone to voice their opinions and what their stations are doing about it. - Maddie Jennette

This was perhaps my favorite session of the entire convention. Last year I had the chance to lead this roundtable and it was less engaging than I had anticipated. I think because of the strong opinions and sensitive nature surrounding this topic, facilitating this roundtable discussion in-person last year created a tense environment. On the contrary, this year's virtual format, I believe, paid off. The presenters from KCSU and WLOY described how their stations created councils and committees to handle "canceling" musicians but both agreed that they did not outright ban any specific artist or group. In instances where artists were shown to be unsavory, to say the least, they were most likely added to a "no-no" list within the station manual. From there, students were encouraged not to play these artists, but would not be prevented from doing so. For every artist on the list, multiple sources that support their position on this list were linked for credibility. However, the presenters noted that there is a difference between prosecution and allegations. It needs to be noted that the justice system is not always "just" and that even without prosecution if the evidence is strong an artist can be banned or listed anyways.

Beyond listening to how KCSU and WLOY handle canceling artists, many participants, including myself, had questions for the facilitators and the audience members. For example, can cancellations "expire?" When can slurs be used? Do your "no-no" lists incur legal harm against the station and/or do they reflect the views of a public university? What do you do about harmful political stances? To each of these, the answers, as always, varied greatly. Nonetheless, I took a long list of notes to reflect upon and discuss with other staff members at WKNC. I believe that holding musicians accountable for the harm they have the ability to cause, often using their idolized platform against impressionable youths, and that radio stations similarly exist in a position of power to "hold the line" against abusers. I think that this session was necessary and important and I had a lot to learn from the presenters. - Laura Mooney

This roundtable discussed when, how, and if we should cancel bands/artists. This has been a hot topic in discussion because radio stations need to keep a certain "image" and therefore, need to make sure they are not playing any musicians that could tarnish this image. The goal for banning artists is to not trigger your audience and not have a negative impact on your station.

There have been several instances where bands and artists have been under-fire for some of their actions. In society today, cancel culture is a very hot topic, but people will cancel anyone for anything. So, it is best to have instances where it is okay to cancel someone and instances that are bad but have no reason to cancel someone over it. Sometimes it is hard to differentiate when someone should be canceled and that is where communication and fact checking comes into play. There has to be solid evidence and proof and the actions need to be serious enough that it is cancel worthy.

Reasons to cancel or ban a band/artist from having airtime is that if they have physically or sexually assaulted someone, have any cases of domestic abuse, inappropriate interactions with minors, robberies, illegal drugs/guns, financial crimes, and internal band crimes. You want to make sure that the information about this group or an individual is factual and not a dramatic story. It can be hard to maneuver through which musicians should be canceled, but talking to your staff and getting their input is effective. - Erika Bass

#### **Roundtable: Student Radio Station Managers**

Sean Horvath, Station Manager, WSUM 91.7, University of Wisconsin-Madison and Laura Mooney, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

I had the honor and opportunity of co-facilitating this session with Sean Horvath. Originally, I was slotted to present this roundtable alone but Dave Black, one of my fellow board members of CBI, put me in contact with his station's student manager to assist me in this process. Not only did Sean and I work together well (in terms of planning and execution) but I feel that we both were willing to step up and curate discussion as necessary. There is always the challenge of awkward silences on virtual meetings, as students aren't willing to speak up or have the tendency to get distracted online or at-home. However, even with a smaller turnout than we had hoped, Sean and I were able to have an in-depth conversation with the participants who were there. I learned a lot about how other stations function, often in ways contrary to WKNC. For example, a representative from another station shared with the group that her station does not have a student General/Station Manager, but rather the highest position a student can occupy is that of the Program Director. Furthermore, another participant from a Texas station expressed that she is a full-time employee of the station and acts as the music director for her station, instead of having student music directors. On top of that, we had a participant joining us from Hawaii who acted as the Station Manager for a very small, very new station (so new that the founder of the station is still involved with its programming) and that they accept a blend of students and community members as DJs and staff. In truth, I had a very limited knowledge of the variety of college radio station programming and functioning and I was amazed listening to my peers describe their formats. I would love to host or participate in this session again, as I have so much more to learn! - Laura Mooney

#### **Roundtable: Faculty Best Practices for Remote Learning**

Paul Krempasky, General Manager WMUH, Muhlenberg College

Adding questions to lecture videos is a good instructional design practice as it helps reinforce learning. Video tutorials really help demonstrate techniques and should include troubleshooting as needed. Training should consist of four items: videos that already exist, videos you have created, documents that already exist and documents you have created.

Paul recommended the book "Small Teaching Online: Applying Learning Science in Online Classes" by Flower Darby and James M. Lang. The book about backward design in

teaching. Communicate how you want to do what you want to do. Plan your route to meet your objective of getting where you need to go. Have concrete outcomes with definable tasks to achieve that outcome. For example, if your outcome is to produce a PSA that means you must 1) write a PSA (understand how to write copy, PSA language and how to verify the non-profit status of an organization) and then 2) record a PSA (record your voice, find appropriate music, mix the voice and music together and then export the file). - Jamie Lynn Gilbert and Doug Flowers

#### **Roundtable: Sales and the Pandemic**

Aleks Beygel, Staff Member of Client Services, WZND, Illinois State University; Kyle Bylak, Client Services Director, WZND, Illinois State University and Christian Ramos, Assistant Director of Client Services, WZND, Illinois State University

WZND pivoted from live remotes to hosting virtual events. They used to give tours of the radio station to prospective clients to increase the legitimacy of the station, but now have meetings over Zoom. They allow clients to pay in installments and have allowed for more trade agreements to be paid in goods or services instead of cash. While that isn't ideal for the bottom line, it helps keep clients happy (and open). Without music venues, sales reps need to expand their reach to other clients. WZND had some good luck with housing clients. Besides paid ads on social media, WZND sells sponsored posts that are general posts that say "Sponsored by Client X" at the end. Underwriting isn't a perfect solution for advertising due to its language restrictions, but it's great for brand recognition and showing community support. Bundling is a great tool, as it puts a client on the air, online and on social media. Using a .com or .org address can lend some legitimacy to your station. We could think about selling Facebook Live events since we can't really do live remotes. "College" businesses are the best type of client because they need to market directly to college students. Larger companies are harder to get money from, as they would rather pay in trade. - Jamie Lynn Gilbert

#### **Swag Show-and-Tell**

Jamie Lynn Gilbert, Associate Director of Student Media/Station Adviser, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

I was told that normally - when the conferences are held in person - that this is one of the most fun sessions of the entire conference. I've never been to a conference in person, but I really enjoyed the virtual swag show and tell. Advisers and other staff from various stations took turns sharing some of their station's swag. Of course, lots of T-shirts and clothing was shown, but I also really liked SCAD's zines and WMCS's masks that said, "FCC Compliant!" One attendee showed off her collection of vintage radio memorabilia; she had many old radio posters and advertisements from the 70s and earlier. As a fan of vintage posters, I really liked seeing her collection. Jennifer from KFJC had many KFJC stickers to show off, with each one showcasing a different artist's interpretation of the station's logo. Many people asked others about their methods for obtaining various types of merchandise and if they should invest in certain types of merchandise. For example, WKNC's adviser Jamie said that WKNC's block logo tees are offered in a variety of colors because the printing company WKNC works with offers a special on printing on random tee colors, so WKNC is able to turn a large profit on those tees. I was also able to show off something that I personally made for WKNC - a hand-pressed WKNC flag. I carved the WKNC logo into a piece of plywood, bought some white ink and a plain black piece of fabric, and covered the block in white ink and pressed it onto the flag fabric. I personally love this item because it's handmade and every piece is unique. Although WKNC is not selling these flags, I hope I was able to give others inspiration for DIY merch. - Maddie Jennette

Possible swag ideas: a magnetic chip clip and sketchbooks. When making a zine, we need to consider some form of template so it will copy without cutting off any important information. We could also consider giving out free T-shirts during Wolfpack Welcome Week events. It's expensive, but it ensures everyone wants to come to your information table and then you have walking billboards all across campus advertising the radio station. - Jamie Lynn Gilbert

## PERFORMANCE

### Write Like You Talk:

Jeff Butera, Co-Author, "Write Like You Talk"

I chose to go to this session because I talk often while I am on air doing my set. I thought that this session would give me tips and tricks to make my talking skills on-air better, and it did! In this session, the speaker gave out four tenets to follow when talking on air or in broadcasting: (1) eight to twelve words per sentence. (2) One sentence equals one thought. (3) Eliminate cliches. And (4) write like you talk. These tenets were very helpful when looking at ways to improve my oral skills.

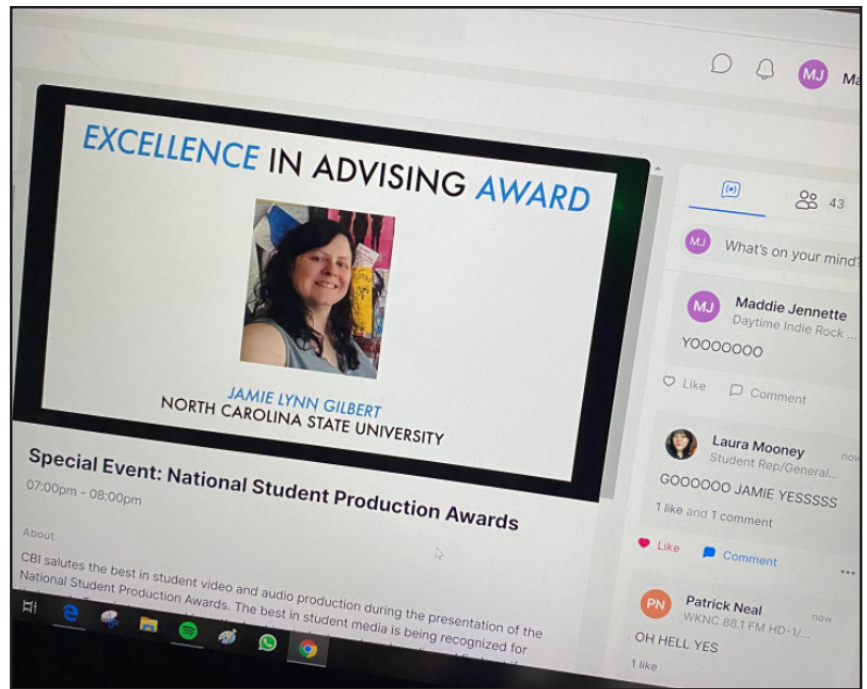
The first tenet was very helpful because it allows your sentences to flow better and improve your delivery. By having eight to twelve words, it won't feel like a run-on sentence and cause confusion with your other information, and it will also improve your delivery skills by helping you fluctuate your voice and when to take pauses. The second tenet is common knowledge but is important to remember when making a script. You do not want to have tons of different information in one sentence, you want everything to be categorized and organized in a manner that is easy to read and comprehend. The third tenet uses cliches as saying television instead of TV, basically, avoiding cliches is like taking a shortcut to use less words in a sentence. The fourth tenet is very straightforward: write like you talk. These scripts do not need to be formal. They can be informal because you are talking like you are having a conversation with someone.

I took this information to better improve my script and writing techniques for my show. You want to show off your personality while you are talking because on the radio, that is the only thing the audience can hear, so you need to be descriptive and visual while you are talking. This will make you feel more connected to your audience, and this will also make them feel more connected to you. - Erika Bass

### 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

Small-market radio jobs are mostly gone, which means announcers need to be more polished and ready to start in evening and weekends at medium and large markets. Know the demographics of your audience. Design a sample audience member to speak to. Don't limit yourself to specific formats: good air personalities are good air personalities regardless of the music they play. Every time you open the microphone you should have a goal. Connect with your audience and get them to keep listening. If you can't tell a story in one break then tell it in two. Station branding should be first in, last out (the first thing you say and last thing you say during an air break). Localize your air breaks, because that is what makes you different. Use air breaks to promote the station and its events. Doing air checks will improve the overall quality of the station. Do air checks for new students, as they can stop bad behaviors before they become bad habits. Calling it coaching instead of critiquing has a better connotation for the same process. Don't just



WKNC Adviser Jamie Lynn Gilbert was honored as the inaugural recipient of the CBI Excellence in Advising award, presented during a virtual awards ceremony on Oct. 30 as part of the National Student Electronic Media Convention.

tell DJs what they did wrong, but how to fix it. Remember that improvement is the goal, not assessment. DJs need to learn how to use the Skimmer to air check themselves. Never give more than three areas of improvement to work on for next time. Be specific, provide examples and prioritize the areas of improvement. You can always hear a smile. Group critiques can also work, as long as the student starts the critique. Make sure someone moderates any group critiques. - Jamie Lynn Gilbert

A lot of the sessions I attended at NSEMC related to how to improve your skills and performance in radio to gain jobs in that field. In this session, John Morris and Scott Uecker talked about some of the techniques they use to train DJs in good on-air performance, and ways to develop and market these skills in our own DJ personalities. One idea that I heard across multiple sessions was the idea of speaking directly to one person—identifying your ideal listener and targeting them one-on-one. This can be seen in the use of language like "I" and "you" instead of "we" or "y'all," which creates a relationship with the listener and keeps them engaged in your set. This is a part of knowing your audience, which is incredibly important in establishing your personality. Knowing the demographics and psychographics of your audience provides valuable information in how to market yourself and talk about topics that will be interesting to the listener. In the creation of an on-air personality, the most important aspects to focus on according to Uecker are being prepared in what you're going to talk about and connecting with the listener. - Molly DuBois

## PROMOTIONS

### Vendor Session: Station Relationships — Labels, Promoters, Artists and More

David DeKeyser, Music Services Representative, Spintron and Eva Papp, Sales, Customer and Technical Support, Spintron

Marketing is equal to opportunities for sales. Music labels have to consider their return on investment. Promotions are opportunities for press, a way to increase awareness and generate interest in what is being promoted. Get to know your station data (the songs you are playing) and make it



public. Use Spintron, RadioFX, Twitter and the NACC chart. Everyone is looking at the NACC right now so WKNC needs to be on it every week for every format. Send out what you are playing, using Spintron and NACC to showcase it. MDs should actually communicate with radio promoters by answering those calls and emails from promoters. If you have a regular email list with adds and top spins, you are going to get more (and better) submissions. Check Spintron charts for airplay ideas (mostly indie/alternative, but has a few others in the top spins). Spintron also has a chat function for live DJ sets, which is archived with playlists. Chat can be enabled (and disabled) by station management. - Jamie Lynn Gilbert

## TECHNICAL

### Picking Up the Slack in Your Organization

Lisa Marshall, CBI Vice President, Station Manager, WMCO, Muskingum University

Lisa Marshall from Orbit Media led this session all about the popular workspace messaging app, Slack. I have had some slight experience with Slack, but I'm glad I attended this session as I learned a lot. There's a chance that WKNC will begin using Slack at some point (fingers crossed!) and this session was helpful for me, as well as for others at WKNC, to learn more about it. Marshall explained the cost plans for Slack, noting that any radio station that signs up for it through their university will probably be able to get the paid version at a discount. The paid version is much better, as you can have unlimited members join the group, and no messages will be deleted (in the paid version, after you send 10,000 messages, old messages begin to get deleted). Slack also works great for a station like WKNC, because a user's account is tied to their email account. Once a WKNC staff member graduates or otherwise leaves their position, the next student to fill the position is able to take over their old Slack account with no hassle. Some other features I liked that I discovered in this meeting were the ability to reply in a specific message's thread to keep things organized, as well as the ability to receive a reminder about a certain message at a time you can set for yourself. There's also the ability to have public channels, where anyone can see them and join, as well as private channels, where only the creator of those channels can choose who to add to the conversation. I also liked the variety of different notification options available. You're able to choose if you want notifications from all channels or just some, and you can set "away time" so you won't be notified of anything. Like I said earlier, I think this is a really great app and I hope WKNC can start to use Slack, or something similar to it, soon. - Maddie Jennette

Slack can eliminate group text messages and minimize email. Slack can increase a group's productivity. The free version archives up to 10,000 messages, with old messages deleting once you reach 10,000. Someone needs to be designated as an administrator (typically the adviser). Slack can have channels for anything and different channels can have different members. Messages can be starred or reminded. In terms of channels, specificity equals productivity. #general and #random are default channels. Slack can be best used for paid staff members rather than the entire staff. Specify how users name themselves, i.e. first and last name as one word. You can also add up to five guests, but a guest can only be added to one channel. If you want to keep institutional memory, have folks sign up with their station emails. Otherwise, school or personal emails are fine. Determine a daily "do not disturb" schedule. Reactions are great for acknowledgments because they don't give a notification. Leaders need to use Slack as much as they want their staff to use it. Have members set up notifications on mobile so they can see messages without needing to open the app. Message replies should go to threads to

keep them organized better. Slack has desktop and phone integration. Slack also has educational pricing where you upload your educational certification letter. It's about \$12 per user per year with educational pricing. - Jamie Lynn Gilbert

This was another session that I was asked to sit-in on due to my role as Student Representative of CBI. However, I'm very glad that I did. Lisa spent a solid 45 minutes discussing the benefits of using Slack as your station's platform for communication and planning. Although I was already relatively familiar with Slack, Lisa explained several features that I had never heard of, or simply didn't know how to apply to WKNC. In truth, I found her discussion so compelling that I almost wanted to consider transitioning to Slack as WKNC's main platform. Ultimately, however, we are too deeply entrenched in Google Suites to necessitate such a switchover, but this does show how strong her presentation was. At the end of the presentation time, Lisa accepted audience questions and did her best to answer all of them. She did note that she is not a trained Slack representative, nor is she being paid for this presentation and that all of her insight comes from personal experience with the app. Nonetheless, she did a great job of describing its usefulness and acted as an excellent spokesperson for the platform. - Laura Mooney

### FM Broadcast Antenna Basics

Steve Moreen, Western Regional Sales Manager, Dielectric

Steve Moreen from Dielectric led this session all about the basics of radio and radio signals. As a third-year in electrical and computer engineering, I found this session super interesting and relevant to both my work at WKNC and my work in my classes. For example, at one point Moreen was talking about what happens when a radio signal hits an obstruction and bounces back at a different phase. I know what a phase is due to concepts that I've learned in some of my linear systems classes; it's the delay/shift on a sinusoidal signal. I knew previously that WKNC had an extremely large signal reach - 25,000 watts ERP - but in this session, I was able to discover more behind what that meant. WKNC has an extremely high powered transmitter, which leads to our extensive signal coverage. I discovered that there are various antenna types for transmitters, including ones that transmit only in certain directions. One might need to do this if the FCC has regulations on your station and which direction it can broadcast. Thankfully, WKNC doesn't have to worry about this, and our signal broadcasts 360 degrees. Many people from other stations had many questions for Moreen, mainly regarding increasing their range and needing repairs on their antenna. Thankfully, WKNC has great engineers that maintain our antenna for us, so we don't have to worry much about this. Going forward, I hope to learn more about the engineering behind radio, as it would be a great application of concepts I learn in my classes. - Maddie Jennette

This session focused on the physics of FM radio, specifically those factors that combine to give stations their effective radiated power (ERP) -- that is, how far their signals reach. A station's ERP is the product of the height of its antenna, the surrounding terrain and other physical obstructions on the ground, the power of the transmitter, the broadcast footprint of surrounding stations, and the electrical "noise" inherent in any signal. The height of a station's antenna is the most determinative of a station's reach, as radio frequencies travel in straight lines, and the higher above the horizon the antenna sits the farther the signal will generally go. One mitigating factor is the terrain and other obstructions on the ground those signals encounter as they radiate outward, be those hills or man-made structures like buildings. Similarly, Moreen spoke about multipath distortion, which is when a station's signal bounces off of obstacles and can potentially cancel itself out.



As for transmitter power, Moreen noted that the wattage of your transmitter was not the same as a station's ERP; it is actually a product of your power multiplied by your line efficiency multiplied by your antenna gain. Interference from adjacent stations also limits a station's effective radiated power, especially as people approach the boundaries between stations. Finally, Moreen spoke about radio noise -- thermal noise in the receiver; noise made by switches, motors and (in the case of automobiles) current from the car's electrical system; and (in the case of AM signals especially) atmospheric noise. Moreen briefly discussed the difference between omni-directional (i.e., radiating in all directions) versus directional signals, as well as vertical, circular or elliptical radiation patterns. He said a properly designed and tuned antenna must have at least 200kHz of bandwidth to effectively provide separation between stereo channels and full audio fidelity. - Patrick Neal

## PRODUCTION

### Adobe Audition Tips and Tricks

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

Show the spectral frequency display to be able to remove specific sounds. Use the marquee selection tool and delete the parts of the sound you do not want. Start small and remove little bits of the noise. The spot healing tool can also help auto-analyze.

To match audio levels in an interview go to effects, then amplitude and compression. Then select the speech volume leveler and select the medium preset. This does not work well for noisy environments. Get rid of background noises first before going to the speech volume leveler. Select the noise (and ONLY the noise) and Noise Reduction. Then capture noise print (Effects -> Noise reduction -> Capture Noise Print). During every interview record 10-seconds of room tone (with no one speaking) so you have enough material can do this. After capturing the noise print you want to reduce the background noise (Effects -> Noise Reduction -> Restoration -> Noise Reduction (process)). Normalize audio to -3 dB to raise (or lower) all audio levels (Effects -> Amplitude and Compression -> Normalize -3 dB). Aim for audio levels between Aim for between -1 and -3 dB. Adding multiband compression gives your final product an extra kick (Effects -> Amplitude and Compression -> Multiband Compressor. Compression can compress or expand audio. It limits deep bass tones but expands the frequency of other tones. The best Adobe Audition preset is Broadcast. Talk into microphones at a 45-degree angle to minimize plosives. You can also use Effects -> Filter and EQ -> FFT Filter to help fix plosives. Mike Russell gives good Adobe Audition tutorials. Save all audio associated with a file together in one folder (voice, music, SFX). - Jamie Lynn Gilbert

## MISCELLANEOUS

### What You Need To Know To Support Your Trans Students

Adelina Cooper, Associate Professor of Communication, University of Mount Union

I really enjoyed this session. Not only did I get to assist Adelina in presenting her slideshow, but I learned a lot about the nuances of trans existence that deserve to be validated amongst professionals and peers. One great takeaway from this session was Adelina's comment on pronouns. She said they are not my "preferred pronouns" they are my pronouns. That shift in the way we refer to our identities was a groundbreaking moment for me. Even now, as I write this session summary, I had to stop myself from saying "as a person who identifies as nonbinary" and consciously change it to "as a nonbinary person." Adelina further

commented about how difficult it is for trans individuals to feel comfortable with themselves because there is so much pressure to conform to the comfort and preferences of the world around you. Due to these external forces, some people don't come out for a long time (if ever) and that can be extremely harmful to their health. Consequently, Adelina emphasized the role peer support has in creating a positive environment for trans people, regardless of how long they have been public about their identity. Cis individuals, professional or otherwise, have a duty to uphold and respect the dignity and worth of their trans counterparts to encourage others to do the same. I believe that this kind of conversation is crucial for educators and advisers, particularly, as they wield a great deal of social capital and can serve to protect trans students as they progress through college. - Laura Mooney

This session focused on supporting trans students as both radio station staff members and in public affairs coverage. To that end, Professor Cooper focused on understanding trans issues, allyship, why one's voice matters, and trans-related story ideas for newsrooms.

She gave a brief overview of how trans people are marginalized, stigmatized and criminalized, especially Black and Latina individuals. She noted that at least 32 people had been reported killed so far this year due to their identities, and countless others had faced discrimination and persecution concerning housing, public policy, economic opportunity and policing. She said that while support for trans individuals had slowly increased in recent years -- 11% of people polled this year said they had a trans friend or family member versus only 5% in 2011 -- just 63% of the American public would be comfortable if a friend told them they were trans, 56% would be comfortable if their child had a trans teacher and just 48% said they would be OK with their child coming out to them as trans.

With regard to allyship, her underlying message to session participants was to "take the struggle as your own." That is, share their privilege with trans individuals; amplify trans voices before their own; understand that while you may feel pain, the conversation isn't about you; stand up, even when you're uncomfortable; own your mistakes and de-center yourself; and your education is up to you, not to anyone else -- including the trans people you know. Even so, she said that no one, not even the most well-intentioned, would ever be a perfect ally, and that one need not understand someone's identity to respect and support them. Above all, she encouraged allies to challenge derogatory remarks and jokes in public spaces in the same way one might do so with regard to racist or sexist speech.

Professor Cooper followed up with a review of trans nomenclature and simple rules of etiquette. Among them: don't assume you can always tell who's trans, don't make assumptions about trans individuals' sexual orientation, be extremely careful and respectful with regard to outing, don't be nosy (i.e., ask questions about surgical status, sex life, etc.)

Finally, Professor Cooper closed with a brief list of potential story topics related to the societal barriers trans individuals face, including housing, public policy, workplace discrimination and policing. - Patrick Neal

### Getting Along With Your Licensee

Mark Maben, General Manager, WSOU-FM, Seton Hall University and Jeremy Menard, Manager of Television & Radio Operations, 92 WICB, VIC Radio & ICTV, Ithaca College

This session was all about maintaining a good relationship with the university, which owns almost all college radio stations, including WKNC. While many of the specific initiatives Mark and Jeremy spoke about wouldn't be possible

### SESSIONS LED BY WKNC STAFF

#### ROUNDTABLE: STUDENT MUSIC DIRECTORS

ERIKA BASS

#### ROUNDTABLE: STUDENT RADIO STATION MANAGERS

LAURA MOONEY  
WITH SEAN HORVATH,  
UNIVERSITY OF  
WISCONSIN-MADISON

#### SWAG SHOW-AND-TELL

JAMIE LYNN GILBERT

or desirable at WKNC -- Mark works at a Catholic University and Jeremy's initiatives are very sports-centered -- the general sentiments expressed are certainly true for WKNC and every other college station.

Like it or not, the university -- specifically the Board of Trustees at NC State -- is the license holder. And while they may not be looking to make money from the station like a commercial owner, they are looking to get a return on their investment. If the day ever comes when those owners believe the station isn't generating enough of a return -- or worse yet comes to regard it as a liability to the school -- the future of the station as we know it is in doubt. College stations get sold all the time, and WKNC would bring a handsome sum if ever put on the market.

Mark spoke a great deal about different ways a station can positively engage with the university -- inviting university experts on the air to talk about their work and even letting them host their own programs, running audio for university events like homecoming, finding excuses to have the Chancellor and other high-ranking officials visit the station, and helping faculty members on their podcasts. Mark also stressed the importance of stations marketing themselves, "being [their] own PR agency," and urged them not to "let a problem be the first time they notice you." Beyond that, the session stressed professionalism in all things -- professional behavior, professional dress (again, it's a Catholic school), being active members of professional associations and structuring the station like a professional operation. "Show them you're not just a club," Maben said. - Patrick Neal

#### Activism, Archives and College Radio: Past and Present

Katherine Rye Jewell, Associate Professor of History, Fitchburg State University; Jocelyn Robinson, Producer for Emerging Initiatives, Education, and Archives, Eichelberger Center for Community Voices at WYSO and Jennifer Waits, Co-founder, Radio Survivor

This was my favorite session, which Maddie and I attended together, in mask. The hosts talked about the connections between activism and college radio--both in their role in reporting on activist movements on campuses and being spaces for structural change within student media. They provided the example of WYSO at Jackson State University, where protests and civil unrest occurred after a barber refused to cut a Black man's hair. WYSO played a key role in collecting audio evidence of the protests, gathering a first-hand reporting of a shooting by police in which they used heavy artillery against civilians; deemed a use of excessive force. The hosts played this tape during the session, and it was extremely poignant. They also discussed the practical materials of doing radio, and the importance of preservation in radio, because there's no way to know what value reporting like this will have in the future. They stressed that every radio station should form a relationship with their institutional archives--finding materials you have and organizing them in order to preserve them. - Molly DuBois

## LEGAL

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

Travis Ploeger, Director, License Management, SoundExchange and David Oxenford, Partner, Wilkinson Barker Knauer LLP

I attended this session to better understand the legal aspects of playing music--something that I've been trying to get people to explain to me (why can't we play music we download off of YouTube?). The hosts were highly technical in their explanations and clearly very knowledgeable about the structures in place to pay artists in both on-air radio stations and webcasts. Key to these explanations is copyright, and how it exists for artists. In music, there are two things that can be copyrighted, the musical work, AKA the lyrics and notes, and the sound recording AKA the recorded version of a musical work. This marks the difference in cas-

While WKNC was not up for any CBI National Student Production awards, the station did take the number two slot for Radio Station of the Year in the College Media Association's (CMA) Pinnacle Awards. Radio Station of the Year, divided into two-year and four-year categories, recognizes excellence in coverage, content and reporting, production quality, service to the campus community, and innovative use of audio/video.

WKNC was judged on three entries: an episode of the "Get Psyched" podcast featuring content creators Leeann Diaz and Miranda Owen, a promo for the station's Chainsaw Rock created by Andrew Evans, and a short clip of a news story on essential vs. non-essential workers during the COVID-19 pandemic by public affairs director Aaron Kling.



## Four-Year Radio Station of the Year Second Place

**WKNC 88.1 FM HD-1/HD-2**  
**North Carolina State University**

PRESENTED AT THE 2020 ACP/CMA FALL NATIONAL VIRTUAL COLLEGE MEDIA CONVENTION  
OCTOBER 22 - 24, 2020

  
Len O'Kelly  
Pinnacle Awards Emcee



  
Kenna Griffin  
CMA President

es where someone samples too much of a song without credit (sound recording) or creates a new song that sounds too much like the work of one that already exists (musical work). Performances are different—they require licenses directly from the copyright holder. Organizations that get paid in this process include ASCAP, BMI, SESAC, Global Music Rights, and Pro Music Rights. The differences in copyright law in webcasting and broadcasting, where webcasting is much more strictly regulated, had me consider the implications of playing the same musical streams over airwaves and online, like WKNC does. - Molly DuBois

### **Staying Safe Online: Legal Issues in Digital Media**

David Oxenford, Partner, Wilkinson Barker Knauer LLP

Digital and social media platforms give you the opportunity to reach a virtually unlimited audience around the world, but they raise practically unlimited legal issues. Think about how to protect your intellectual property and not use material to which you don't have the rights. Post any pending FCC applications on your website, but NCEs without five full-time employees don't need to post an EEO report. Assume that pictures, videos and articles found online are copyrighted so you need permission to reproduce them on your website or social media. If you are summarizing an article, keep summaries very short and describe the article in your own words. Add a caption to embedded YouTube videos to make it clear they come from YouTube. "Video from YouTube" or something similar will work. Be careful using Creative Commons to follow all limitations for the work. You are also trusting that the person who uploaded it actually has the right to share it. There is no such thing as a 5, 10, 20 or 30-second automatic exception to copyright. Disclose any commercial payment via social media (such as PAID: or #ad). To qualify for a parody exception, the parody needs to be of the original content not just new lyrics to an old song. - Jamie Lynn Gilbert

This session was about the many potential legal landmines that await college radio stations in the digital arena if they don't navigate that space carefully. Oxenford noted that while the law was fairly well established with regard to traditional terrestrial radio operations, the digital realm was far trickier, as the relative newness of those technologies meant that some issues were still getting sorted out, legally speaking. In fact, he said, new law was getting made almost every day, and not all of it was consistent.

In approaching the digital space, Oxenford urged stations to protect what they have, use nothing that they don't have rights to, think about the many different online tools available to them, be careful about what they say and link to, and be careful about allowing material from others on their digital platforms. First, he said, stations should be diligent in protecting their own content and trademarks. To that end, he encouraged stations to do a thorough online search before undertaking branding campaigns to ensure that they are not inadvertently infringing on others' rights. He also encouraged stations to review their various rights agreements, as agreements that were/are valid in the analog world may not cover activities online. For instance, he said while a station's BMI/ASCAP/SESAC licensing might cover the use of a song as a theme or background music on the air would not cover similar use of the same song online. Similarly, he said syndication agreements covering the broadcast of syndicated materials would not cover that same material's syndication online, especially in archival form. Oxenford said many stations had run into legal trouble after repurposing or linking to materials they did not create themselves. In general, he said, stations should assume everything they find is copyrighted. Even for so-called "creative commons" photos, he urged users to read the fine print of the rights granted to ensure that such materials are being used in a way consistent with what the creator has granted.

Oxenford also touched upon the Fair Use Doctrine and its limitations. He said that while stations are allowed to use brief excerpts from copyrighted material for legitimate comment, criticism and/or news coverage, after a certain point -- generally the point at which you're using so much of a given work that it diminishes its monetary value -- a station may find itself running afoul of copyright laws. Unfortunately, he said, there was no universal legal standard that allows a station to use "X seconds" of a given piece legally, so caution in such situations is paramount. Links, Oxenford said, could also be extremely problematic. For instance, when an artist grants YouTube the rights to post material, that does not mean that a station can post a YouTube link without infringing on that artist's intellectual property rights, if it looks like the content is being distributed by the station.

Even traditional performance rights organization agreements could be tricky, Oxenford said. For instance, he noted that every song has two copyrights: performance rights and sound recording rights. While broadcasting a song on the air would likely be allowed under station performance rights agreements with ASCAP, BMI, SESAC and GMR, digital performances (which would fall under SoundExchange) require both. Oxenford said that other, nontraditional uses of music -- for download, for use in podcasts, for use in productions, in archives, and parody/repurposing -- were all legally problematic.

Finally, he said, stations need to be extremely cautious with regard to social media, as each had their own differing terms of service. This, he said, was important both with regard to what stations were allowed to post on those platforms and what, in turn, those platforms could do with station content posted there. For instance, he said Facebook has extensive rights to use material posted there royalty-free, not only on Facebook but across all of the company's sister platforms. Similarly, YouTube doesn't allow you to copy their material, but they can share your material throughout Google's universe of companies.

Looking forward to the future, Oxenford said the current debate over Section 230 of the Communications Decency Act could have major implications for all manner of digital providers, as operators of digital sites are currently held harmless for potentially defamatory statements posted on their sites by others. If that changes, he said, digital operators will have to completely rethink their approaches to moderating and policing what gets posted at their sites.

Finally, Oxenford urged all stations to be extremely careful with collecting information from people using their digital sites, especially minors. If there is a legitimate reason for collecting anyone's personal information, he said stations had an obligation to let those people exactly what is being collected and how it would be used -- and if that information is ever hacked by a third party, Oxenford said, the station in question could find themselves facing serious privacy violation litigation. - Patrick Neal

### **How to Deal with GMR**

Terrance Moore, Partner, Hellmuth & Johnson with David Oxenford, Partner, Wilkinson Barker Knauer LLP

Radio Music Licensing Committee represents radio stations on licensing matters. They have sued GMR on their ability to represent their 90 artists (including John Lennon, Bruce Springsteen, Drake and Bruno Mars) saying GMR has too much power. GMR counter-sued that RMLC was too powerful (As David said, "It's two 7-footers saying 'You're too tall.'"). The real issue is the price of the GMR license. Both sides tried to dismiss the other's case but were denied. They will eventually go to court when COVID restrictions are lifted.

GMR has offered an interim license for commercial stations to sign up by March 31, 2021, but there is a statutory license for non-commercial stations. Non-commercial performance licenses are governed by the Copyright Royalty Board. GMR did not file to participate in the current license cycle. Until then (end of 2022), non-commercial stations do not legally have to pay GMR for their over-the-air signal ... but do for their streaming signal. Currently, GMR licenses for streaming radio may be held by the University (like how WKNC's BMI license is handled). If NC State has signed a license with GMR then we are covered for WKNC's streaming service. Once the next CRB proceeding takes place, the GMR fee for terrestrial broadcasting will be set.

Pro Music Rights is another performance license organization on the scene representing more obscure electronic/dance music. - Jamie Lynn Gilbert

### Ask the Broadcast Lawyers

Dan Kirkpatrick, Co-Managing Member, Fletcher, Heald & Hildreth; Terrance Moore, Partner, Hellmuth & Johnson and David Oxenford, Partner, Wilkinson Barker Knauer LLP

This unstructured Q&A session allowed participants to ask any legal questions they wished, including queries about the Federal Communications Commission and intellectual property issues. While not all of the questions were germane to operations at WKNC, several were. In the area of intellectual property, one participant asked about the legality of using a brief (i.e., 10-second-or-less) musical passage in a podcast. The attorneys said that such use would probably be covered under the Fair Use Doctrine if it was in the context of criticism or news coverage, but that using it as theme or background music would be legally problematic. One said that a legally safe source of background/theme music would be PodcastMusic.com and Spotify's "cleared" music section. At PodcastMusic.com, one of the attorneys noted the selections were arranged thematically -- songs about trucks, dogs, etc. -- which made it a particularly useful source of music for topical podcasts. Another question in that same vein presented more of a gray area: What happens if an upstart artist gives you permission to use their music and later achieves commercial success? Could their label come after you after the fact or would that initial permission be "grandfathered in?" The attorneys agreed that it would depend on what sorts of legal permissions the artist granted you initially, as well as what sort of legal arrangement they had with their record label.

There were also several performance rights organization-related questions. The attorneys said that while ASCAP/BMI licensing covered the broadcast of songs from soundtracks and albums, neither conferred "grand rights" -- i.e., the right to play an entire soundtrack or an entire album. They also said that archived shows could be problematic for anything more than five hours of content and that the controlling PRO in those cases would likely be SoundExchange rather than ASCAP/BMI. Finally, they said live performances on YouTube, Facebook, etc. could be a "real mess" legally speaking; a truly live broadcast of such performances would probably be OK, but archives of that performance available for non-synchronous playback could be problematic. (The lawyers noted that one relatively new platform -- Twitch -- was currently embroiled in a dispute with the PROs and that stations should avoid that platform at this time.)

I asked a more political question: What might broadcasters expect from a second-term Trump FCC versus a Biden FCC? The attorneys speculated that if Donald Trump wins a second term, one could expect continued criticism and political attacks on noncommercial (presumably NPR) stations to continue, though there would likely be less of a focus on the enactment of new regulations. Under a Biden administration, the opposite would likely be true, though

the actual approach of the FCC would also depend on the priorities and philosophies of individual members. Either way, they said current FCC chair Ajit Pai -- one of the most radio-focused FCC members in recent memories -- would be leaving no matter who wins the election.

There was a handful of questions about obscenity and "safe harbor," a doctrine that historically has allowed stations to play songs between 10 p.m. and 6 a.m. that would not be allowed outside those hours due to profanity, etc. One question was whether it applied to all outlets (it applies only to a station's terrestrial signal -- and could get sticky for stations whose signals crossed time zones) and another specifically asked whether there had been any legal actions centered around the "n-word" in music. The attorneys said that while they were unaware of any actions specific to that word, they said it might very well prove extremely problematic for the license holder -- that is, the university's trustees -- in a public relations/reputational sense rather than a legal one. In general, they said the FCC had historically focused on "sexual and excretory" content with regard to complaints, but they noted that if the "n-word" should ever be the focus of action in the future, the outcome would likely hinge on the context it was used -- is it being directed at a person or a group of people in a derogatory manner or not? In any case, they said playing songs with the word might be debatable, but they strongly advised against its use by hosts during air breaks, interviews, etc.

There were a couple of questions about station logs and issues lists. With regard to the former, the attorneys said that while logs had no bearing on a station's public file requirements, they were still important in the event of an onsite inspection. With regard to the latter, they said in the age of online public files, timely posting was of the essence, as the FCC is now able to tell just by looking at the date you filed it whether you had met the deadline or not, which was not the case in the days of paper logs that resided solely in the main studio. Finally, they said that while standard underwriting did not have to be specifically noted in one's public file, there should be specific note made if an underwriter sponsored a specific program. - Patrick Neal

If your podcast is being submitted through Spotify (and only Spotify), you can use Anchor to include Spotify tracks in your podcast. Otherwise, it is still a copyright infringement to include copyrighted music in your podcast. Regardless of who wins the presidential election, Ajit Pai is likely to stop down as FCC chair. Pai is broadcast-focused, which is a trait unlikely to be shared by his successor. It is a copyright violation to use film and TV clips in station imaging. Be very careful using such content without permission. Program logs can be dumped, as they no longer fall under log requirements. The biggest concern with non-commercial radio renewal applications is with political files, which are not applicable to WKNC. If a Board of Trustee member is a dual citizen only the U.S. citizenship counts for the purpose of our ownership report. If we want to do a YouTube live session the artist should sign our podcast/video release form. If any YouTube live performers are playing non-original content it should not be recorded and kept on YouTube as it would violate the original artist's copyright and may be removed from YouTube. - Jamie Lynn Gilbert

## CAREER

Roundtable: Internships and First Jobs  
Dana Schaeffer, Producer, ABC News Radio

Dana Schaeffer of ABC News moderated this session and offered her insights in gaining access to the world of radio and landing internships and first jobs. I appreciated that she used her own experience to help and answer the questions that people asked her. Her experience in



both freelancing and more structured radio work led to a unique perspective in approaching the job market. We discussed ways to directly contact people who can help with internships and jobs: mentors, hiring managers, etc. She emphasized that even though COVID is restricting a lot of opportunities, it has made time to refocus priorities and work on personal projects that you can add to your resume for the future. Specifically, tips such as creating a LinkedIn and resume that contains only the most relevant jobs to the position, branding yourself a certain way through social media, and joining online groups that revolve around your career interests were things I hadn't previously considered. - Molly DuBois

#### **Vendor Session: Is There Radio in Your Future?**

Tom Dobrez, President, Cool Radio Streaming

The beginning of this session stressed one important thing: radio's not dead! There's a local niche that radio has begun to fill in the last decade that has brought a revival of careers in the studio. Of the career-based sessions that I attended, this one was the only one that was more honest in the downsides of having a career in radio—from rejection to weird hours to having to work your way up from a small position. Regardless, there are many benefits to a radio job, especially as a creative outlet. The host talked about the ideal person for radio: one who likes to listen to people, enjoys a constantly changing responsibility and is interested in running a small business. These jobs can be found through internships and volunteering, from just hanging out, or (too late for me) getting started in high school radio. And these jobs exist! Jobs like general manager, program director, or radio announcer generally require a bachelor's degree and internship experience, and jobs in sales are always available and growing. - Molly DuBois

In this session, we talked about some tips and tricks to get a job at a radio station. Contrary to popular belief, radio stations are always looking for people (especially engineers to work on their equipment). Some people may say that radio is dead, but it certainly is not.

The skills that you need to have to be successful are as follows: social media/web development experience, interpersonal personality, problem solver, and production. These are the basic skills that you need to work at a radio station. You need to know how to market things on social media and be able to engage and talk to people. For the most part, working at a radio station involves being connected to the community. You are engaging with locals and you want their support. So, advertising for them and talking to them is the best way to make those connections.

Some downsides to working at a radio station is the rejection that you might get when you tell people that you are working at a radio station. They may see it has a "inferior" type of job and something that is dead or non-traditional. You will have unusual hours while working at a radio station. You may need to do coverage for a high school game or go get dinner at some place to review for your station. Your hours may change each day depending on what you are doing because each employee wears different hats and does different tasks throughout the day. There is never a dull moment while working in radio. Another downside is that you will have to start small and work your way up. This is a long process but in the long run, it is worth it.

You should pursue a career in radio if you like listening to people. People want to be heard and it makes them happy when they feel important. While working at a radio station, you will be talking to many people each day. You should also pursue a career in radio if you like the constant change of responsibilities and also enjoy working in a creative outlet.

To get started, it would help to show up and volunteer at radio stations. They always need volunteers and introducing yourself and showing your face will help you when you go to apply because they will already know you. Interning at radio stations is also a good place to start because you are already getting your foot in the door and making yourself known. - Erika Bass

# Agromeck

*By Cameron Motsinger, Editor-In-Chief*

## Revenue

- As of Oct. 29, we have sold 36 books.
- The Balfour ring division were on campus in October to sell rings and promoted the extended ring warranty the gives a free yearbook to those who purchase it.
- Senior portraits were held the week of Oct. 26 - Oct. 30. We are scheduled to also hold another week of portrait sessions Nov. 2-6, but with appointments being slow we are negotiating what dates we will need. Seniors who take their senior portrait will receive a \$10 off discount code for the book.

## Expenditures

- N/A

## Personnel

- We have one design correspondent who will be completing her correspondence and put on payroll after this deadline.

## Training

- We are continuing to hold one-on-one sessions with correspondents.

## Coverage

- Our recent coverage for deadline two is centered around student life, athletics and the continued impact of COVID-19 on campus.

## Technology

- We had issues with the ink quality in the printer in the technician office during our last deadline. The coloring of pictures is off and captions are too light. Captions and pictures looked good when we got proofs, so I think the issue is with the printer and not our design. Someone has come in to try to fix it. Things are printing slightly better now, but there are still some issues.

## Deadlines

- We submitted the proofs for our first deadline Oct. 16.
- We are on track to submit our second deadline of 36 pages Nov. 9.

## Ethics/Legal Issues

- N/A

# Business and Marketing Office

*By Lucas Martin, General Manager*

## Sales Revenue

OUTLET	TARGET	SOLD YTD*	PAID YTD**
Technician	\$ 80,000	\$20,057 Flytedesk election ads not included	\$8,107
Nubian Message	\$ 5,000	\$1,966	\$1,236
WKNC	\$ 25,000	\$2,719	\$4,212
Roundabout Magazine	\$ 36,000	\$14,531	\$14,531
Agromeck* Sales team portion	\$ 3,000	\$0.00	\$0.00
Student Media* Kiosks, services, etc.	\$ 10,000	\$600 Estimated posterings	

\* SOLD YTD reflects value of future advertising commitments regardless of publication dates as the goal is to sell multiple placements and campaigns to increase efficiency and value.

\*\* PAID YTD equals revenue received as reflected on campus financial reporting system, which includes payments for current advertising, income from events, revenue for rack advertising, past due account receipts from previous fiscal years, etc.

### *Technician*

- With the election season coming to a close, advertisers booked with us to promote voting resources have come to a close. That being said, newsletter slots are still a good sell to our advertisers. We look to continue the success of advertising sales by using analytics from our recent voter organization's success with social media/ newsletter/ online ads.

### *Nubian Message*

- Nothing new to report.

WKNC

- Nothing New to report

## Personnel

- As an update on the current status of hiring for a media consultant position mentioned last month, Lucas will be making a decision on hiring in the coming week. So far, three candidates have come in for interviews for the position of media consultant. Media Consultant is a paid position while Brand Ambassadors are unpaid positions. Recently, we've heard back from Martin, one of our media consultants who had to leave our team to return home and attend to family-related issues. As of now, Martin is planning on staying home for the upcoming Spring semester, as the continuity of the university's online content delivery will remain for Spring 2021.

## Training

- Nothing new to report

## Deadlines

- The Student Media Business and Marketing team is planning to produce a housing guide for distribution to students. We currently have a rate card almost at completion, with minor revisions in the works currently. We've constructed a stylized email template that we plan to use as an outreach tool toward prospective housing clients looking to advertise in the upcoming housing guide. The plan is to have our clients commit to ad placements by November 16th. Then we will have an artwork deadline of December 9th. Last, the compilation and distribution of the printed copies of the housing guide is planned for mid January, at the beginning of the semester when new students are looking for resources on housing options. The goal of the guide is to provide students with a way of comparing nearby housing options, as well as market the guide to nearby housing clients for potential placements to generate revenue.

# Nubian Message

*By Elikem Dodor, Editor-In-Chief*

## Personnel

- No updates.

## Training

- No updates

## Technology

- No updates



## **Coverage/Outreach**

- We are still having a lot of student orgs reach out about our WHTW Instagram stories. Social media interactions have been doing well.
- We've released a voters guide
- Election coverage went pretty well, got a lot of interactions on our social media platforms
- We started a new series 'Elikem's Corner' that publishes a poem once a week
- Looking to start more series in order to ensure weekly content

## **Deadlines**

- No updates.

## **Ethics/Legal Issues**

- No updates.

# **Roundabout**

*By Cliff Maske, Editor-In-Chief*

## **Revenue**

- Nothing new to report.

## **Expenditures**

- Nothing new to report.

## **Personnel**

- Nothing new to report

## **Training**

- Nothing new to report.

## **Technology**

- In the process of developing a new website. Met with DASA representative to discuss on 11/5.

## **Coverage/Outreach**

- Nothing new to report.

## **Deadlines**

- New goal of finishing the website around the beginning of December.

## **Ethics/Legal Issues**

- Nothing new to report.

# Technician

*By Rachael Davis, Editor-in-Chief*

## Personnel

- No changes; still 22 out of 23 positions filled on editorial board
- On Nov. 5, Daniel Goldberg from the Counseling Center will lead wellness activities and “group therapy” with the editorial board. Hopefully, this will be a reoccurring program.

## Training

- Ellen has been holding regular trainings for those still completing their correspondence
- We’ve had correspondents come to our virtual budget meetings to replace the in-person production night requirements

## Technology

- Red and White Shop (2nd round for newsletter giveaway)
- Last newsletter of the semester will be on Nov. 19 (a recap of the best stories from the semester)

## Coverage/Outreach

- Collaborated with Nubian Message on Election Day coverage
- Last day of production this semester is Nov. 16
  - Last e-edition is Nov. 11

## Ethics/Legal Issues

- No updates.

# Windhover

*By Xenna Smith, Editor-In-Chief*

## Revenue

- We are still attempting to create a structure and gameplan for Windhover patronages. Bringing in revenue is a point we are making at the moment.

## Expenditures

- Nothing new to report.

## Personnel

- Windhover's first-ever staff writer will either be officially onboarded or *almost* officially onboarded by the time of this meeting.

## Training

- Nothing new to report.

## Technology

- Nothing new to report.

## Coverage

- An interested Subvolo writer is covering arts organizations on campus and how they are operating with the state of campus/the school. The zine project as mentioned before is now quite different but the same idea. Half of Windhover will be for Black-artists only and there will be a website component (perhaps a zine if we can get outside funding) that will include any of the special edition submitters who didn't get in the book. This is called the Perspectives Edition.

## Deadlines

- Our priority submission deadline is November 24th. Our collaborative event with Gregg Art Museum will be Mon, Dec. 14th.

## Ethics/Legal Issues

- We are prepared to face any sort of backlash for the Perspectives Edition but so far is been well-received. My team had a lengthy discussion about what we are trying to say and what our intentions are--along with the honest opinions of multicultural organizations on campus--and we feel good that we are doing this in an ethical way that still promotes justice and equity.

# WKNC 88.1 FM HD1/HD2

*By Laura Mooney, General Manager*

## Revenue

- Non-fee income (money in the bank), as of Nov. 1, 2020: \$4,211.77
- Sponsor Sales \$2,694.00
- Women's Basketball \$0.00
- Men's Baseball \$0.00
- Event Promotions \$0.00
- Merchandise Sales \$317.77
- Studio Rental \$0.00

- Other \$1,200.00
- Event Tickets \$0.00
- Event Sponsorships \$0.00

## **Expenditures**

None to report.

## **Personnel**

WKNC has begun hiring for the spring semester. All of our current staff members are continuing their positions through winter break and into the spring semester, except for two whose positions are now open. These positions are the Public Affairs Director and Video Content Creator. Applications are due Monday, November 9th at 9am and interviews will begin that same day. Ideally, students would be hired by November 16th at 5pm but we may need to re-open the call for hiring if no suitable candidate applies.

## **Training**

During October 28th to October 30th, 8 individuals associated with student media attended the virtual National Student Electronic Media Convention on behalf of WKNC. Those individuals were myself, Jamie Lynn Gilbert, Erika Bass, Maddie Jennette, Becca Feserman, Doug Flowers, Patrick Neal, and Molly DuBois. Each individual was required to attend and summarize 5 separate sessions to be formatted and submitted by Jamie Lynn. The participants in this convention were each able to absorb information that directly impacts our abilities to work within student media and beyond.

Furthermore, we have officially announced our Spring DJ Training interest meeting dates, which will be Wednesday and Thursday, January 20th and 21st, 2021.

## **Technology**

No changes to report.

## **Coverage/Outreach**

WKNC is currently in the process of booking and promoting an Afterhours electronic live stream featuring two local electronic producers. We are hoping to produce this livestream on December 4th but this date may shift as we go through the planning process. Furthermore, we are planning to expand our Underground rotation to include the entirety of Monday (24 hours) in the spring semester and going forward. This is in response to a protest held in/against WKNC in 1992 that was never met with actionable change. Further details for rollout and steps taken towards this expansion can be shared at a future date, likely after the semester is over and we can really focus on this plan.

## **Deadlines**

As aforementioned, spring hiring is underway with applications due on November 9th at 9am. Hopefully, students will be hired by November 16th at 5pm so that they can complete their paperwork by December 4th so that we can have over 5 weeks for the Payroll Office to process these students. Furthermore, we will once again accept new DJs into the training class in January of 2021 and their applications will be due Sunday, January 24th at 5pm.

**Ethics/Legal issues**

None to report.

**Awards**

- CBI excellence in advising award
- 2nd place Best Radio Station in CMA Pinnacle Awards