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 Spinitron 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 Devecka, 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 cancelations "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 needs 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 Horvarth. 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"

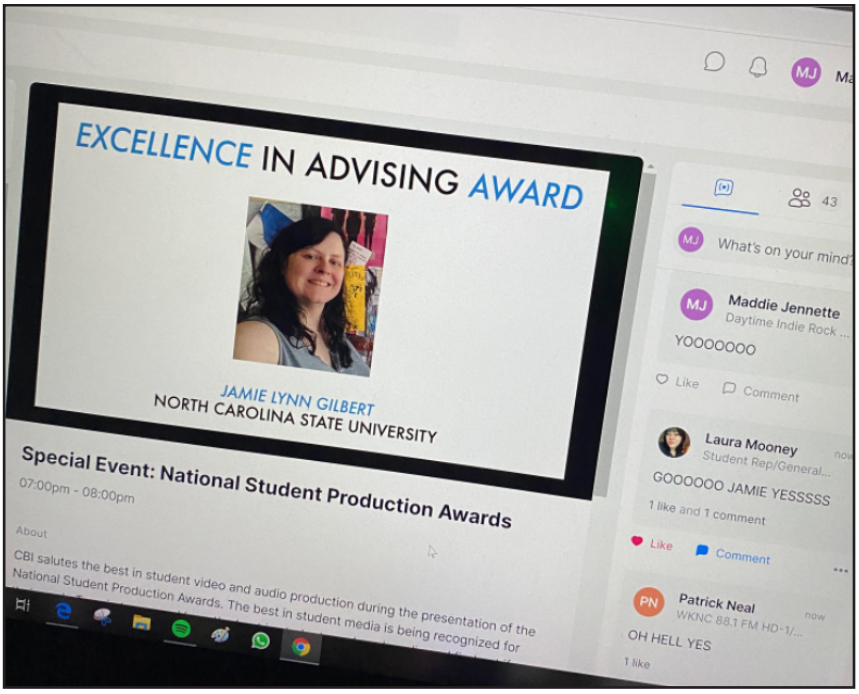
I chose to go to this session because I talk often while I am on air doing my set. I thought that this session would give me tips and tricks to make my talking skills on-air better, and it did! In this session, the speaker gave out four tenets to follow when talking on air or in broadcasting: (1) eight 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 tenant 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 tenant 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 tenant 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 inagural 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, Spinitron and Eva Papp, Sales, Customer and Technical Support, Spinitron

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 Spinitron, 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 Spinitron 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 Spinitron charts for airplay ideas (mostly indie/alternative, but has a few others in the top spins). Spinitron 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

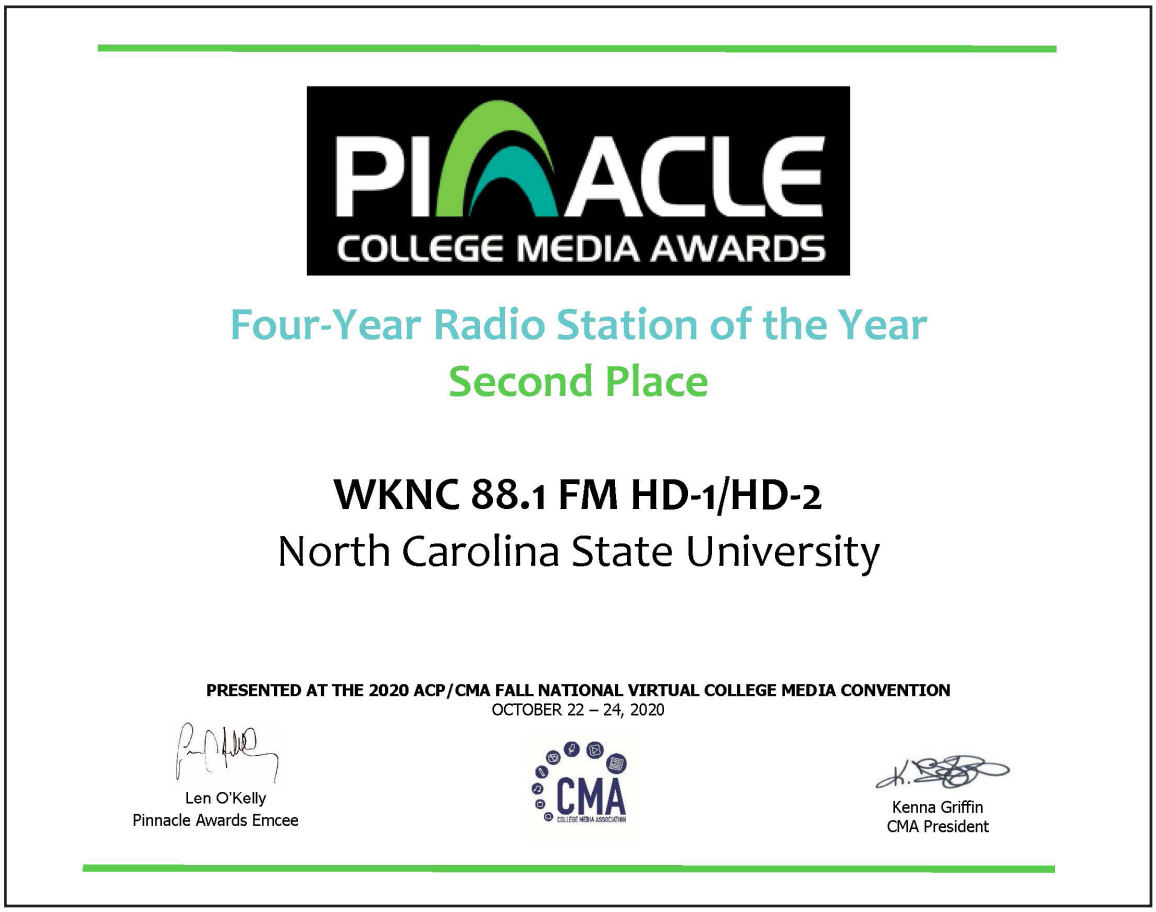
Activism, Archives and College Radio: Past and Present
Katherine Rye Jewell, Associate Professor of History, Fitchburg State University; Jocelyn Robinson, Producer for Emerging Initiatives, Education, and Archives, Eichelberger Center for Community Voices at WYSO and Jennifer Waits, Co-founder, Radio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

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