



# CBI National Student Electronic Media Convention

Oct. 26-29 | Baltimore

**Trip Summary By**  
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## Technical Skills

### Recording, Mixing and Post-production with Adobe Audition

*John Morris – CBI President, General Manager, 95.7 The Spin, University of Southern Indiana; Sean McDonald – CBI Treasurer, Director, Neumann Media, Neumann University*

(Part one) AOIP (audio over internet protocol) allows you to transfer audio to a computer using a single cable. Neumann Media uses Dante software (\$100) to assign multi-track recordings. Each input has an IP address. You can record all the audio and sweeten it later. The multi-track recording window is excellent for live recording music, as it is non-destructive so you can add volume, reverb, etc. without impacting the original file. The edit window is destructive editing, so any changes you make and save are permanent. The Shure SM58 microphone is a versatile, industry-standard microphone. Different microphones pick up audio differently so it is important to test things out to see what sounds best. A Rode M3 is a good condenser microphone to use for acoustic guitars. Do at least two recordings of any song, even if the first take seemed perfect. Ask the performer for input, especially if they are playing a unique instrument (like a canjo).

(Part two) Sweepers are two to 12-second recordings that reinforce the station name and remind folks to what station they are listening. For true production work, good file management is essential for multi-track recording. To help eliminate plosives, "kill the mic rumble." To do this, go to Effects -> Filter and EQ -> FFT Filter. Then use the Kill the Mic Rumble pre-set. You can highlight specific parts of the file, or the entire file. Speaking into the RE20/27 microphones at a 45 degree angle helps lessen plosives at the start. Normalize to -3db. If you normalize to 0db that allows for greater risk of distortion. To eliminate background noise, select Effects -> Noise Reduction/Restoration -> Capture Noise Print. This saves the "quiet" or room noise, which is never really quiet. Then go back to Effects -> Noise Reduction/Restoration -> Noise Reduction (process). For production elements (NOT interviews), go to Effects -> Amplitude and Compression -> Multiband Compressor. Use Broadcast Compression pre-set (modifying to -3dB). This typically works better on masculine voices than feminine voices. This should still be a default for all voices, although they can be tweaked as needed. Use the Effects Rack to make station imaging sound cooler, with echoes, reverb and the like. All of these things make imaging sound a lot richer. When recording imaging, use the "rule of threes." Record your frequency, name and tagline. Then have three effects to go with the voice recording. See Mike Russell's YouTube videos for more Audition tricks. In Multitrack View you can change the name from Track 1, Track 2, etc. if that's helpful. You can also change the color if you want so you can group similar elements (i.e. voices, instruments, sound effects) by color. The M button in Multitrack is mute, while S is solo so you can isolate a track. R is record. Don't export things that are soloed or muted or they won't export right. Always save things as .wav first, even if they will eventually be an .mp3 file for podcasts. - *Jamie Lynn Gilbert*

### Finding Your Voice with Audio and Radio Production

*Rob Quicke, Professor and Founder of College Radio Foundation, CollegeRadio.org, William Patterson University*

Pipeline: college radio and internships to performative audience centered public broadcasting to maybe professional employment and delivering content/maintaining a brand/getting paid. People feel mistakes since they're public and industry jobs tend to stifle creativity relative to college radio. Before the pipeline you have to work on yourself and reflect so you can find your voice and have the tools to succeed later (discoverer). All of these can occur

simultaneously of course but make sure everything in that pipeline including discoverer happens. We answered a questionnaire about things like what our earliest childhood memory is and what is a moment of personal injustice that we constantly remember to put the "you" onto the paper and catalogue our origin story. Discoverer: learn about your voice and how it works, who you are, where you come from, strengths and weaknesses, what you believe, what you want for the future. You have to treat your voice like inviting a stranger into your home. This helps to avoid imposter syndrome. REAL: Relatable (issues and topics that connect with fellow students) Engaging (adds an emotional response) Authentic (someone's spirit is heard in their stories) Liberating (become free and less oppressed through understanding). - *Erie Mitchell*

### How to Make it and Break it – Then Make It Again in Hollywood

*Rick Dunkle, Writer-Producer (Criminal Minds/Deputy), WGA West; General Manager, UINDY TV; Assistant Professor of Practice, University of Indianapolis*

Rick Dunkle got his start in Hollywood by making connections, putting his name out there, and being persistent. At the beginning of the session he listed his 12 steps to success in Hollywood. These steps were: get there, educate yourself, find a mentor, find an in, nurture the mentor relationship, start climbing and discipline yourself, make the ask, say yes, be of service and make yourself invaluable, look listen and learn, know when you're ready and when you aren't, hit it out of the park, and repeat. His comment about knowing when you're ready and when you aren't was useful because it is important to not take on a position you aren't ready for because it could be overwhelming and you will get down on yourself for not performing well. Dunkle got his position as a writer and producer for "Criminal Minds" by making himself invaluable. His first position on the show was an assistant editor, he made himself free at all times of the day, and would even sleep next to his phone, so that the writers could send him scripts at 2 a.m. to finish or make edits to so that they could go to sleep and he could help them with the scripts. After paying his dues and putting in a lot of work he got to direct his first "Criminal Minds" episode, it was a low budget episode, and he was able to film it in four days (they usually take eight). This made the cast and crew really like him, and he got to produce and direct more episodes. Dunkle spoke about the importance of staying humble and true to yourself, while working hard and never losing sight of your goals. - *Eilee Centeno*

This session included 12 steps to success in Hollywood. Get there, educate yourself, find a mentor, find an in, nurture the mentor relationship, start climbing and discipline yourself, make the ask, say yes, be of service make yourself invaluable, look listen and learn, know when you're ready and when you aren't, hit it out of the park, and repeat. All these steps are with the mindset of staying humble, hungry and to never stop hustling. Sell your vision and adapt to problems that arise in any situation in this entertainment industry. To be successful really in any industry, involves sacrifice, and over delivering in all aspects. This helps you remain memorable. - *Tyler Farnes*

## Career

### Getting Your First Job in Radio

*Jessica Mills Talent Acquisition Program Specialist, Cox Media; John Laur, Jr. Digital Manager, WBAL Radio; Amelia Ryser Host, 98Rock Baltimore; Rodger Smith Faculty Adviser, WGMU, George Mason University*

This panel talked about many ways to make yourself stand out in the radio job market. All panelists believed that the radio industry is ready for more personalities and employ-

ees with job openings and opportunities available. Find your voice and make it unique in comparison to others, with this you're overall on a journey to impress the people already in the industry with a positive first impression. Contacts are important, getting those means you must step out of your comfort zone and have the guts to stand out. Connecting with employees at the radio station you want to work in is important, a lot of station employees are referrals from current employees. Don't just get to know the managers, get to know everyone to get that referral and that job. Once you get that in, this cycle of impressing and standing out doesn't stop. The only difference, however, is you're working as a team and having that mentality will be noticed and appreciated in radio stations. Speak for who you are and what type of worker you are and put stuff on your resume even if it's just a little experience. - Tyler Farnes

### **The Next Generation of Broadcast Engineers**

*Scott Uecker, General Manager/Instructor, WICR Radio, University of Indianapolis; Kent Kramer, Chief Engineer, Washington D.C. Market, Radio One; Owen Cooper, Student Broadcast Technician, WICR Radio, University of Indianapolis*

Roughly half of iHeartMedia's current engineering staff will be at or beyond retirement age in five years. A major television group has half of its engineering staff beyond retirement age. Don't necessarily need an engineering degree, lots of management and communications. One of the higher paying and more stable jobs in radio. Covers computer and IT knowledge and printing, fleet maintenance, generator maintenance and transmitter maintenance. You're going to be teaching a lot of older people about basic tech. A lot of first steps are things like setting up a sports broadcast and working in promotions. The presenter was talking about female engineers and said "I'm lucky to have one of the good ones" :( Society of Broadcast Engineers is a major organization to get started. Check out SBE videos, other hardware vendors have videos, SCMS and Broadcast General Store (suppliers) will also have resources. Setting up virtual meetings for larger institutions is also a responsibility. NPR has training certification programs (that cost \$\$). There is a notable broadcast engineering opening in Raleigh for Radio One. National Association of Broadcasters has an internship. These people hate paying interns for some reason :( - *Erie Mitchell*

### **Vendors Are People, Too**

*Sean McDonald, CBI Treasurer, Director, Neumann Media, Neumann University; Eva Papp, Sales, Customer and Technical Support, Spintron; Jessica Shute, Sales, Broadcasters General Store*

This was, surprisingly, one of my favorite sessions I attended. Less than five people ended up coming to the session, so Sean, the main moderator, ended up ditching the presentation he had prepared and instead talked to the students directory and explained the benefits of working with vendors, also answering any questions anyone had. I learned a lot about Jessica's company, Broadcasters General Store, and the benefits of working with them as opposed to some corporate retailer. A big advantage is their customer service department tends to be excellent and a lot more personal than anything you'd get anywhere else. Another advantage is their familiarity with all of their stations- they know exactly who they sold what to, and can often get you in contact with others in your area who have used technology you're having troubles with. It's also, in my opinion, always better to support a small family owned business than a giant corporation. Lastly, if you form a good connection with vendors, they'll often let you demo their tech for free. I was encouraged to talk to the vendors from Live365 that were at CBI, and I got their contact information and WKNC might begin using them for web streaming. Even if it doesn't work out, we were offered a free trial with them to try it out. - *Maddie Jennette*

### **Getting Started in Public Radio**

*Hannah Copeland Audio Engineer, National Public Radio*

This session was about getting started and getting your first job in public radio. Member stations around the country are great ways to start a career in public radio with some including journalist, announcer, producer, engineer and talk show producer. To get these jobs, it's good to understand how to get your foot in the door first. This can be achieved by learning what skills and qualifications are needed. Not only can a degree help you get a career, but experience can as well. Experience, according to Hannah, is very good and valued as much as any degree or graduate school program. Waiting until summer for internships is horrible because competition is fierce during this time. Apply every semester being both humble, proud and confident about your work. Cover letters are very important when applying to NPR also. It doesn't need to be long, it just needs to lay out your experiences and work in a good way. Not only is it there to show off your experience, but also to give a good writing sample to those that are hiring. - *Tyler Farnes*

## **Leadership and Advising**

### **Strategic Planning for Student Media**

*Greg Weston, CBI Immediate Past President, General Manager, WPTS-FM, University of Pittsburgh*

This session reminded me of one of my intro to communication theory classes because the speaker discussed many different strategic methods to solve problems or come up with ideas for the stations. Before getting into different methods, Weston talked about the three step process - create an organizational foundation, orient yourself to your surroundings, and then develop your plans. A mission statement is very important to any organization. The mission statement provides the purpose of an organization, can incorporate goals and values, includes what, why and who, and is clear, direct and concise. Mission statements are important to have to look back on and reference when deciding on goals for the organization. Weston introduced many strategic planning methods to the audience like the SWOT analysis, GOST method, SMART objectives and many other models. SMART objectives stand for specific, measurable, attainable, relevant and time-bound. I found this method useful and I will use it in the future because it makes organizing plans and goals a lot clearer. Each goal is split into objectives and each objective has different strategies and different tactics attached. The example used was: Goal: Increase your listening audience. Objective 1: Get 50% of new students to listen to the station in 2022-2023. Strategy 1: interact with new students during orientation. Tactic 1: sponsor a concert, Tactic 2: recruit at Activities Fair. Objective 2: Double podcast listeners by the end of fall semester. Strategy 1: increase marketing of existing podcasts. Tactic 1: get podcasts listened to on Spotify, Tactic 2: require hosts to promote on subreddits. Strategy 2: Create new podcasts on under-served topics. Tactic 1: partner with on-campus affinity groups. - *Eilee Centeno*

### **Roundtable: Women in Broadcast Media**

*Moderator: Parker Luellen, Executive Director, Viking Fusion, Berry College*

In terms of non-male involvement in college radio/media, it can either be a very welcoming environment- college radio tends to attract the outcasts- or hostile- broadcasting is typically a man's industry. I'm extremely fortunate that WKNC has a large presence of non-male staff, but several other stations at the roundtable mentioned facing discrimination at their station, including being talked over, being constantly compared to men who previously held their position, and having to work extra hard to gain the same respect that men on their staff receive by default.





WKNC Station Adviser Jamie Lynn Gilbert (left) and General Manager Maddie Jennette (center) presented "I'm in Charge. Now What?" with Steven Hames of Berry College (right). The long-running session offers practical advice on how to manage a student-run electronic media outlet as a new leader. Photo by Patrick Boots, Hacker Airwaves, Middlesex Community College.

The best way to make your station more welcoming for everyone is to build trust between you and the rest of your staff. No one wants their station to be unwelcoming, but if there is no trust built between your staff, then people won't come forward to discuss issues they're facing. It's also important to find the men on your staff that will support the women at your station- and if they don't, should they be on staff at all? - *Maddie Jennette*

#### **I'm in charge. Now what?!**

*Jamie Lynn Gilbert, Associate Director of Student Media and Station Adviser, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; Steven Hames, CBI Secretary, Adviser, Viking Fusion, Berry College; Maddie Jennette, General Manager, WKNC 88.1 FM HD-1/HD-2*

I presented this session along with WKNC's adviser, Jamie. The aspects I focused on for my contributions were the importance of believing yourself capable of filling a leadership position and updating whatever needs updating. Nothing in this presentation mattered if someone didn't even end up applying for a leadership position because they believed they wouldn't be a good fit. I have absolutely loved being WKNC's General Manager and am so glad I applied, but I wasn't excitedly jumping out of my chair to apply. I needed encouragement from others- and I'm so glad I got that. Even if my little speech just changed one listeners' mind, I'm extremely grateful for that. My other little speech I gave was regarding completely changing the rules at your station- once you're in charge, you get to make the decisions! You don't have to get permission from others to make decisions anymore- if something isn't working out, change it. My favorite thing I learned from the presentation was managing conflict by using "I" statements- for example, saying something like "I don't think this graphic is a good look for our station" versus "Your graphic isn't good for the station." I call out a lot of people at the station, and using I statements is definitely something I'll start using more going forward to make a better environment for everyone. - *Maddie Jennette*

You're better than you think you are and if you are in a "lower" position and are doing well at it you would be a great fit for something like GM, and if you were hired for something you definitely deserve it. Celebrate a little and then get down to business. Is there a job description? If not making one is part of your job now, don't be afraid to ask questions, and make sure you know who reports to you and what they have to do to help them. If it's not illegal or unethical, try it.

Your department will definitely not be perfect so something is there to be fixed, maybe there are some problems from last time or tasks weren't completed, start with short term goals. Make sure you have the right number of assistants to succeed. Goals are very important, they give you and your team shared direction and help evaluate progress. To set goals, work with everyone to decide what's attainable from where you are, aim high but be realistic. To-do apps are super helpful. Goal: aspirational, vague. Objective: outcome-based, measurable. Strategy: plan to accomplish objectives. Tactic: activity to help with the strategy. Action plan: who is responsible for completing the task, what is the deadline, how will you know when the plan is accomplished. Meeting agendas are a must to tell people who couldn't make it, if the meeting could be an email it should just be one. Conflict isn't a bad thing, but avoiding conflict is as conflict can help identify issues between ideas. People don't always need to get their way as long as they are listened to and understood. "You should have done" isn't too productive. Diversity is always better because people bring different perspectives to the table that improve productivity and happiness, improve diversity by recruiting everyone and make the floor open for different ideas. Delegation is good actually, it makes sure the leader doesn't burn out, and also teaches others skills. If you need to hide, then hide. Establish a level of professionalism around your friends because you're going to have to hire them. - *Erie Mitchell*

"Always Make New Mistakes" is what Jamie Lynn Gilbert tells her students and staff members. The speakers stressed the importance of understanding and addressing conflict within their organizations and with their team. While I am not in a leadership position, I found a lot of the information helpful for myself and when working with others. The speakers stressed the importance of learning the general expectations for your job and the jobs of people you work with. It is also important to realize that if you don't like the way your job has been done in the past, or you want to add more responsibilities, you are free to change it. A good way to be successful in your role is to set goals to evaluate your progress. Through this session I also learned that conflict isn't a bad thing, but avoiding conflict is. If conflict is handled well it could spur new thinking and perspectives, and it creates better solutions and builds better relationships between people. It is also important to delegate work between different members of the team because more gets accomplished and it allows your team to become more involved and committed to you and your station. I think that this relates to the point about

knowing your job expectations and the job expectations of your coworkers so you know who is capable of helping you with something. For example, I want to create an events calendar at the beginning of each month, and I know that the content team can help me create the graphics because they know how to work with Canva, Photoshop, etc. - *Eilee Centeno*

Although I'm not in a leadership position, this panel was still very informative. To be confident in any position that you're in was a major point I took away from this. You may not be the most qualified for the job, but you were chosen for a reason. Don't be afraid to try new things within your university radio station especially with the rules and descriptions of positions. Goal setting is also important to success. Setting short term goals to get some wins in the new position will give you confidence. Aim high but be realistic with your goals. Prioritize and create lists of what to work on and accomplish. Conflict will be inevitable, and it isn't bad nor a sign of failure, it helps you identify problems, raise questions, and spur new thinking from new perspectives. - *Tyler Farnes*

#### **Roundtable: I'm in Charge. Now What? (For New Advisers)**

*Moderator: Jamie Lynn Gilbert, Associate Director of Student Media and Station Adviser, WKNC 88.1 FM HD-1/HD-2*

Students learn an incredible amount during the course of a year and then graduate/leave and the cycle repeats at zero. It is the job of the adviser to make sure the next leaders don't start at zero by minimizing the knowledge drop off. To accomplish this, training is fundamental. Have a robust training manual for all staff and specific manuals for leadership/paid positions. Record station-specific training videos and keep them in a Google Drive or on an unlisted YouTube playlist. Along with hard skills (production, scheduling, etc), advisers teach soft skills like how to return a phone call/email. Advisers need to be mindful of their students' mental health and let them know it's okay to take a break - but they have to let someone know rather than just disappear. But advisers can't take everything on themselves. Turn off notifications after a certain time. It's okay to not be reachable 24/7/365. If you are feeling overwhelmed, look at your to-do list. If there are tasks others can do, let them. It allows your students to learn those skills and takes something off your plate, which benefits both of you. You can also delegate projects to students with leadership potential to see how they handle the responsibilities. Think of your adviser role as a sports coach, with your students as the players. Coaches help call plays and may demonstrate things in practice, but come game time they don't actually play the game. Find extra funding through things like undergraduate research travel grants and work study. If you can't pay your students, give them special perks like free staff T-shirts or meetings catered with traded food. - *Jamie Lynn Gilbert*

#### **Don't Sell My License: Staying Relevant at your University**

*Christopher Keppler, CBI IT Content Director, General Manager, WZIP-FM, University of Akron; Jasen Sokol, Director, WJCU 88.7 FM, John Carroll University*

A good way to Stay Relevant on your College Campus is to get more involved with activities happening on campus. Jasen Sokol talked about how his students at John Carroll University broke the world record for the longest live interview of 25 and a half hours. This gained a lot of press on campus for the radio station and the students who completed the interview. Both speakers also mentioned the importance of their radio stations getting involved in broadcasting their schools' sports games and commenting on them. This brings in a lot of listener traffic on game days for the stations. The speakers mainly focused on sports broadcasting and getting involved with their schools' sports teams as their stations are more talk and news based. They also found that this was a good way for them to get

dedicated listeners and have people rely on them for sports broadcasting. Through their focus on news and sports broadcasting, Sokol told the audience that the practice and experience students get at their radio station has led them to get internships with minor league sports broadcasting positions. At one of the minor league stadiums WJCU is able to have their banner featured at every game because they provide interns for the broadcasting program. Having their banner at the games helps the station gain visibility and more listeners because people who don't know about the station can learn more about them. - *Eilee Centeno*

#### **Roundtable: Faculty and Teaching in Student Media**

*Moderator: Josh Robinson, Media Production Manager, College of Media & Communication, Texas Tech University*

Students can sometimes feel online classes are easy compared to in-person classes with lower workloads. Adding a synchronous component to an otherwise asynchronous course can boost engagement. Offer extra credit for attending office hours. Offer critiques, not comments on discussion forums. Coaching is an overall goal while critiquing is something you do for specific tasks. Good coaching also teaches students to critique themselves. A good recruitment tool is short videos with alumni talking about how their experience at WKNC benefited their current careers. This could be released in conjunction with World College Radio Day. - *Jamie Lynn Gilbert*

I joined this session because I was interested to see what would be discussed from an adviser's perspective. Most of the people in attendance were older and had been in their positions for a while, but I was surprised to see two students around my age who were in adviser positions. One of the topics that came up in conversation was the difference between coaching and critiquing. Coaching is focused on building people up and isn't graded, while critiquing (respectfully) tears people down and usually is graded. When critiquing someone, don't list the negatives first, because then the student would only focus on that. - *Maddie Jennette*

#### **How-to: Membership Drive**

*Bobbi Washechek, General Manager, KJHK 90.7 FM, University of Kansas; Mazzy Martinez, Station Manager, KJHK 90.7 FM, University of Kansas; Bob Long, General Manager, 88.9 WSTB FM, Streetsboro High School; Corey Teuton, Assistant General Manager and Membership Drive Manager, 88.9 WSTB FM, Streetsboro High School*

88.9 WSTB FM holds an eight day long membership drive annually, first collecting around 11k and last year collecting 45k, stable format and consistent image helps, have multiple tiers from \$25, \$50, \$125. There are incentives for donors including cups, posters, beanies, T-shirts, scaling with donation, often themed (ex. last year was 50th anniversary), donations see 80-90% profit margins, also sends out a membership card. They have two membership drive managers that are staff alumni and paid, also gives out awards for best DJ performance in the membership drive. KJHK 90.7 FM has 200 student DJs and 16 paid staff members, last raised \$4,415 and used Facebook ads. They give away things like pins and mugs and thank you notes and also have tiers. The money you spend on thank you gifts has to be a certain percentage of the donation to be allowed. Don't just run membership drives wall to wall, tease it throughout the year and then run it while still playing mostly music. For NPR stations it can take multiple weeks or even a month to get stuff sent out so if you stay on top of it listeners will appreciate it. All donation items are pre-ordered, often giving out a piece of merch that hasn't been released yet before releasing it on their website. Facebook is big for big donors. For the week of membership drives a lot of it is spent talking about why they loved the station on air, it brought stations together, keep the music

rotation the same, also start much stronger at the beginning of the week and then slowly ease off the gas. One station does two, two-day membership drives, worked with a local call center to route everything efficiently into one number to fill out the form. Don't phrase it in terms of low price ("price of a cup of coffee") and more about the good it can do. Able to use the platform to direct other issues in the community. - *Erie Mitchell*

#### **Ask the Broadcast Lawyers**

*Karyn Ablin, Member Attorney, Fletcher, Heald & Hildreth PLC; Sara Hinkle, Attorney, Fletcher Heald & Hildreth PLC; David Oxenford, Partner, Wilkinson Barker Knauer LLP*

This was a really informative session and I wish it was longer. I would love to hear the lawyers' answers to various questions. I also liked how they didn't prepare anything, instead opting to just take questions from the audience. One thing I learned about was that stations must have a Chief Operator, who is in charge of making sure that EAS tests get played, monitoring the tower lights, and complying with their FCC license. I also learned about operating logs; the FCC used to have rules requiring all stations to keep all operating logs (detailing what was played on air, including PSAs), but got rid of this rule in the 1980s. I asked a question regarding the re-broadcast of streaming services. The FCC has no rules regarding the airplay of content from streaming services. The lawyers also did not know of any cases of streaming services coming after non-commercial stations for broadcast of content from streaming services. Since WKNC pays PROs, we are likely fine to airplay content from streaming services. However, we might look into getting a Spotify Business license. - *Maddie Jennette*

Stations need a designated chief operator, but not a chief engineer. The chief operator must be a station employee and is responsible for weekly EAS tests, tower lights and general license compliance. (FYI I'm WKNC's chief operator.) There is no actual 10-second rule or 30-second rule of fair use. While there are guidelines, there is no real indication as to whether your fair use claim would be challenged. There is no legal requirement to keep a program log or an operating log; these are station documents only (which is why we throw them away periodically). Playing music from Spotify is not an FCC issue. It's a violation of the terms of service for Spotify (and YouTube, etc.). It's time to get with University General Counsel to negotiate a Global Music Right license (update: we already have one!). When finding Creative Commons images, be sure to look at the license for every image and comply with it. Licenses can also change over time. - *Jamie Lynn Gilbert*

#### **Legally Play Music and Pay Artists and Composers on your Radio Station, Webcast and More**

*Karyn Ablin, Member Attorney, Fletcher, Heald & Hildreth PLC; David Oxenford, Partner, Wilkinson Barker Knauer LLP; Jason Stoddard, General Manager, Live365; Katie Beiter, SoundExchange*

A lot of what was discussed in this section I had already learned about from previous music classes I've taken at NC State. Several performance rights organizations (PROs) exist that support artists that sign with them by paying them out money gathered from businesses and organizations that play their music publicly. WKNC has been paying the main three - ASCAP, BMI, and SESAC - for years, but two newer organizations- Global Music Rights and PRO Music Rights - have become more popular in the last few years and WKNC/NC State should consider getting a license with them so that we are always legally playing all the music we play on-air. WKNC is covered under NC State's licenses, which costs around \$1,000, paid every 5 years, for both BMI and ASCAP. We also have to pay webstream rates, which is paid in an annual fee of around \$600 per station to SoundExchange. - *Maddie Jennette*

## **Programming**

### **Roundtable: Student Radio Program Directors**

*Moderator: Joey Nardone, Program Director, 89.5 FM WSOU, Seton Hall University*

The moderator was from Seton Hall and they had a lot of holiday programming (like they would require punk on Labor Day weekend and Halloween sounding things) especially around Christmas because Seton Hall is a Catholic school. Stations were either free-form or had one thing they did like rap or metal, although one station has the longest continuous Beatles show in the U.S. One station had a rule where DJs could only be on air between 4 p.m and 9 p.m. Some stations also use GSelector and others use Music-Master or Zetta (and from general feedback Zetta seemed to be pretty rudimentary and easier for beginners but not really able to scale up as effectively as the other programs). Nobody seemed too happy with their programs but there didn't seem to be alternatives. The topic of banning artists for abuse came up and "AV" only stations mentioned that the PDs just went in and removed the artists; other stations had a Google Doc similar to ours. A lot of stations had very specific point/demerit systems to track missing shifts or swearing on air. Patrick also gets a notification when the dump button is used and appears to be the only other station in the room that does that. Airing explicit music is one strike and you're out for some stations and three strikes and you're out for others. A lot of stations talk about news and weather during the hour, DJs have to run those and are responsible for airing community updates and things like that, often DJs just do it though. Some stations have connections to larger networks to stream news or just stream "Democracy Now" for an hour. One station has a separate news studio and cuts to that during the hour. Most stations pre-record PSAs. So much news and sports and separate staff for each. Some stations are tied to classes and students are literally failed if they miss too many shifts. - *Erie Mitchell*

### **Crafting the Audio Essay**

*Arionne Nettles, Medill School of Journalism, Media, Integrated Marketing Communications, Northwestern University, Lecturer and Director of Audio Journalism Programming*

This session gave great advice on basic journalism techniques in crafting an audio essay. Audio essays involve a lot of traditional elements like written essays but with a ton of editorializing. Nettles talked a lot about laying the foundation for editorializing in audio essays with facts; it makes your opinions more respectable, understandable, and strong. What really stood out during the session was the explanation of different story structures and using those to your advantage in audio essays. Flatline, story with an arc, divided acts, and acts and signposts are all used in different scenarios and flavors. Flatline structures are heard most often in radio. This features a straight line of storytelling along with vertical lines mainly quotes on the topic of the one horizontal line. The most interesting one is acts and signposts. This is used to keep audiences from getting lost, telling them along the way where they come from and where they're going throughout the audio essay or story. It also sets expectations for listeners about what to expect. This session overall brought attention to many aspects of journalism that can be used effectively in audio essays and radio. - *Tyler Farnes*

The first obligation of audio essays is to report and to be fact-based, so a whole lot of research has to take place before any focus on entertainment or putting spins on it. Finding a motivation for a topic and seeing what other questions come up is super important. You often hit a point when you realize you don't know as much about a topic as you think and that's a good thing because the further research will better flesh out the essay. Fact checking

#### **Sessions lead by WKNC staff**

#### **I'm in Charge. Now What?**

Jamie Lynn Gilbert and Maddie Jennette with Steven Hames, Berry College

#### **Roundtable: I'm in Charge. Now What? (adviser edition)**

Jamie Lynn Gilbert

#### **Roundtable: College Radio Music Directors**

Maddie Jennette with Patrick Ritter, Seton Hall University



isn't just binary, there are conditions like was it true at one point and is false now or will it change again or is it kind of misused. Thesis statement should be specific and drawn from at least some research. Thinking about structure really early helps to fill in holes in parts of the essay. One type of structure is the flatline story, a series of quotes commenting on one topic and while it does have a very accessible structure it isn't the most engaging. Story with an arc is based on a question, promising an answer that if you deliver can keep an audience hooked until the end. An even better way is to add acts (often beginning/middle/end), it creates a sense of chronology and drives the story forward. Adding "signposts" can keep the audience from getting lost and offer more direction. Ex. the question is what role did the Great Migration play in establishing the blues scene in Chicago? First act would tell people what the Great Migration was, second act is how the industry transformed in response to it, third act is what the Chicago blues scene is like today. Audio storytelling should always be moving forward. A good, engaging story should be conversational, easy to understand and real. Find an area you're super passionate about and generally uniquely qualified to talk about. - *Erie Mitchell*

### **Getting it Right: Covering trans students in and out of the newsroom**

*Adelina Cooper, Faculty Adviser, Raider Student Media, University of Mount Union*

This session was designed mostly for advisers who maybe needed a bit more of a 101 so a lot of it early on was defining being trans and relating it to gender nonconformity, placing everything under the general genderqueer umbrella, and stressing the diversity of trans and non-binary experience and how every person was going to be different. The Oops and Ouch discussion methods were mentioned, you automatically say Oops if you say something inappropriate and Ouch when you feel hurt by something, as well as the one diva per mic principle to help discussion flow smoothly and to not have people talk over others. A good amount of time was spent covering the various assaults on trans rights and freedoms such as bathroom bills and attacks on trans kids as examples of the kinds of institutional pressure trans people are currently dealing with. This led to ways to support trans students correctly, where the goal isn't to just be a passive ally but to be an accomplice who actively fights for and listens to the voices of trans people. Ways of covering trans issues well include hiring trans reporters, making sure you quote trans people and not just white trans women, having trans people on stories that aren't just about trans issues, and making sure a story passes a trans Bechdel Test of making sure the stories actually center the people who are involved. There are a lot of very politically charged issues that have a lot of misinformation around them such as trans women in sports and it's very important to not rush in research and accurately depict events. - *Erie Mitchell*

### **Roundtable: Queer in Student Media**

*Moderators: Joanna Linares, Station Manager, WPTS Radio, University of Pittsburgh; Teaghan Carter, Program Director, 91.7 The Edge, University of Wisconsin Whitewater*

Use your voice at your station by interviewing people during Pride and having a special time set aside for "cultural programming" that covers student groups/organizations of varying cultural identities. Make it a goal to have more non-cis white men on the station (both in terms of personnel and programming). Make sure students know they are welcome to create content that reflects their identity. Is the station an active or passively inclusive space? Student leaders set the tone for the space, so they need to use their voice (as they are comfortable) to define what student media is. - *Jamie Lynn Gilbert*

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

*Kelsey Brannan, Director of Radio, University of Wisconsin-Madison; Ben Petruk, CBI Student Representative, Station Manager, 90.3 WMSC, Montclair State University*

A big topic of discussion at the roundtable was stations' successes in bouncing back from COVID. Most stations experienced a large boost in membership and interest in their stations since COVID, but some were struggling to regain interest. Various stations shared their advice on increasing awareness of your station including: tabling at as many campus events as possible, give out a lot of free swag (like stickers, which can be posted around campus), hosting gimmicky/silly events (one school had a dance-off with their campus mascot), sending free gifts to every incoming freshman and giving a small presentation about their station in intro lectures for communications/broadcasting classes. - *Maddie Jennette*

### **Coaching On Air Personalities**

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

This panel talked about fostering and improving on air radio personalities, more specifically methods and practices to get into to reach this goal. Morris and Uecker talked extensively on the importance of understanding and knowing your audience, ratings, and connecting with your listeners. What phrases you say as an on-air personality and words you use are imperative in working towards these goals. Using "coming up next" and not "after the commercial break," speaking as if you're having a one-on-one conversation, I and you instead of we, and being cognizant of word economy, don't use 20 words when eight can be used. - *Tyler Farnes*

### **Roundtable: College Radio Music Directors**

*Moderators: Patrick Ritter, Music Director, 89.5 FM WSOU, Seton Hall University; Maddie Jennette, General Manager, WKNC 88.1 FM HD-1/HD-2*

I moderated this roundtable along with Patrick, the Music Director from WSOU, which plays only metal music. Patrick gave me a list of some of the metal music promotion companies he uses, and there were several which WKNC wasn't using, so I gave them to WKNC's Chainsaw Music Director. Always good to get more Chainsaw music for WKNC. One thing I stressed the importance of at the roundtable was supporting your scene's local music. I told everyone about Bandcamp and how easy it is to contact artists through it. One suggestion that came up regarding supporting local music was to repost local shows that are happening on WKNC's Instagram story, which is a great idea and something I'd love to see our team do. Attending this session also made me think more about starting listening parties at WKNC, and I've already reached out to our music department to get this process started. It would be a great way for non-WKNC affiliated students to learn more about the station and show students the type of music we play at WKNC. Another idea that I got was to let DJs listen to all the music submissions that WKNC receives to easily filter out the good submissions to make the process easier for our MDs. - *Maddie Jennette*

Each radio station has a different way of choosing new music to add to rotation, and how that music is chosen. Many radio stations said they have weekly meetings where they play and listen to new music and decide if they should add it to their rotation or not. There were no stations that used AudioVAULT, which I thought was interesting. Many stations require their DJs to play music from their recent uploads and in their current rotation, most of them required 2-3 songs from the recent uploads to be played, and the rest the DJs got to pick. The discussion also

revolved around the topic of finding new music and getting it into our stations rotations. Many stations like ours use Bandcamp and are in contact with promoters and get new music sent to them. Others did not have as many resources and used music from CD donations and their personal libraries. One of the main takeaways for me through this discussion was the importance of getting people together at the radio station to listen to music and bring new ideas, albums, bands, etc. to the attention of others. This helps people find new music and it also brings people together. It makes people who aren't music directors feel more included, and it also helps music directors go through music and get suggestions. Some radio stations had on-air listening parties where different people would play a new song and the group would discuss it after. Other stations had DJs review new albums and send them to music directors to help the music directors decide what should be added to the rotation. - *Eilee Centeno*

### **Engaging Audiences Through Music: A Conversation with Vevo's Jordan Glickson**

*Jordan Glickson, VP, Music and Talent, Vevo; John Owens, CBI Vice President, Associate Professor/Faculty Advisor, BearCast Media, University of Cincinnati*

Jordan Glickson started his career in the music industry as a music director at the radio station at the University of Cincinnati. He was one of the first music directors when the station opened back up after being closed for many years, so he had to figure out how to create a music library for the station and find promoters who he could work with to get new music. After graduation and many years in and out of jobs in the industry he landed a job at Vevo in the third year of the company's existence. At Vevo he scouted artists to work with Vevo and help make music videos for them. Glickson suggested the best way to engage artists was to build loyalty by posting content they would be interested in. Glickson said that radio DJs are tastemakers and people will be loyal to stations or specific DJs because they trust and like their music taste. According to him, the most interesting part of listening to a radio show is the DJ explaining a song choice or providing a story attached to the song that gives listeners context for the song. He suggested making Spotify playlists with our DJs favorite songs for the week or month and publishing them to keep people engaged and as a way for them to find new music from the tastemakers they trust. He also suggested that radio stations should work with smaller and local artists and do on-air or pre-recorded sessions so fans of that artist can hear unique versions of the song on our radio stations. He said that small bands want to make more content and will probably be willing to film interviews or live performances to gain exposure and get more content made about them. WKNC could use both ideas Glickson shared, we could put out more live performances from the Lounge and we could also make more Spotify playlists or like Spotify playlists that our DJs make which will show up on our page. - *Eilee Centeno*

This session, mostly headed by Glickson, talked about keeping radio stations fresh and relevant as the age of streaming evolves. Glickson talked passionately about using other forms of media such as video and a strong social media presence to diversify and capture as much attention as a radio station. Content is king and having multiple different ways to consume that content is the goal, along with a consistent posting of that content. On a more individual level, Glickson talked about curating yourself and your media feeds to be followed by your audiences and more of one in that specific media sphere you wish to operate in. What I also found very fascinating during the session was Glickson's talk about bringing up smaller artists. Vevo has started a new initiative to cultivate and grow smaller artists through social media posts, music videos, and other features. I believe that WKNC could do something like this with the local Raleigh scene. - *Tyler Farnes*

### **Can You TikTok the News?**

*Dana Schaeffer Producer, ABC New Radio; Craig Duff Professor, Northwestern University; Chris Vazquez Associate producer, TikTok, The Washington Post*

This panel talked about TikTok and the different ways organizations have used it and strategies used. TikTok allows a unique way to talk to the camera in more explainer type ways with a personal touch. It brings a more conversational tone that is starkly different from the glossy newsroom that is seen on television. This tone comes from the light-hearted entertainment and running jokes that TikTok encourages. Mixing this in with digestible information drives both people to watch content and stick with it through the end. To TikTok the news is to create a news environment and video that has a positive spin on it that most people want to see in comparison to a Washington Post news story filled with stressful language. - *Tyler Farnes*

### **Be Fresh and Relevant: Why creating distinctive content is critical to the future of radio**

*Greg Weston, CBI Immediate Past President, General Manager, WPTS-FM, University of Pittsburgh; John Owens, CBI Vice President, Associate Professor/Faculty Advisor, BearCast Media, University of Cincinnati; Sean McDonald, CBI Treasurer, Director, Neumann Media, Neumann University*

In this discussion, the speakers talked about the importance of creating content that consumers can't get anywhere else. By creating unique content, this will give listeners a reason to come to your station for news, music, etc. In order to innovate, you must research and develop your content. Radio stations are a great way to share media and content because social media has personality but not localism, other forms of media have localism but not personality. Radio stations have both. Think about the audience and how you can get them what they want when they want it. Get listeners to interact, infuse talk and music and old and new media. Some radio stations have chat features so that the audience can talk to DJs and hosts during their shows. WKNC has a chat feature on Spintron where listeners could talk to the DJs. It is important for listeners to feel connected to the people at the radio stations. The speakers then had the audience turn and talk with one another about unique content or promotional ideas their radio station creates. - *Eilee Centeno*

The panel started out with some interesting word frequency graphs about what students and professionals in the radio industry thought of radio. Exciting, fun, stagnate and dying were all words both graphs had in common. To have content that is unique, interesting and diverse that understands the audience and is tailored to them are all things said from many different perspectives about what radio needs to do to continue to grow. With this, college radio is seen as a good ground for creativity and R&D to push and create unique and interesting content since it doesn't have profit motives like commercial radio does. There is more personality to a college radio station, this can lead to breeding ground for greater ideas and personalities to bring those ideas to fruition. Overall, to stay relevant is to be creative and unique, this is not only good for yourself, but also the industry. - *Tyler Farnes*

If college radio stations don't have unique content, why would anyone want to listen to them? This is something I think about often and, in my opinion, should be the guideline for all the content that every college radio station produces. College radio should be a place for non-commercial, independent artists, which has always been my focus on promoting at WKNC. The two most important things for stations should be localism - having content that you can't receive anywhere else and that is relevant to your community - and personality - you need to have DJs that are interesting to listeners. As more radio stations become less



local - most large stations play several syndicated shows - and have less personality - many "live DJs" are actually just pre-recorded segments, often played in various cities - it's important that stations focus on keeping their stations local and real. WKNC's "Local Lunch" is definitely something that sets us apart from other stations in the area, as well as our weekly news show "Eye on the Triangle," but WKNC could put out a survey on-air seeing what our listeners are interested in hearing. - *Maddie Jennette*

### **Engaging Podcasts Using College Knowledge**

*Matthew Cunningham, Faculty Adviser/Station Manager, WCRX-FM, Columbia College Chicago*

Everyone has institutions on campus that have a long history and connections to the community (radio station, museum, etc) but might not have a media outlet, which you can act as. These institutions also have people who have been affiliated or have some connection to them which can be leveraged into a solid audience (as long as you're vaguely consistent). Can also simplify information for a general audience or maybe a college-specific audience you are familiar with communicating. College newspapers are great sources for information and talent cross-pollination (they also often have a lot of history and records). Broadcast needs less complex sentences than print and it takes different skill sets to write. The medium can be visual but can still be communicated in audio form as you can talk with people associated with the project (ex. talk with choreographer about dance). Podcasts can also use the platform as a way to grow experience and confidence for students that can use the podcast as a jumping off point for future media projects. Unique podcasts made by passionate experts in that specific subject (like this wrestling podcast or Rose's history podcast). Be flexible and if someone comes with an idea have the resources to accommodate ideas of the moment. I really want to bring back "Oak City Move" now. - *Erie Mitchell*

Every station has collaboration opportunities with campus departments that can provide high-quality content. WKNC has done this with the NC State Insect Museum ("Insect Minute") and Student Legal Services ("Legal Werk") but has no current partnerships. These partnerships may have a built-in audience and can be promoted by the other department to their existing contact lists. Student radio/newspaper partnerships can also work well, such as talking with newspaper reporters about their stories for the week. When reading anything on air that originally came from print, remember to rewrite it for broadcast. You can also use the audio recording from print interviews. It would be might be a good idea to sit with one or two Nubian Message writers every other week to talk about what's in the paper/online. This would have a tight turnaround but could be done with interviews on Thursday and editing on Friday for a Monday publication. That would give it more than a week of relevancy before the next edition. We could also do sound recordings of poetry and prose published in Windhover. It would neat to have artists for WKNC's The Lounge do a little introduction before their sessions, as WCRX does for their Sessions @ 33 series. - *Jamie Lynn Gilbert*

## **Promotion and Engagement**

### **Care and Feeding of Your Alumni**

*John Devecka, Operations Manager, WLOY, Loyola University Maryland; Warren Kozireski, General Manager, WBSU, 89.1 The Point, SUNY Brockport*

First step is to actually find alumni and lists of contacts. Try to keep in contact with students who are graduating as they have a lot of institutional memory. Talk to campus archivists/libraries, alumni office, student activities office, deans, human resources office, yearbooks/campus newspapers/magazine. Some stations don't have a yearbook on

campus anymore. Archives can help as they have actual photos and also people who are very good at digging for history or finding people who have vanished into the ether. Newspapers are nice since they can have searchable indexes and have a lot of year and name keywords. Find names on Facebook, ask alumni to talk to other alumni, often there are lots of alumni who hang around the area or even work on campus, the alumni office knows who they are and can help. Post alumni news (having kids, successes etc. or throwback photos; apparently this makes people happy). Tag alumni on Instagram in things you're doing. WLOY has an alumni wall and also has a wall of history of their logos, also an alumni hall of fame. If there are alumni-specific events already on campus, try to work with that and maybe get anyone in the area to come back on the air or host your own alumni event. WLOY's recruiting event drew in people who hadn't been back in 30 years and even brought their kids in. They also block off an hour a week for alumni to come back. Don't go too hard on alumni for fundraising because the alumni office might get mad and it's kind of scummy. Instead have a specific want list and run it through the right channels as it shows exactly where the money goes. Someone asked about handling "evil alumni" and it was suggested that everyone who returns for alumni functions go through specific safe space training and adhere to very specific conduct guidelines which seems to work. Every station in the room has an engaged adviser which we love to see. - *Erie Mitchell*

### **Content Marketing and Growing Your Online Presence**

*Jordan Hernandez, Associate Director of Content Marketing, Citizen Relations; John Devecka, Operations Manager, WLOY, Loyola University Maryland; Joelle Hernandez, Content Production & Business Development Manager, Mediaplanet Publishing Inc; Linton Hinds Jr, Host and Creator, I Never Knew TV, Maroon Productions*

The speakers talked about creating their personal brand and encouraged students to create content that they are genuinely passionate about and interested in because that will be reflected in their work. The speakers also discussed how important it is to be consistent with your work and up to date with your posting. The content won't take off immediately, but people will respect the consistency and push for putting content out. While it is important to be consistent with creating content, it is also important to refrain from putting out content that you are not proud of or that was rushed. The quality of the content is very important. The audience will be interested to see the growth and change in the quality of content over time, because as you put more content out and find your voice it will get better and more refined. The speakers also talked about the need to give yourself time to see results and find a sustainable work level. They also suggested not locking yourself into a timeline. For example, if you post an interview every Wednesday, and it is Wednesday and your interview isn't 100% done or you're not happy with it, you should take extra time to finish it and work on it so you can publish content you're proud of and that wasn't rushed. The audience will be okay if the interview wasn't posted on Wednesday if the quality of the interview when they get to hear it is good. - *Eilee Centeno*

The presenters started by stressing that not being fake is extremely important and mentioned a reggae show they put together solely because one of their DJs knew people in the community. You can't build a personal brand without having passion as a cornerstone, drawing from organic interests and turning that into content lets you not worry about finding content and just focusing on changing social media trends. When doing interviews the work matters; listen to not just the new album but everything they have put out to make the conversation that much more rewarding. Timing is key; a fun cookie video celebrating America maybe shouldn't be posted on Jan. 6. Keep projects consistent (like once a week) and don't expect things

to take off immediately. Locking yourself into a timeline can be discouraging and is an issue for “this generation.” When interviewing someone, try to not just ask the same questions but instead find a unique and weird fact that can become a key part of the interview. Networking doesn’t just mean small talk, it’s putting yourself out there in ways that work for you and maximize your talents, you will of course fail but there more you put yourself out there the more success you’ll have. Alumni networks can be super helpful and connect you with inspiring people who can give you ideas. Working with you and your audience is important, like posting around 6 p.m. which not only is when you’re off work but also when people are on Instagram and reading books. Loyal people who repost are your best friends, like local book clubs can drive analytics better than Oprah. Really focus on befriending and interviewing industry insiders or the press, as they can be institutions by themselves and could be an in to a large web of people. Going viral is cool but if you can’t follow it up it’s basically just a dopamine shot. - *Erie Mitchell*

Overall, the main driving force behind this panel is to network, be honest, and real, never fake. If you’re all of these, rewards will come. Keeping your personal brand genuine and interesting is the key to growing it. Find something specific, and unique that you are interested in. That interest will be seen and overall will grow along with your audience. Be consistent with it as well. Don’t bounce around too many different things, as this consistency won’t get you immediate success. Success only comes when you give yourself and your content time to grow and gain exposure, always keep working until something happens. Pay attention to who is interacting with your content and start to tailor more towards those people and do collaborations with the people they follow. It is also important to find the end goal of both your brand and posts. - *Tyler Farnes*

### 50 Promotion Ideas in 50 Minutes

*Speakers: Dan Schumacher, General Manager/ Faculty Advisor, KTSW 89.9, Texas State University; Brian Lucas, Director of Radio, 91.7 The Edge, University of Whitewater*

The speakers started by asking students and participants to share different ways they promote their radio stations on their college campuses. Some students mentioned that their station hosts live DJ sets at bars, shows and other events. Another station has a Linktree with all of their information and a link where people can submit songs they want to hear being played on the station. After the students shared ideas with each other, the speakers went through 50 low-cost or no-cost PR ideas. The first idea was to get sponsors to cover part or all of the cost of merchandise or events by adding their logo to the station’s shirts or banners. Some ideas seemed harder to achieve like getting

campus buses to broadcast the radio station or broadcasting sports games at tailgate events. Other ideas included campus movie nights, an events calendar, open mic nights, new music listening parties and more to get students involved in the station and a part of the community. WKNC could host a number of these events and post an events calendar at the beginning of each month. - *Eilee Centeno*

This was a rapid fire session where, as the title implies, the speakers listed off as many promotion ideas as possible in 50 minutes. Some of the crowd shared their promotion ideas as well. Some of the ideas that I liked and could see WKNC attempting are: live DJ sets at local bars; sticker name tags that say “Hi my favorite band is...” (instead of “Hi my name is...”); magnets with station information on a QR code; walk around town doing something silly, like wearing costumes, with a station banner; making business cards; hosting on-air marathons with prizes; playing the station around campus (dining halls, wolfines); asking if your station can be included on campus tours; making an event calendar; hosting on-campus movie nights, new music listening parties, and open mic nights; and sending holiday cards to WKNC listeners/alumni. - *Maddie Jennette*

### Spinning Vinyl: Using Vinylthon as an Exciting Event for Your Radio Station

*Rob Quicke, Professor and Founder of College Radio Foundation, CollegeRadio.org, William Paterson University; and Department Chair, Communication Arts and Professor of Communication, Warner University*

Vinylthon is set up a lot like World College Radio Day, but radio stations that participate in Vinylthon are challenged to play music for 24 hours only using Vinyl. Vinylthon was founded seven years ago, and originally over 50 stations participated and now over 150 schools participate. The founders of Vinylthon work to fundraise and give grants to radio stations and scholarships to students. Vinylthon is a fun way to get students and others in the community involved in the station. The speakers suggested finding alumni who would want to participate, or professors and administrators. They also suggested having interviews about vinyl and music choices throughout the day. They also suggested that all of the vinyl that is played throughout the day do not have to be music; they can be speeches, comedy skits, soundtracks, etc. To get people excited for Vinylthon and help them find vinyl to play on air, a scavenger hunt could be created to get people out to find records (for example a challenge could be to “find the ugliest record cover” or find a foreign record, etc). Before Vinylthon a two or three day training session should be hosted to make sure all of the equipment works and that the DJs know what they are doing and feel prepared for the sets. - *Eilee Centeno*

WKNC Station Adviser Jamie Lynn Gilbert presented the Dave Black Excellence in Advising award to her friend and colleague Lisa Marshall of Muskingum University during the National Student Production Awards Ceremony on Oct. 29. The award was newly named for Dave Black, the former adviser to WSUM at University of Wisconsin-Madison, who passed away in February 2022. Black presented Gilbert with the inaugural Excellence in Advising award in 2020. Photo by College Broadcasters, Inc.

