

COLLEGE BROADCASTERS, INC. NATIONAL STUDENT ELECTRONIC MEDIA CONVENTION



OCT. 18-21, 2023 | ORLANDO
WKNC 88.1 FM HD-1/HD-2

Advisers

Advisers-only Roundtable

Cam Stone, Associate Professor of Practice, Texas Tech University

Refresher training and training videos are really helpful. How to guide updates should be required each spring as new folks are being hired. Idea: Develop training on how to communicate as a professional. This could include how to ask for an interview, how to call someone on the phone, how to answer tracking emails, how to politely say no, how to send an email to a student who isn't doing their work, and how to respond when you aren't doing your work. This could be incorporated into the paid staff training at the start of the semester, which would be mandatory/recorded viewing. - Jamie Lynn Gilbert

CBI Membership Meeting

CBI Board of Directors

NSEMC has more than 300 registered attendees. Upcoming conventions are in Seattle for 2024, Denver for 2025 and Philadelphia for 2026. In 2024 there will be a virtual leadership workshop for WKNC staff to attend. The addition of the \$10 fee for award entries has drastically helped offset costs for the awards, both software and hardware (trophies). CBI has launched a new website and is accepting non-branded images for inclusion on the website. CBI will be hiring an awards coordinator in the next year. The number of overall entries decreased with the addition of the payment per entry, but it was not significant (about a 100 drop). The board is soliciting feedback for new/changed awards, with the goal to announce by February. CBI will continue to host quarterly meetings. The convention is programmed with approximately one-third adviser-led sessions, one third student-led sessions and one-third professional-led sessions. A career fair may be added to future conventions. - Jamie Lynn Gilbert

Career

Sponsored Session: The Future of Radio Engineering

Jon Cyphers, NPR Distribution; Rebecca Spiering, NPR Distribution

Broadcast engineers are essentially the people that keep the radio station operating if something fails. It is a very generalized position that should know a little about how everything works to keep outside hiring/contract work to an absolute minimum. Broadcast engineers keep the signal clear, keep everything running (automation, etc.), design and build new systems, help with special events (such as live broadcasting from an outside location), and they also come up with creative solutions for programming or business. Skills that an aspiring broadcast engineer might want to have include customer service (being able to talk with your station's top staff), triaging abilities, being calm under pressure, and dedication to one's work. A typical broadcast engineer might work with architects, electricians, RF engineers, acousticians, generator techs, HVAC personnel, manufacturers of the various station equipment, and the station staff. If someone is interested in potentially becoming a broadcast engineer, they might want to start learning the signal flow of the station (how the audio gets from the music-playing device to the transmitter), looking for gaps in knowledge, strive to become a subject matter expert (the "go-to" for a certain task at their station), use a connection with another established radio station to schedule a station tour (to hopefully get in the door working there; can also be done via cold-calling or asking for an introduction), offering to help with a broadcast engineer-related project at their current radio station, and joining the local SBE chapter. Other opportunities to get one's foot in the broadcast

engineer world would be to start running sound for theaters or religious organizations in the area, find events that need tech staff on IATSE.net, working the sports scoreboard/audio crew/broadcast trucks, or working in a video post-production house. Generally speaking, if you are interested in being a broadcast engineer, ask your station's engineer questions. The point of the sponsor session was to sell the NPR broadcast engineer certification courses but not much focus was given to them in the session. For reference, in 2023 the initial stage of certification costs \$1700 and includes all fees and course materials. - Claire Conklin

Conventioning 101

John Morris, CBI Immediate Past President, Faculty Adviser, 95.7 The Spin, University of Southern Indiana; John Owens, CBI Vice President, Associate Professor/Faculty Adviser, BearCast Media, University of Cincinnati; Addison Howard, Executive Director, Viking Fusion, Berry College; Emily McCormack, Web Director, WMSC-FM, Montclair State University

With this convention being the first convention I've ever attended, starting off with a run down of how to approach a convention seemed like a good start. A valuable tip I got from this session included an emphasis on trying to learn new things including going to sessions that seem to be out of your wheelhouse. For future conventions they recommended taking group notes on a shared google doc during the convention, and to coordinate beforehand as to which sessions people will go to. An issue we encountered during the convention was too many of our group members attending the same session accidentally when dividing and conquering may be more useful for us all. A strong emphasis was also placed on making sure you maximize getting information out of sessions and being willing to step out if a session isn't useful for what you need. Sharing ideas and being willing to take ideas from others you meet was also strongly encouraged. - Rose Kelley

DEI

Women in College Media Roundtable

Erie Mitchell, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; Sam Klein, Social Media Director, WSOU, Seton Hall University

Everyone went around and introduced themselves, and in doing so detailed some issues they've faced as women in broadcasting, either college radio or a newsroom. Issues included being talked over by men, having things reexplained to them despite having just clearly explained the task at hand, or a general environment that isn't accommodating for non-men (one station shared how the school chancellor only shook hands with the men in the station). We looked at some policies that stations have used to highlight women and other marginalized voices, including vocally celebrating women's history month and breast cancer awareness month, holding events with all female bands, and playing marginalized artists in certain blocks of programming. Talked about the importance of girl boss advisers who stood up for people in the room and how people have been able to build leadership structures that support everyone and don't talk over people based on their identity. One student asked for ways to respond to people who are her subordinates talking over her and we mentioned how she has the qualifications to throw her weight around and being called a bitch isn't something to be afraid of; that is often a way of putting down women who speak their mind. We ended by vowing to keep the discussion going and to make a group chat could help us build a network. - Erie Mitchell

One idea put forth in this session was to have an International Women's Day broadcast. This could be accomplished by adding tags in G-Selector highlighting if the artist is a woman, and could be extended as well to POC, queer

people, etc. Partnering with women's organizations to DJ events might be a good opportunity and benefit both groups. Something notable was the fact that some other stations had the General Manager role as a permanent faculty position, which often resulted in a lot of stagnation, dismissiveness, and a general unwelcoming feeling towards women. WKNC is very fortunate that we have a wonderful adviser as well as a student GM position, which allows for a lot less rigidity and more peer-to-peer communication. - Claire Conklin

This roundtable was primarily focused on how women are treated in positions at their various student media outlets, and while there was some good discussion on how to try to empower women with specific events, I was particularly struck by questions about structural issues. Oftentimes the placement of women in positions of authority is at its root performative, and does not actually address power imbalances that exist in the workplace. One attendee shared that a man who had previously been in a position of power actively undermined the power and authority of the position that she currently held because her predecessor had also been a woman. She articulated this as dealing with the "repercussions of a boss I never had" which I found particularly insightful. So often organizations pay lip service to diversity and equity by employing women in leadership positions without doing the hard work of actually making changes to address gender imbalances. WKNC is very lucky to have so many women in entrenched positions of authority, but we should also be conscious of how "a boss I never had" can create structural issues we might not even be fully aware of. - Rose Kelley

How do we ensure women and non-binary people do not feel dismissed in their roles at WKNC, whether within the station or when they interact with the community? Idea: Can we highlight International Women's Day with woman-focused programming, maybe in partnership with the NC State Women's Center? Remember that you can also highlight female programming outside of Women's History Month. Try to have a female presence at every station event. And girl, stop apologizing. - Jamie Lynn Gilbert

Include Me! How to create more diverse and accessible media for those with visible and invisible disabilities

Emily Shar, Co-Public Relations Director, Raider Student Media, University of Mount Union

The session started with a general overview of accessibility terms. Visible disabilities are those which are obvious when looking at the person, while invisible disabilities are not. Discrimination is choosing an able-bodied person over a disabled one. The speaker then went into a discussion of tokenism, which is choosing a disabled (or any otherwise marginalized) person to highlight how diverse™ you are, and is especially bad when compared to how that person is actually treated. It's important to make sure that the actual physical space of the station is accessible, which we could probably do a better job of. The desk in HD-1 is at roughly standing height, and some parts of the board would probably be difficult to access in a wheelchair. (Adviser's note: The desks in both production and HD-2 are sitting height to provide a reasonable accommodation to someone in a wheelchair.) They also mentioned lighting as an accessibility issue - the station is dark (and I'll admit I like that), but some people need it brighter in order to see. We have overhead lights, but it may be a good idea to make sure that people know that they can turn them on if needed and to remove the covers on the overheads in the production room and bring in a lamp if we want that room to still be kind of dark. There was also a discussion of PSAs - we should absolutely avoid sirens, and in videos, avoid flashing lights and make sure we have a background on captions to make sure there's high contrast. Images for social media should also have high contrast and a clear layout. Anything

with choosing based on color should have associated shapes. The session in general involved a lot of group activities, and if there's one big takeaway from this panel, we need to make sure there's an open dialogue to make sure that people are comfortable asking for accommodations and discussing how we can make WKNC more accessible. - Sophia Cunningham

Roughly one in four people in the United States have some form of disability, which might make some of your content inaccessible to those populations. The CDC defines a disability as a physical or mental condition that makes it more difficult to do certain activities or interact with individuals. Discrimination is choosing an able-bodied person over a person with a disability or excluding a disabled person. Tokenization is also considered a form of discrimination. When scheduling interviews in person, ask if there are any accessibility needs you may need to accommodate so you will have time to make those accommodations. Captions for videos are accessible (and highly recommended), even for Instagram stories. Watch out for auto-generated captions as they may need to be edited. Use shapes behind colors in Instagram captions, not only for color contrast but for some folks who may be color blind. Having a second set of eyes for all designs is always recommended. Make sure that you don't use all caps (or too much text in italics) in designs, and the text is large enough to read easily. Pally.com is a helpful image description generator to provide alt text for social media. Adobe Premiere Pro now has a speech-to-text generator for subtitles. - Jamie Lynn Gilbert

25% of people in the U.S. have some kind of disability; make sure you reach out to the maximum audience you can. Disabilities can range from visible (having a wheelchair/walker) to invisible (being neurodivergent, being blind). We also looked at the difference between discrimination (excluding someone due to a trait) and tokenization (picking someone with a disability for a position when they might be the only disabled person or the place might not be accessible in the first place). "Look around the room and see who is not there" was a powerful quote to highlight the need to intentionally create an accessible space. Mentioned social media delivery and ways to improve the accessibility of posts, like image descriptions and captions, making sure fonts are legible and making sure the contrast between the text and background is as big as possible. Also if you have a "pick a color" post make sure to match shapes as well to help out color blind people. We did an exercise critiquing a Canva template and what it did wrong and showed a more accessible version. Ensure that any AI-powered prompts include as many of these tips and more to make sure that the result is accessible as possible. - Erie Mitchell

Queer in College Media Roundtable

Abbey Todd, Communications Director, KJHK, University of Kansas

More than anything coming out of this session, I'm glad that WKNC is a queer positive space that doesn't need to fight to exist. This roundtable largely focused on the ways that different college radio stations strive and struggle to be queer spaces. The one thing that was brought up that I think WKNC could consider is partnering with pride events. Raleigh Pride is a big event that gets a lot of traffic, and it would be a great fit for our station to be there, but it does cost money. It would likely be \$175-200 to get a spot there, which is quite a bit for a single day event. From what people were saying, I think there are three categories that describe the status of queerness at a given station: A) A space that is openly queer positive and is institutionally backed (<- This is us); B) A space that wants to be openly queer positive, is institutionally backed on an internal level, but faces adversary from other institutional factors (university higher-ups, state legislation, culture, listener base, etc) and C) A space that cannot be queer positive due to actively

anti-queer sentiment that persists and festers around the space. Reflecting on hearing people's experience with B and C situations, I wonder how a station like ours could do anything to help? Some people spoke of their experiences of being able to have a place to be themselves, other people spoke about incidents of pushback from the powers that be for being a little too gay and a little too loud, but what stuck out to me the most — now that I'm really thinking hard on it — was the woman who interjected at the end who sounded bewildered at everything we were saying. The idea of queerness in the air of her radio station was such a foreign thing to her. "I'm really trying," she said. So much disparity in her voice. She seemed alone in a hopeless fight against a crushing establishment. Maybe I'm being dramatic here, but in all earnestness she sounded like she needed help. She sounded like other people needed help. And I'm not really sure how we can do that. - Spencer Grattan

One of the biggest things I got out of this session was how deeply queer friendly WKNC is in comparison to many other stations across the country. The discussion included some very important conversations about how some stations face severe community backlash when being openly queer friendly. Institutional support was something also touched on, as without institutional support it's very difficult to have queer friendly spaces in college radio. Some examples given were like a religious university facing threats of a donor pulling funding over pro-queer comments being said on air, and universities saying they support the LGBTQ community but not being willing in practice to support queer voices on campus. For many stations, having any meaningful queer representation is a massive hurdle in the face of institutional bigotry. For stations like WKNC where we do not have the same institutional roadblocks, ensuring our spaces are open and inclusive to the messier and less commercially friendly aspects of queer experiences and identities is also very important. - Rose Kelley

The personal experiences of each member was the main focus of this session. However, many ideas were shared that I thought could be beneficial for WKNC. For one thing, WKNC could start tabling at queer events such as the various pride festivals in NC State and Raleigh. The discussion also heavily focused on backlash from the surrounding area and resultant pulled funding. Will our administration support us if major donors withhold funding? Where is the line? I would hope that WKNC does not have to worry about this but it is always something to keep in mind in case of emergency. Many stations also had an unresponsive, purposely ignorant, and apathetic administration, and were discussing ways to deal with this. Things that made people feel included as a queer person included visible and abundant Pride flags, proximity to other openly queer people, and the ability to speak freely about their own experience as a queer person (both positive and negative!). Fortunately, WKNC has an excellent environment for queer people. Something to think about would be how well our outward branding speaks to queer people not involved in WKNC. A few other stations also had an explicitly queer music show or talk show, which WKNC does not really have. That being said, shows and themes do not have to be actually/ explicitly queer to still attract a queer audience and be queer-friendly. - Claire Conklin

There was a brief discussion of being queer in public affairs, where there were issues with conflicts of interest on covering stories relating to their identity. However, they argued that because they were queer, they were able to cover the stories more in depth as long as they kept objectivity. One station brought up that they were able to collaborate with their campus cultural centers, which WKNC could do a better job of. In general, I was extremely grateful for how we're able to be openly very LGBT. NC State isn't perfect, but we get much less pushback from admin than some other schools, especially religious universities. Most of our

issues are with public support from the general NC State base, with an example being the homophobic comments on Pride posts from the main NC State Instagram. If this were to happen to us, one person suggested having a filter for certain words that will automatically hide some comments. - Sophia Cunningham

Exploring the Importance of Ethics and Equity in Media
Brittney Nix-Crawford MS, Assistant Professor of New Media Communications, Rosemont College; Michelle McHugh, Program Director, Assistant Teaching Professor, Drexel University

Equity is the E in DEI, often overlooked when compared to the others but it absolutely has a place in serving marginalized communities. It's about closing the gaps in education, making sure we can talk to people of different cultures and immerse ourselves in the area or location or theme being touched on. The speakers have mentioned a shift in beat reporting from a focus on crime to a focus on community. A focus on equity is not only the right thing to do but is also very profitable. First "big" moment came at 24 minutes in when a student mentioned covering housing issues and tenant evictions (would be really good to get EOT coverage of that). A student mentioned that their Spanish speaking department were able to find a key witness because English language departments didn't even consider asking people who could only speak Spanish, it's very important to know the language of the community. Would be useful to attend regular community events (city council meetings?). - Erie Mitchell

This session heavily focused on the importance of ethics and equity in media and how we can work to incorporate marginalized voices more fully into the work we do. While this primarily focused on covering news stories which is outside my particular wheelhouse it was interesting. Established media doesn't always cover the stories which are important to the community that we serve, and so we need to try to fill in that gap. Media coverage needs to focus on the needs of the community and the experiences of the community rather than just eye-catching stories with lots of shock value. An important role media can play in improving the community it is in is by actively sharing potential solutions to ongoing issues, and to educate people on issues that are underreported. Attending community events like school board meetings or city council meetings serve as a great way to be engaged and connected to the community you serve. When covering smaller and more marginalized sections of your community you need to consider their specific needs, such as allowing LGBTQ members of the community to remain anonymous to avoid outing them. - Rose Kelley

Funding

How To: Fundraise

Jack Bugee, Station Manager, KJHK, University of Kansas; Bobbi Washechek, General Manager, KJHK, University of Kansas; Abbey Todd, Communications Director, KJHK, University of Kansas

The staff of KJHK went in-depth on how they organize their yearly membership drive. Their primary fundraiser that raised \$5,800 of a \$6,000 goal at the time of the presentation (it was still ongoing). Membership drives involve doing a bunch of fundraising awareness activities over a set period of time, which in the case of KJHK, is a week bookended by two primary drive days. Drive days involve them being on air for 24 hours, with about 20 minutes per hour where they talk, ask for money, and put out the phone number that people can call to donate. Some activities include Dungeons and Dragons and a sports talk show, although they avoid doing too many of these during prime hours on air to avoid driving away listeners who just want music. In



From left, Spencer Grattan, Erie Mitchell, Nick Pinto, Rose Kelley, Claire Conklin and Sophia Cunningham at the College Broadcasters, Inc. National Student Production Awards on Oct. 21 in Orlando. The group earned three awards, including Kelley's "Lincoln and Liberty Too!" episode of "In the West Wing." The episode featured voices by Conklin and Cunningham along with fellow WKNC staff Justin Kern and Joey Sports. Photo by Jamie Lynn Gilbert

the week between, they ask DJs to plug the donation drive during their sets, along with frequent social media posts to both alert listeners to the existence of the drive beforehand and ask for donations. When someone donates, they give handwritten letters and thank-you gifts for higher donations, which were made by partnering with local shops to do underwriting-for-merch. Of note, there are legal requirements for what counts as a thank-you gift versus actually buying something, so if we were to do this, we would have to look into that beforehand. Given the similarity in format, we could consider doing a more minor drive as a part of World College Radio Day to get more tangible benefit out of it and possibly boost engagement. - Sophia Cunningham

The main fundraising tactic that KJHK revolved their session around is a Membership Drive. What is a membership drive you may ask? It is a period of time in which the station takes donations and actively asks its listeners to donate to the station. To integrate something like this with WKNC, it would need to be at a time where DJ participation can be very high. When I first heard about this, my mind went to World College Radio Day. Something to consider. Another cool idea that was brought up is a local artist compilation album that we can sell physical copies of. There are possible legal ramifications that need to be considered with this, and the other issue with this is producing and marketing it. I'm not sure if it would be the most profitable move for us considering how much oversight it would require, but it's a cool idea nonetheless. - Spencer Grattan

This session was focused on how KJHK raises a large portion of their budget through membership drives twice a year. These membership drives are essentially times of the year set aside for about a week of intense fundraising activity to be a source of income or supplementary for the station's budget. The speakers hit on how working with local businesses for underwriting membership drives is an important way to drive up community involvement, and some local businesses might be willing to match donations. Membership drives at KJHK use phone banking to solicit donations, which may not be practical for us, but is something to consider. They recommended writing personalized thank you cards to all donors to give them a sense of engagement in what they do. To drive up engagement they recommended pitching fundraising during the station's most popular on air segments, and to regularly get the word out on highly trafficked channels. An important note is to not overdo requests for donations, as constantly asking for money can actually turn people off, and they

recommended spacing out donor requests with other fun and engaging segments. Promoting the drive on social media heavily is important. A single announcement post is not enough; they posted multiple times during the week of a drive, and kept the branding for the drive consistent. The note I took that struck me the most was when they asked if our stations had pages to accept donations on our website. When the question was asked all of us from WKNC conferred and agreed that we did not have a donation page. We do in fact have one, but it is so couched under other tabs and hidden we were all unaware of it. To drive up donations year round, it would probably be smart to make the tab more visible and better promoted on the website's home page. - Rose Kelley

A membership drive is an extended period of fundraising, targeted toward consistent listeners and especially alumni. This can involve phone-banking (calling established donors and any station alumni) and calls to action on-air (calls to action are allowed in this particular instance). One way to drum up enthusiasm is providing gifts for donors: membership cards, handwritten thank you cards, mugs, shirts, etc. Multiple stations have success with the pledge to send a thank you card to every donor. For stations that rely on membership drives, they often have "drive days" of programming focused on hard asks for donations, taking donor calls, and doing other promotions. One station had one drive day a week, specifically Thursdays; this involved 12 hours of continuous DJing and three 20 minute segments of taking calls from donors. It's important to effectively promote the drive on social media. Consistent, frequent posts with a cohesive style are key. Stations should tailor their social media strategy depending on the platform (what appeals to older alumni on Facebook might not work on Twitter). Interspersing on-air activities between sets and call segments can help break up the monotony. This can include playing Dungeons & Dragons on air, discussing station history, or going through reviews in the CD vault. - Nick Pinto

Leadership

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; Addison Howard, Executive Director, Viking Fusion, Berry College

When learning how to delegate and to trust assistants you can start by completing tasks or assignments together. Then, when you are comfortable that the assistant can handle the job let them do it on their own. Also remember the other person doesn't need to do the same way or as well as you. A way to encourage dialogue in staff meetings is to rephrase your wording of "Does anyone have any questions?" to "What questions can I answer?". Always make new mistakes. - Jamie Lynn Gilbert

Sessions lead by WKNC staff

I'm in Charge. Now What?

Jamie Lynn Gilbert with Steven Hames and Addison Howard, Berry College

Locals Only: How to run a Local Music Department, and its Importance

Erie Mitchell

Music Director Flow Roundtable

Jamie Lynn Gilbert with Amany Khreis and Kelsey Brannan, University of Wisconsin-Madison

Women in College Media Roundtable

Erie Mitchell with Sam Klein, Seton Hall University

Part of being in charge means you are going to make mistakes, and that's ok, but you know more than you think you know. Understanding what your role actually is matters a lot, so asking questions is something you should always do. When you enter a position, it's important to figure out what does and doesn't work to address what needs to be revised or fixed. To make changes when you enter your position it's important to start with short-term goals because long-term goals will be more difficult to tackle. When figuring out goals, making a concrete list is important, along with deciding who will actually work on doing those goals. When planning in your position you need to clearly define the task, who does the task through delegation, and what the deadline for completion is. When running a meeting, having an agenda and written notes is important, as well as being on time with starting the meeting. Your job is to make sure the meeting stays focused and on topic. Another important part of being in a position of authority is managing conflicts. Avoiding conflicts is a bad idea; they help identify problems and address the needs of your staff. You should acknowledge the conflict, encourage constructive conversations, and understand people need to be heard rather than necessarily need to get their way. You should focus on solving the problem, not figure out who is at fault. Be open and flexible, and be willing to let questions be asked. When you make mistakes, it's important not to dwell on the fact something went wrong; rather you should focus your energy on addressing what you can in the moment. When communicating issues you have with those you work with, saying what people "should" do is generally unhelpful, rather focusing on "I" statements like "I feel anxious about..." and "I need this by..." keeps the conversation focused on what you need rather than being critical. Delegating tasks is important, being able to say no is important, and understanding your limitations is important. Finally, if you hire a friend you need to be professionals first and friends second in the workplace. - Rose Kelley

Student GM Roundtable

Erie Mitchell, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; Jack Bugee, Station Manager, KJHK, University of Kansas

One student recommended separating modes of communication (talking over a different platform for work vs personal to highlight the difference between standards of behavior in each setting). Encouraging someone as a friend (like a "I know you can do better" way) was also said to work. Locked in, clearly communicated consequences (some stations had a three strikes and you're out policy) made me think we should bring volunteer hours back in a lesser form than before; I'm thinking one task per semester which would take the form of button making or tabling or something we can figure out and maybe post a sign up for them. Partnering with other clubs was stressed which we definitely need to do more of. We really drilled down on the importance of "bragging" about what we do to administration whether that be our representation or the sheer amount of amazing content we produce which bear fruit in the long run. We've talked about this in board meetings but the roundtable reminded me that our weird relationship with student government (how we're like the only campus org that requires certain resolutions to be voted on by the entire student body) should be reevaluated and clarified, either by disconnecting or maybe enmeshing more and

having a greater say in campus affairs. Other stations enforce office hours more strictly than we do and while I'm not sure we need to I think it would be worth reexamining the function and current use of the office hours spreadsheet. General social events have proved to be popular like a station-wide secret Santa or Halloween costume contest. - Erie Mitchell

Correcting Your Staff: The Power of Interpersonal Communication

John Owens, CBI Vice President, Associate Professor/Faculty Adviser, BearCast Media, University of Cincinnati; Mary Clark, Advisor, University of Kentucky, WRFL 88.1 FM

Efficient communication does not always mean effective communication. Face-to-face communication can be difficult, but it can also be the best way to get your message across clearly and appropriately. Remember that you are not criticizing the person directly, but the situation and their behavior. Feedback does not end after the initial meeting. Follow up on deliverables, possibly with an email to outline the conversation and expectations. This ensures all parties understand the next steps. If you are going to fire someone (even for a volunteer position), have documentation on their behavior. Deescalate situations in the moment and try not to discipline anyone in front of other staff. - Jamie Lynn Gilbert

Addressing issues with staff requires organization, follow-through, and the ability to address unplanned things. Obstacles to correcting staff behavior include leading your friends, working with volunteers who may not be willing to volunteer their time anymore when corrected, and managing those who work based on different motivations. Face-to-face communication is much more effective at handling issues, but it's harder than less personal online communication. In-person meetings are useful as it incorporates valuable nonverbal communication. Properly preparing for difficult conversations is important, and so is considering timing and location for correcting your staff. When correcting staff, clearly stating the problem and purpose of your meeting is the kind thing to do, as is asking questions to understand the full context. Using careful wording, and focusing on the specific behavior rather than the person being corrected helps keep the conversation comfortable and non-hostile. When the person is being corrected, focusing on points of agreement and solutions to the problem is necessary. After the conversation, make sure expectations are clear, and appropriately follow-up to ensure long term changes are made, and make sure you acknowledge the time and contributions of people involved. - Rose Kelley

Legal

Ask the Broadcast Lawyers

Seth Williams, Attorney, Fletcher Heald & Hildreth PLC; Dineen Wasylik, Attorney, DPW Legal; Karyn Ablin, Partner, Fletcher, Heald & Hildreth PLC; David Oxenford, Partner, Wilkinson Barker Knauer LLP

Asked about DMCA concise description, go to section 114-J, webcasting law straight from Congress, look for sound recording performance complement. SoundExchange also has stuff but they are a biased source and not directly law. Also read Dave's blog he knows his stuff. You're not likely to be attacked and litigated if you play four songs from an album in three hours or a tribute set. There is built in leniency for radio since it existed many years before webcasting; some bigger stations go out and get licensed for it and entities are fine with it (as radio is expected to be driven by broadcasting vs webcasting), just don't regularly flaunt that service. Can't say coming up you will play such and such by an artist beyond what you're immediately playing (very rarely enforced but it IS a rule), as it would alert people to

rip the recording, the real issue is to not leak your entire playlist ahead of time you can *probably* say a few coming up. A performance in-studio is totally fine to play a number of songs in a row since it has permission. You cannot play an artist's music adjacent to any fundraising activity the station does, as this goes beyond copyright law to basic privacy rules. Music conglomerates that cut deals with the university for all music broadcast publicly (cafeterias, gyms, etc) usually also includes webcasting; make sure app broadcasting rights are specifically enumerated in the deal although that usually isn't necessary. Bringing political candidates on specifically to shill on a program that doesn't usually talk to news people is bad, a political file is necessary for any political ad that is paid for (we don't do that), interviewing on EOT and keeping it nominally unbiased is fine. DON'T bring a candidate on a music show. For recording sweepers, there's an argument that they grant verbal permission if they just do that, but this can be taken away in writing at any time so try to get in writing as much as possible. If you're doing an interview, enumerate that you will use part of it as a sweeper in an opening email and get clear permission. In general try to anticipate all uses of any content you get via interview or video interview for future use as clips in documentaries. DJs replicating album covers and selling them as donor gifts isn't ok; parody is a specific legal term and just replicating the album cover is derivative and might not provide the social commentary necessary to legally construe parody. For fair use, "heart of the work" is a key part of what you can use, even if it's a short clip if it's the most relevant clip of the work that would still violate the terms. An "ephemeral" recording license allows stations to make copies of files to facilitate webcasting but it is intended to be destroyed after a certain time. There's a general understanding that this is a common practice to retain these files but this is technically illegal and could be tacked onto a lawsuit. To handle interview issues of "ownership" it would be good to have a stipulation in the initial hiring package to ensure that the station confirms ownership over content made, either if it qualifies as "work for hire" or not; if it doesn't we would stipulate that the work belongs to the station anyway. Underwriting has to be "boring" since we are non-commercial stations, they can't represent any entity in an advertising way. There isn't a lot of appetite to come down on a station for a stray indecent word since there isn't a clear definition of indecency and the FCC doesn't want to create precedent. NEVER use the EAS tone even as a joke sound effect. You need to announce if something is live vs recorded if it's a talk program and wouldn't necessarily be obvious. Sponsorship rules are actually stricter on social media since it's under the FTC, you HAVE to disclose that you have been compensated even something like #ad in the caption, which has to operate on a post by post basis (hashtags are tricky, make sure they're the top of a stack of hashtags for example or never use #spons instead of #sponsor). PSAs have to qualify as a non-profit under 501(c) rules (make sure all potential PSAs have that qualification). The dump button should definitely work on the web stream (we should test that). - Erie Mitchell

Section 114-J of the US Criminal Code has the webcasting statutory license terms re: the Digital Millennium Copyright Act (DMCA). Section J has the legal definitions of sound recording performance compliments. You can pre-sell (these songs are coming up next), but you can't post the entire playlist online in advance. An idea is to add a slide to the training class that shows you should not post your entire Spintron playlist in advance, as that violates the DMCA. If you have a band performing live that isn't a sound recording (it's a live performance) and the DMCA does not apply. The FCC political file must include the time a station gives to a legally qualified candidate, excluding bona fide news coverage. Interviews for "Eye on the Triangle" would be bona fide news coverage, but music shows that interview candidates (about politics or not) would not be a bona fide

news program and need to go in the public file. We should still try to get interviews with all candidates because it's good practice to maintain political objectivity. Idea: Ensure our hiring package includes work-for-hire language that says work created on behalf of the media outlet (volunteer or paid) belongs to the media outlet. A major area of concern for FCC-licensed is underwriting, which I feel we have a good handle on at WKNC. Idea: Add a slide that says you cannot use EAS tone in music or air breaks. Sponsorship identification rules for social media are set by the Federal Trade Commission and are stricter than on air. PAID AD or #ad will work. - Jamie Lynn Gilbert

How to Legally Play Music and Pay Artists

Katie Beiter, Senior Manager, Licensing and Enforcement, SoundExchange; Dineen Wasyluk, Attorney, DPW Legal; Karyn Ablin, Partner, Fletcher, Heald & Hildreth PLC

This was focused on making sure that we are checking all the legal boxes for royalties. The rights of a music owner are public performance, making copies, and derivative works. Music itself is kind of strange copyright-wise, since it's broken into the musical work (the lyrics/notes) and the actual sound recording. The legal requirements for broadcasts and webcasts are different: both broadcasts and webcasts need to clear the musical work, but only webcasts need to clear the sound recording. To broadcast music, we need to pay the performing rights organizations - there are four major players, and there is zero overlap between them when it comes to who has what artists. There are recordkeeping requirements if asked, but it's extremely rare that we will get asked, since only up to 10 stations can be requested per year. Webcasts have their musical work clearance covered by the above, but to get their sound recording clearance, they need to go through SoundExchange, which is a nonprofit group of artists and labels. They also discussed the "maximum four songs (three consecutively) from the same artist or three songs (two consecutively) from the same album" rule, which needs clearance from the copyright holder to break. Notably, they mentioned that this could work well for local artist-focused shows since you can pretty easily ask them if you can play a bunch of their music in a row, so I guess we could do that if we really wanted to (although we do still have our personal "one artist play per x hours" rule). That said, they also agreed that copyright holders are very unlikely to pursue cases where it was clearly an accidental violation, but more obvious ones (like an "all one artist" hour) are more likely to receive litigation. - Sophia Cunningham

This session explained the process of paying artists through performing rights organizations. This was really just a general breakdown of the information that goes into playing and paying the majority of popular artists. Unfortunately, it wasn't made very clear how small the artists in these organizations can get, so the situation on how very small, very independent artists that we play can get paid is still up in the air. However, the session was very informative for understanding how things work on the performing rights organization side of things. First of all, if someone has copyrights for music, it gives them the rights to publicly perform, make/distribute copies, and create derivative works of the music. These copyrighted works mainly include a musical work itself and recordings of the music work. To make sure that artists can be compensated for the use of their copyrighted work, and to make sure that artists can't target people rightfully using their copyrighted work, performing rights organizations are in place to broker between artists and consumers. The four main performing rights organizations are ASCAP, BMI, SESAC, and Global Music Rights. ASCAP and BMI combined take up over 90% of the market share, but Global Music Rights has many very big artists that are hard to avoid. Organizations like WKNC pay these organizations for the rights to broadcast their music, but in addition to

radio stations, things like webcasters and even restaurants have to pay these organizations for using their music. It is likely that the way our contract works with them is that the campus itself pays these organizations for playing their music in places like the dining halls and the gym, but we might also pay an additional bit into that for being the ones broadcasting music over radio. In order to keep track of how radio stations are using music, they are able to request record keeping samples for one week out of the year for 10 stations per year. One bit of information that I found interesting that pertains to the way that people DJ at the station is the rule of playing the same artist over a length of time. The rule is roughly no more than four songs from the same artist can be played over a three-hour period, and no more than three songs from the same album can be played over a three hour-period. If each DJ gets a one hour block, and we wanted to be cautious in following this rule, no DJ could play more than one song from the same artist in their block. And that right there is exactly the rule we have to follow at WKNC! It was cool to get the reasoning behind that rule. Another rule that I haven't heard of but hasn't really needed to be enforced is that pre-announcements aren't allowed. This means that DJs can't advertise exactly what they're going to be playing on the air before they play it. This was more of an issue 20 years ago when people would tape the radio to pirate music, but this isn't as much of a concern anymore. Another idea that this made me think about that unfortunately I wasn't able to ask about, is what the legality of the following situation is: Artist A is a popular artist who is registered with a major performing rights organization. Artist B is a very small artist who creates a song that samples Artist A's song without clearing the sample. We play Artist B's song on the radio, and even though we pay the organization that Artist A belongs to, they do not get credited in any way during the broadcasting of Artist B's song. - Spencer Grattan

Fast and Furious: The Challenges Facing the First Amendment in America Today

Bobby Block, Executive Director, First Amendment Foundation

Using personal anecdotes about his experiences fighting "Don't Say Gay" legislation in Florida and litigating against police overreach, the speaker laid out his opinion that most support for the First Amendment is unfortunately conditional and dependent on an attitude of "freedom of speech for me but not for thee." There was an extended discussion of how attempts by the Florida state government to expand libel laws and allow more lawsuits of newspapers and radio stations could have a chilling effect on free speech and investigative journalism. He made a point of emphasizing that the First Amendment does not only protect speech but also the news-gathering process and that government constraints on journalism are unconstitutional. - Nick Pinto

Podcasting

Podcast Kickstart

Jeremy Whiting, General Manager, Impact 89FM | WDBM-FM, Michigan State University

There are two main format options for podcasts: the traditional format (one file with music interspersed) and the playlist format (structured as an Apple Music/Spotify playlist with talk breaks recorded separately). The playlist format is a convenient way to get around restrictions on playing new music in a podcast. It's important to post something on social media for every episode since many people listen to podcasts without subscribing to them. Promoting podcasts during regular music broadcasts can also draw listeners. Clipping interesting sections of interviews and using them to start off podcast episodes can add interest and hook listeners. Some stations even use podcast newsletters to keep listeners up to date on recent episodes

and new shows. An unstructured talk show format is not the only option; get more creative! This can include expert roundtables, narrative-based episodes, and combining interview material with audio storytelling. Zencaster is a very accurate transcription tool. For recording remote interviews, ask guests to record themselves with a mic as well recording over Zoom; the local track audio is typically better. - Nick Pinto

Increase Student Involvement in Campus Radio

Ted Garner, Dir. of Media Services, Assistant Professor of Communication, Brenau University

This session was about increasing student involvement in campus radio specifically through on-demand programming (i.e. podcasting). It included a lot of statistics about radio and media consumption. I was asked by a conference attendee about the benefits of having a mobile app and was happy to hear the statistic that smartphones are one of the ways younger demographics listen to music, which justifies the expense of a branded mobile app. Younger demographics discover new music through social media platforms, which means WKNC should take this responsibility seriously by sharing more new music, through things like our (monthly?) blog roundup, short clips from interviews with musicians from our podcasts, short clips from our Lounge videos, etc. Ways to increase podcast listenership are catchy show or segment titles and recommendations from social networks. An idea we can easily implement that might improve our podcast experience is to include "chapters" in some of our podcasts (like "Eye on the Triangle" and "Light it Red" where there are segments within the podcast) as we do with some of our YouTube videos. Another idea is to create a "make your own podcast" campaign to increase the number of content contributors. This can be publicized through campus billboards and the Howl, centered around the beginning of the semester. We could also have billboards in some other languages (Spanish, Hindi, Mandarin, etc.) to emphasize that non-native speakers can produce podcasts in their native language. We should also publicize our existing podcasts more on the radio station through both generic and specific promos. - Jamie Lynn Gilbert

Student radio membership has been declining, validated by a show of hands where basically nobody listens mostly to radio as their primary method of music consumption (and later reflected with statistics showing a notable generation gap between parents and students in radio listening). Speaker recommended the work of Tal Laor, perhaps the foremost researcher of student radio, whose information is guiding the talk. The speaker mentioned the focus on podcasting which was pretty popular in the room, with a significant minority only joining the radio station because of the podcast opportunities. Most podcasters do news and music, while a few others have general miscellanea. The emphasis on music discovery through social media and specifically those who use TikTok and SnapChat are very voracious music listeners. People's favorite podcasts in the room tended to be comedy and true crime podcasts. The presentation has mainly consisted of surveying the room about their podcasting opinions and listening habits. Factors influencing listening on-demand: catchy title, having archives that people can catch up on, their presence on the podcast charts. WBCX encouraged relevance by making a podcast studio, publicized the podcasts specifically across campus, encouraged communication majors to podcast, and created an online archive. - Erie Mitchell

I came into this session looking for ideas about tabling and campus outreach, and did not get most of my questions answered. The speaker focused entirely on the relationship between choice and listening habits, which he then tied into podcasting. However, the things he was saying about choice does relate to WKNC's block schedule. While our DJs' schedules change from semester to semester and

they have different show times, the overall vibe of each hour does not change much. This is good for listeners, who will stay tuned in for years since they know more or less what kind of music will be playing at a certain time of day. I do think it would always be good for WKNC to have more podcasts, and possibly even start to air all of them. Early mornings on the weekends would probably be the least disruptive time, because I think featuring new and undiscovered music is still far and away WKNC's focus. - Claire Conklin

Programming

Connecting With The Audience

Greg Weston, General Manager, WPTS Radio, University of Pittsburgh

Focusing on imaging, noting that music is something that can be obtained anywhere (although we can find stuff people aren't listening to??), the speaker believes that station imaging is a more impactful way to stand out and build a lasting brand. Mentions the work of Roy Williams (no, not that one) who writes a branding column, focusing on three pillars: consistency, frequency, and anchoring (the most difficult one, connecting on a values based level). Speaker argues that the quality is less important than the connection the product can make on an emotional level which can supersede material reality, conveyed through an analogy about Ratatouille (tried to play a clip from the movie which was very exciting but then it didn't work). Asked the room who thinks about why they play underground music vs whether they play underground music, which got less hands raised, validated with a clip showing what -> how -> why as a more complex question that fewer people can understand. Argues for a pitch that starts with the why ("Think differently") then going to the how ("using revolutionary technology") then the what ("we also make cool computers") that focuses on behavior over product. First "big" moment came at 27 minutes with a mention about making the audience feel included (we do giveaways but maybe we could do facts of the day or something). A why do people listen to radio survey revealed that many responses were emotional based responses (better mood, escapes life's pressures) although the number one response was favorite song. One advantage we have is that we are somewhat similar to our audience demographically and can connect to them like that. A catchy and concise slogan would be cool to worm our way into listeners minds (maybe a theme song?), any slogan should communicate our values (localism progressivism alternative). Bad slogans have tangible claims, brag, lack emotional connection, or making unkeepable promises. Stationality is defined as "station"+"personality," where anyone listening should be able to identify the feel of the station, aided by consistent formatics, production elements, and brand references. Make sure you know your audience demographics and psychographics (lifestyle, opinions, etc). Make sure to take credit for artists that blow up. Create a "prototype" listener that constantly updates and reflects the average listener. - Erie Mitchell

Imaging is an important way of branding the station, and it provides a promise to the consumer. There are three elements to good branding/imaging: consistency, frequency and anchoring. Anchoring refers to making sure that your brand connects with what the audience wants. Imaging should get at the key question: WHY do we play the music and air the programming that we do? It should get at the station's core values, purpose, and set of beliefs; this is what makes someone care about the station. One quote that definitely stuck out was "People don't buy what you do, they buy why you do it." Many choices are backed by appeals to emotion rather than to logic, which is reflected in several studies that were shown in the presentation. WKNC should strive to make sure our ideal demographic

feels included and heard, and that our station is "run by people like me!". Slogans are an easy way of consistent, frequent branding, but it is easy to do them incorrectly. An example of a good slogan might be "Where the music matters" or "Pittsburgh progressive FM," where bad slogans would be anything that has a tangible claim, bragging, lacks emotional connection, or breaks a promise such as "The only alternative" or "The best variety" (Spotify has much more variety and is obviously another viable alternative — this breaks the promise). I don't know if WKNC needs a slogan but it is definitely an interesting concept. Stationality (a portmanteau of station + personality) was also a major focus point of the session, and it refers to the overall "feel" of the station. Consistency is a major element of stationality. (I think WKNC does this well with the block schedule: listeners know what we will play at a certain time.) The station should have a consistent "voice" or "feel" to the station, and we should know our listeners' demographics, as well as their psychographics: their lifestyle, opinions, interests, attitudes, and values. While WKNC does not get Nielsen ratings, we could simulate a similar experience by partnering with a marketing class to gain a focus group. We should be able to answer the questions "Why did the audience choose us?", "What does the audience value about themselves?" and "What problems can we as a station solve for our audience?". I think WKNC does a lot of good work breaking small and local artists, but we should start taking credit for these accomplishments and using this gained trust to break even more artists. We should think about who our ideal listener is (our "prototype"): as an example, the speaker uses "Phoenix," a 20 year old nonbinary person who has x hobbies and interests, majors in x field, et cetera (I forgot the specifics of the interests and majors but you get the idea). This can change from year to year. Tailor messaging to this prototype: talk about what they might talk about. Make references they would get. An example from another session was the Tulane radio station WTUL sometimes poking fun at New Orleans' infamously bad infrastructure. Then loop these references and jokes back around into the station somehow, because we solve their problems. Essentially, make the radio feel like a club that the listener can connect with and feel represented by! - Claire Conklin

This session focused on effectively marketing your station. In order to market, a station needs a brand, which involves setting expectations about your station and controlling how it's perceived. When establishing these qualities, it's important to keep consistency, frequency, and anchoring. Anchoring is the most abstract of these, so the speaker spent a significant amount of time defining it. In short, anchoring involves connecting the brand to the audience's already held values, which is particularly relevant for a non-profit entity like college radio. He especially noted asking why we do what we do, and building out from there - sure, we play indie music, but why do we do that instead of any other form of programming? By asking that question, it becomes much easier to find how to anchor, and build a brand out of that. This includes the idea of "stationality," or the personality of your station. In order to build that personality, it's important to keep in mind your demographics and psychographics - the interests, values, etc. of people who listen to the station. WPTS accomplished this by building a "prototype" character who was their stereotypical listener, and then marketing to them. For us, this is a little harder since we have both college-age listeners and more middle-aged listeners, so if we were to do this we may want to consider multiple prototypes. - Sophia Cunningham

This particular session was so packed I had to stand in the back of the room with many others and totally missed that other people in our group were also attending the session, and there were a lot of valuable ideas to gain from it. Essentially, creativity alone is not enough for a college radio station to build audience loyalty; rather we need a

CBI National Student Production Awards

Best Video Promo

"WKNC Presents Double Barrel Benefit 19" by Katie Quesinberry (first place)

Best DJ

"The Riot Hours with Rainbow Riot," by Rosie Rose (first place)

Best Podcast

"In the West Wing: Lincoln and Liberty Too!" by Rose Kelley (second place)

more concrete strategy. People can find the music you play anywhere in the age of music streaming, and so you need to win people over with your branding. According to the speaker, branding is essentially a promise that your station can keep for its listeners. As a station, you need to be consistent with the promise made by your branding. A station's branding needs consistency, frequency, and anchoring. Consistency in how often listeners actually bother to tune in, frequency in how often you hammer on your branding, and anchoring to hook the listeners and give them reason to care outside of just what you materially have to offer. Branding needs to align with an individual's identity, a listener's connection to a brand is not rational but instead rooted in how they either perceive themselves or want to perceive themselves. Slogans help promote branding, but that process of creating a good slogan is difficult. A good slogan communicates the brand, makes a promise, emphasizes important values, and is concise. Often slogans fail these criteria and suffer from making tangible claims, overly bragging, lack emotional connection to the audience, and make unfulfilled promises. To craft a good slogan that hits your target audience, and to ensure branding is consistent a station needs "stationality" or the personality of your specific station. Consistent personality is hard to achieve for college radio by the nature of how much it deviates from standard radio programming. To achieve strong "stationality" you need consistent formatting, production sound, and consistent references to your brand slogan. In crafting station personality, designing a prototypical audience member helps a great deal. Understanding your audience's likes, dislikes, schedule, activities, and more helps craft branding that is actually effective. - Rose Kelley

I found the advice in this session to be applicable to both WKNC and my own radio show. It was all about how to build a brand image with an audience. There is an issue plaguing the art of branding which is that people focus their branding around what they do rather than why they do it. If you can get people to connect with WHY you are doing something, and speak to a particular pathos, then you will have far more success in captivating them than if you had just told them WHAT you're doing. The emotional connection that you make with people is the most important part of building a brand. The other main ingredient of branding is consistency. People want to have some idea of what they can expect from you and your brand. People want to feel like they're in an unspoken agreement with you. WKNC as a brand I think does these things well. We have an organized time block, we have consistent sweepers, and there is a

general sort of "image" that is associated with WKNC. I think what I can take away from this personally though, is that the branding for my show, and possibly other people's shows, could be better. Increasing social media presence, having a set structure, and really getting to the core of why I'm doing what I'm doing, and making sure people know that. - Spencer Grattan

Pitching Stories Bootcamp

Dana Schaeffer, Producer, ABC News Radio; Anabella Poland, CBI President, General Manager, WMSC-FM, Montclair State University

Since your pitch is the first and sometimes only opportunity to convince your audience that your story idea is worthwhile, it pays to be prepared. Besides basics like being enthusiastic with confident and welcoming body language, it's vital to tell a compelling story and not just pitch a topic. Additionally, sell your audience on particular elements of the story that appeal to different interests listeners have; specifically heart (feel-good emotional appeal), health, and wallet (relevant to personal finances). The speaker stressed the importance (and challenge) of providing the right amount of background and explaining why the story matters. It can be helpful to draft different versions of your story idea depending on whether your managers want you to take a more entertainment-focused or more "hard news" focus. In terms of presentation, changing your tone while speaking helps keep the pitch conversational and engaging. An aspect of pitching people often forget is being specific about how you will make the story a reality, bring guests in, etc. Handling questions and criticisms can be very challenging. Being prepared and above all staying calm and respectful is extremely important. You should address objections with facts and examples and not vague answers. If you don't have a great answer to a question, promise to follow up after the meeting (and actually do so!). Above all, embrace good faith and constructive feedback. - Nick Pinto

Music Director Flow Roundtable

Amany Khreis, Music Director, WSUM Madison Student Radio, University of Wisconsin-Madison; Jamie Lynn Gilbert, Associate Director of Student Media and Station Adviser, WKNC 88.1 FM HD-1/HD-2, North Carolina State University; Kelsey Brannan, General Manager, WSUM Madison Student Radio, University of Wisconsin-Madison

WSUM has niche music clubs and that would be amazing to implement at WKNC. Meeting in person really helps

From left, Sophia Cunningham, Erie Mitchell, Claire Conklin, Rose Kelley, Nick Pinto, Jamie Lynn Gilbert and Spencer Grattan accepted awards for Best Podcast, Best Video Promo and Best DJ at the College Broadcasters, Inc. National Student Production Awards on Oct. 21 in Orlando. Photo by Josh Tynch.



create a sense of community and excitement about new music. One way to recruit MDs is to emphasize that MDs have early access to music and get to set the sound/tone of the radio station. Some stations have "staff points" or "author points" that encourage staff involvement, especially with the radio station. Staff points can count as entries toward raffles. WPTS has a new music program called "Recommendations," essentially an on-air review of new music. Staff bonding activities also help with retention. A great way to ensure new music is played on air is to program new songs heavily in automation, as it can be challenging to tell on-air hosts to include new tracks in their playlists. Exposing DJs to new music also helps encourage them to play it in their sets. An idea is to include new music in Instagram stories, which informs both listeners and DJs who follow us about what's new in rotation. - Jamie Lynn Gilbert

This roundtable was originally meant to be more flow-oriented, but to be honest, that barely came up. WSUM discussed their frequent meetings that act as a music discussion club, where they get opinions on the music they just added or might add. At WKNC, we could do something similar by trying their format, or a more casual method of trying to start more discussion in the Discord. Another method discussed to try to get excitement about new music was writing about adds, which I have done once before on the blog, but could more officially be folded into assistant MD duties. In order to get people to apply for MD in the first place, we talked about how important it is to emphasize how awesome being MD is - you get to hear your favorite songs on the radio! You get to talk to artists! That's so cool!!! There was also discussion of incentives for stations that cannot pay their MDs due to low budgets, such as getting "good job" points that go towards rewards at the end and being entered into raffles. Back to the engagement between MDs and DJs, there was discussion of making "recommended if you like" lists for the new adds chart that goes out in the newsletter - this is also pretty simple, since promoters already give us one. Another suggestion for the DJs to interact more with the MDs was to have a whiteboard where they can suggest albums for MDs to add, which could be very useful for us to get more than just the taste of one or two people per genre in AV. - Sophia Cunningham

Honestly, my main takeaway from this session was that we are very fortunate to have the resources that we do. Our station both has a digital format and is able to pay everyone on our staff for the work that they do - which not something every station can claim. With that being said, there were a couple of questions and issues that other college stations raised that were addressed by Sophia and myself as well as the other MDs in the room. One of the main issues that some stations seem to have is getting people interested in music, both as a music director and as someone who has to play the music that music directors find. The latter doesn't apply to us, but one of the common ways that stations are able to get students to be more involved in the process of bettering the radio station is through the use of "author hours" or "station points." This is essentially a system of points that you can earn by contributing to the station in some way, and by having more points, you get more DJ-related benefits. For example, someone who is more involved with writing blog content or getting music as a music director might be able to get points that they can then use to get a more desirable spot for their radio show. I don't think this is something that needs to be implemented at WKNC since we are able to fill many of the positions fairly easily at the moment. However, if there ever comes a time where the positions at WKNC aren't as easy to fill, this might be a good system to implement. Another interesting idea that was brought up to increase people's interest in new music is on-air music reviews. New songs are played and DJs can give their thoughts as airbreaks. Again, something to consider if people suddenly stop losing interest in

new music, but the current culture at WKNC is filled with love for new music. - Spencer Grattan

Program Directors Roundtable

Kelsey Brannan, General Manager, WSUM Madison Student Radio, University of Wisconsin-Madison; Joey Nardone, Program Director, WSOU, Seton Hall University

Much of the discussion centered on the differences in how (or whether) we format the station. Questions arose for prioritizing when scheduling: should we prioritize based on time the form is submitted or based on other factors like seniority? One station uses a points system for attendance that determines shift priority. Another station has a hard rule of "miss three days, lose your shift" no matter what. I think that the hard rule is a little much at this time since we do not have a surplus of DJs, but I think a harder attendance policy would be beneficial to station consistency. Another point of issue was non-student DJs taking up a lot of time, which thankfully WKNC has never had an issue with in the past and we certainly will not in the future because of Student Media rules surrounding non-student contributions. Suggestions put forth included a single slot that rotated through the alumni instead of each alum having their own slot. I actually do think it would be interesting to have more opportunities for alums to have one-off sets, such as the Afterhours one that happens during winter break, though I am not sure how that conforms to the Student Media rules. In my mind it would function as sort of like a WKNC homecoming. However, I'm not sure how successful that would be since most of the graduates in the WKNC server are not very active anymore. Another station mentioned that their top staff get together at the start of the year and hold a "director retreat" where they get together in a room with a lot of whiteboards and discuss the upcoming year. While an abundance of meetings is of course counterproductive, I do think it is important to have a cohesive vision of what the departments are focusing on in the upcoming year and this could potentially be beneficial to WKNC. - Claire Conklin

Hyperlocalism in Radio: Being Relevant to Your Listeners

Steve Rosen, Director of Electronic Media and Marketing Operations, The Villages Media Group

This session leader is a director at the Villages Media Group, which includes a commercial radio station that is focused on a 75 square mile mega-retirement village in Florida. Due to this, a lot of the specific events and methods that worked for his station would not directly apply to WKNC. Still, WKNC could certainly partner with more charity events to increase awareness while simultaneously supporting a good cause. Additionally, incorporating more Raleigh or NC State-specific references in imagery could highlight our connection to the local scene, though it would be important to maintain a safe distance from mawkishness and cliché. It is also important to consider making our liners and imaging more professional without sounding over-baked or commercial. I would argue there is a certain appeal to our DIY aesthetic, so maintaining this balance is crucial. Also, consider that our administration would probably frown on overly-negative jokes being leveled at NC State. - Claire Conklin

Local news is typically a net loss for radio stations, but is important for engaging listenership. Good sources for local news are local newspapers, TV stations, and some stations have the resources to engage in original reporting themselves. In terms of PSAs, having adequate documentation is very important to the FCC and should be submitted quarterly. One form of PSA that gets engagement and fills a need is alerting listeners to lost and found pets - some organizations will even pay the station to put out this information! Building relationships with local notables (the mayor, city council members, the fire department, etc.) can

help with community engagement and getting the scoop on stories. In terms of local fundraising, almost anything can be sponsorable (including shows, talk segments, etc.). In terms of on-air guidelines, sarcasm should be used sparingly. The most important thing is sounding enthusiastic and to put a positive spin on the news while still delivering accurate information. - Nick Pinto

Sponsored Session: Playlist Management, Charting and Why It All Matters

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

The NACC chart is the defacto college and community chart. Stations are "rated" based on unknown factors where certain station playlists have more influence than others. Spintron's chart is based solely on the spin count, with selective editing by their fabulous intern Maddie Jennette. There are ways to better incorporate Spintron into the WKNC website so that web users don't have to leave WKNC.org to view Spintron data. It was recommended that when an MD creates their chart each week to create a list of the promoters who send material and send a copy of their chart to them. This ensures continual communication so promoters won't drop us and is content that already exists. The bcc'ed list of promoters can be aggregated into a Google Sheet so it can be easily passed from MD to MD. This is something we used to do at WKNC but then stopped at some point. Spintron has established a partnership with BMI to send census reports so we no longer have to do them on our end. Spintron can also easily provide census data to SoundExchange to save on the reporting waiver. - Jamie Lynn Gilbert

The NACC chart is the primary chart for college radio, and works by considering not only plays, but also how large the station playing them is to consider how many people would be hearing the music. Spintron works based on purely plays with no popularity considered, so its charts are considered more by promoters because it can be per-station. Also of note, the distribution of a Spintron chart says different things about a station. This is why some stations have must-plays - the newer albums get significantly more plays than they would otherwise, and this is reflected in the charts that promoters look at. They also discussed integrating Spintron into the website, which we do with the schedule, but we could think about doing that with other functions such as viewing a DJ's recent sets. Spintron has a built-in search for charts, which is critical to MD work. Also critical to MD work is talking to promoters, and they stressed that it's a two-way street. Telling promoters that you added their music and sending your charts helps them know that they're doing their job right (and so are you). If they bother you about spins, you can tell them to check Spintron in the future to see the number of spins the stuff they sent has gotten - Spintron has a paid advance search, and most promotion companies subscribe to it. In general, the more hype you are about stuff you add, the happier promoters will be. One method of doing this they suggested was posting charts on social media. As a side note, I asked about what to do when previous MDs did a bad job and lost a promoter, and they recommended just being really persistent about emailing them about it. - Sophia Cunningham

From College Radio Day to Vinylthon and Back Again

Tim Craig, Board of the College Radio Foundation, editor of the Vinylthon Zine, and Professor of Communication, Warner University

The College Radio Foundation is who runs events like World College Radio Day and Vinylthon, and aims to connect the people who do college radio. The host ran through what College Radio Day is, and said that it was made with the intention of uniting stations for a day. He then opened the floor to let people talk about what they do for WCRD - most

do 24-hour marathons similar to ours, and encourage more unusual sets. One that seemed interesting was doing a joint set with another station, where they played the same music and did airbreaks together over the phone. Vinylthon is more recent (2016) and falls on World Record Store Day in April, and involves playing as much music as possible from records. Of note, it is not a requirement that this be 24 hours - as long as it's at least one hour, you count as participating. There's a Vinylthon Zine, which takes submissions at vinylthonzine@gmail.com and takes reviews, art, writing, etc. with a low bar to entry. When talking about activities on Vinylthon, some stations did interviews with artists, and one partnered with their local record store to do it. We have a good relationship with Schoolkids, so if we were to do Vinylthon this may be one way to source records. The College Radio Foundation is a nonprofit and runs these events, among other ways they support college radio. Of note to us, there are the Spirit of College Radio Awards, which gives out ten grants. - Sophia Cunningham

To Format or Not To Format

Joey Nardone, Program Director, WSOU, Seton Hall University; Mason Rowley, Music Director, WVCW, Virginia Commonwealth University

The speaker from the formatted station emphasized that for their location (NYC), it's important for the station to fill a niche (in their case, metal). Formatting helps build a station brand and "corporate identity" both to listeners and among members of the station. It also helps with continuity since a more cohesive library of music is passed down. The speaker from the unformatted station stressed that formatting limits the appeal of the station both to listeners and potential DJs. They also made the point that new DJs may be unfamiliar with the music included in the format, imposing a steeper learning curve on top of technical DJ training. There is also the problem of the music library getting stale very quickly unless tracks are constantly being added. One way formatted stations mitigate this is spacing out song repeats using a classification of popularity ("Diamond", "Platinum", etc. in descending frequency). More subjectively, restrictive formatting goes against the spirit of college radio (e.g. self-expression). Some downsides of free-form programming include a lack of a distinctive "station sound" and identity and can lead to turning off listeners looking for consistent content for passive listening. All speakers agreed that the costs and benefits of formatting depend on location and competition from other stations. - Nick Pinto

Locals Only: How to run a Local Music Department, and its Importance

Erie Mitchell, General Manager, WKNC 88.1 FM HD-1/HD-2, North Carolina State University

Many local artists can be contacted through Instagram, Twitter, and other social media - contacting bands through platforms like SoundCloud is sometimes necessary but is more complicated and less reliable. In terms of defining "local" music, it will depend on the particular station and local music scene. WKNC considers all North Carolina artists local, but stations in cities with more developed music scenes might have a narrower definition. Some folks in the session asked how others deal with "transplant" artists and artists who are from the area but have moved away; most stations are broadly inclusive but the folks from New Orleans don't include recent transplants. There was also discussion of how to approach playing "problematic" artists, and many stations have a similar (if less formalized) system to WKNC in terms of having some banned artists and some that DJs are discouraged from playing. It's very important for continuity that there is shared information between music directors, especially between new and outgoing local music directors since contacts and relationships with local artists can be challenging to build from scratch. The conversation moved away from local

music by the end of the session. For stations that struggle with recruitment and student interest, people recommended DJing and tabling at freshman orientation events and quickly following that up with larger events and interest meetings. - Nick Pinto

Began with an overview presentation of what WKNC does with intent to show a model of how to run a local music department. Mentioned the structure of the department and the main and assistant music directors, the requirements to be a music director and what we're looking for (independence to go out there and look for your own artists, going to shows), highlighting what concerts we hold and the content that can be made on a local level. After the short presentation we turned it into a roundtable and surveyed the room about local MD interest and challenges they've faced. One school mentioned they've tried to hold shows but had to deal with venue rentals; we mentioned our partnership with Transfer Co and how we were able to get the venue rental fee waived. We also discussed how to handle problematic elements of the local scene, mentioning the banned artists list and the importance of documentation and continuity between music directors to ensure knowledge doesn't get lost, using spreadsheets to keep lists of artists and contacts. Bandcamp and artist/venue Instagrams were mentioned as good ways to find new artists on a smaller scale, using Bandcamp tags to look by state or even city. - Erie Mitchell

We ran through how we run the local music department at WKNC, opening with how we have two local music directors, and also what we look for in one - someone big on music discovery with a lot of passion for the local scene. We also mentioned our interview series, since this is a major part of our involvement locally. Music discovery is a key part of being a local music director, so we hit hard on how important Bandcamp is, along with other avenues like checking the social media of local artists and venues, SoundCloud, and going to local shows (DBB!). We also hit on the importance of communication between MDs. As the last part of the presentation, we hit on how we can help break artists, specifically pointing out TiaCorine and Wednesday. The panel then shifted to a more roundtable discussion. One important point that got brought up was dealing with canceled artists. I mentioned our artists under review document and our tier system, and others brought up how to handle things not standardly "cancelable," but definitely controversial - students from Tulane mentioned how a New Orleans artist was locally canceled for being on a Mardi Gras float sponsored by Airbnb, which was seen as a betrayal due to its role in the local housing crisis. There was also a brief mention of student outreach by being more involved in the local community, both music-wise and not. - Sophia Cunningham

Promotions

50 Promotion Ideas in 50 Minutes

Dan Schumacher, General Manager/Faculty Adviser, KTSW-FM 89.9, Texas State University; Brian Lucas, Director of Radio, 91.7 The Edge, University of Wisconsin Whitewater

Here are some promotion ideas that were given that I think are interesting or something that I think could be worth looking into:

- Bumper Stickers (and possibly getting them on University Vehicles) - We have bumper stickers, but the university vehicles thing could be cool.
- Super Sticker Stops - I like this idea. Just simple sticker distribution setups.
- Outdoors DJ booth setup - We do this sometimes with events, but we could maybe look into doing this more.
- Campus Bookstore Promo - Maybe we could have a line of WKNC merch sold there? It would be a lot to co-

ordinate, but it's not something I've considered before.

- Green Team - "NCDOT Sponsor-A-Highway *Insert WKNC Logo*"
 - Program Grid Sheet - Can be passed out to students at the beginning of the semester.
 - Profile Videos - This is a neat idea, but with over 70 current DJs, this would have to be something that the DJs do and we promote. This could be something we encourage DJs to do though.
 - Napkin Sheets - This is something that I know Wolfbytes has done for the dining hall napkin holders, but I don't know if we've ever done this.
 - Move-In Day activities - A good way to get people to know us right away! Not sure if NC State has rules for what's allowed on move-in days though.
 - On-Campus Movie Night at Witherspoon theater
 - Birthday / Holiday Cards for staff, donors, and giveaway winners.
 - Tailgating - WKNC has done this before, but I don't think we've done it since I've been at the station. Might be something to consider bringing back
- Spencer Grattan

Social Media

Social Media Best Practices

Zachary Sinutko, Events Director, WJCU 88.7 FM, John Carroll University; Kailyn Shalosky, CBI Student Representative and Program Director, WMCU, Muskingum University; Emily Davala, Social Media/Web Director, WJCU 88.7 FM, John Carroll University

Running a good social media account means giving people reasons to follow your station's accounts, like posting giveaways, interviews, and cool events to try to reach people not already following your social media. You also want to have a "healthy following" meaning stable and committed interaction from the people who already follow you. People are generally less active on social media during the weekend, so to drive up social media engagement timing posts to be released during weekdays, particularly in the late morning to early afternoon is best. People are frequently bored and scrolling on social media at that time during their school or work day. To maximize the effectiveness of your posts, you want to time them so that they will have the most interaction in the first hour of the post being posted because social media posts only have a 14-hour lifespan. You also want to ensure your university actually cares about what you post by cross promoting with other student organizations with social media across campus. You also need to make an effort to gain a following through word of mouth and networking in person. Creating both fast short form content, and higher quality content is important for a strong social media account. Developing codified account policies are also important, as it establishes what does and doesn't work for your followers, and can maintain continuity even when your social media managers may change.

- Rose Kelley

The most important methods of gaining new followers are word of mouth, direct asks of friends and listeners, and advertising giveaways and interviews. The 'Professional Dashboard' on Instagram is great for tracking engagement with geographic and demographic data and information on when your followers are most active. The speaker emphasized how helpful crossposting is, and not just with university accounts; they crosspost with DJs, businesses, bands, etc. Doing follow-for-follow can grow engagement, as can following a diversity of university organizations. In terms of post timing, the most active times are between 9 a.m. and 6 p.m. - but creating consistently high quality and frequent content is just as important as timing. Higher quality content is also more likely to be reposted by other university-affiliated accounts. The first hour after posting is when a majority of engagement will happen. Since

Other WKNC Awards

Radio Station of the Year

WKNC 88.1 FM HD-1/HD-2 (second place, Division I), College Media Association Pinnacle awards

Audio Promo/PSA

"The Doghouse" by KONDE Brown and Maddy Moore (second place, Division I), College Media Association Pinnacle awards

Audio Talk/Entertainment Program

"On Black.: On Island." by Alexis Grant, Jeanine Ikekhua and Hamsata Mazou (third place, Division I), College Media Association Pinnacle awards

Short (sub-3 minute) Video for Entertainment

"A Day with Art," by Carter Norfleet (honorable mention, Division I), College Media Association Pinnacle awards

midnight is counted as the beginning of a new day on Instagram, try not to post close to then. Having full profiles and posts including location, captions, tagged accounts, etc. boosts engagement. In terms of Facebook and reaching older listeners, invest in advertisements to non-followers. It's very helpful to have explicit rules and style guides for posting on social media and how to change messaging between platforms. - Nick Pinto

Social Media Roundtable

Kailyn Shalosky, CBI Student Representative and Program Director, WMCQ, Muskingum University

Talked about the importance of a brand standard not only for overall station aesthetic purposes but for making it easier for graphic designers since they have parameters to work with. One station had different colors that were regularly associated with different topics (news, music, etc.) Getting many different DJs on stories as kind of an extension of the summer DJ spotlights would be good. Weekly management meetings were said to be effective and I agree. TikTok was something basically every other station was on and we NEED to follow this. One station had a "TikTok extravaganza" where they all got together and just made TikToks and I'm sure WKNC would love that. A few of the stations even used TikTok as part of their news programming which could be an interesting integration of EOT with our social media content creators, although those stations are probably more news focused than us as news is kind of a bare minimum FCC requirement thing for us rather than a main focus, although someone's idea of a TikTok being like a preview to click over to a full news segment is intriguing. There was a general agreement that a regular account was better than a business account for stations. Apparently for YouTube Shorts it's better to make them 59 seconds rather than one minute as that is sometimes algorithmically considered longform content. The YouTube part of the talk made me really want to post all interviews we do on YouTube just for the engagement, maybe have a standard graphic for interviews/podcasts to throw up behind the audio. - Erie Mitchell

Other WKNC Awards

Animation

"WKNC Presents Double Barrel Benefit 19" by Katie Quesinberry (first place), College Media Association Film and Audio Festival

Audio Ad/Underwriting

"NC State Institute for Advanced Analytics," by KONDE Brown (honorable mention), College Media Business and Advertising Managers

Technology

Radio Automation Roundtable

Ted Garner, Director of Media Services, Assistant Professor of Communication, Brenau University

Sponsor for RCS spoke at length (20 mins.) about RadioGPT and Futuri; I eventually brought the discussion back to the table. Things to consider when discussing changing automation systems include price, versatility, learning curve, and tech support. Additionally, automation should always be used as a backup or be otherwise secondary to the on-air personalities, which I think WKNC does well. I emphasized the importance/hardships of teaching others how to troubleshoot as well as building a knowledge base that will outlast you. WKNC can always expand and update our "How To" guides. - Claire Conklin

AI in College Media

John Morris, CBI Immediate Past President, Faculty Adviser, 95.7 The Spin, University of Southern Indiana; Dana Schaeffer, Producer, ABC News Radio; John Gabrielson, Station Manager, KCWC, Central Wyoming College; Sean McDonald, CBI Treasurer, Director, Neumann Media, Neumann University

AI has been used for years (predictive text for example) but has recently become more advanced and also much more discussed. Did a demonstration with a mock PSA and highlighted the cliché aspects of it (although it abbreviated College Broadcasters, Inc. to CBI very well). Canva AI was shown as a rudimentary way to get some image generation, which is part of Canva's paid subscription, along with

Stable Diffusion's video creation ability. A lot of conventional creative tools have been implementing AI in their paid versions that provide a way of easily making some fairly simple designs without specific knowledge or auto correct gain if you move slightly away from a microphone. Speaker mentioned that while AI DJs won't put everyone out of business, it will definitely be a technology that will be used by a lot of stations to at least facilitate DJ services. An Otter.ai-esque program is shown with text editing on a transcript of a file with really bad audio quality to cut out spaces and enhance the audio quality just through AI. Essential sound tab in Audition allows for AI-aided controls like ducking sound with a single command. Garbage in will still be garbage out, as much as AI will help it won't be perfect and it ALWAYS HELPS TO WEAR HEADPHONES WHEN USING A MICROPHONE. - Erie Mitchell

I found this session to be much more informative on the ways that WKNC might be able to implement AI than the other session, as it focused on smaller tools within media creation rather than overarching systems of automation. One of the big ways that we can use AI for marketing and social media content is Canva's image generation system. Trying to generate more realistic things looks uncanny of course, but if you need a quick and dirty cartoonish graphic to promote something, this tool seems to do the trick. I don't think we should throw graphic design to the wayside, but if we need something done in a jiff, it might not be a bad option to have. Unfortunately, I'm not very involved with the content production side of things, so I can't speak to what extent we use the tools that were presented at this session. However, there were some that I found interesting, and if we don't already use them, it might be something worth considering. The first is Adobe Enhance, which can clean up any blemishes or unwanted background noises on recorded audio. This might be good for podcasting or for video content creation. It was also mentioned that this sort of thing is also built into Adobe Audition and Adobe Premier. The worst thing to come out of this session was the conundrum faced by KCWK. Their small population of DJs was (is?) all men, and they wanted to diversify the voices that were on their station to include women. Their solution? To use AI voice generation to replicate women's voices. That aside, our station is big enough and has enough active DJs to where we don't need voice synthesis. Our DJs are beautiful and blunderful and perfect <3. Finally, the legality of using AI generated content was brought up. Dana Schaeffer who works at ABC was telling us that large media outlets outright ban the use of AI because they are hyper-cautious about being sued for the unauthorized use of materials that the AI might have been trained on. Furthermore, AI generated content is unable to be granted copyright, which opens up all sorts of legal and plagiaristic dangers. I think AI technologies would be good for us to use as a way of cleaning up stuff that we make rather than using it as a means of making. - Spencer Grattan

Radio and AI — Friend or Foe

Fulani Clarke, RadioGPT Partner Success, Futuri; Tommy BoDean, Brand Manager, WRUF-FM and GHQ, University of Florida

The first half or so of this session was essentially a sponsored segment for Futuri, a software company that develops AI powered radio automation systems, among other things. We were reassured that AI would not replace us, but would rather replace the tools that we use and become an essential part of how we operate. To quote them, "AI won't replace people, but the people who use AI will replace the people who don't use AI." There's a good marketing pitch buried in there somewhere, but it wasn't the best choice of words for a room full of art-drenched college student creative types. Another bit that stuck out to me as particularly odd was a comparison made between ChatGPT and Netflix. The presenter tried to convey the idea that because it took ChatGPT a small fraction of the time to reach the

same user count as Netflix, AI is that much more popular/valuable/etc. This is a silly thing to say. Generally lots of buzzwordage and a sense of urgency to hop on the AI train. Over the second half, it became less of a bleak sales pitch as Tommy BoDean started to talk about how exactly the AI was being used at WRUF. From how it was discussed, their radio station is very different from ours in terms of what sorts of things they broadcast, and this works to their advantage when trying to integrate AI into their programming. Their main focus is sports games with Top 40 and Country music formatting coming second to sports. They also frequently give weather reports through their station. This is a great point for their station to be able to engage with AI, as it doesn't require too much personalization or creativity to do. However, after doing a trial run with the AI scraping the weather data from the internet, they decided to have the weather information come directly from university meteorologists instead, due to the AI coming up with vague phrasing for how the weather would be such as, "It might be rainy later," or "We're going to see thunder scatters soon." This allows for their station to continue to provide a mainline service to their audience without necessarily having to have someone manually do this fairly repetitive task. They use AI for other simple things like giving sports game score updates. I don't think that with the current way that we run WKNC and the current capabilities of AI technology, that this would be a good fit for our station, but it was cool to see how other stations are using it. - Spencer Grattan

Adobe Audition Tips and Tricks

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

The session began with an explanation of the "Rule of Threes" for sweepers: three sound effects + three spoken lines. This does definitely lend itself to a very "commercial" feel, but it is still an interesting jumping-off point to making a more interesting show promo (I have tried to replicate the commercial vibe without knowing this technique to only moderate success). I was incredibly impressed with the tools available on podcast.adobe.com, which included ways to test your microphone setup, as well as extremely effective tools to enhance audio without degrading quality. The speaker talked in depth about the ways to compress audio with band compression; I do not fully grasp the advantages of using compression so I will absolutely research this later. Speaker ran through many features of Audition including the Essential Sound panel (de-essing, hum removal, audio ducking), Kill the Mic Rumble (removing plosives), changing the top measurement bar to Bars and Beats rather than seconds (useful for cleanly censoring music), viewing audio via the Spectral Frequency Delay (useful for removing a cough or other aberrant noises; you can also see the beats this way), etc. Speaker mentioned a YouTube channel run by Mike Russell as a good resource for further exploration which I will certainly be using. Essentially this session told me that an update of the "How to use Adobe Audition" manual is well past due. - Claire Conklin

A basic rundown of what the rule of threes is was given just as a jumping off point for the session. Adobe Podcast was shown during the session as a tool to help do mic checks before recording, as well as clean up audio with background noise like an air conditioner's rumble. While the reliability of this tool might vary, a very impressive demonstration showed how easily distracting background noise could be cleanly removed rather than the slow process of manually editing the audio yourself. Simple tricks like making sure you click the "S" and "R" buttons on the track you are recording on are things I've never done but which explain some strange issue's I've encountered while recording things on Audition in the past. A lot of time was spent on the value of compressing audio, however this seems to largely be applicable to things that are broadcast on air like sweepers or promos, rather than something like

a podcast. A whole bunch of features like the Essential Sound Panel, Kill the Mic Rumble, and Spectral Frequency Delay were explained which will be useful for cleaning up audio that might have issues. Recording on-site can lead to background noise issues which means you should always record at least 10 seconds of room ambiance. You can manually reduce background noise, and some time was spent demonstrating how to do that, but often manually manipulating the recording can cause the voices to sound slightly warped or like something is missing. Adobe Podcast can do the same clean up of background noise, without harming the quality of the voice in the recording. - Rose Kelley

Since this session was highly technical, it's difficult to summarize. The speaker advised doing the majority of editing (especially for novices) using multi-track since it is non-destructive (while single-track editing is destructive and irreversible). For creating sweepers, he emphasized the "rule of threes" (include three sections of speech and three sections of music and/or sound effects). The different sound elements should be placed on different tracks for the sake of convenience of editing. A big emphasis was placed on the importance of using compression but I frankly did not grasp the benefits. The speaker also emphasized that the easiest way to get good audio is to record it well to begin with. He recommended using Adobe Podcasts for mic checks before interviews. He offered Benztown as a good resource for creating sweepers and PSAs. He then went over a few methods for removing background noise, both manually in Audition and using AI. It seems the easiest way to remove background noise is to feed the audio file into Adobe Podcasts and use the automated "enhance speech" function. For creating voice overs over music, the speaker recommended recording the voice elements in sections and arranging them over two tracks of music (one track the full version of the song and one an instrumental) and using envelopes to fade in and out of the music between the voice elements. - Nick Pinto

University Relations

Don't Sell My License! Staying Relevant at Your University

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

In recent years there has been a disturbing trend of universities selling off the licenses of student radio stations to far-right or religious broadcasting organizations. University higher-ups may have the perception that student radio is an unnecessary cost that is more trouble than it's worth. To try and dissuade said higher-ups from doing such things, action must be taken to ensure that your station is seen as a bountiful asset to the university. In doing this, many people have made the misstep of using sentiment to argue their cause. Examples of this include: "But student involvement will drop," "There's going to be a loss of community," "People won't be able to find new music" and "This is a public service." The folks with power do not care about any of this. If you want people to care about your station, or at least want them to keep you around, here are some things that can be done: If it's possible, make sure that there are external revenue sources for the radio station as it might make the higher-ups go "ah, these guys aren't using too much of our money, they have their own money!" Get the radio station partnered with other campus organizations to make the radio station inextricably linked with everything else. One of the things that might make the higher-ups like the radio station more is if they are involved with the radio station in some way. This not only goes for the higher-ups, but also alumni (who universities are quite fond of). Getting involved with university events and creating your own events for the university to get involved in is another way of making sure

the general campus community knows and cares about you. You might also be able to do this with local non-university events in the area. Overall, if you can increase the amount that everyone at the university cares about the radio station (especially the higher-ups) the more secure the radio station is likely to be. - Spencer Grattan

Radio by the Numbers

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

Nielsen ratings are a helpful service for gathering demographic information about listeners, but at a steep price point (~\$7k/year). Packages which provide even more fine-grain data (such as breakdowns of listenership by gender within age groups) are more expensive. This information is useful and interesting on its own but it is especially useful for stations which rely heavily on underwriting; the speaker was from a station which gets a majority of its funding from underwriting by a string of vape shops. For other forms of fundraising (such as on-air calls for donations), it can be helpful to track which shows generate the most donations – these shows should be prioritized during fundraising drives. Tracking student participation can be helpful when applying for funding from the university administration and generally monitoring the health of the station. Specifically, some stations track their DJs' majors, the number of DJs by genre block, and the progress of their academic careers. Some stations also have access to course evaluations and can track mentions of the station, both by DJs and students not affiliated with the station. This can be helpful evidence showing the station's positive impact on campus. Other stations gather anonymous feedback from DJs about their experiences. Tracking social media engagement is also an obvious but important component. It is also important to record involvement in "extracurricular" activities such as Local Lunch, volunteer work, charity concerts, Double Barrel, etc. - Nick Pinto

Representation and Partnerships with Other Campus Orgs

*Clara Ketchell, Content Director, KJHK, University of Kansas;
Joey Nardone, Program Director, WSOU, Seton Hall University;
Fletcher Peterson, WZND Fuzed Radio, Illinois State University;
Kailyn Shalosky, CBI Student Representative and Program Director, WMCO, Muskingum University*

This session gave me a lot of ideas for optimizing and creating future partnerships with other campus organizations. I feel that WKNC could certainly get better about doing this sort of thing. We often complain that we are not asked to DJ events when maybe we should shift the conversation to "Why are we not asking to DJ these events?". That being said, we should definitely try to communicate with UAB more. They put on some of the most-attended events on campus and if we partnered with them on these it would certainly benefit us both. There are also many other events from other groups constantly happening all over campus. We could easily bring our speaker setup to these events and do an impromptu DJ session there. One of the panelists mentioned not even coordinating with the groups ahead of time and just showing up with a speaker and offering DJ services, which is perhaps a bit extreme but I feel that this sort of thing would not necessarily be unwelcome. When contacting these other student organizations, it is important to mention concrete examples of what we can offer the event. Another way of interacting with other campus organizations would be to run an interview with (for example) a women's organization leader for Women's History Month. We could also set up G-Selector to do themed programming around minority voices in music for example queer artists or artists of color, and do tie-in imaging for these months (Black History Month, Pride Month, etc.). I personally can always be emailing more people about running PSAs on WKNC; in particular I want to get

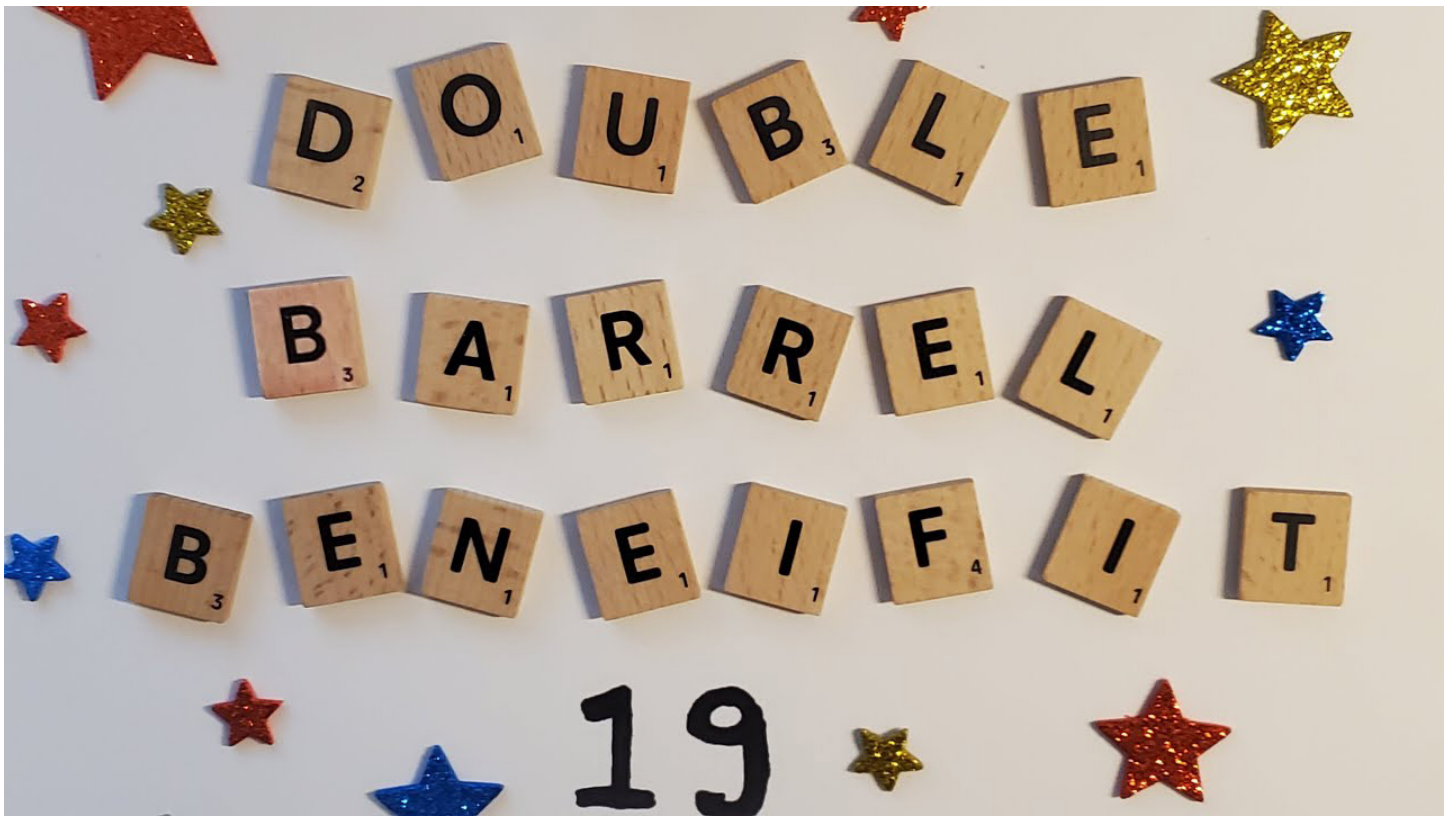
better about contacting organizations whose values align strongly with our own, such as Girls Rock NC. We have run a few PSAs for them in the past but I feel that a partnership would be incredible. It was also emphasized in the session that formal agreements and contracts are perfectly normal and okay things to require when partnering or offering services to these organizations. I think other stations have run into issues where one side of the informal agreement did not fulfill their side. Luckily WKNC has not (to my knowledge) had this be a large issue but it could be something to keep in mind, especially when beginning to work with a new organization that we don't know very well. I definitely want to start partnering with more local production companies, venues, booking agencies, etc. to give away tickets that better reflect our station. I have tried to get Eilee and the Blind Path Booking people in touch with each other about this but I think it kept falling through. Similar venues and booking groups would definitely be something to keep on the radar though, such as Cat's Cradle or the Ritz (we do DAS for them, why not giveaways?) or smaller venues like Kings. Further-away venues like The Pinhook would possibly also work. Finally, the group discussed the trials and tribulations of working with student government to gain funding and recognition. I have no knowledge if any relationship exists between WKNC and our student government, but it may be worthwhile to start forging a bond. This can be as simple as inviting them on a station tour so that they understand what WKNC stands for as an organization. - Claire Conklin

This session mostly consisted of anecdotal ways in which the presenters were able to work with the other organizations on their campus. What I found with this, is that a lot of the ways that partnerships are structured between a college radio station and other organizations largely relies on the way that the radio station is positioned within the departments of the university. It's easy to work with another department if they are positioned very closely to yours, but it requires much more communication and work to make connections happen with more distant organizations. Here are the two main things that I took away from this session that I think WKNC can do to form and improve relations with other departments in the university. The first and most important is getting people into the station. Most people only have a vague guess as to what WKNC is, does, and feels like. But when someone is physically walking through our station, they get a much clearer sense as to what we are - and I think this would make people more excited to work with us. The second thing we can do is become more proactive about finding out about what events on campus require DJing services and reach out to offer these services. We have a giant pool of DJs who are brilliant at finding music to fit all sorts of moods and activities. In a perfect world, when a campus event needs to be DJed, they reflexively think of WKNC. - Spencer Grattan

Working with Your University Admin

*Jasen Sokol, Director, WJCU 88.7 FM, John Carroll University;
Chris Keppler, CBI IT Content Director, General Manager, WZIP-FM, University of Akron; Warren Kozireski, General Manager, WBSU, 89.1 The Point, SUNY Brockport; Kayla Fonseca, Station Manager, WSOU, Seton Hall University*

University Admin is basically anybody above the station, which for us is Student Media, the Board of Trustees, and Randy Woodson himself. The Board of Trustees is particularly important for WKNC, since they hold our license. They ultimately make the decisions for us, and lucky for us, they've mostly left us alone, and the people running the panel emphasized being as loud as possible about how awesome we are to keep it that way. It's easy to assume "if we're quiet they'll leave us alone," but if we barely exist on campus, it's much easier for the Board to decide to sell our license. They emphasized trying to build as positive a relationship as possible with admin, doing things such as a quarterly report and emailing about awards to make sure



Katie Quesinberry's "WKNC Presents Double Barrel Benefit 19" won awards for Best Video Promo in the College Broadcasters, Inc. National Student Production Awards and Best Animation in the College Media Association Film and Audio Festival. The video was filmed using stop-motion animation, a package of cut-out stars from Target and a Scrabble tile set.

that they know what we're up to. An example they gave was that because they emailed a higher up about their awards and activities, that higher up had good news about the station to share with their higher ups - a mutually positive result, since they both looked better! They also recommend being friends with the PR person in order to get free promotion, and also collaborating with other clubs. We could try to do this by asking UAB about DJing events, along with collaborating with the groups we already have significant overlap with, like the Pride Center. Another form of promotion that we could do is trying to get more involved during orientation - we have had people join because a WKNC member was their orientation leader, and I think that we should look into possible events we could do over the summer when orientation is happening. Outside of promoting ourselves, they also discussed risk management to avoid negative interactions with admin (particularly HR), and this is definitely an area in which we could improve. Risk management involves knowing that people are safe while being involved in events. They discussed university vehicles, and also knowing people are safe at events with alcohol - a big example is making sure everyone has a designated driver, which for us is important for parties and DBB. Outside of that, there's also risk with anything involving equipment, which includes the music equipment during the Lounge and DBB. By practicing better risk management, we can avoid having issues with looking bad and having to deal with insurance in case an incident happens. In short, the better the relationship with the admin, the more promotion and freedom we'll have, which is absolutely critical for the long-term health of the station. - Sophia Cunningham