

COLLEGE BROADCASTER

INSIDE



And the Winners Are...



strategies

Joel Willer
KLNU-FM
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spring 1997

the Year in Review

National '96 and Beyond: What Happened + What's Happening

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COLLEGE BROADCASTER

the magazine of opinion and record for student electronic media

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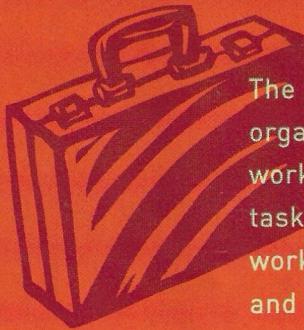
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THIS MAGAZINE IS PRINTED ON RECYCLED PAPER WITH SOY INKS



The ideal candidate will possess exceptional organizational skills and have the abilities to: work within a team environment; handle multiple tasks simultaneously; prioritize, and delegate workloads. Strong initiative, a sense of humor and a willingness to learn are imperative.

Position Opening: Member Services Coordinator

NACB is currently seeking an ambitious college graduate for a 2 year position as Member Services Coordinator. The main task of the Member Services Coordinator is to ensure the growth and development of NACB's extensive member base via the administration of member services & special projects and the database maintenance of NACB's membership. Member services include conferences and events, publications, networking opportunities and informational services. Therefore, candidates are highly encouraged to have been: part of a member station or be an individual/professional member of NACB; have attended or organized an NACB conference or relevant conference/trade show, and have a well-rounded education with knowledge of media trends.

Requirements

- Bachelor's Degree;
- Past experience in student-run radio and/or TV;
- Event planning experience;
- Excellent organizational and supervisory skills;
- Strong writing and communication skills;
- Computer literacy and proficiency (Macintosh preferred);
- Marketing experience;
- Ability to create and work within budget structures;
- Ability to conceive, promote, sell and execute co-venture project concepts.

Major Job Duties

- Organize and implement planning of the National Conference in Providence;
- Coordinate Regional Conferences across the U.S.;
- Compile the *NACB Station Handbook* and assist with other NACB publications;
- Track and record members of the association & process member billing/payments;
- Investigate, develop and implement strategies to gain new members and build member services;
- Consult/refer member stations seeking help;
- Work with the Executive Director to achieve goals of the association.

Schedule/Timetable

- **By March 24,** 1997 send a resumé with cover letter detailing experiences and demonstrating knowledge of NACB and/or student electronic media.
- Tentative Interviews: Phone interviews will be made with final round candidates mid-March.
- Tentative start date: May 1, 1997
- Salary: \$19,000.

Excellent benefits included.

**Questions? Please call
Kelley Cunningham
401.863.2225**

Send resume and covering letter to:

NACB, MSC Search, 71 George St.,

Providence, RI 02912-1824.

401.863.2225 phone 401.863.2221 fax

letters

Excerpted from letters regarding the 1996 National Conference:

Dear Kelley:

On behalf of our delegation, I wanted to thank you, Kristine and Mike for the hard work to make the convention a success. Our students who attended for the first time were grateful for the opportunity to exchange ideas, and they said they learned a lot. All of the sessions I checked out or participated in had big audiences. Attendees were bright, articulate and shared ideas eagerly. We look forward to taking an even larger group of attendees to the national conference next year.

I do want to share some concerns about problems I identified based on conversations with our students, students from other schools, faculty advisors and my own personal observations:

There was inadequate publicity for the conference. The annual posters announcing the conference didn't arrive here. Poster distribution should have been scheduled for the beginning of the fall semester, when students still have money for registration. There also should be news releases sent to the major trade publications, associations and e-zines.

There was too much duplication of resources and people from previous years. With New York nearby, the panels should have had more executives from major companies based in that media center—at least for the Saturday sessions.

I heard complaints about the fact that the same school had multiple entries in the finals for an awards category. Rules should limit schools to one entry per category. Awards should be restructured with printed rules and judging criteria available to both students and judges. Awards should be administered by the faculty/staff board. There should be regional competitions with

the winners of regionals advancing to the national competition.

I offer these criticisms in the spirit of providing greater opportunities for our students and making NACB a truly national organization with active participation of student radio and television across the country. As always, I'm available to help in any way I can.

Robert E. Shrader

*General Manager, KTSW-FM
Southwest Texas State U*

Excerpted from the NACB listserv

...The early morning faculty forums worked out very well. I appreciated the opportunity to be able to attend these meetings without being torn by a desire to attend other sessions. My only regret was that it seemed as though several of these sessions had only begun when the time had expired. You might want to carefully consider which topics can be addressed in the abbreviated period, and which would be better served

by longer sessions later in the day. Again, on the positive side, it's better to wish these sessions could be longer than to wish they were shorter!

I really liked the "Radio Station Basics" session; Allen Myers, Laura Mizrahi, and Cary Tepper did a wonderful job. This session really emphasized only the legal aspects of stations, and not many of the other "basics," but it was one of the best legal sessions I've attended at a student conference.

The best panel I attended at this conference was "Managing Student Radio." This session was good, not because of the highly-qualified panel, but because of the high level of interaction within the audience. My recommendation for the future would be to save the panelists for another session and use only a Phil Donahue/Oprah-type moderator for this session. You need someone who can direct the discussion and keep it from being a free-for-all, but I think there is enough emotion and experience from within the stations to provide some very valuable perspectives. *continued next page*→

from the DISC of the editor

While working on my first issue of *College Broadcaster*, I find it strangely appropriate that it's the Spring Issue. The renewal and growth that marks this season are mirrored by the numerous changes in electronic media. As disparate technologies move through an important transitional period toward a convergence of applications, we at NACB are mindful of the impact on the culture and the individual. Rest assured, *College Broadcaster* will be here, to help you make sense of it all and to serve as a forum for your ideas.

As the evolution of student media continues, we also should take stock of the way technology has changed us, from how we gather and transmit information, to where we seek out our entertainment. This issue of *College Broadcaster* looks back at ideas and happenings from 1996 with an eye on the future. From improving your station's management plan to building links in the community beyond campus, we hope the thoughts expressed between these pages help you and your staff to stride confidently into the new year.

Looking towards the future of *College Broadcaster*, I'm interested in broadening the scope of topics, with more in-depth discussions of programming, scriptwriting and creative production. In addition, I'm working to involve recording artists, producers and professionals in television talent development to contribute their insights to the magazine. As a supplement to this content, I hope to use NACB's website to post up-to-the-minute reviews of new music and analysis of current industry trends. As always, your comments, questions and ideas are welcome.

Mike Russo

N A C B INTERNSHIPS

NACB's Mass Media Internship Program allows interns to take advantage of a transitional experience between college classes and professional media. NACB offers a hands-on approach to interning by assigning tasks requiring independent work and by placing the intern in a creative team environment working on member services which include a trade publication, a satellite programming distribution network, student electronic media conferences and an awards program for student producers.

Categories

Member Services Assistants to facilitate continuity of member services, Programming Assistants to support the national distribution of student productions, Publications Assistants to work on production of in-house publications, Development/ Corporate Relations Assistants to generate & maintain corporate support, and Executive Assistants to facilitate activities of the Organization.

Requirements

Some experience in college radio and/or TV station operations is strongly preferred. Computer literacy (Macintosh environment), in particular database management, is strongly preferred.

- Applications should include a resume, cover letter and appropriate written materials.
- NACB Internships require a minimum of 10 hours a week.

Deadlines

Applications are accepted on an ongoing basis at: NACB Internships, 71 George St., Providence, RI 02912-1824.

Questions

Kelley Cunningham at 401.863.2225.

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I was also pleased with the Sunday brunch. Perhaps it was because I scheduled a later flight this year, but I felt I had much more quality time to spend with people at this event than I did last year. In contrast, I think the format of the opening night get-together last year was more successful than this year's.

Thanks for all of your hard work, which was obvious by the quality of the conference. Let me know if there is anything else I can contribute.

*Joel Willer, General Manager, KNLU-FM
Northeast Louisiana University*

Dear Kristine,

I am writing in regards to the National Conference that my station, KTSW, attended. As a whole, I thought the conference had some very valuable information to offer, however, there were some problems that I would like to address. In expressing my concerns, I hope to also give you some ideas to help improve the National Conference for the coming years.

Our station felt that it was very unfair to have one station nominated three times in one category. There are hundreds of stations that attend the conference and the awards should reflect that. We also thought that there should be a written criteria given to each station mapping out what is expected of each entry. This way, more stations will have a chance at qualifying. Our station also thought that there should be more categories implemented next year.

We also thought individual roundtables for all department heads would be very effective, ie. a station manager's round table. I personally would have enjoyed this greatly. Another idea we had was to have more panel members instead of having the same people on three panels; they seemed to repeat the same information. We also would have liked to have seen more exhibitors.

In closing, we honestly enjoyed the conference. If there is anything our station can do to help facilitate these ideas please let us know. I hope that some of these ideas help to make the next NACB conference better than ever.

*Laura Stephanson, Station Manager
KTSW, Southwest Texas State U*

NACB thanks KTSW, KNLU and the countless others who attended the National and expressed their thoughts and opinions about the event. As Executive Director, one of my immediate goals is to make sure NACB remains responsive to our member base and continually strives to bridge the gap between the student and professional media arenas. In order to achieve this, feedback as provided here, will prove invaluable.

1998 marks the 10th Anniversary of NACB's founding and the 10th Annual National Conference. We have already begun plans and preparation for what is to be our most celebrated event, November 13-16 at the Rhode Island Convention Center. Stations should take notice of updates in each monthly issue of the Member NewsFax, the NACB listservs and the next issue of *College Broadcaster*. Look for more diverse panels and seminars, on-going updates of confirmed speakers and high-profile Featured Speakers/Panelists, the Keynote Speaker, more exhibitors and recruiters and highlighted special events and parties. The 7th Annual Radio & TV Programming Awards process is being restructured to include: updated guidelines and judging criteria in addition to an entry form to be included with the awards poster sent to stations/departments.

As always, our best source of ideas and suggestions come from you and your station/department's wants and needs. If you have any specific ideas for seminars or speakers whom you feel would add an interesting dimension to the National, be sure to let us know. If you or your station are interested in volunteering at the National or working on the National Planning Committee to promote the conference, garner more speakers/attendees and/or develop special seminars and events, please phone, fax or e-mail me.

Kelley Cunningham,
NACB Executive Director
401.863.2225 vox 401.863.2221 fax
e-mail nacb@brown.edu

Write to us! *College Broadcaster* welcomes your comments and criticisms, about the magazine, NACB projects, or anything else on your mind! Send them to:

Feedback, NACB, 71 George St.
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station news

Pass Go, collect dollars

NACB's efforts to help student radio tap into corporate sponsors continued this holiday season with two important media buys through the National Sponsorship Cooperative and the Interep Radio Store. Stations that participated in these buys with Fox Television and Duracell earned hundreds of dollars while distributing various promotional items to their listeners. "It was great to have a promotion with give-aways during the holidays," said Rafael Gonzales of WUCF-FM/U. of Central Florida. "The station earned money, but more importantly, the promotion helped us build better links with our audience, both on and off campus."

Though the National Sponsorship Cooperative with Interep has been around for a number of years, NACB is looking to reach more stations and offer more revenue-generating promotions. Several media buys are currently in the works for the Spring semester. Stations interested in the Cooperative should mail or fax current spot-rate information to NACB. For further information, call Kelley or Mike at 401.863.2225.

New news is good news at American University

Many changes have been afoot at A-TV2/American U. in Washington, D.C. With the addition of a new studio for news broadcasting and a host state-of-the-art computer applications for news-gathering and nonlinear editing, A-TV2 has leaped into the digital age. The Ed Bliss Newsroom, named for a longtime American U. faculty member and a colleague of CBS luminaries Walter Cronkite and Edward R. Murrow, is the centerpiece of the facility.

According to Dr. John Doolittle of the American U. Journalism Department, one of the main goals of this new technology is to give students a chance to get on a computer to write their stories, offering a more real-world experience. Important additions

to A-TV2's facilities include AP NewsManager, an information gathering platform, and Data Translation's Media100 for video editing on a Macintosh and a 3-chip dockable Sony camera for work in the Newsroom.

Holiday cheer from WERS-FM

Emerson College radio, WERS-FM, brought a gift of food and holiday cheer to many homeless women in the Boston when their acclaimed Neighbors Program visited Rosie's Place this past December. Collecting non-perishable food items and toiletries, this community service initiative worked in conjunction with the shelter staff to warm the holidays for those who needed it most. Each year, the WERS Neighbors Program highlights the needs of several Boston-area non-profit organizations with PSAs and special community events. Past efforts include clothing drives and ticket giveaways for event sponsorship.

News on the 'net @ KUJH-TV

The University of Kansas journalism department has a history of innovative work with the Internet, using this ever-changing medium as an alternative pathway for broadcast programming. Now KUJH-TV

may be the first student station in the country to offer 24-hour news programming on the 'net. Local news segments will air at 5:30, 6:30 and 9:30 PM, Monday to Friday.

Mike Kautsch, Dean of the KU journalism program, has high hopes for this new offering: "We're excited that KUJH can now reach a worldwide audience." Kautsch expects that Internet programming will enhance recruitment and build better links with alumni and professional journalists.

A 28.8 modem along with a Streamworks Player (provided free by Xing Technology: www.xingtech.com) are needed to tune in to 'net news on KUJH. Their web address is www.ukans.edu/~jschool.

What's happening?

NACB wants to know. If your station is breaking new ground with innovative use of the latest technologies or if you've just closed your first underwriting deal with a local sponsor, tell us. Send your media releases to: Station News c/o NACB, 71 George St., Providence, R.I. 02912-1824 or e-mail to nacb@brown.edu

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industry news

Captioning service makes the grade

The National Association of the Deaf (NAD) has recently selected Computer Prompting & Captioning Co. (CPC) as one of fifteen approved caption service providers nationwide. To earn NAD's approval, CPC was asked to caption a variety of videos in different genres and was required to edit dialogue to meet the reading-rate of several age groups without losing the meaning of the spoken content. Along with the quality of dialogue editing, NAD evaluates candidate providers based on caption positioning and timing, the technical quality of the video.

Digital technology leads to jobs for students

Radio Computing Services (RCS), developers of cutting-edge software applications for professional broadcasters, have had a long tradition of making their products accessible to student radio stations as a learning tool. Their goal is to help student broadcasters become familiar with new programming technologies to ease their transition into professional radio. Staff members at KOHL-FM at Ohlone College in Fremont, CA got more than a learning opportunity this past year when their advisors decided to go digital. After installing RCS's Master Control in their new digital studio, 12 students were hired by KBAY-FM, a top-rated commercial station in San Jose.

Network Ratings update

By now, most broadcast and cable networks are running on-screen ratings in compliance with the voluntary system that was announced in December. Analogous to movie ratings, the system was created in a response to renewed pressure from Washington to offer viewers a standard to make informed choices about the programming

content seen by their children. Entertainment-based programs can be rated based on four content levels: TV-G, TV-PG, TV-14 and TV-M(ature); News and sports programming are exempt from the system.

Broadcast networks took up voluntary ratings almost immediately, airing PSA's featuring popular sitcom stars explaining the system to viewers and asking for their comments. Though cable mainstays like Turner Broadcasting System and USA Networks have joined in rating their programs, there are some skeptics. Even as the system was being designed, many network executives feared a backlash from advertisers concerned with placing their products opposite programming with mature content.

In light of this and other issues, Encore Media is currently studying the ratings system and might implement it in the Spring, while Black Entertainment Television has refused it entirely. BET executives feel that the system offers an unfair harbor to news and sports programming that often contains violent content, while the music videos aired by their network would need ratings.

C O N F E R E N C E S + E V E N T S

february

27-28 Radio & Records Talk Radio Seminar '97, Washington D.C. 212.973.9336

march

5-8 Country Radio Broadcasters Country Radio Seminar, Nashville, TN 615.327.4487

14-16 National Federation of Community Broadcasters Annual Conference, Lincoln NE 415.771.1160

16-18 National Cable Television Association "Cable '97" New Orleans, LA 202.775.3669

april

4-7 Broadcast Education Association 42nd Annual Convention, Las Vegas, NV 202.429.5354

6-10 National Association of Broadcasters Annual Convention, Las Vegas, NV 202.775.3527

9-12 National Broadcasting Society National Convention, Chicago, Illinois 803.777.3324

NACB news

New Executive Director takes the helm

Recently announced at the 9th Annual National Conference, Kelley Cunningham has been chosen to serve as NACB's Executive Director. Formerly NACB's Development Director, Kelley has worked at NACB for two and a half years and has been responsible for: increasing NACB's annual operating budget via corporate and foundation support; developing new member services such as the Dick Clark Student Broadcasting Fellowship; expanding the Interep National Sponsorship Cooperative to bring more underwriting dollars to member radio stations; increasing awards sponsorships and special events at the National Conference, and promoting NACB in larger industry circles.

Kelley looks forward to strengthening NACB's involvement with a larger base of students, stations, departments and professionals within electronic media. The start of the New Year and a new leadership promises a more active and renewed interaction among and between NACB's staff, membership and the global community. Look for upcoming details about more accessible forums for your input and ideas via the WWW, listservs, and NACB Hotline.

Former NACB Director publishes internet guidebook

Internet Publishing with Acrobat by Gordon Kent, NACB's former Communications Director, is now available. Published by Adobe Press, a division of Adobe Systems, Inc., *Internet Publishing with Acrobat* (ISBN #1-56830-300-9) is distributed by MacMillan Publishing (1-800-428-5331).

Internet Publishing with Acrobat is part technical reference and part content development guide. It contains the detailed, yet easily accessible technical information publishers need to create electronic documents on the Internet. Gordon worked directly with Adobe's Acrobat engineers while writing the book to deliver the most comprehensive technical information available about Adobe Acrobat 3.0. An electronic version of the book, as an Adobe Acrobat PDF file, is

included with every copy of Adobe Acrobat 3.0 and can be viewed on the web at: http://www.novagraphix.com/Internet_Publishing_with_Acrobat/.

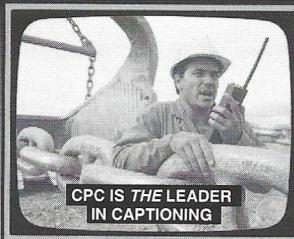
NACB wants you

After two years with NACB, Kristine Hendrickson, former NACB Executive Board member and Conferences and Member Relations Director, has left to pursue new challenges. On behalf of our staff and membership we wish her well and welcome Kristine as a member of our professional member base. NACB is currently accepting applications for a full-time Member Services Coordinator. We strongly encourage graduating college students and other professionals interested in a media/communications career to apply. Please see Position Opening ad on page 2. Contact Kelley Cunningham for additional information.

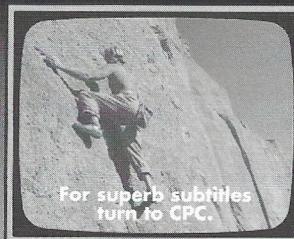
Michael Russo joins NACB staff team

NACB is pleased to welcome Michael Russo as our new Media Resources Representative. A Roger Williams University (Bristol, RI) alum, Mike will be responsible for coordinating marketing, promotions and sales to include publications such as *College Broadcaster*, the NACB Station Handbook and Member News-Fax; and services such as National Conference exhibitions, National Awards sponsorships, as well as the Interep Cooperative.

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1996 NACB NATIONAL STUDENT RADIO & TV PROGRAMMING AWARD WINNERS

LISTED IN ORDER — WINNER THEN SECOND PLACE FINALIST

NACB CONGRATULATES THE 1996 WINNERS IN THEIR PURSUIT OF EXCELLENCE. TO EVERYONE WHO ENTERED THEIR WORK IN THIS YEAR'S AWARDS, STUDENT ELECTRONIC MEDIA WINS THROUGH YOUR CONTINUED EFFORTS.

KEEP UP THE GOOD WORK IN 1997!

1996 NACB STUDENT RADIO PROGRAMMING AWARD WINNERS

INTEREP community service/marketing campaign

WBZC-FM BURLINGTON COUNTY COLLEGE "Community Service"

106 VIC ITHACA COLLEGE "50 Hour Marathon"

promo/psa

KJHK-FM UNIVERSITY OF KANSAS "KJHK on the Internet"

WMUL-FM MARSHALL U. "Newscenter 88-Media Self Promotion"

PREMIERE play-by-play

KJHK-FM UNIVERSITY OF KANSAS "KU vs. UCLA, Men's Basketball"

KJHK-FM UNIVERSITY OF KANSAS "KU vs. East Tenn., Women's Basketball",

ABC RADIO news/sports report

WONC NORTH CENTRAL COLLEGE "Baseball Strike"

WMSV MISSISSIPPI STATE UNIVERSITY "Is Your Homework Really Worth It?"

talk/magazine program

WNYU-FM NEW YORK UNIVERSITY "Number One Show"

WEOS HOBART & WILLIAM SMITH COLLEGES "To the Point"

creative production

WGSL-FM ROWAN COLLEGE OF NEW JERSEY "Early Bird Special"

WGSL-FM ROWAN COLLEGE OF NEW JERSEY "Rowan '95: The Pros Return to Glory"

BONNEVILLE documentary/narrative

WGSL-FM ROWAN COLLEGE OF NEW JERSEY "Generation X: Exceptional or Experimental"

WMUL MARSHALL UNIVERSITY "Oklahoma: We Remember"

dj aircheck

WVUA UNIVERSITY OF ALABAMA "Lee & Wolfe"

KTCC COLBY COMMUNITY COLLEGE "Hawkeye Phillips," Phil Brucker

station of the year

WGSL-FM ROWAN COLLEGE OF NEW JERSEY

WMUL-FM MARSHALL UNIVERSITY

faculty/staff recognition

WBZC BURLINGTON COUNTY COLLEGE "Drew Jacobs"

WBSU SUNY BROCKPORT "Warren 'Koz' Kozireski"

1996 NACB STUDENT TV PROGRAMMING AWARD WINNERS

CABLE POSITIVE promo/psa

SMU-TV SOUTHERN METHODIST UNIVERSITY "Protect Yourself"

RMC-TV ROBERT MORRIS COLLEGE "Traveler's Aid Society: Rugby Tournament PSA"

ESPN play-by-play

TIE: **ICTV** ITHACA COLLEGE "Cornell Big Red Basketball"

RMC-TV ROBERT MORRIS COLLEGE "Fight Night VI"

RMC-TV ROBERT MORRIS COLLEGE "RMC Football"

news/sports report

Studio One UNIVERSITY OF NORTH DAKOTA "Camera"

Studio One UNIVERSITY OF NORTH DAKOTA "Classic Cars"

CNN newscast

CTV COLORADO STATE UNIVERSITY "CTV News 4/26/96"

CUTV CALIFORNIA UNIVERSITY OF PENNSYLVANIA "CUTV Newscenter This Week #1"

talk/magazine program

Studio One UNIVERSITY OF NORTH DAKOTA "Studio One, Show #148"

WDMC-TV ROOSEVELT HIGH SCHOOL "Timeline"

COMEDY CENTRAL comedy

KVR9 UNIVERSITY OF TEXAS AT AUSTIN "Vicious Cyclone II, Episode II"

GSTV SUNY GENESEO "Nocturnal Transmissions"

A&E/ THE HISTORY CHANNEL documentary

KVR9 UNIVERSITY OF TEXAS AT AUSTIN "Quiet Pictures: The Photojournalism of Margaret Thomas"

Norwich Today NORWICH UNIVERSITY "Boston Hockey"

HBO drama/narrative

EIV EMERSON COLLEGE "This is Not a Sales Call"

Cable 13 DUKE UNIVERSITY "Ivy Tower Episode #4 - Hard Times"

MTV music video program

KVR9 UNIVERSITY OF TEXAS AT AUSTIN "See, Episode #18"

FVSC FORT VALLEY STATE COLLEGE "The Beat"

Management

Although there are various styles of management, I find the team concept the best approach. The best analogy is to structure the radio station staff like a winning football team—the general manager is the coach, the department directors act as assistant coaches and the staff members who contribute the most get to play on the starting team. When considering contributions, however, many times player attitude is more important than ability. A dedicated and willing staff member is often more valuable than someone who is great on-the-air, but doesn't go the extra mile.

A successful management team might consist of a station or general manager, an operations manager, a sports director, an underwriting director, a news director, and a traf-

Creating A Need

Unfortunately, many students feel there is an adversarial relationship between the radio station and the administration of the college or university. But, taking potshots at the administration on-air only guarantees that if they aren't the enemy today, they will be later in the week. If the student station is licensed to the institution, the administration may dictate policy and format. A more positive and beneficial approach is to have the entire station team work to make the station an important part of the school. Broadcasting campus events like speeches by visiting dignitaries, placing a major focus on covering sporting events (especially away games) as well as coordinating on-campus events with other departments at the college make the station a vital service link to the institution. Building relation-

clock demonstrating your hour-by-hour format.

- Transmitter Operations — including instructions on transmitter operations and filling out a station operating log.
- Legal Operations — including information about the new Emergency Alert System (EAS), the station policy on airing profanity and obscenity, and various rules regarding payola, plugola, rebroadcast of telephone conversations and station identification announcements.
- Glossary — including a list of common broadcast terms.

It is vital that all of the responsibilities (from opening the mail to filling in shifts) be in writing, preferably in the station operating manual.

STRATEGIES

fic director. For the many student stations that follow a block format, I recommend individual music department heads rather than just one program director. This combination of staff allows a greater number of students to participate in the decision making and contribute to the overall operation of the station. A good way to get new people involved is to appoint them as assistant department heads. Although they are not members of the executive staff, it allows them to become more familiar with the position and they serve as an important backup to the department head. It also offers a skill-building experience that will help them transition into an executive position down the road.

Another important area of concern is how to communicate with a large volunteer staff on issues affecting them. One way is to post a bulletin board in a central location at the station and require each member to check the board every time he or she is in the station. The board must be kept neat and organized and all memos and information posted must be typed, dated and signed. The bulletin board should only be used for station business, not for selling textbooks or finding roommates.

ships with various departments at the college decreases the likelihood of administrative oversight and puts the station in a good position to lobby if a problem should arise.

Organization

The first step in building organization is to gather everything a new staff member should know and put it in logical order. A good way to present this information is a station operating manual. The manual can either be given to new staff members or the station can charge a small fee to defray duplicating costs.

A station manual should include:

- Station Operations — including general background information about the station, a block diagram of the station organization and the duties and responsibilities of each executive staff member (from opening the mail to filling in shifts). Specific penalties for violations (e.g. one week suspension for missing an air shift without prior notice) should also be included.
- Studio Operations — including information on console operations, microphones, recording systems, equipment upkeep and remote broadcasts.
- Format — basic rules regarding on-air etiquette, performing stop sets and a hot

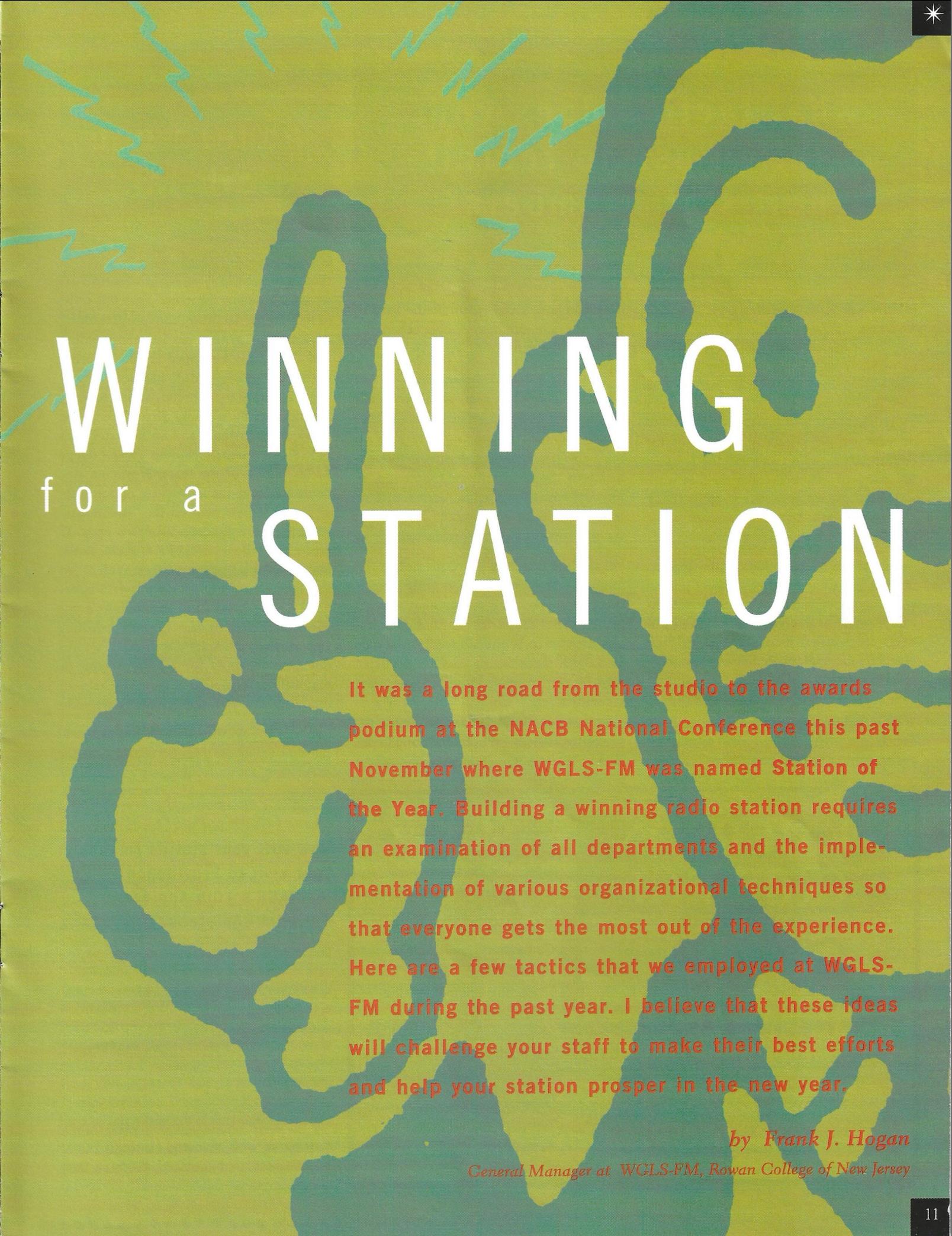
Marketing & Promotions

Although many stations operate within a limited budget, promoting the station is extremely important and there are a number of inexpensive ways to enhance your station's image both on and off campus. Inexpensive promotions can range from distributing flyers to the dorms and utilizing campus wide e-mail, to broadcasting live campus events, or sponsoring a service project like a canned food or blood drive.

One good way to attract new campus listeners is to schedule special programming the day new students move into the dorms and hand out flyers welcoming the students and their parents as they drive onto campus. You'll create a ton of good will while encouraging new students to tune in.

Working with professional organizations like NACB and Interep can be a valuable and cost effective means of obtaining free giveaways. Two recent promotions with them resulted in our station giving away more than 40 T-shirts, 20 bottles of designer cologne and a portable CD player.

Building a successful radio station requires a highly organized staff with a positive attitude. Developing a staff that can work together as a winning team will initiate growth in your station's popularity both on and off campus.



WINNING for a STATION

It was a long road from the studio to the awards podium at the NACB National Conference this past November where WGLS-FM was named Station of the Year. Building a winning radio station requires an examination of all departments and the implementation of various organizational techniques so that everyone gets the most out of the experience. Here are a few tactics that we employed at WGLS-FM during the past year. I believe that these ideas will challenge your staff to make their best efforts and help your station prosper in the new year.

by Frank J. Hogan

General Manager at WGLS-FM, Rowan College of New Jersey

what tactics does your station use to recruit new staff members?

WMSR-AM Miami University of Ohio

At WMSR-AM, we distribute flyers around campus at the beginning of each semester to reach freshmen and transfer students who might be interested in joining our staff. We also work with Miami University's TV station, MUTV, to increase our visibility on campus. We regularly post times for recruitment meetings and training sessions for new staff members. Both avenues work well for us — we never have trouble filling a room with new faces.

After a general meeting with interested students, station directors look at the applications to figure out everyone's level of interest and where they would best fit in at WMSR-AM. A round of interviews follows and students are notified within a week of their positions and appropriate training sessions.

Jason Loseke, General Manager

WBSU-FM SUNY Brockport

We enclose a flyer in the student orientation packet promoting our recruitment meeting

time and date along with all the various areas that radio can help you get experience in: news, public relations, sales, sports, production, etc.

All of our current students ask (and usually receive) permission to get up in front of class to promote the recruitment meeting. This is most effective in theatre, business, communications, political science, marketing, or physical education classes. Almost without fail, the professor will also add his/her two cents in support of the experience.

We also use the chalk board method. A few minutes before class, students write the pertinent info about our recruitment meeting in a corner of the chalkboard and put a save box around it. While students' eyes drift around the room during class, we get exposure for our meeting. Think of how many students already work in your station x5 classrooms each and this can be the farthest reaching publicity you can do. Good luck.

Warren Kozireski, General Manager

WCWU-FMca Clark University

To recruit new members, we held a frisbee golf game and gave out station discs. About five days later, we had a big meeting with free cheese and salami. Sounds silly, but we got about 90 people (the school has about 2,000 undergrads, so it was a pretty good turnout). Go figure.

Dave Bernstein, Station Manager

WMLN-FM Curry College

WMLN-FM, Curry College Radio has attracted students for many years (22 to be exact) for its facilities and programming development. WMLN has its own building and three fully equipped studios. During the past 9 years, WMLN has been recognized by the Massachusetts Associated Press Broadcasters by winning First Place in the News, Public Affairs and Sports categories (1988 to present, including 1992 College Radio Station of the Year). Freshmen students also have the immediate opportunity to go on the air without the "traditional" waiting period. Students also earn up to 1-credit for each semester of attendance in the Radio Station's Practice sections. WMLN-FM also broadcasts 24 hours daily and 15 hours daily during breaks and Summer. As a co-curricular part of the Communications Department, students are eligible within one year to apply for a local Boston or regional internship. All of the above helps in retaining the 100 plus students we have each term.

Professor Alan Frank

Director of Broadcasting, Curry College

SOUNDOFF IN OUR NEXT ISSUE...

How will your station finance your visit to Providence for NACB's 10th Anniversary National Conference?

Do you have a line-item in your budget so your student government or communications department knows how important the National is to building your station? Do you ask your underwriting clients to help? Do you hold a special fundraising event? If you don't know, start thinking — and check out SoundOff in the next issue of *College Broadcaster* for innovative solutions from other student stations to help get your staff to the best National ever!

To respond, write: SoundOff c/o NACB, 71 George Street, Providence, RI 02912-1824 or send email to: nacb@brown.edu

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UUTV Syracuse University

Founded in 1970, University Union Television at Syracuse University is the nation's largest and oldest student-owned and operated television station. We offer hands-on experience to all Syracuse University students, undergraduate and graduate. We air 24 hours a day, 7 days a week on Campus Cable Channel 7 as well as airing several programs on Adelphia Cable Channel 3, to the city of Syracuse.

Because we're a fully-operational station, there's more than just production going on; experience in programming, promotions,

and sales are just some of what UUTV offers to its student volunteers. UUTV has been an NACB member since 1990 and our programming has repeatedly won awards from the National Academy of Television Arts and Sciences. Our alumni have gone on to work at all three major networks, cable networks, production houses, the film industry, and major market television.

We produce and air 3 sports programs, *Syracuse Sideline*, *On the Bench*, and *Sports Rap*, a nightly news cast, *Campus 7 News*, and other informational programs, *On the Hill*, *This is Syracuse* and *Tempo*. UUTV's entertainment offerings include: *Null & Void*, *To the Batcave*, *SU Live*, *The Rhythm*, *Coast to Coast*, *The Syracuse Caboose*, *A Bunch of Tools* and *Reflex*.

Our mobile Production Unit, operated by Alex Piper, shoots events on campus and in the community. Our Promotions Director, Andrea Demainczyk, created the UUTV web page and organizes alumni events and mailings. Our Programming Department, headed by Will Swope, is responsible for developing and airing programs. Jenn Keh, our

Sales Director, seeks out underwriting and in-kind support for UUTV. Andrea Altman is News Director, Jason Joly, Sports Director, and Jack Helmuth, Entertainment Director—they keep track of the shows and producers. Sean Wallace, our Chief Engineer maintains our equipment. As General Manager of UUTV, I am pleased and privileged to work with the wonderful people that make up our Senior Staff.

UUTV is unique because it gives students a great opportunity to develop and produce such a large and diverse body of programming. Although working at the station is an extracurricular activity, this does not diminish the dedication of the student staff. The chance to work with other students interested in television while getting advice from station alumni adds further value to the experience. UUTV offers Syracuse University students an important creative outlet and a place to have fun while learning.

*Laura Gillies, UUTV General Manager
Junior, Syracuse U. e-mail: UUTV@aol.com
URL: students.syr.edu/student_orgs/performing_arts/uu/uutv*

WKPS FM

Pennsylvania State University

WKPS-FM hit the airwaves October 30, 1995, broadcasting at 90.7 FM. Our coverage area includes the 40,000 students at Penn State as well as 100,000 people in the State College, PA, and surrounding communities. Before WKPS-FM, students had limited programming opportunities on the NPR affiliate station WPSU-FM. Though our advisor is on the staff at WPSU-FM, our station is completely student run; a board of officers make all policy decisions. We also have an advisory board made up of community members and communications faculty. We're still an emerging station in an ongoing process of building our program offerings and management plan.

The mission of WKPS-FM is to provide students with radio experience in a number of areas. Improved learning experiences in news, sports, on-air development, production, and management, are underway while we try to fulfill our public interest obligation. Our programming targets the undergraduate student body at Penn State.

Aside from a management staff of 14, WKPS-FM currently employs about 200 staff members who work on-air or in one of the stations internal departments. All direc-

tors have to be full-time students while DJ's and other staff have to be registered students. Work at the station is a major time commitment for the officers — most work at least 40 hours each week.

WKPS-FM recently received approval from the university budgeting committee for an annual operating budget of \$25,500. A separate request for \$17,000 to install a digital production studio was also approved. The addition over winter break of this state-of-the-art facility will have a huge impact on the quality of experience WKPS-FM can offer students in creating programs, from news segments to promotional jingles. The production equipment is an 18 channel digital console and Arrakis' Trak Star III multi-track production equipment with monitor, hardware and software. We'll be recording everything onto minidiscs.

Our programming offerings are divided into four main music genres. Specialty blocks on WKPS-FM include *New Music*, *Jazz Spectrum*, *Jam 91* and *Metal Machine*. Our weekend specialty shows offer more unique diversity focused programs such as *the Latin Mix*, *jet set sounds*, *Chemistry Set*, and *On the Good Foot*. Our news department covers campus events and national issues with a student perspective. Our sports department

puts together a daily talk-show and airs home and away games for Penn State's main athletic offerings, as well as coverage for lesser known sports (men's and women's volleyball, baseball and hockey).

As far as promotions go, WKPS-FM tries to be in-tune with our audience on and off campus. We'll have a float in this year's homecoming parade will co-sponsoring at least a dozen concert events. We are in the midst of putting together T-shirts, stickers, key chains and other fun items.

WKPS-FM's morning show, the infamous *Coffee and Cigarettes* has developed a great following. We've already had an interview with Mark Hammill and future guests are in the works. Contests and news & sports updates are regular features, with comedy bits thrown in for good measure.

We want to add our feelings of pride in our staff for doing so much with so little over the past year. In the beginning, we had no budget and no production facilities, but through their dedication, WKPS-FM has grown and prospered . Their continued efforts insure a bright future for our station.

*Jeff Ecker, General Manager, WKPS-FM
Ed Benks, Vice President, WKPS-FM
Seniors at Penn State*

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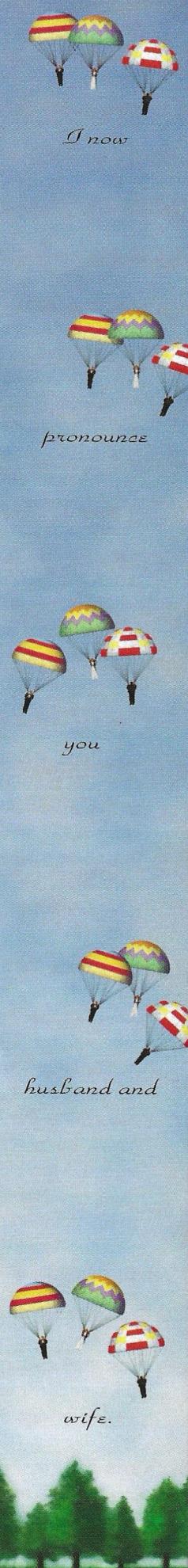
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BeOS

Is there a new OS in my future?

There just may Be one.

Usually, TestDrive looks at equipment, hardware and software. This time I thought we'd look at the blood that flows through our computers — the operating system. One of the newest players in this field is the BeOS. The big advantage that the BeOS has over other systems is that is designed from the start to support multiprocessor PowerPC hardware. The BeOS takes the multiprocessing function even further in the operating system and the applications written for it with heavy use of "multithreading." Multithreading is the breaking down of complex operations at all levels of the OS into smaller operations which can then be executed in parallel. This allows your computer to take full advantage of every microprocessor in the system and increase performance beyond that of even the fastest single processor. This new OS will have serious impacts on all media-rich content developers and users.

Do I need to buy all new hardware and software now?

Not really, since the BeOS is now running on most multiprocessor PowerPC based systems. At MacWorld San Francisco, the BeOS was demonstrated on the following platforms: Power Computing's Dual PowerPC 604 at 250 MHz and their PowerPC 603 at 300 MHz; DayStar's dual PowerPC 604 processor cards which are used in systems by DayStar, Apple Computer, and SuperMac/UMAX. Be will also support DayStar's Quad processor. Of course Be offers its own BeBox system.

Software for the BeOS is becoming available at a steady pace now with many packages installed and running commercially. The package that I feel offers existing Mac users a good bridge to the BeOS is VirtualMac by fredlabs, inc. This application allows you to run System 7.x applications within the BeOS. Those interested in a migration to the BeOS don't need to replace all their existing

software or run two platforms. There's a more complete list of software and hardware on the NACB Website (<http://www.hofstra.edu/nacb/>) and at the Be Website (<http://www.be.com/>).

When can I get it?

Well, the developers have started to receive

their copies of the BeOS for Power/Macintosh-based hardware in December. Mactech magazine's January issue includes the BeOS for CD. The "BeOS Preview Release", the first publicly available release of the BeOS, is scheduled on or before March 31, 1997.

Barry Albright

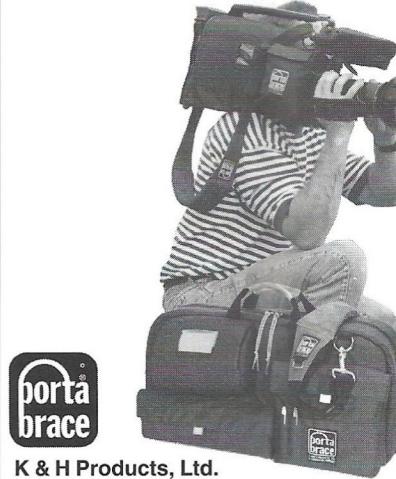
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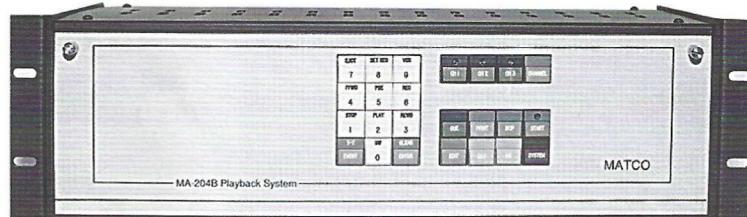
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legal

Now that the Distilled Spirits Council of the United States has lifted its 60-year voluntary ban on hard liquor advertising, may non-commercial broadcast stations accept underwriting announcements from hard liquor distributors?

From an FCC regulatory standpoint, at this time I am encouraging a "wait-and-see" attitude. Although the broadcast of hard liquor underwriting announcements is not specifically prohibited, it is a highly controversial public policy issue. I expect the FCC to soon release a policy statement regarding hard liquor advertising. Such a policy statement would be analogous to underwriting. Therefore, it would be prudent to await the issuance of the policy statement before you make any decisions with respect to these matters. Also, you should check with the school administration regarding their internal policy regarding these matters. As always, the licensee of a broadcast station may adopt any policy that is more restrictive than FCC regulations. If the broadcast station is licensed to the school and the school

adopts an anti-liquor announcement policy, the student staff of the broadcast station should adhere to those rules.

We have heard that the FCC recently admonished a non-commercial FM station for using the phrase "weekly specials" in an underwriting announcement for a restaurant. Please explain.

A non-commercial FM station recently broadcast an underwriting announcement similar to the following: "Portions of this program are being brought to you by the Family Restaurant, located at 45 Main Street in downtown New City. The Family Restaurant is open for lunch and dinner and offers weekly specials for lunch." The FCC received a complaint about the announcement, and initially determined that the use of the phrase "weekly specials" was improper because it relates to price. However, the broadcaster responded that "weekly specials" did not refer to price, but to special food items. Upon further reflection, the FCC decided that the broadcaster acted in good faith and did not violate FCC underwriting policies.

Recommendation: Please review the text of your underwriting announcements carefully to ensure that only value neutral language is used. Although some words and phrases will always be subject to varying interpretation, try to avoid the use of any such ambiguous words or phrases. If you are not sure that your underwriting text is proper, please call me at 202.296.9100 for a free consultation.

At NACB's National Conference this past November, you handed out a sample

underwriting agreement and sample contest rules. If our station does not use a written underwriting agreement or prepare written contest rules, will we violate FCC rules and policies?

Not necessarily. The use of a written underwriting agreement is good practice because it specifies the fees and broadcast schedule. Should a merchant later dispute the fees or broadcast schedule, a written agreement will permit you to easily determine whether the proper fees were charged, and whether the underwriting announcements aired as previously agreed upon. With respect to contest rules, Section 73.1216 of the FCC rules requires each broadcaster to "fully and accurately disclose the material terms of the contest." The footnotes to section 73.1216 permit the broadcaster to make such disclosure in whatever manner is preferred. If written contest rules are not prepared for public view, all the material terms should be periodically announced on-air during the contest period. However, written contest rules save on-air time. Also, the preparation of written contest rules often reveals ambiguities or problems with the contest. Focusing on written contest rules often results in a better contest.

Every Saturday afternoon, our radio station broadcasts a music review show called "Review for You." Each week the program focuses on about ten musicians or bands. Some songs are played in their entirety, and a panel of three DJ's critiques the music. We have been told that our BMI and ASCAP music licenses might not cover all the music on this show. If so, are we in trouble with the law?

Not in this instance. Since "Review for You" uses the music for criticism and comment purposes, the "Fair Use" provisions of the copyright law permit use of such music without permission from BMI, ASCAP or anyone else without the risk of copyright infringement. So long as the program remains a legitimate music review show, there is no need to worry. As for the broadcast of music for general entertainment purposes, be sure that whatever music is used is covered by your BMI or ASCAP music license. If you are in doubt about a particular song or artist, call BMI and ASCAP for a complete list of artists under contract with them.

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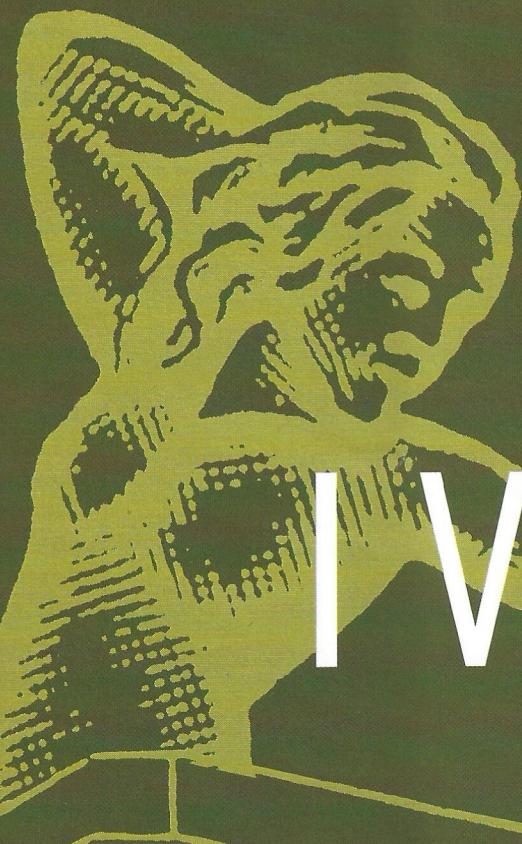
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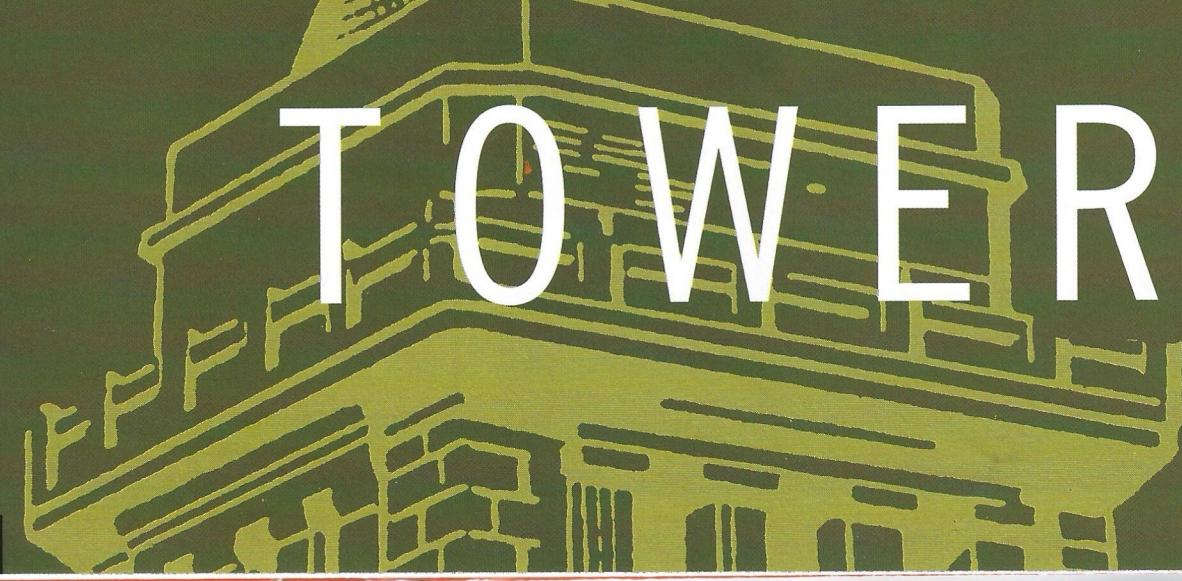
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TOWER



HOW REACHING OUT TO THE COMMUNITY CAN BENEFIT YOUR STATION

Envision the audience for your student radio or TV station. Do you see a variety of ages, incomes, and lifestyles reflected among your listeners and viewers, or is everyone a student? While preparing for careers in electronic media, students will be ahead of the game if their academic experience is already grounded in the realities of dealing with members of the public, local politicians, interest groups, and municipal employees. Participants in student radio and television organizations are simply better served if their production efforts are geared beyond the bounds of campus. Student broadcasters benefit from exposure to the community, and, as a bonus, they provide an additional source of programming for the locale.

Talking with people whose lives have taken different paths or who have experienced adversity helps students to develop compassion and thereby translate it into their work.

In broadcasting, "Serving the public interest, convenience, and necessity" is practically a mantra. Your station's mission statement should address the need to offer programming for a diverse audience; this goal is usually cited as justification for a wide broadcast signal or carriage on a regional cable system. No one will argue that benevolent purpose. It is also political reality to put community service near the top of the list when seeking funding to expand your reach. Further, student volunteers are the most direct beneficiaries of a community focus. Depending upon the level of involvement, the experience can be likened to an in-house internship. Interacting with community members, while programming for a wider constituency than the dorms, provides a far superior experience than playing to your fellow students. "Campus-only" excludes, in all practicality, faculty and staff, and most of the students who are not involved in the student media organizations. It's all about working with people.

Local orientation is a natural for public affairs and news programming. Students can

assemble a wonderful resume reel by covering local news. In a professional news organization no one is assigned to cover campuses exclusively. Indeed, reporters are expected to give reasonable accountings of the activities of school boards, city and county governments, police, fire, social service agencies and cultural organizations. They are also expected to present the human interest side of the news. Even when "ambulance chasing," a great deal can be learned about the legal process. The stories require research and follow-up. Each venue is a different technical challenge. Learning what you can and can't do in the coverage of community stories is a valuable education in itself. Maturity and professionalism are fostered by interaction with different people in a variety of situations. Journalism touches people's lives—the lives of the student journalists as well as their interviewees. For example, this past year at ICTV a sophomore host of an hour-long discussion about living with HIV was the honored guest of a dinner given by members of a local AIDS organization. Talking with people whose lives have taken different paths or who have experienced adversity helps students to develop compassion and thereby translate it into their work.

It is of little service to students to allow them the freedom of creating within a critical vacuum.

The argument can be made that student media participation—when it involves community contact—is preparation equal or superior to internships. It is more extensive: up to eight semesters instead of one or a summer. Activities are broader, including production planning, interviewing, shooting, editing, scripting, formatting and presenting. Learning opportunities abound when things don't go as planned, or more commonly, were not planned for. Learning from mistakes is not the goal of an internship. The transition to media employment can be remarkably smooth for students who have volunteered in a student media outlet that takes a professional attitude toward pro-

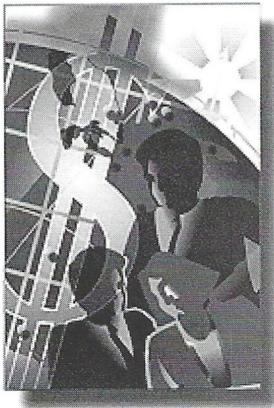
gramming for a broad audience. Where there is no potential for wide and critical review, the organization is likely to be looked upon as "sandbox" TV or radio. It limits the potential for personal growth through wider encounters. Although it can be uncomfortable when a parent phones to complain that inappropriate material appeared at too early an hour, the student producer is responsible for answering the complaint. Adam Kranitz, a student director at ICTV commented this past year, "We have to think about who's watching, how we present the content, and the time of day that it airs."

Learning what you can and can't do in the coverage of community stories is a valuable education in itself.

It is of little service to students to allow them the freedom of creating within a critical vacuum. Oddly enough, opposition to a regional audience may come from the students themselves. Some may voice the objection "we want to be free to do what we want." This may indicate a fear of failing or of criticism. They may prefer their audience be acquaintances. They may not want to deal with community accountability and the wider scrutiny that public transmission affords. Other objections can include "we want to do what we do best" or "we're not ready yet to go public." These are smoke-screens for a reluctance to widen the scope, and need to be overcome by emphasizing the benefits and the challenges. Regional broadcasting will enlarge the organization. You will find many more students will be willing to give their time to program for the community, rather than just the campus.

The station adviser needs to lead the way, becoming a station advocate. S/he must put forth the case for why it is in everyone's best interest to program for a diverse population. This requires ingenuity, tenacity, and funding. The rewards—to students, the station, the school, and the community—are worth it.

*by Eloise Greene, General Manager
ICTV, Ithaca College*



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MEDIA ROUND-UP '96

The main characteristic of the year 1996 might be unpredictability. From media mega-deals to rampant affiliate changes to the V-Chip, professional broadcasters, industry analysts and audiences alike enter the new year wondering what could be next. Student electronic media is by no means insulated from these changes. There will be a measurable impact on many levels, from creating new programming to finding a job.

By far the biggest deal of 1996, Time Warner's \$7.5 billion buy-out of Turner Broadcasting System has sent shockwaves throughout the industry. As Time Warner's Jerry Levin and a platoon of lawyers dance with the Federal Trade Commission and the antitrust laws (in addition to competitor Fox's Rupert Murdoch), network executives at TBS live with an uncertain future.

If Levin decides to incorporate TBS departments and functions into the existing Time Warner infrastructure, many staffers might find out that their jobs are redundant. Such sweeping alterations to media staples like CNN might have an adverse impact on student broadcasters transitioning into the professional world.

Other 1996 front-page media mega-deals include the Disney buyout of Cap Cities/ABC. With unsurpassed access to programming (from its many movie and TV programming arms) and distribution (broadcast and cable), Disney has posed itself as an empire with Michael Eisner as king. (Second-in-command Michael Ovitz took the golden parachute only months later.) The deal, however, has left many wondering if future ABC programs, news included, will be candy-coated to fit the Disney image.

CBS finally found a buyer in 1996: Westinghouse. Also working to jump on the conglomerate bandwagon, Viacom Inc. continued its efforts to takeover Paramount Communications.

With the final approval of the Telecommunications Act with its V-Chip legislation, as well as the new voluntary ratings system for



network television, media outlets have entered another round with the federal government. Though the issues in play often resemble those brought forth in the Eighties with the labeling of records based on potentially objectionable content, the elements of the Act that touch on programming promise more far-reaching changes.

On the side of political correctness, many believe that American culture has been erased and re-written since the Seventies. In spite of fine writing and a stellar cast, a classic show like *All in the Family* is today inappropriate in its content and depiction of minority groups and women. At the other extreme is rising tide of violence that continues to fill the big and small screen, collecting billions from motion picture audiences and advertisers alike.

Truth be told, most programmers are somewhere in the middle, wanting to capture audiences with materiel that is entertaining, informative and compelling — shows that reflect and inform the culture without succumbing to its ills. Student broadcasters need to be mindful of these issues as they create their own programming. It's a safe bet that the Culture Wars will still be raging long after they've donned cap and gown.

Many analysts have suggested that radio is going through another golden age. The continued rise of radio giants like Stern, Limbaugh and Imus is evidence that the talk format is healthy if predictable. On the music side, things are a lot less certain. There have been truly geologic changes in the music industry over the past five years and many programmers are waiting for the other shoe to drop. Alternative music was anything but in 1996.

The record industry's insatiable desire to own stock in "the next big thing" was facilitated by some radio programmers when they incorporated tactics from CHR into a Modern Rock format. With 40 or 50 songs in rotation and a cache of "flashback" tracks for the sake of novelty, some stations have forsaken their roots to become part of the latest trend. In the meantime, worthy music without the desired flash sits in a file cabinet collecting dust.

The problem is simple: alternative music, indie rock, a staple sound of college radio circa 1990, was never about pie-charts and marketing forecasts. It was smart music with a message. Those days are gone. In too many markets, programmers have either domesticated their offerings into AAA or dumbed down the playlist by treating it like CHR.

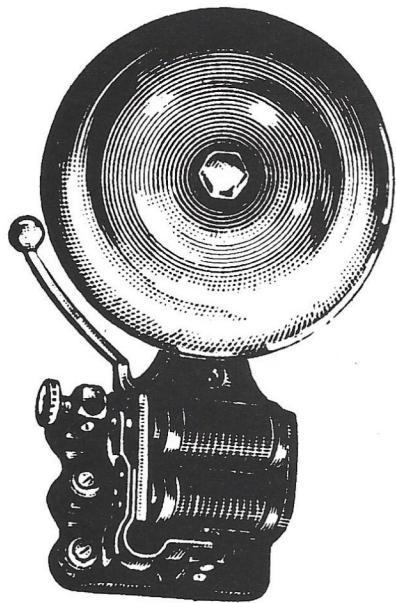
Both of these approaches might have financial benefits to commercial radio, as well as the recording industry, but the music is suffering as a result. Student programmers can and should take risks — building a format that isn't inclusive to music beyond what's available on commercial radio is a mistake.

The promise of the new year is reason enough to celebrate. The assurance of the future for student electronic media is the passion and drive of individuals working toward common goals. With time, as technology becomes more accessible to producers and end-users, the frame of media may become blurred, but it is important that the substance remains the tie that binds reporters, programmers and air-personalities to their audience.

Mike Russo

in the event of an emergency...

OUT WITH THE OLD, IN WITH THE NEW



THIS IS A TEST. THIS STATION IS CONDUCTING A TEST OF THE EMERGENCY BROADCAST SYSTEM. THIS IS ONLY A TEST.

These words, followed by a tone that has been compared to fingernails on a chalkboard conjures up many images. To some it brings back memories of duck and cover drills in school; to others, a time to tune the radio to another station. In fact, the latter was the response of many people when they heard the attention signal. Even if it were a real emergency, many listeners would tune out, thinking it was just another annoying EBS weekly test.

Enter the world of EAS, the Emergency Alert System. By now, all radio and TV broadcasters should be in compliance by having the equipment installed and ready, and should be sending and receiving tests. In fact, EAS received its first workout in many places out west on New Year's Day, when severe weather and floods called for alerting the public. The advantages of the EAS over EBS allow stations the ability to totally automate the process; this allows the station to operate unattended overnight. Further, it helps wean the public off the tune out factor, by eliminating the scripted weekly tests that audiences have grown accustomed to. Instead, the weekly tests, conducted randomly, can contain no script, and last a mere ten seconds — easy enough to slip in between two songs or in an out-of-the-way slot overnight.

In addition, the new system allows a more targeted approach to broadcasting information. With EAS, stations can choose their level of involvement at the state and local level. For instance, stations can now tailor the retransmission of alerts to their specific listening area, instead of very wide region beyond the reach of their signal.

Here is some information that may be useful for stations in their operation of EAS. The first section covers your EBS equipment, which you have to keep until January 1, 1998. The other covers Required Monthly Test (RMT) Rebroadcasts that effect stations that sign off overnight. Since the RMT will be coordinated, this should help those stations that do sign off overnight to deal with it correctly. The FCC Website also has the Part 11 rules and the handbook to download. It has information on the Red Envelope all stations have, and why it may be needed. Also the handbook, required of all stations, must be downloaded from their website (www.fcc.gov), or you must call the FCC at 202.418.1220 to request a copy. The Society of Broadcast Engineers website (www.sbe.org) also has some excellent resources on EAS information. The material presented below is compiled from the SBE, NAB, and the FCC.

EAS: what to do with your EBS equipment

- 1 On January 1, 1997, the old EBS ENCODER is no longer needed. All activations, tests or otherwise, are originated on the new EAS encoder. The old EBS Decoder, however, must stay connected and simultaneously decoding received tests and alerts that contain the attention signal. Then on January 1, 1998, the EBS decoder can go away.
- 2 Since the weekly test will no longer contain any attention signal, the old EBS equipment will really only be decoding the monthly tests and any real alerts that are received if they contain the attention signal.
- 3 The old EBS equipment stays connected to the old EBS monitoring assignment, regardless whether it is one of the new EAS assignments.

4 It is not necessary to log alerts received on the old EBS decoder. All logging will be of EAS decoded alerts and tests.

5 After January 1, 1997, the old EBS equipment is back-up in case the new EAS equipment is not working properly, especially for emergency messages. It is not necessary for stations that will become automated or unattended after January 1, 1997, to comply with the old EBS monitoring and logging requirements, just the new EAS monitoring and logging requirements. However, the EBS decoder must stay installed and working in case the EAS equipment stops working.

Overnight tests and signed-off stations

The RMT of the new EAS will alternate during the day in odd numbered months and overnight in even numbered months. Since these tests are required to be re-transmitted within 15 minutes of reception, this will present a problem for daytime-only stations and for stations that sign off overnight. Early clarification by the EAS Committee from the FCC simply instructed those affected stations to re-transmit the received overnight RMT within 15 minutes of sign on. This is possible because, in manual mode, the EAS equipment will store up to 2 minutes of received message and wait for instructions on what to do with it.

Now it has been discovered through EAS Committee testing of available equipment that the two minutes of voice storage is valid only for the last message received. In other words, if the RMT is received and stored, then another EAS message is received, the later will replace the RMT in storage. The only evidence of the RMT reception will be in printed form.

In further clarification for this situation, the FCC says some equipment may provide for external storage of all received messages. In this case, the sign-on operator would initiate the RMT within 15 minutes of sign on playing back the externally recorded RMT voice message at the appropriate point in the transmission.

EAS CONTINUED ON PAGE 24

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If no external recording is possible, then the sign-on operator would initiate the RMT within 15 minutes of sign on and read the RMT script found in the station's State Plan at the appropriate point in the transmission. (This script could be pre-recorded and played from tape)

In either case, the re-transmitted RMT must have the same codes (except LLLLLLL Header) as the printed RMT that was received.

A special note for Class D FM (10 watt stations): You are not required to have the equipment that transmits the EAS codes or the attention signal. They only have to broadcast the script of the RMT. The only requirement they have for the Required Weekly Test (RWT) is to log the reception of these. They do not have to send a RWT. However, since all stations had to buy equipment by January 1, 1997, only Encoder/Decoder combos were available, and thus all broadcast stations have the ability to send these messages with their codes, in addition to reception. To simplify the EAS operation at your station with automatic reception and retransmission of the required RMT, and to provide real world training, it would be to your benefit to program the weekly tests and send all the codes and tones for the RMT and real emergencies.

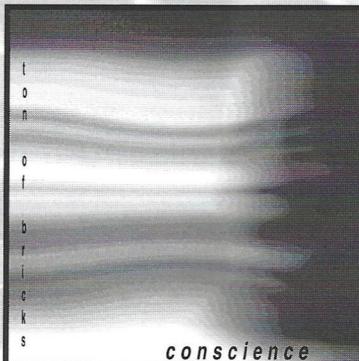
In addition, even though the state and local level is voluntary, you would be doing a valuable service to your listeners by alerting them to these day to day emergencies.

This new arrangement will take some getting used to, but the new EAS should give stations much more flexibility in their oper-

ations, and take the worry out of reacting to national and local emergencies. EAS will undoubtedly react more quickly to situations and save lives, which is part of the purpose of the system. As the EAS gets used, we will all experience the benefits of this new technology, both as station staffs and members of the public.

Michael Black, WEOS-FM, Geneva, NY

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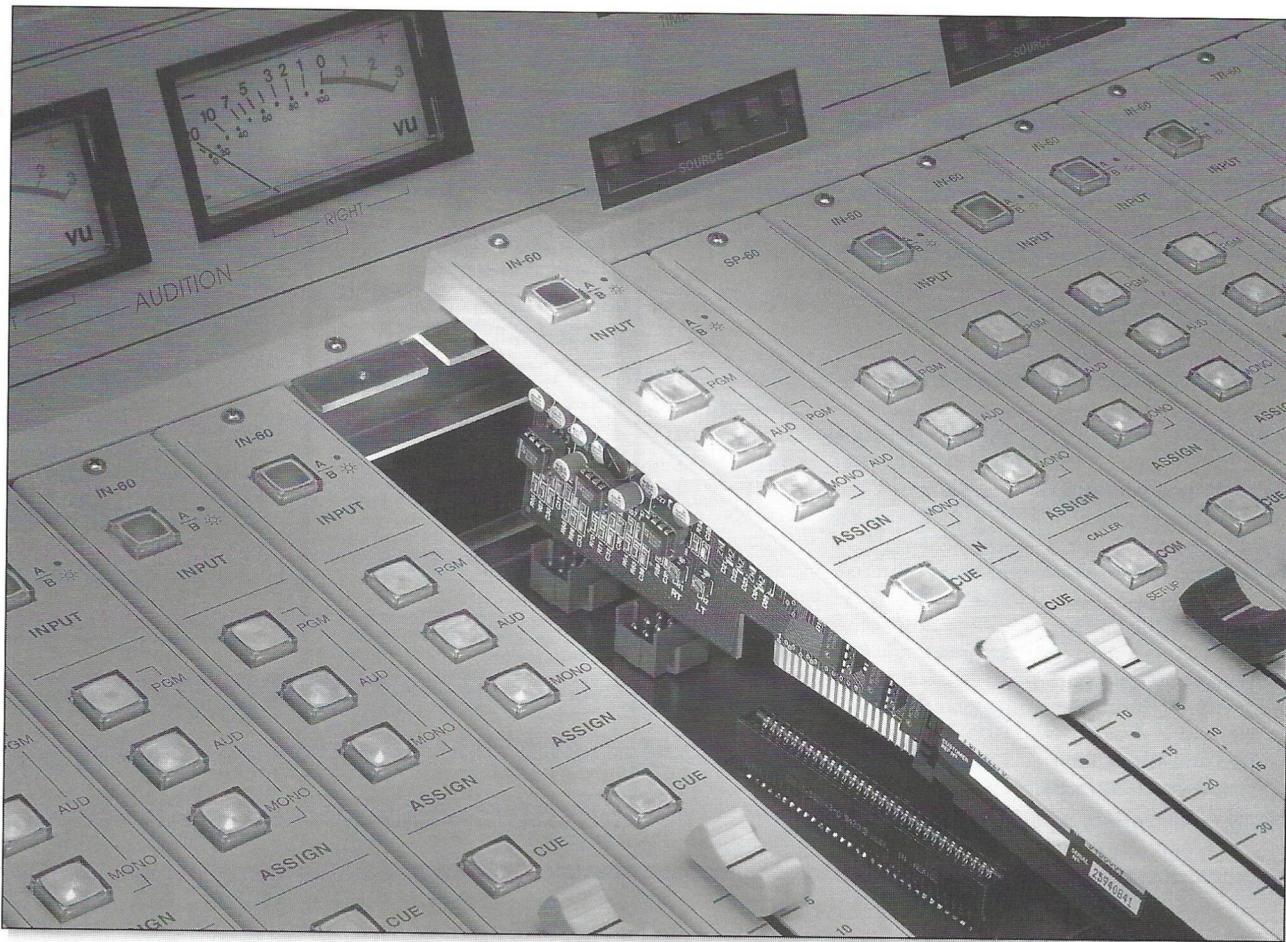


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Dominique Dunne Video Festival, May 16, Fountain Valley School, Colorado Springs, CO. This international competition exclusively for high school filmmakers, is now in its 27th year. The Festival, which is open to high school students and college freshman, was established to provide exposure for young filmmakers. Cash prizes of \$300, \$200 and \$100 are awarded in categories of dramatic/narrative and experimental videos. Non-cash citations are awarded for animation. Selected entries are juried and critiqued by professional film and video artists. Entry fee is \$100. Formats are VHS/S-VHS. Submission deadline is April 12. Contact: David Manley, Fountain Valley School, Colorado Springs, CO 80911 or call 719.390.7035.

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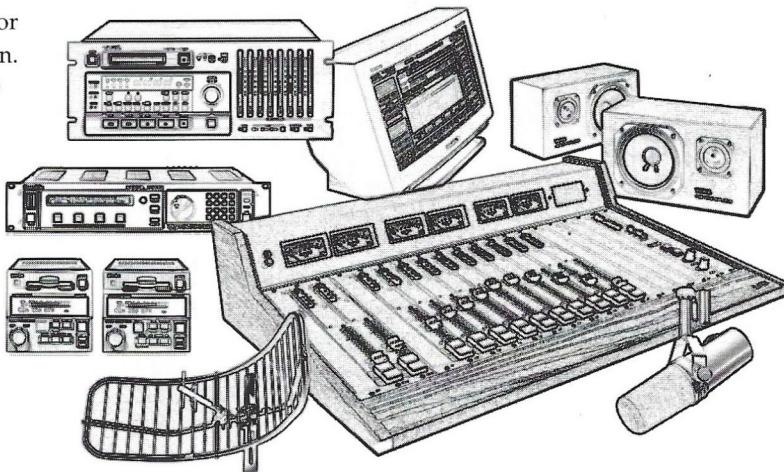
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NACB's National Conference is the culmination of our annual efforts to help member stations, departments and individuals broaden their knowledge and maximize their potential. At the National, student managers identify common concerns and focus on creative solutions; professionals share their experiences and offer valuable industry insight and outstanding student works are recognized and applauded. You could say that the conference is our version of the Year in Review. It's an opportunity for members and stations to examine their operations, their career goals and aspirations, as well as the ways in which the industry is changing and how they will affect those changes.

NATIONAL '97 WORDS TO GROW BY

Mike McKinley, Director of Broadcast Resources at the National Association of Broadcasters, delivered the 9th Annual Keynote Address. He offered an informative outlook on the future and some crucial points for emerging broadcasters in the often shifting media marketplace.

"My advice is don't look at the market size, look at the opportunity." Smaller markets offer young professionals a major advantage that is often overlooked: The ability to make mistakes and learn from them on the job. Let's face it—no matter how polished your skills are, no matter who you are, no matter what field you are in—you will make some mistakes at your first post-graduate job. The mistakes you make and what you learn from them are an important aspect of your professional growth and development. Traditionally, smaller markets offer

more flexibility to experiment and benefit from mistakes. Think about it—if you're going to make a mistake, would you rather it be in a large market like NY or LA or someplace a little more intimate like Cheyenne, Wyoming? Because smaller market positions often encompass numerous operational responsibilities, you learn a host of skills that can give you an advantage when you're ready to move into a larger market.

"You need to stay on top of emerging technology. Your survival depends on it." This can sometimes seem like a daunting task. The Digital Age is affecting students, faculty and professionals in every sector of the communications industry. Media as we know it and have been taught is undergoing a "re-tooling". In your efforts to keep current, use resources like *College Broadcaster*, the NACB listservs and the contacts made at the National; in addition to the resources of other trade associations like NAB (National Association of Broadcasters), RAB (Radio Advertising Bureau) NCTA (National Cable Television Association), etc.

"No one wants to be around or work with someone with a negative attitude." This is key to remember whether you're working at your student station, communications department, or anywhere. No matter how qualified or competent you are, your personality and people skills play a significant part in your success. How you respond to and handle the challenges of your work environment will affect your upward mobility. Do you sit back and complain about problems or do you roll up your sleeves and try to figure out a way to make operations run more smoothly? If you're uncertain of how to accomplish something do you take the initiative to find out and get training or are you more comfortable in letting someone else figure it out for you? Employers and your fellow officemates are more likely to hire and work better with people with positive attitudes who take the initiative to turn adversity into success.

"This is the best possible time to be alive, when everything you thought you knew was wrong." So true. This also reflects the above statement about maintaining a positive attitude. Change is inevitable and it entails re-learning established conventions and operations. However, the changes that are occurring are exciting, embraceable means to improve and develop. Remaining flexible and keeping a positive outlook will make your learning process easier and more enjoyable.

National feedback: the polls are in

We've pored over the evaluations you filled out at the National Conference and are planning for the best-ever 1997 National Conference. The following comments, questions and responses are a sample of what you liked, would have liked, and what you can expect to see next year based upon your responses.

What you liked

The management sessions were my favorite. They helped me realize that everyone has problems at their station (a lot the same) and there are easy ways to deal with them.

The Comedy Writing session was led by a real director with hands on experience and was great!

The Ask a Lawyer/Engineer session answered many difficult questions that are current.

I really enjoyed the Keynote Address. It was interesting to hear from someone who has insight into all aspects of the industry.

Using the Internet as a Teaching Tool was great. It was good to talk with peers and learn new things.

What you would have liked to see

Have more meet and greet sessions because not everyone can be at the first day of the conference. More social opportunities for students to share experiences are needed.

I wish the conference was longer. It should be four full days.

I would have liked to have seen more exhibitors and booths.

There should be more diversity of the panels....offer senior level sessions focused more on the concern of graduating seniors.

We'd like to see more student showcases and the opportunity to critique works.

What you'll see:

The 10th Annual NACB National Conference, November 13–16, 1997

The National Conference takes place over four days, Thursday through Sunday. Traditionally Sunday has been an informal day concluding with a closing brunch and opportunity for students and professionals to exchange cards prior to departing back to their respective campuses and/or companies. At the National '97, Sunday will be structured to include the closing Brunch, in addition to student roundtable's focused on student issues surrounding programming,

ACADEMIC SCHOLARSHIP RESOURCES

Franklin M. David Scholarship

QUALIFICATIONS To apply for this scholarship, you must either be attending or planning to attend an institution of higher education, including two-year colleges and technical schools. Factors such as GPA, ACT/SAT scores, class rank, and family income are not a consideration. You must, however, submit a personal statement as described below.

A \$4.00 application fee must accompany this application and be remitted to: Academic Scholarship Resources, PO Box 1442, Winona, MN 55987

DEADLINE The first round of selection is slated for March 31, the second round for July 1, and the third round for October 31 of each year.

NUMBER OF AWARDS Varies.

AMOUNT \$1,000. This amount will be disbursed in three payments: two of \$333 and one of \$334, each payment will coincide with the academic calendar (quarters/semesters) in operation at the recipient's institution.

TO APPLY please provide the following information or call NACB at 401.863.2225 for an application:

LAST NAME

STREET ADDRESS

GENDER

YEAR IN SCHOOL

FIRST NAME

CITY, STATE, ZIP

ETHNIC BACKGROUND

INSTITUTION

INITIAL

TELEPHONE

HOW MUCH INCOME

AND MAJOR

DATE OF BIRTH

DO YOU HAVE ON HAND
FOR YOUR EDUCATION?

INSTITUTION YOU
PLAN TO ATTEND

PLEASE ANSWER THE FOLLOWING

Tell us your views on: (a) the value of higher education in facilitating communication, (b) your career goals, and (c) how this scholarship will help you in accomplishing your goals.

final thoughts CONTINUED FROM PAGE 27

we'll do our best to get them to the National as well.

National '97 seminars and workshops will offer sessions based upon your level of development. Popular sessions like Managing Student Radio/TV will be organized into level-based tracks for stations that have just started up and stations that have been operating for years. Since there are different needs and concerns between these levels, seminars will reflect these differences and allow attendees to customize a conference program around their skill sets. Students interested in obtaining internships or seeking career placement will be able to take advantage of a Career Fair where Human Resource representatives will be available to discuss position openings, internship opportunities and application procedures. Additionally representatives will be available to critique resumes and conduct mock interviews.

You won't want to miss the 10th Annual National Conference! We've carefully reviewed your comments and suggestions

from previous years in order to bring you the most effective, informative and exciting experience. Your issues and ideas count. They are crucial to the course NACB takes in interacting with and facilitating communication between our members and supporters. Each person working at each member station department, broadcast club, etc. is an integral part of NACB's growing circle. While our offices may be based in Providence, the heart of NACB pulses throughout the U.S and abroad. From Vermont's mountains to the California coastline—from the Canadian Rockies to the Netherlands, NACB members form a vital network which helps keep the Association and the industry flourishing. We look forward to keeping you linked and towards your participation in our 10th Anniversary Celebration. Come and check out some of the new features and attractions at the 10th National. We've designed it to meet your needs based upon your requests. You asked. We listened. Keep the dialogue going in 1997.

Kelley Cunningham, Executive Director

CNN Newsouce in the Classroom provides this invaluable teaching tool.



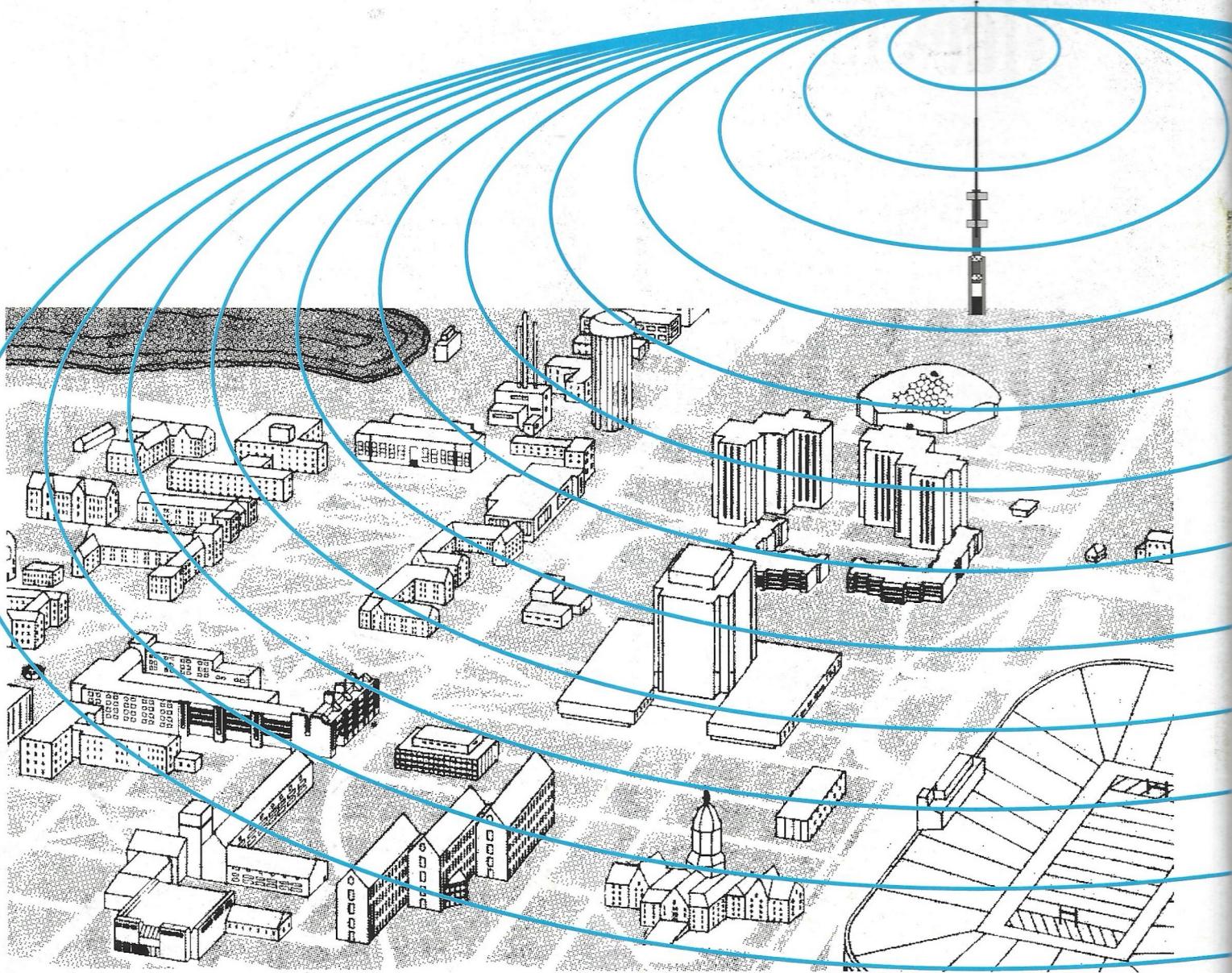
That's right, the whole world. Because CNN Newsouce, the nation's premier newsfeed service, is being awarded to television journalism schools in recognition of their outstanding contributions to the teaching of broadcast journalism, and to aid in the training of our nation's future broadcast journalists.

Colleges, universities, and even secondary schools can now have access to the same daily national and international news coverage that over 380 of the nation's leading broadcast stations currently depend upon.

For more information, contact Linda Fleisher, Director of Operations and Administrative Services for CNN Newsouce Sales at (404) 827-0279. It could mean the world to your students.



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*FCC regulations require strict compliance with applicable part 15 regulations which prohibit radiation outside the campus grounds and interference with licensed broadcast stations. Radio Systems will provide you with complete applicable rules, restrictions, and compliance requirements.

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