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College Broadcaster

the magazine of opinion and record for student electronic media

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THIS MAGAZINE IS PRINTED ON RECYCLED PAPER WITH SOY INKS



letters

Thanks NACB!

NACB was an excellent resource for me when I was a student. Sharing ideas with college broadcasters via e-mail and at conferences improved my work, and NACB awards allowed me to prove myself at a national level. Now I'm a professional, I'd like to help bring tomorrow's talent to the forefront!

*Joe Taylor, Jr. Line Producer,
WXPN-FM, U. of Pennsylvania*

ed: Dear Joe,

The staff at NACB has always appreciated your input in the association, with particular respect to the National. We look forward to your continued advice (as a professional member!) and hope to see you once again in November in Providence!

Planning conference calendars

I work at NYU-TV, New York U.'s TV station. Recently I found out about a thing called the IRTS Conference, which takes place in New York. The thing that frustrates me is, I never heard about it, and by the time I got the word, it was too late to register.

Is there some sort of magazine or calendar that NACB puts out to help students deal with problems like this? If so, I'd really like to know. Thanks for any help you can give me.

Sid Mark Dinsay, Production Assistant

ed: Dear Sid,

There are many media conferences taking place each week all over the world. While NACB can't list all of them, you'll find the most conferences of interest to students/faculty in the Conferences and Events department of College Broadcaster each month. (If there is a specific conference you would like to know more about, please call us.) Weekly media periodicals also list major shows in their calendar departments. Most trade associations will host at

least one national per year, with possible smaller meetings (for board members or regional gatherings). The 1994 NACB Station Handbook lists related media associations and their conferences, as well as awards and competitions. A comprehensive update will appear in the 1996 edition, out next spring.

NACB Station Handbook

ed: We received many comments to date about the 1995 NACB Station Handbook. Here's a sample of what we have heard from the membership on the listserv.

Personally, I think (NACB) should give us options on how we want to receive (the handbook). You could either have a hard copy sent, a disk in the proper format sent, or receive it from somewhere online. Our station would not mind having it from online.

Christopher M. Bull, Alternative Music Director, WECX-FM, Eckerd College

I can see MANY reasons why we should have moved to disk. The way I see it, it is a beautiful idea. I do think, though, that NACB (should) had given us some warning that there were going to be disks... Better yet, hard copies could have been made available...

Christopher Cole, Ex-Student Advisor, WFCX-FM/ St. John Fisher College

All this discussion over a printed manual prompts me to write to say that the manual on disk serves us better than any printed manual. Not only is it convenient, easy to use, replicable on any number and kind of computers, but it saves paper — saving not only trees, but keeping additional bleach and other processing and finishing chemicals out of the ecosystem. Thanks, NACB, for distributing a manual consistent with the times.

Andy Marlow, Station Manager, KUOM-AM/ U. of Minnesota

I am amazed at the bitterness the manual issue has caused. I was one of the people that was upset when we did not get a PC platform manual last year, but it was OK when we received the text version. This year's (handbook) is GREAT!

We used the NACB manual to help draft our new station book 2 years ago. It involved typing in or scanning in pages of

the manual and editing them. A LOT OF WORK! Last year, we used the text files to update some things, $1/2$ as much work. This year, it will be even less work. If your station produces its own handbook, this is a great tool in its production. In most cases, you must use a PC or MAC to lay it out anyhow.

Michael Black, General Manager, WEOS-FM/ Hobart & William-Smith Colleges

I agree with NACB's decision to leave manuals on disk rather than print them out in book form. It saves time, money, energy, not to mention trees. This idea makes sense to me. The manual is still everything it was before, but now I can do searches on it, I can cut and paste it into my own handouts at meetings, I can E-mail sections of it to staff, etc. It took me exactly two seconds to locate the reader via FTP, and maybe five minutes to download it.

Seth Goldhammer, General Manager, KUCI-FM/ UC-Irvine

Content (in the handbook) seems to be OK, but it's hard to get readable pages on screen. I agree with the principal of saving trees, but there are unfortunately many stations out there with outdated computers or none at all! (Believe it or not).

Will Robedee, Director of Radio & TV, SUNY-New Paltz

ed: NACB will continue to publish the handbook on disk (maybe even CD-ROM) — we have been compiling information about stations and computers use since last year. We also hope to eventually have space on the net for sections for members to download. Print copies of the 1995 edition are available to members for \$25.

To make a suggestions or comments for the Station Handbook, simply fill out the survey in the back of the handbook and send it to us. Or key us at nacb@aol.com. We are also looking for topic suggestions and writers for the 1996 edition, so your input is encouraged!

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

Adirondack Broadcast Association wins President's Cup fifth time

Adirondack Community College radio and television students have won the college's 1995 President's Cup as the campus leaders in community service and charitable contributions. The Adirondack Broadcast Association, which includes member WGFR-FM, was exclusive winner of the award for three years and shared the Cup with another club twice, a record at the school. ABA President Megan Rocque credits success to the annual charitable fundraising rock concerts, with more earned from videotaping graduations and performing DJ shows. Students also donated DJ services to community organizations which could not otherwise afford such entertainment.

New formats at KSJS-FM

On May 1, KSJS traded in its primarily progressive format for two new formats. Named "Da Undaground" (consisting of hip-hop and rap music plus community service programming) and "Radio Azlan" (featuring oldies, high energy and salsa music and public affairs with some programming in Spanish), these formats share air time with a "free format" of DJ picks from the world beat, heavy metal and punk music library. Says General Manager Pol vanRhee: "We've been trying to get more student involvement in KSJS, and our new programming is going to reflect that."

WRAS hosts concert, produces CD

An enthusiastic crowd of 1,000 enjoyed an eleven band performance at Atlanta's Masquerade Music Park on June 17th. Organized by member WRAS-FM/ Georgia State U., "Sonic Saturday" featured Circle of Dust, The Urge, Fleming and John, The Handsome Family, Tripping Daisy, Machinery Hall, Poole, St. Johnny, Dirt Merchants, Love Nut and Mother May I. On a separate note, WRAS has teamed up

with Ichiban Records to release a compilation CD. The project has been in the works for months, and includes live performances recorded on-air in the WRAS studio. The CD will feature a list of twenty national acts.

Radio Energy PD gains an American experience

Line Byskov, Program Director at Radio Energy at the Technical U. of Denmark, decided the best way to gain more experience in radio was to make an extended visit to an American college radio station. For three weeks in August, the physics major will be working with WMSV-FM General Manager Steve Ellis and the students at Mississippi State U. An excellent choice, since WMSV recently won 12 awards in the 1995 Mississippi Association of Broadcasters Awards.

Digital equipment, programming granted to student radio

More student radio stations will have access to the plethora of programming offered by NPR this fall. Noncommercial stations were invited to apply for a special grant through NPR, PRSS and the Future Interconnection Station Project Office

(FISPO), to obtain (or make the transition to) digital satellite equipment. Some stations began the process in 1993 to meet the application requirements, which included a functioning downlink pointed to look at the public radio system, signal covering city of license and payment NPR programming affiliation, among other things.

Stations will receive approximately \$30,000 in digital equipment and computers, allowing them to take NPR programming off the bird. NACB members that will get the gear: KSMC-FM/ St. Mary's College of California, WZRD-FM/ Northeastern Illinois U., WNTI-FM/ Centenary College, WAPS-FM/ Akron High School, WMCO-FM/ Muskingum College and KRSC-FM/ Rogers State College.

Source: member stations.

Send us your station news:

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industry news

Appeals Court upholds FCC's Safe Harbor

A ban on the broadcast of indecent programming during times when children are likely to be watching TV or listening to the radio is being enforced by the FCC. The U.S. Court of Appeals in Washington ruled that indecent programming may not be aired between 6 a.m. and 10 p.m.

The court also stated that Congress would not conflict with the Constitution if it broadened the indecency ban to run 6 a.m. to midnight. "There may be a range of safe harbors, each of which will satisfy the 'narrowly tailored' requirement of the First Amendment," said the court. "We are dealing with questions of judgment;

and here, we defer to Congress's determination of where to draw the line."

The possibility of an appeal is being looked into by The National Association of Broadcasters. Those arguing against the safe harbor cite the ruling as a threat to the rights of broadcasters to put on programming that deals with serious issues.

The ruling is a victory for the FCC, which has been fighting for some limits on indecent programming since the mid 1980s. The FCC's definition of "broadcast indecency" refers to any "language or material that, in context, depicts or describes, in terms patently offensive as measured by contemporary community standards for the broadcast medium, sexual or excretory activities or organs." The court justified the regulation of broadcast content, citing the "compelling government interest" in protecting the "well-being of minors".

The FCC now enforces the ban on indecency from 6 a.m. to 8 p.m. Under the new decision however, the ban can be extended to 10 p.m. The court said that the prevalence of VCRs and cable will allow adults who want access to indecent programming to have it.

CONFERENCE S + EVENTS

september

- 6-9 RTNDA/NAB Radio Show and World Media Expo.
New Orleans, LA. 202-775-3527
- 6-9 CMJ Music Marathon. New York City. 516-466-6000
- 14-18 International Broadcasting Convention (IBC),
Amsterdam. 44 71 2400 3839.
- 21-22 IEEE/BTS 45th Annual Broadcast Symposium
Washington, DC. 212-705-7910
- 28-30 North x Northwest, Portland, OR. 503-243-2122

october

- 1 Society of Professional Journalists (SPJ)
St. Paul, MN. 317-653-3333.
- 6-9 Audio Engineering Society (AES).
New York City. 212-661-8528.
- 28-30 Canadian Association of Broadcasters (CAB)
Ottawa, Ontario. 613-233-4035
- 18-21 National Broadcast Assn. for Community Affairs (NBACA),
Seattle, WA. 202-857-1155

november

- 9-11 Loyola Radio Conference, Chicago, IL 312-508-3727
- 16-19 NACB 8th Annual Conference
Providence, RI 401-863-2225

ESPN takes games to extremes

"Are you ready for this?" read banners promoting the first annual Extreme Games. The ESPN sponsored event graced Rhode Island this summer to highlight what they termed "ten sports of the future."

A block away from NACB's offices, street lugers and downhill in-line skaters raced through the streets of Providence while athletes ranging from sky-surfers to free-style skateboarders competed in Newport. The coverage of the games was appropriately extensive. The most notable accomplishment was ESPN's transformation of Newport's historic Fort Adams into a broadcasting center — impressive considering that Fort Adams has no existing water or power supplies.

From both broadcasting and athletic standpoints, the network regards the games a success, and plans for next year's games are already in the works. Rhode Island has been mentioned as a possible site although other venues are being considered.

75th anniversary of radio events

The Museum of Broadcast Communications in Chicago will sponsor a special black-tie gala on October 29 at the Hyatt Regency Chicago, culminating weekend events with a two-hour celebration of radio's history and future. WABC/New York, WRKO/Boston, WBAP/Dallas, and KCMO/Kansas City have already agreed to carry the broadcast. ABC Radio Networks is helping to clear the stations for the broadcast. Other notables: at the NAB Radio Show in New Orleans, there will be a special salute during the Marconi Awards, and Radio Inc. will be producing a CD celebrating the 75 years of radio.

Doug Herzog changes channels

Former Senior VP of MTV Networks, Doug Herzog has made a jump from music to comedy. In July, Herzog reported to work as President of Comedy Central. Industry reports state that Herzog was hand-picked by Michael Fuchs, chairman of Time Warner and HBO.

Pittman makes his move

Bob Pittman, profiled in the last issue of College Broadcaster, will be leaving Time Warner Enterprises to become CEO of Century 21.

Sources: Broadcasting and Cable, Electronic Media, member stations.

NACB news

NACB National '95

The NACB National will take place November 16-19 at the Rhode Island Convention Center. With an emphasis this year on networking, education and creativity, we've chosen "Active8: Minds, Messages, Media" as our theme. With over 100 seminars, there's something for everyone: news and electronic journalism, sales and promotions, radio and TV production, programming, the music industry, new technologies and media awareness. The Media Workshop will feature hands-on demonstrations on the latest products as well as programming and service exhibitors. The NACB Awards Dinner on Saturday night combines our keynote address and the 5th Annual National Student Radio and TV Programming Awards ceremony. Registration is only \$75 for members who register before October 25. Look for your special conference poster for further details. See you in November!

RI student radio comes together

On June 23, WELH-FM/ Wheeler High School, in conjunction with NACB, held the first Rhode Island Student Radio Session. Representatives from member stations WXIN-FM/Rhode Island College, WSAS-FM/St. Andrews School, Pilgrim High School and Providence Country Day School, talked about their common interests in student radio operations. Brainstorming and discussion topics included starting a station, radio station management and teacher and student involvement. For information on organizing a similar session, contact NACB.

NACB interns

While those on the quad were basking in the sun, NACB's summer staff were hard at work. Not only did they find time to work on member services, publications, development, public relations, conference planning and logging awards tapes,

but also the Street Luge, Inline Skating, Barefoot Waterskiing and Bungee Jumping. No, we did not expand the criteria for interning at NACB — several interns were tapped to assist ESPN and ESPN2 with production coverage of The Extreme Games. Special thanks to: Tom Brassil, Patricia Dierisseau, Rich Einig, Will Fiore, Sarah Margolis, Jennifer Nast, Frank Vinluan and Pam Young.

F/S Advisory Board

The NACB Faculty/Staff Advisory Board is seeking chairpersons for the following committees: Curricula Issues; Tenure & Promotion Issues; and Special Projects. Application materials are due October 1. For information and application guidelines, contact Kristine at 401-863-2225.

E-Board applications due October 25

All NACB members are invited to take a leadership role in the association by applying for a position on its governing body, the Executive Board of Directors. The annual election for the six one year term positions by the NACB membership takes place at the National Conference. Applicants must be either a faculty, staff or a student (graduating no earlier than December 1996) at a member station or be an individual student or faculty member. Call 401-863-2225 for an application.

NACB welcomes new advisors

NACB is pleased to announce its new Advisory Board members, Dr. Robert Batscha, Brandon Tartikoff, and Laura

Mizrahi. Batscha is President of the Museum of Television and Radio in New York, which houses an immense collection of programs spanning over 70 years of radio and TV history. Famed for his programming innovation at NBC, Tartikoff is currently the CEO of New World Entertainment, which produces shows for broadcast and cable distribution. Mizrahi, VP of Communications Technologies, is a long-time engineering consultant for NACB.

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NACB has teamed up with Fox Marketing to provide premiums and promotional items at a discount to members — just in time for back-to-school and holiday events. Your purchase will also benefit NACB. Contact NACB if you have not received your catalog. Call Fox Marketing at 800-771-8250 for product information or to place an order.

from the disk of the editor...

With daily temperatures averaging 90 degrees in Providence, it's hard to believe that it's time for our Back to School issue. Media has been making its own waves lately — corporate mergers, new management at the networks, and the latest regulations about EAS and safe harbor should keep things pretty hot through the fall.

The start of the academic year means student stations are hectic with staff recruitment, marketing plans and program development. Get some tips from other members that can make your life easier.

On that note, TestDriver Philip Palombo offers some recommended resource texts for creating your own homepage — at your bookstore and on the Web. And Barry Sherman advises students how they strengthen their station by building on important campus relationships.

Be sure to keep tabs on interesting problems and even better solutions your station has discovered. Share your experiences in person at the NACB National. We look forward to seeing you in November!

— JoAnn Forgit

National Association of College Broadcasters

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The Summer Fellowship is open to all NACB individual and radio station members. To be eligible, simply tell us about a central social issue on your campus in a 90 second or less student-produced PSA which has been aired on a student-run radio station. Tape submissions must be a chrome dub of the master. A one page (250 word max.) essay which details the added awareness and insight the applicant has gained from the production of the PSA, should also accompany submissions. Programs must have been produced between March 1, 1995 and March 15, 1996. The deadline for submissions is March 15, 1996. The individual winner will be notified on March 29th and publically announced in June at the Radio-Mercury Awards in New York City. The most innovative, informed program of technical merit will be awarded the Fellowship. The Fellow will be awarded \$2,500 and a five week summer internship at NACB in Providence, RI to gain experience in the writing, production and broadcasting of public interest campaigns. For more information, or to request an application, call NACB at 401-863-2225.

how does your station recruit new staffers?

TELEVISION

WJPZ-FM Syracuse U.

"I was recruited through a career center at my high school. WJPZ asked for an essay, which was more like an application. I sent it in and showed up to the first general meeting. It's probably the greatest thing to ever happen to me."

Isaac Caputo, Assistant Promotions Director

ICTV Ithaca College

My advice: get a printout from the Registrar of freshman in selected majors by dormitory. Divide up a list among your executive staff and go visit the freshman on move-in day. If they are not in, attach a personal note to the information handout, inviting them to the recruitment event, with your phone number. There is usually an orientation event for transfer students. Arrange to be there circulate and invite them to the recruitment event. Ask permission of professors of freshman introductory communications classes to visit at the start of class session to invite the students to the recruitment event. Most are happy to oblige, but if not, ask them to read the announcement to class. At our recruitment event, four hundred students typically attend. They apply with each of the productions they desire. The producers pitch their areas and hope-

fully fill their team with both new and experienced students.

Eloise Greene, Staff General Manager

Cable 13 Duke U.

We send letters along with the housing packet that incoming freshman receive. We also publicize our station in the school newspaper. At the beginning of school we hold an open house and a smaller open house at the beginning of second semester. At the open house, students can sign up for areas which interest them.

Steve Zapotocny, Co-Chairperson

Campus Cable 6 U. Wisconsin-Platteville

To recruit applicants, we do the usual posting of positions around the broadcast facilities and classes. We also try to have an executive staff person go to classes and talk for five minutes to the students.

James W. Stellpflug, General Manager

HTV Hotchkiss School

The key is to grab them early before any other club can get them. We have a club fair, and instead of showing tape, we set up a mini-studio and do a shot. This way people can stop and see what is going on. We also make sure everyone in HTV is telling friends to join.

Adam Sharp, Station Manager

RADIO

KSMC-FM Saint Mary's College

In the Fall semester, KSMC will be starting an internship program whereby students will have to perform a certain number of office, programming and community service task hours before they get an on-air block.

Matt Sudbury, Program Director

WUEV-FM U. of Evansville

During the summer Evansville, much like many other schools, has new student and transfer student orientation advising and testing weekends. WUEV receives a list of communication students attending each session, and students from other majors who have expressed an interest in WUEV. The list is supplied by admissions and student affairs. Part of the weekend's entertainment is a dance sponsored by WUEV and DJ'd by WUEV staff members. Many of our current staff members were recruited at these dances by simply coming up to the DJ booth and talking with the DJs about the radio station.

WUEV also participates in the organizational fair which is held during the first weeks of the school year. Each organization has a table where students can obtain literature and information. WUEV usually does a remote from the fair which usually draws considerable attention.

Len Clark, Station Manager

WIUV-FM Castleton State College

In recent years, WIUV has recruited new staff members by organizing an Open House in conjunction with Castleton's student newspaper. The Open Houses are normally held in early September, and students are able to witness firsthand how each organization is run. Freshmen are able to tour WIUV's on-air studio, production department, as well as pan through our extensive vinyl music library. Free food is always available — a great way to lure new students into our facilities! After their first initial look at WIUV, applicants are interviewed by both the GM and PD for possible airstaff positions.

Jennifer Nast, General Manager

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KTCC + NNPS

KTCC offers immediate student opportunities

Though smaller in size, stations at two-year schools are not small in stature. KTCC-FM at Colby Community College, Kansas is no exception. KTCC has won four finalist awards in addition to a Second place finish in the Best DJ Aircheck category in the NACB National Student Radio Awards since 1991. This success is based in large part on the hands-on experience students receive at KTCC from the very start.

Unlike large schools which have stiffer competition for a finite amount of air time, Colby presents its students with immediate broadcast opportunities.

"Within the first week, freshmen are paired with experienced sophomores who shadow them on their board shifts. By the second or third week, they are assigned

their own shifts," explains Chief Engineer Roy Baum.

The work done at KTCC is carefully coordinated with classroom work and students earn credit for their board shifts and critiqued air checks. The academic aspect does not pose a problem as KTCC offers students ample time to gain announcing experience.

"At a lot of four year schools I know in Kansas, you have to be a junior to get on the air and there are long waiting lists because there are a lot of majors," says Baum. "You do have plenty of opportunities to get on the air (here), it's not unusual for freshman to get two to three board shifts a week."

As KTCC attests, immediate and frequent air time provides the experience which translates into broadcast success.

Frank Vinluan

Newport News Public H.S.

Many students enter college with hopes of getting air-time or helping to produce a radio or television show. Students at Newport News Public High, in Newport News, Virginia, have a chance to realize their dream a few years earlier than most.

Their television station, NNPS Cable 6, broadcasts educational and informational programming to a potential audience of

about 50,000. Assistant Supervisor, Ray Price feels that NNPS has certain advantages over the classroom. "Students get the opportunity to be seen on the air and work alongside professional adults," he said.

NNPS has a student remote crew to provide coverage of high school football, basketball and other sports. Another programming highlight of NNPS is the popular weekly program called "Homework TV," in which students can call in math problems and have them answered by a teacher. Students also focus programming on community and school issues, covering area lectures, health programs and student issues. Additional information is displayed on a 24 hour a day community bulletin board.

NNPS provides its students an opportunity to work with top notch equipment. This gives their graduates an advantage when they reach college. According to Price, NNPS has had many students go on to become successful in the media.

NNPS looks forward to expanding their programming, and hopes to include national satellite syndicated shows and teleconferencing, in addition to more location shoots with remote crews.

William Fiore

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H a n d s - o n i n H i g h S c h o o l

HTV at the The Hotchkiss School was founded with a particular goal in mind: to become the number one high school TV station in the country. Though just over a year old, the students have made long strides in making that goal a reality.

HTV was founded in its simplest form in 1992 by two female seniors who were doing special programming for sports (in lieu of playing). But it wasn't until the spring of 1994, under the reigns of station manager Adam Sharp that HTV officially started. From the outset, Sharp wanted to run things on a strictly professional level. "At Hotchkiss, (all clubs) need a charter. So we (Sharp and assistant station manager Ned Lynch), looked at how other (media) organizations on campus functioned: over 80% of people who had air shifts at the radio station were members of the board; at the newspaper, there were a number of editors with no one clearly in charge. Then we approached the student/faculty council like we were making a proposal to a client." Their presentation for HTV with a slick charter and organizational hierarchy "blew the committee away."

In its programming, HTV aims to resemble local New York network affiliates. Sharp feels that the environment at HTV will serve station members in future endeavors. "Staff members don't get shocked when they enter a newsroom. We ask for a commitment from our staff."

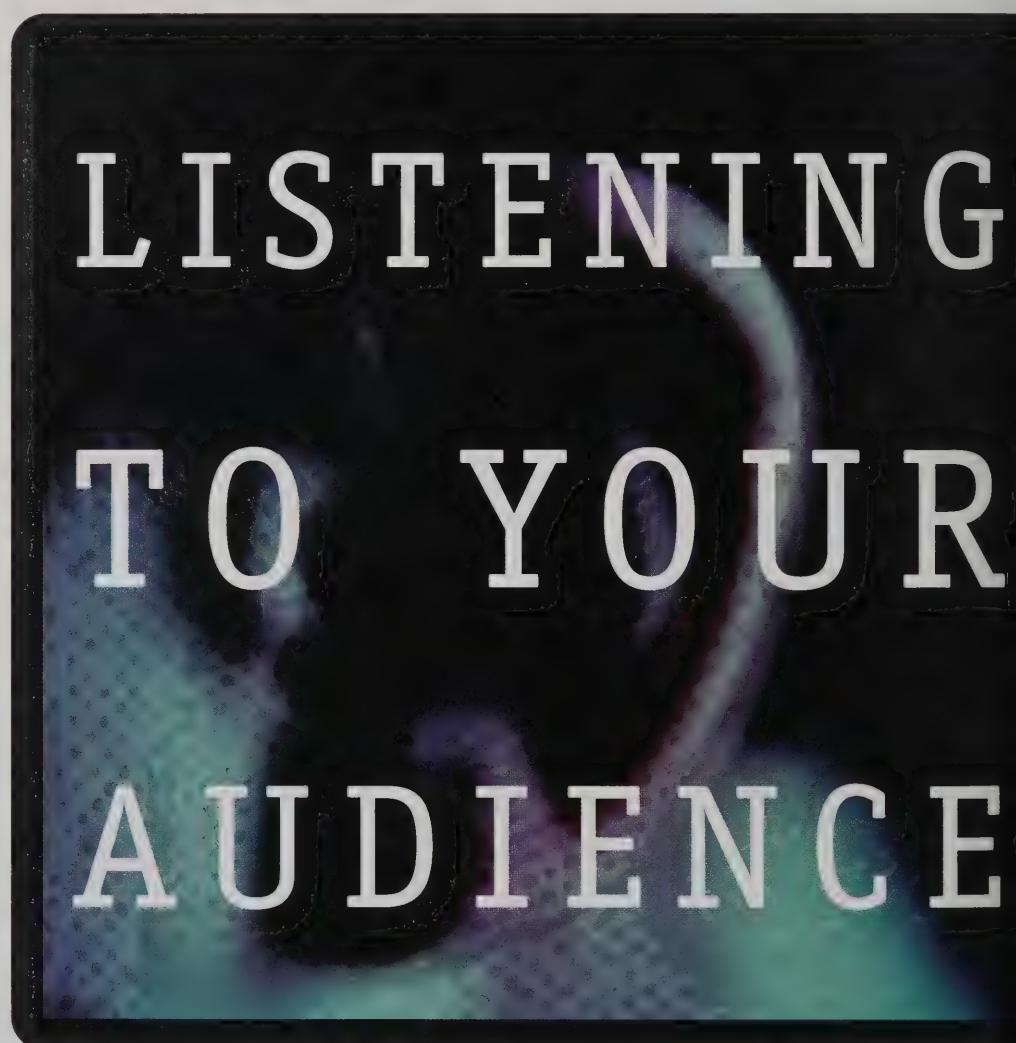
Is there enough news for HTV to cover, with only a student body of 543 in a small Connecticut town? "Hotchkiss has been very generous in stories available," comments Sharp. Last year, during the first month of school, a student died in a car accident. The next month, a student went on medical leave (it turns out he was a kleptomaniac). Then school director of admissions who was a revered faculty member was fired with no explanation — HTV was there to cover the sit-in that ensued. "Some students thought cameras (at the sit-in) were inappropriate, but we felt it was an important news story." HTV reporters had cameras rolling at the all-school meetings when their headmaster resigned and when the new headmaster was announced.

Sharp, who has worked as a staff member at WNBC-TV in New York for two years,

also brings professional media figures to the station's reporting. "Because of my experience with WNBC, we have an amazing talent bank." WNBC lent assistance to HTV for their year end special on world news and on pro sports. *Good Morning America*'s Joel Siegel did a movie review segment for HTV. They've had lighting tips from an Emmy winner. "We can try our best to be professionals, but we're still high school students. So we ask

it's much easier to do live shows. And rather than the status quo, everything we do can be an event. Also, I can see viewer response and get the live feedback."

What about the audience feedback? The campus magazine calls them a "media behemoth." Sharp's response is quick and professional: "I don't care if it's good stuff or bad stuff they print. I just want to them to spell my name right." The news goes



for help." They even receive written comments from professionals who watch tapes of the programs.

A fifty-student-strong club, HTV produces a news show which is shown in the campus auditorium. Three to four hundred people attend the weekly screenings which take place before the movie. "We have capability to run programming on a closed circuit basis," explains Sharp. "But

on, even in light personal attacks: "We get frequent death threats — we think we're on to a long and prosperous career."

HTV's season premier will be shot in a NY studio again this year (last year it was done at NBC) with new anchors Sarah Greenwald and James Benenson. Sharp and Lynch will remain in charge and see that the show airs in the first week of September — capitalizing on the students' return to attract more members.

Mississippi State Wins Awards by First Winning Over Community

Though fully operational for less than two years, WMSV-FM at Mississippi State U. has become a strong voice to match its 14,000 watt signal. The quality of its programming is neither hindered by the station's youth nor the commercial competition. Appropriately, the sta-

"FIRST DOWN" and

In an area of the country where the main pastimes are high school football and Sunday services, the student-produced program "First Down" has become a viewing ritual.

*programming
for the
community
is student
media's
strength*

Sophomores Gerald Morrow, Bryant Ferguson and Shane Parker, all communications arts majors from Pembroke State U., had the idea of making a 30 minute sports highlight show with a format comparable to ESPN. It would feature footage from regional high school football games, cheerleaders and boys' and girls' basketball games.

After convincing their teacher and gener-

CAREER TO GO

al manager Oscar Patterson, III, to go along with the idea, one final hurdle remained. Since WPSU-TV is not a broadcast facility, in order to distribute the show, a commercial station had to be convinced to give the aspiring students airtime. Hope was found 35 miles away in Fayetteville, N.C.

The first airing of "First Down" was on September 30, 1994 on WKFT-TV 40. It was a three minute compilation of footage from a Southview vs. Seventy-First High School football game, complete with cheerleaders, as well as other regional high school football games. The show is produced weekly, airing at 11 p.m. on Friday, only a scant three hours after the start of high school football games.

In the beginning, it was hard to convince high school athletic departments to allow "First Down" to air footage of their games. As the popularity of the show increased, so did the number of phone calls from athletic departments clamoring to get their school on the program.

Asked to pinpoint the reason for the success of "First Down", Patterson said, "We're not as concerned with ratings as we are with serving the community." Also, the program covers a broad sports spectrum, giving equal time to girl's sports and cheerleading as well as boy's sports. "We get viewership from not only parents of athletes, but also grandparents and other people interested."

Continued success in viewership has translated into corporate underwriting for "First Down" from Pizza Hut, and a local department store chain. The student producers have attained a sudden fame as well, for each has had job offers from major networks. For students who often struggle to pay for movies on Friday night, the prospect of such a job and leaving school early is alluring.

For now, "First Down" remains first in the students' goals. Watch out Bob Costas — these three young broadcasters may soon be nipping at your heels.

tion has not escaped recognition. In testament to this, WMSV-FM received twelve awards this year in the Mississippi Association of Broadcasters (MAB) Awards — seven gold and five silver — in addition to the five gold awards the station won last year. This year WMSV led award recipients among non-commercial stations and was the second leading award-getter overall.

General Manager Steve Ellis attributes the station's quick rise to success to its ability to establish a niche for itself by offering alternatives to the existing radio market. "Our market is so varied. There are twenty-four stations that reach this market and there aren't any alternative radio stations," he said. "There are two universities in the area. For such a large listening audience, it was ridiculous that there wasn't an alternative station for students."

WMSV fills a community niche as well. It has a strong bond with listeners — seven of those 12 MAB awards were for Public Service and Public Affairs Programming. According to News Director Norris Agnew, the dual format of information programming with alternative music appeals to audiences across the listening spectrum.

"It works well for this campus. News and public affairs are favored by students and faculty as well as those in the surrounding area," he said. "The programming seems to pull both sides of listeners."

WMSV's information programming includes two newscasts a day, coupled with a mid-day news update. Three public affairs programs a week are broadcast, one each on topics oriented towards political, minority and campus issues. According to Agnew, these distinctions have contributed to WMSV's popularity in a market starved for community coverage.

"There's a wealth of public affairs programming. We offer something that just isn't offered," he said. "When someone is flipping through the stations and they hear an interesting conversation, they stop and listen. We find that many of these listeners will continue to tune in. Talk shows, interviews — that kind of programming is just not available in this market."

Close ties to the community are essential to the success of WMSV, an aspiration Agnew encourages other stations to follow. "You must put your finger on the pulse of the community, determine what they are interested in. Then cater to those interests."

by Frank Virtuan

waxing the boards

In our last *TestDrive* we introduced the World Wide Web with an explanation that hopefully clarified some of the technical jargon surrounding the standard and its foundation. Sightings of the Web in the general press has yet to cease; in fact, there is an invasion launched by the broadcasters and cable entities. Many of them now proudly sport their newly-paid-for URLs. I find it utterly fascinating how many Internet experts a year spawns. Writing and reporting makes one wiser, I suppose, than living the experience. That's not to condemn all the journalistic newbies — some outlets have provided a degree of objectivity to the ongoing struggle to tame the frontier.

The Net has evolved and grown beyond anyone's wildest expectations. It has operated freely while in its self-governing state of evolution. Then the politicos arrived with their cries of anarchy and depicted it as a haven for ribaldry, "no place for children to roam." I find it ironic that the very institution that was founded to protect our country in the event of war is threatened with regulations curtailing the very freedom and precepts upon which our country is founded. The very politicians who funded its development are proposing censorship. Don't let it happen. Get involved — hopefully by the time you read this it won't be too late. It's easy to voice your opinion to your elected officials on the Net. Support filtering, not censorship. For the up-to-the-minute state of affairs check out these sites:

[<http://www.cdt.org/cda.html>](http://www.cdt.org/cda.html)

The Center for Democracy and Technology, more info from <info@cdt.org>

[<http://www.eff.org>](http://www.eff.org)

The Electronic Frontier Foundation

[<http://www.panix.com/vtw>](http://www.panix.com/vtw)

Voters Telecommunication Watch

New stuff

Four months have passed and much has changed on the Web. In our last column we suggested that by the time you read this there would be various ways to hear audio on the Net. Progressive Networks, Inc. was the company that came forth and introduced RealAudio, which really works. It is available as an audio player for Mosaic, Netscape and MacWeb browsers at: <<http://www.realaudio.com/>>. If you are operating on a Macintosh you might want to gain some increased performance with an upgrade to Sound Manager to 3.1. Sound Manager is available at: <http://www.support.apple.com/pub/apple_sw_updates/US/Macintosh/system_sw/Other%20Sys tem%20Software/Sound_Manager_3.1.hqx> among other places.

Although I haven't tried it yet, several companies have introduced telephone use on the net. It's certain that it will cut some of your long distance calling — just plan on synchronizing both ends of the conversation. The next frontier is streaming video/audio. Xing Technology Corp. will begin shipping StreamWorks, their software for delivering live, real-time audio and video over the Web. This is the real stuff but it won't come cheap in dollars or bandwidth. Projected bandwidth needs and other information as reported in Interactive Age Magazine (July 31, 1995):

30 Frames/second video + audio, Full screen = 384 + kbps

30 Frames/second video + audio, Quarter screen/or 44khz stereo audio = 112 kbps (2 ISDN "B" channels)

16KHz or 22 KHz stereo audio; or 44 KHz mono sound = 56 kbps

16KHz or 22 KHz mono audio = 28 kbps (many modems are now 28.8)

8 KHz mono (AM radio quality) = 9.6 kbps to 14.4 kbps (many more modems are now 14.4)

Costs are expected to be: Server software for Unix is scheduled to ship on August 15 with Windows NT later this year at \$5,995. Encoders will start at \$2,500 on August 30.

A basic version of the client software will be free at Xing <<http://www.xingtech.com>>. A custom version for local area network users will cost \$195.

On the page

It all sounds so simple of course, it's only text and all, then I began looking closely at resources to share with you. The first question, does it matter if we prepare our examples in HTML 1.5 or HTML 2? How about those groovy graphics you commonly see on Home Pages in the mags? Will your Home Page cater to Netscape 1.1 and above so you can embed the graphics that Netscape recognizes as "inline gifs"? What can we expect from the upcoming HTML 3 standard? Yikes, another standard. Once we get a handle on HTML 3.0 we'll have to take a look at VRML (Virtual Reality Modeling Language). And it should be right about then that the fruits of the Macromedia and Netscape Communications partnership should bear with real-time Director animations playing out on a site. It has quickly become clear that if we wanted to really stay on top of writing about where the Web is headed every issue then each and every one of these columns would be on the Web and only the Web.

The best way to provide some insight into the changing climate of electronic media is to give you the most basic of explanations to building a page and point you in the direction (pun intended) of some valuable tools and resources that I and many others have found indispensable in getting starting in authoring HTML. There are a number of books, of course, that have recently hit the market, but there is lots of info online. First off pick up the "Writing HTML Tutorial" @ <<http://www.mcli.dist.maricopa.edu>> which is the Maricopa Center for Learning & Instruction. If you experience any difficulties in attempting to receive it, mail to: <levine@maricopa.edu>. Definitely check out Netcom and CERN. A good place for general information and to see where HTML is headed in including plans for new versions: <<http://www.w3.org/htertext/WWW/MarkUp/MarkUp.html>>

The number of utilities for assisting in developing HTML documents is growing. I found only two or three functioning reliably — some blew up and others were too obtuse for a beginner. The blow ups shall remain nameless but one I find particu-

continued on next page ➤



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larly useful is a HyperCard Stack named HomeMaker 1.0b8. HomeMaker which is freeware was written by Bernie Dodge of San Diego State U:<http://edweb.sdsu.edu/edweb_folder/people/bdodge/bdodge.html>

In that HTML is a text based language, you can produce your Home Page with a word processor or a standard text editor. I have found BBEdit Lite 3.0 ideal for generally cleaning up and formatting. BBEdit Lite 3.0 was developed by Bare Bones Software. BBEdit Lite 3.0 is freeware (but can be upgraded to BBEdit 3.0 for \$69) and is available ftp at all of the most common Mac sites and commercial services. Or contact Bare Bones directly at: bbedit@world.std.com.

If you include graphics in your documents it's best to use either gif or JPEG. Graphics can easily be processed with Graphic Converter or JPEGView. Graphic Converter was developed by Thorsten Lemke.

JPEGView is postcardware developed by Aaron Giles; however, for the registration fee of \$20 you will receive a manual. JPEGView is widely available online. Or contact: <giles@med.cornell.edu>

This is really all you need to start making your own HTML documents. Drop by our HomePage at: <<http://www1.usa1.com/~palombo/indexhtml>> and there you will find a new link to a NACB site.

by Philip J. Palombo, Associate Professor of Communications, RI College, Technology Editor (NACB)

The weather wasn't the only hot topic during the summer months. NACB's List-serv sizzled with topics like the 1995 *NACB Station Handbook*, EAS updates, station operations and more! In case you weren't hooked up over the summer — don't fret, you can still be a part of the action (see how to subscribe see p.27).

Cosmetic changes in eWorld

Those who have never ventured into this cyber community must surely explore College Life located in the Learning Center. Once inside, be sure to find the on-line version of *College Broadcaster* in the Sound and Vision section. In addition to your favorite articles from the magazine you'll find announcements of upcoming events, current industry news and lots of things to think about. The following folders have been set up to make desired topics easier to find:

From The Editor Offers questions to ponder while soliciting new ideas.

Career Currencies Job postings, internship availability, articles on career paths and trends, words of wisdom from industry professionals.

Help Hotline Articles on fundraising, programming, legal issues, etc.

Tune In Upcoming events, contests, conferences and station news.

Radio Recharge Articles on issues pertaining to student radio.

TV Time Articles on issues pertaining to student television

Frequencies Time-sensitive trends and issues. Articles relating to areas embracing all media. Examples include multi-media, women and media, globalization and international media expansion.

The Buzz Industry news and views.

NACB News What's happening at the association.

NACB National registration via e-mail

NACB has established an e-mail address specifically for National '95 registration. It's quick and easy. Be sure to key in the name of the head delegate, additional registrants, station/ dept., school, address and phone. NACB will then send you an official confirmation and invoice. The address is: National95.Registration@BROWN.EDU.

Music Library 1995 released

Radio Station Members will remember the 1994 *NACB Station Handbook* had a Music Library included on the disk, complements of Chris Waldrip at Valdosta State U. "Response last year to my database was so great that I decided to actually put some effort into it. Thus was born version 2.0, then 2.1, and then 2.5. There was mini-release to an FTP site that had some bugs in it. Those have been fixed, and the entire look & feel is being redone," writes Waldrip.

The Music Library 3.0 will enable stations to catalog their entire music collection. Each listing enables the station to list the band/artist name, album name, year released, date added, date moved, rotation category, medium (CD, EP, LP, etc.), label, location (Library, Studio, or custom entry for special shows or borrowed music). There are slots to list band members and their instruments, special notes concerning the band, album, or what-not, and a space to list what songs you just can't play! There are also 60 slots for song names and times which should enable stations to even add those rock opera double albums from the early 70's!

Plans for distribution via the internet at a FTP site or by e-mail as an attachment are still being discussed. NACB members may obtain a copy for \$5 by mail to help cover the cost of the disk and the mailer. Those wishing the complete database listing (1836 records up to the letter S) should mention this fact and include an additional \$5. Specify your preferred format as well (WIN/MAC). Custom logos should be sent as TIFF or PICT files either by mail or e-mail.

For more info, contact NACB or Chris Waldrip at e-mail: cwaldrip@grits.valdosta.peachnet.edu voice: 912-333-5660 x101 fax: 912-333-7313 or at P.O. Box 3466, Valdosta, GA 31604

Advertisers, student radio + the Web

NACB, with The Interop Radio Store and RadioSite, is discussing the potential of a new source of revenue for student radio — selling links to advertiser homepages. To develop this project, we need your input! E-mail your web page (and your opinions) to nacb@aol.com. More in the next issue of *College Broadcaster*.

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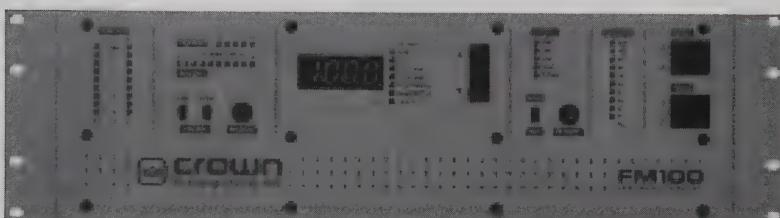
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legal

The new Emergency Alert System

On December 9, 1994, the FCC finally released its new EBS rules and regulations. The FCC's review of the existing EBS indicated that there are enough serious shortcomings to warrant its replacement by a new Emergency Alert System, which the FCC refers to as "EAS."

Since cable and other communications services will become an integral part of the new alerting system, the word "broadcast" was deleted to more accurately reflect the new service. All radio, TV and low power TV stations, including non-commercial and Class D FM stations will be required to have EAS decoders — however, Class D FM stations and low power TV stations will not be required to install EAS encoders. TV stations will also be required to have the capability to transmit a visual EAS message.

The FCC envisions that all AM, FM, TV broadcast stations and cable systems will have fully compatible equipment. All EAS messages will consist of a digital header, an attention signal, an audio or text message and an End of Message ("EOM") code. Digital codes and protocol will be used to activate the EAS for national messages or local and state emergencies. The new codes are within the audio bypass of radio and TV receivers, and therefore, are immediately available to the public.

The EAS header codes, attention signal, emergency program (audio or text) and EOM code must be transmitted in sequence in the main audio channel of all radio and TV broadcast stations for EAS national emergency and required text messages. (In contrast, cable systems must transmit the EAS message in the same order and must provide a momentary video interrupt and an aural message on all channels and at least one visual message override channel.) For state and

local emergencies, EAS participants will be permitted to transmit the EAS message codes and EOM code without the audio message in the main audio channel. The attention signal, which is what the public will hear, must precede any emergency audio message although the two-tone EBS attention signal will continue to activate the EBS system, after July 1, 1997, that signal will only be used to alert the public and not to activate the new EAS.

The new EAS equipment and operational requirements are briefly summarized as follows:

[1] EAS Encoder

All EAS encoders must have, among other requirements, an automatic override for national messages, a means to select an automatic or manual operation to transmit EAS message codes, at least one audio input and one audio output, and the ability to address specific geographic areas.

[2] EAS Decoder

All EAS decoders must have, among other requirements, an automatic message override for national messages, a means to decode EAS messages either automatically or manually, audio inputs for at least two EAS monitoring assignments and one data input to receive, a means to store at least two minutes of audio or text messages, the ability to display any valid EAS message codes received, and the capability to receive originator, event and location codes.

[3] Two-tone alert signal

Shortened tones will be permitted for monthly on-air tests. EAS participants should transmit a two-tone signal for 20-25 seconds in an actual emergency.

[4] Monitoring requirements

Presently, broadcast stations are required to monitor only one source. After July 1, 1996, they will be required to monitor two sources. (The FCC may waive the two station monitoring requirement in certain situations.)

[5] Automation

All EAS equipment must be capable of automatic or manual operation. Automatic operations may be used at the discretion of the broadcaster.

[6] Test requirements

Because the EAS equipment uses digital codes to transmit emergency alerts, the requirement that participants use audio messages when conducting weekly on-air tests is no longer necessary. EAS participants will have the option of either performing one weekly test that is obtrusive (audio or text) to the public, or three weekly unobtrusive tests. There will be a monthly test required that must include an audible attention signal, a test audio script and an EOM code.

The FCC claims that an entire package of new EAS equipment will cost the average broadcaster between \$600 and \$2,500, depending upon the option capability factors chosen.

The FCC will soon release an EAS Operating Handbook, which should serve as an easy reference guide to new EAS rules and regulations. As soon as these handbooks are available to the public, NACB will let you know.

For continued updates on the Emergency Alert System, please check the NACB list-serv. To sign on, see the directions on page 27.

Cary Tepper is a partner with the firm of Booth, Freret & Imlay in Washington, D.C.

As NACB's legal counsel, Mr. Tepper will respond in this column to selected questions submitted to him in writing to: NACB Legal Column, 71 George St., Providence, RI 02912-1824. Even questions we cannot print in the column will be answered. If you think that you may need to contract the services of a communications attorney, Mr. Tepper can be reached at 202/296-9100.

Of course, not every legal situation is the same, and Mr. Tepper strongly advises that you call NACB concerning your particular case before taking any legal advice. If you think your station's operations may be in violation of any FCC, federal, state or local regulations, please contact your attorney or consultant for specific advice.

Involvement in student media need not cease after graduation. Alumni of the University of Maryland-College Park are proving this by example. In an effort to support the station that gave them their start, Maryland alumni recently created the WMUC Alumni Association, a non-profit organization that will serve as a resource for the student-run station.

The creation of this association was not the brainchild of a single individual, but rather the result of collective consensus. "It wasn't really the idea of any one person," explains Alumni Association President BJ Cohen. "Several of us thought it would be helpful to offer some assistance to (WMUC). Maryland no longer has a radio and television major, so they don't have many of the resources they might need."

According to the mission statement, the association's role will be to "advise and support WMUC students and the University of Maryland in their effort to achieve and maintain radio stations of the highest professional standards." Cohen offers that the association's role will be a multi-faceted one encompassing, among other things, professional programming and technical assistance. The association will also work on fundraising activities.

The association will function on three basic levels. As mentors, alumni will be available for consultation on various matters as well as for internship possibilities. Second, alumni will work to improve the equipment assets of WMUC through donations. The final role of the association will be to work as a liaison between the university and the station to encourage positive changes for WMUC.

According to Cohen, the association has received much support despite initial student apprehension that alumni involvement signified a takeover of sorts. She assures that the students will continue to operate the station, with the alumni association existing only as an added resource.

"The station is a completely student-run radio station," Cohen says. "There is no faculty advisor. It will remain so. Our role is merely that of a consultant."

by Frank Vinluan

One factor, more crucial than any other, has limited student TV. Influx of cash. As a hands-on educational environment, as a testing ground for future writers, directors and producers, as an introduction to the constraints of media management, student television is valued. But when the money from the department runs dry, alternate sources of funding can be hard to find. With some perseverance and outreach, however, your station can benefit from monetary success.

Student radio has a long tradition of community underwriting — at least, it has a longer history than most student TV outlets. Therefore, it can be difficult for student TV managers to find role models when they want to venture into underwriting and sales. A good place to start looking is at UND-TV at the U. of North Dakota in Grand Forks.

UND-TV produces and sells commercial insertions for its news program "Studio One." While the show first aired in 1987, it wasn't until 1989 that underwriters were solicited. "Getting the show started was difficult enough," says Barry Brode, Director of the Television Production Center and "Studio One." Excellent training, preparation and patience have paid off — now, the show regularly wins awards and turns advertisers away.

To start, your station has to have a quality product and distribution. Second, your station has to maintain the quality and distribution of the program, proving it's a sound investment (that the show will air, and when it does, people will watch it). Then your station can begin the process of soliciting sponsorships.

Take a page out of Barry's book in gearing up for underwriters and go through official channels at the beginning. "We got special approval from the administration to start underwriting. We also follow university guidelines about funding from other departments on campus, like the alumni association and sports department, so that local businesses weren't being asked to give to much money." Barry also got the administrative nod to talk to the TV stations in the markets where "Studio One" was carried. He wanted the other managers to know that their intent in starting underwriting was not for the competition.

Since "Studio One" is not only cablecast to the Grand Forks community, but has distribution in other markets, Barry was sure to check with those local operators about their advertising policies. For those channels that don't accept commercial spots, public service announcements are inserted.

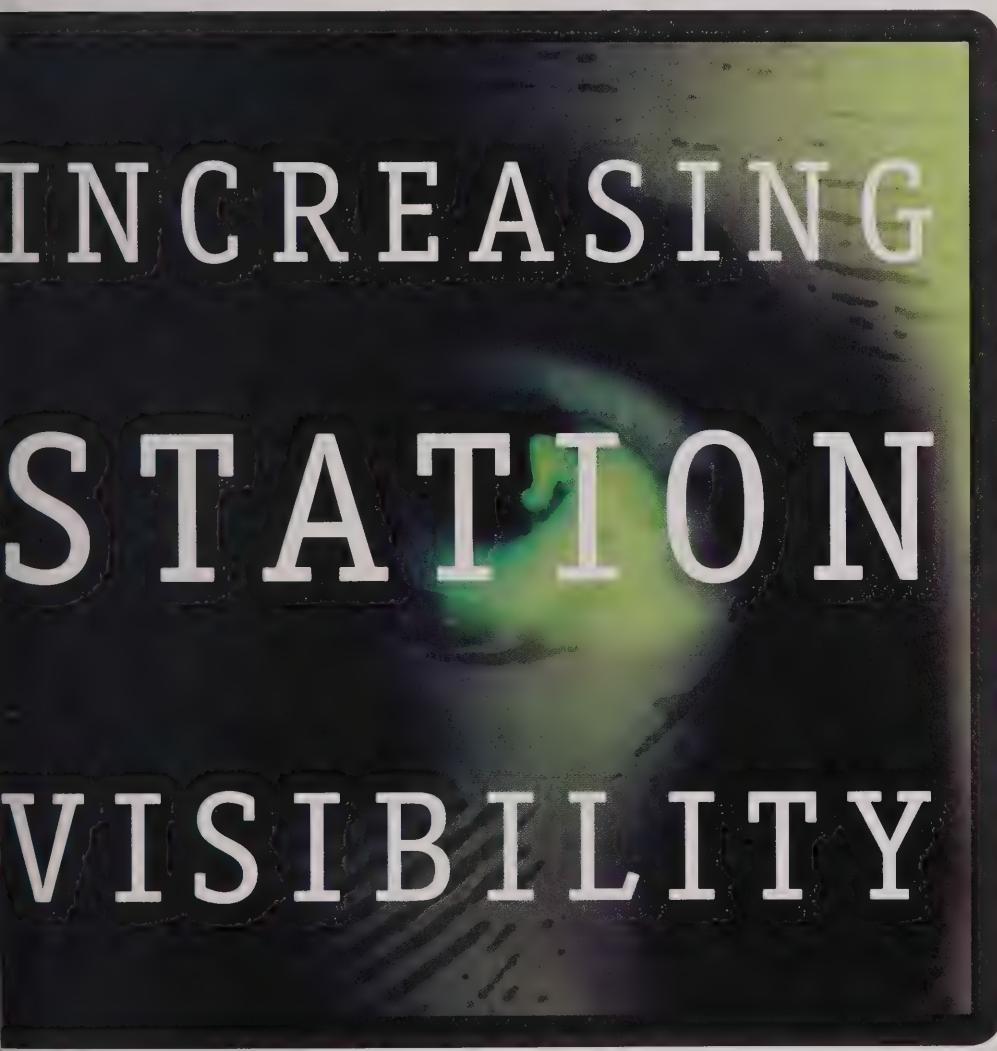
Now that all that homework is taken care of, the fun begins. Pitching the client. Each potential client is presented with a media kit. Included in this pack is information about the show, the station and a rate card. Specifically, the "Studio One" media kit includes a program schedule, press clippings, endorsement letters from other advertisers and a brochure with rates. A demo tape — in this case a compilation of the first 100 shows with guests, accompanies the kit — so the clients can see what they're supporting. The busi-

*planning
promotions,
sales,
and
alumni
outreach*

W O W L O F F E R S T I P S O N recruiting + promotion

New blood abounds in the fall when freshman arrive at school. However, to receive this 'transfusion' of new blood you must act early. The time to get incoming freshmen to become aware of your station is over the summer, when they are pre-frosh at orientation. WOWL has taken advantage of this opportunity to show off our station. By promoting the station, we cre-

directly to the operation and maintenance cost of the station. There were zero funds available for promotion. Hence, WOWL did a minimum of remotes, had a minimum of exposure, (Hell, people who went to Southern didn't know there was a radio station here!) and next to nothing in outside revenue. It was bleak.



ated recruiting possibilities for our station. WOWL parlayed this opportunity of promoting and recruiting to make money. We have done this and your station can too. Here's how. (But first, a prologue!)

Two years ago, when I became WOWL's business manager, the stations' income was generated through an annual budget supplied by Southern Connecticut State U. student government. These funds went

The year before, our university used a professional station to entertain the pre-frosh at the new student picnic. The picnic gives the pre-frosh a chance to acquaint themselves with all the different clubs and organizations at Southern. It is also a time where they can sign up to join groups and get involved in Southern's community and if our school was going to pay to have a station make an appearance, it was going to be WOWL!

Think your station is as good as the commercial stations? Then compete with those stations and do real stuff, off campus. It looks good and generates "real world" satisfaction.

In November we broadcast live coverage of AIDS Awareness Day. We did our own float in the Christmas Parade, playing recorded music while decorating a tree on the flatbed truck. The we anchored the Downtown Christmas Festival (which wasn't broadcast). Not bad for a 10-watter in a nine commercial station market. We're also trying for legitimate store openings (though we must be very careful as a non-commercial about what we do say on the air). Remember that during off air times there are no FCC restrictions.

To find opportunities we got on the events calendar ailing list for our region. Call your Chamber of Commerce. If they don't put it out, they'll know who does. Then telephone fast. We were the first to offer our services for the Christmas Festival.

Just being first helps, but opportunities mainly come when commercial stations decline. Some years back our 10 watts was the official station all season for the minor league baseball team here, because the commercial stations couldn't sell enough advertising.

All this appears great to the Administration. Doing events in the community makes you look like you're getting ready for the business world (which you are).

If you get a gig, store opening or otherwise, which a commercial station wants, try to get in anyway. Point out to store and station that your alternative format reaches a different non-competitive audience. Your station will draw the younger people into the store. Of course it helps to have a good relationship with the local stations, which we do. But that's for another article.

Questions? FAX: (518) 745-1433

by Ronald Pesha, WGFR Adirondack Community College

doing
REAL
stuff
at your station

DR. ROBERT BATSCHA



Dr. Robert Batscha has a history of educating students about media. A former professor at Queens College and Columbia U., the founder (and current Trustee) of the Center for Communication, Inc., Dr. Batscha is the President of the Museum of Television and Radio (MT&R) in New York City, a post he has held for fourteen years.

Dr. Batscha and the Museum are well-suited for one another — his dynamic interests are the impetus for the growth of museum projects; in turn, the Museum attracts more visitors. It is easy to draw similarities between the basic goals of the Museum and of NACB: to educate students about the diversity of media; to bring students in direct contact with professionals; and to encourage awareness about the creative productions in the broad history of radio and television. His excitement is infectious as he talks about the opportunities that the Museum offers to media professionals-in-learning.

Media Heritage: Building on the past for the present and the future

As President, what is your role at MT&R? Over the years, the job has changed. The first part was to take an idea and to build it into an institution. That is, to create a place where the public has access to heritage of great radio and TV programming; then to acquire the programming and make the public aware this place existed. The next step provides a more active role: to have the public understand the mediums of radio and TV as a creative process — having a social, political and entertainment impact — through screenings, exhibitions, etc.

What role do you feel MT&R is playing in preparing students for the future?

It's obvious that we're providing an important resource — the Museum has grown from an institution of 3 floors to a 17 floor space in Los Angeles in the Richard Meyer building. I think what the Museum does that is critical is to exhibit excellence. It's impossible for young broadcasters to build on the past unless you have the Museum. If an individual is interested in media, then they can check out historical works. They can view their predecessors, Douglas Edwards and Ed Murrow and John Cameron Swayze, etc. They can learn the craft from the great people who came before. We're saying "You have an opportunity."

Are students being taught enough about the pioneers of the media? How is the MT&R providing information to students?

What the Museum provides is supplemental to the classroom. Academia talk about landmark programs and can provide interpretation. Then the students can go and see the programs at the Museum — over 12000 come every year. The Museum also has its own teaching staff for instructional courses which are conducted before the Museum opens. We continue to bring attention to the core of the Museum — which is its collection of 65000 programs (current and historic), and to which 3500 programs are added each year.

What is your favorite exhibit/ program at the Museum?

That's like asking: Who are your favorite children?! Our first exhibit was the TV concerts of Toscanini, which hasn't been seen since the 40s and 50s. But it's won-

derfully exciting to see the TV work of James Dean to Dennis Potter to Jack Benny to Jim Henson and George Balanchine. It's the variety that makes us so excited.

What inspired you to found the Center for Communication, Inc.? As the organization allows for direct interaction, what impact do you feel the organization has on students, faculty and professionals, and ultimately media?

I conducted a program at Queens College because I had found my students had never met people who had produced TV or radio, or worked in advertising or PR. I don't think a liberal arts college should teach professions; however, they should provide access to given industries, supplementing the education by introducing students to professionals. Often we would go to the professional's offices, so students could meet an account executive, an executive producer, writers, etc. and have a dialogue with them. Students could, in a sense, understand the professional world — that the day-to-day decision maker doesn't always think of the long term — and realize that the academic brings that valuable perspective to media. They enjoyed seeing a different viewpoint of media and having opportunity to meet the kind of people they were studying. Students also got to go behind the scenes to see what jobs media offered — that there is a producer, a copy editor, polling person, etc.

What do you feel is most valuable about NACB?

I think that any time there is an organization that can enhance awareness by transmitting relevant information to a specialized area that there is an inherent value. In this case, more students can be introduced to the profession, what it takes to succeed, and what opportunities are available depending on their interests.

Any advice you want to offer the students and members of NACB?

Some people get discouraged because media has become so popular and there's so few jobs. I remember telling my students that they would have to go anywhere — the small, in-between, the far-

continued on page 25

A cast of performers.

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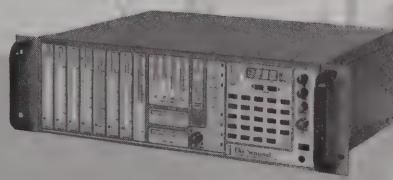
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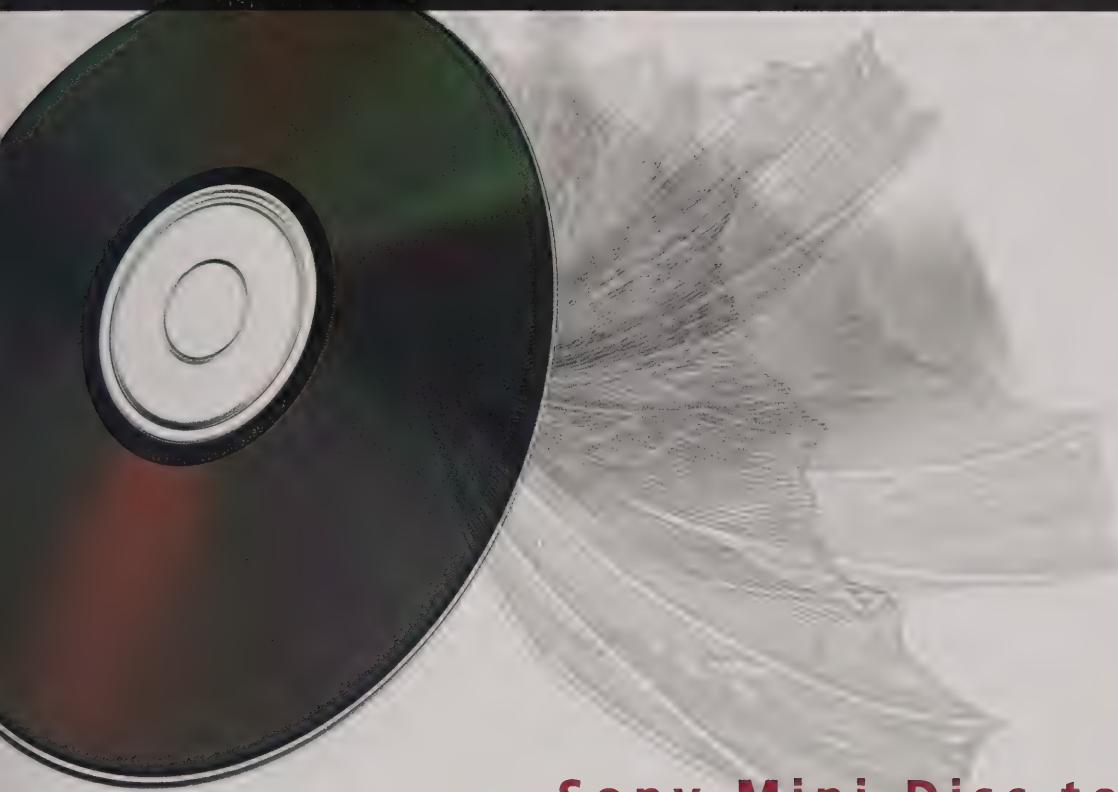


The only real solution to preventing CD theft is to boost station morale to the point that students care about the station so much that the thought of taking CDs etc. never enters their minds. This can only be accomplished by a balance between trust and a strict adherence to the rules. Always remember that the point of it all is to have fun. When someone steals from the station, the fun is ruined for everyone.

Besides the stopgap measures submitted by member stations, here are 10 other ideas. Compiled by William Fiore

IDEA	PRO	CON
1. Removing artwork from cases	Removing artwork from jewel cases makes the CD less likely to be stolen and it does not look as attractive.	Doesn't always deter persistent thieves. It also causes damage to CDs which tend to flop in cases without the added protection of an insert.
2. Request forms	DJs sign out a request form ahead of time and station PDs know exactly what CDs are out from the library at any given time.	DJs who are trying to play listener requests may be limited.
3. Access only during a DJs shift	Eliminates library pilfering and keeps one eye on the jock at all times.	Destroys spontaneity, DJs have trouble knowing what is in, what they have access to.
4. Carting	By transferring all music from CD to carts, the likelihood of having a cart stolen is almost nil.	It becomes a time consuming process, especially if a station has to constantly update music.
5. Counting CDs	By counting CDs at the end of shifts, PDs etc. know if stealing has occurred recently.	The task is not only tedious but with a large amount of CDs accuracy problems can occur.
6. CD binders	Makes the task of grouping music, currents etc. easier. Facilitates checking counts at the ends of shifts.	Constant removal and redistribution of CDs from binder to binder is often confusing.
7. Tyvex sleeves	People are less likely to abscond with CDs if they are placed in 5 1/4" floppy disk sleeves. Takes up less room than jewel cases.	Makes location of music harder.
8. Marking	Writing station call letters on each disc in permanent marker helps identify thieves. Makes CD less appealing.	Makes CD less appealing. Doesn't always deter persistent thieves.
9. Vinyl records	Almost too big to be placed in a bookbag etc. Not popular because of inherent characteristics.	Quality of music lessened. Tend to damage easily if care is not taken.
10. Production house CDs	Compilations offer access to a good variety of music. Not too many people want a CD with cuts from both Metallica and Whitney Houston on the same disc.	Structures playlists and limits music selection and spontaneity.

10 OTHER IDEAS FOR PREVENTING CD THEFT



Sony Mini-Disc to the Rescue

A few months ago, I made a visit to WPTS- FM at the U. of Pittsburgh, where I was once a station manager. Upon entering the studio, I noticed a big gap in the CD rack. Yes, as you may have guessed, a bunch of the stations coolest ads had disappeared one weekend. Although CD theft had never seemed to be a big problem during the station's first few years of FM operation in the mid-1980's, it had now become a big deal. In talking with and reading of experiences at other college stations, I discovered that WPTS was in no way alone.

The introduction to compact disc in 1982, by Sony and Phillips (both major label owners) may have provided the public with "great sound forever" (or at least a while longer while in the hands of the WPTS staff), and retailers with new sales, but for those of us working in college radio it created a whole new "major" problem, CD thefts. At the risk of dating myself, I actually preferred those "days of vinyl" back when I was in charge of the radio broadcasting facility. At that time, there were few of those odd five inch polycarbonate discs floating around the studio, but most of our musical selections were on good-old plastic — fantastic. Despite all of the disadvantages,

I quickly learned to appreciate one distinct advantage that vinyl has over the CD — size. Try putting four or five 12-inchers discreetly in your book-bag and you'll see what I mean. It's like a naturally built-in theft deterrent.

The question that arises in every other staff meeting is how can CD thefts be stopped? The truth is that ultimately there is no fool-proof way to prevent it. At WPTS we tried what we could, everything from big and bold memos meant to inspire guilt in the hearts of any and all perpetrators, to a CD log required to be checked and signaled at the start and end of each shift (yeah right), down to the "carting-up" of certain songs when the production studio was free (ha!). We thought about a video surveillance camera, but the idea of big brother in the studio just didn't cut it. Looking back, though, we probably could've provided America's Funniest Home Videos with some great footage. After everything, we still ended up with a few of the best CDs walking out of the studio anyway.

Fast forwarding to the present, I find myself in a similar CD situation at WMVB. At first, it seemed like a no-brainer, during operating hours we have a staffed equipment sign-out room (colloquially referred

to as "The Cave") and it was easy to have the jocks sign out just the cds that they wanted to use on their show. Eventually our cd library grew so large that it began to take over the Cave, and keeping track of each disc became exceedingly difficult, impossible actually. Clearly we needed a new system.

In January this year, we decided to purchase two Sony mini-disc players and one mini-disc recorder. Now when a new cd comes in, we log it, record one or two songs to mini-disc, and then file it away in the library. Since students don't typically have a mini-disc player of their own (yet?!), no one takes them home. In addition, they're easier to keep track of because you only need seven or eight to do a show (students use their own cds as well). We fit around a dozen songs on each, and we always have the original cds as back-ups in the library in case they do end up walking. We also use them for production work, and we are even considering a mini fundraiser to acquire more blank mini-discs for future station use. If you're looking for a new system, consider the mini-disc. It's working for us, and it's less obtrusive than a video camera, even though it probably may not be as much fun.

Studio One continued from page 18

ness card that is tucked in the kit lists the program's air times in each of the markets it's carried. "A good promotional tool," says Barry, "since people want to know when they can watch the program."

UND-TV's biggest hook for advertisers is to get them involved in the show and have them witness what the students are doing. Rather than just doling out demo tapes, advertisers are invited to the UND-TV studios to witness the "Studio One" in production. Barry explains: "Every Friday at 7A.M., we bring in the (advertisers) for breakfast and a tour of the studio. Then they stay in the studio for the live broadcast of the show — and they get really excited (about the program)! It's largely due to the fact that they don't expect to see what they see, which is a show that looks like it was produced in a top 40 market."

The biggest obstacle to closing the deal is the hard audience data. Barry remarks: "The most difficult thing the university will face is providing for the underwriter demographics and audience interests." The way to circumvent this problem is to steer away from hard numbers — demos, market reach and buyer habits in your pitch. Instead, focus your presentation on sponsorship as a way to support higher education.

It took some time before "Studio One" had sponsors. So once a client was signed on and happy with the advertising, the station went back to that client to get an endorsement letter — which was then included in the media kit for pitches to other potential advertisers.

UND-TV brings an additional incentive to clients who have never done any TV advertising. As part of the client's sponsorship, UND-TV will produce a 30 second spot. Some clients have since gone on to use those spots for other local advertising.

How did UND-TV decide how much it would charge for sponsorships? At first, says Barry, they thought that they would leave it as an open contribution. "But that approach was not good — people couldn't decide. So when the local bank said they would pay \$350 — that set the precedent." "Studio One" rates will increase to \$400 this season, because the show is marketable and that warrants raising the price.

The asking sponsorship price of "Studio One" may seem low at first compared to other broadcast TV spots. The prices were low, which overcomes the lack of demographical information. From the advertiser's point of view, it's an enticement figures Barry. The advertiser thinks: "My stuff plays a lot for cheap — I'll try it for the heck of it."

Students make all the sales pitches for the program. Barry stresses other stations to "make sure that you have a rigorous training program." Students are recruited from the communications school and in advertising and marketing classes — though anyone with classroom or life experience is encouraged to work on the show. Students then must submit an application, a resumé and go through an interview.

Students that accepted to work on sales "Studio One" meet with Barry and the Ad/PR director, who is a student manager with at least one year experience on the show. Students get the game plan from those early meetings, then the student manager provides the detailed training about the clients and sales technique. Students are prepared for the reality of sales: having the door slammed in your face, repeatedly, with one sale at the end of the semester, maybe. Barry says the process is analogous to "coaching an athletic team — then they graduate." So the training is ongoing, year to year.

With this added wealth, "Studio One" has reinvested the funds back into the program. New equipment is purchased; computers are upgraded; a new rate brochure is being printed (not photocopied); funds are set aside for travel; dollars are budgeted for on-campus promotions. This past year, UND-TV even took out a billboard to advertise its program.

Plans are under way for a phone survey so "Studio One" will have some statistical and demographic information. But the keys to success lie in the preparation, training and persistence of the sales staff and a quality program worthy of support — "Studio One."

If your station has any other suggestions for sales or sponsorships, please contact NACB.

WOWL continued from page 19

The first step to achieve this goal was to find out who did the hiring for the appearance. This turned out to be the Programs Council. I approached pro con five months in advance and asked their advisor and the President of pro con why they would use an outside radio station to promote Southern when WOWL was capable of producing better results than that outside group? The answer I received and following conversation went something like this:

PROCON: "You can do remotes?"

WOWL: "Yes we can."

PROCON: "We didn't know that."

WOWL: "That's O.K. It is up to us to let you know, not for you to figure it out on your own that we can do remotes."

Procon seemed very interested in working with WOWL. After all, it is their job to promote the school and all the different clubs and organizations at Southern. So, WOWL signed a service contract with pro con the next day and a few months later WOWL was at an appearance at Southern's new student picnic!

For WOWL, being at the new student picnic gave the radio station additional exposure, not just with music, but also, the station was allowed to bring in additional staff to the event. Normally, a club could bring three of its members and we brought in eight. With the additional staff WOWL got the opportunity (There is that word again!) to talk with not just new students, but also all the other groups on campus. It also let WOWL show the rest of Southern's community what we could do for them. The community has taken advantage of their opportunity to promote what they do with WOWL and it has translated into mucho dollars for WOWL.

This extra income allows WOWL to promote itself and buy other tools that the station previously could not afford; fun items such as: T-shirts, bumper stickers, and a phone line for our air studio. Different groups around campus ask me how it is that we can afford these different things and to do so much here at a tiny radio station with a budget that covers replacement of wiring and the purchase of tape. I answer them with a single word — opportunity.

by Jeff Opton

Batscha continued from page 20

away markets to get a job. But also that somebody has to be the next Walter Cronkite — it might as well be one of them, but they have to want it bad enough to do what's necessary to be as good as Walter.

"The Museum of Television and Radio is in the center of challenging communications," says Batscha, and "is one of the few museums that looks not just back but forward." In that spirit, Batscha will lead the Museum to undertake a major campaign about the preservation of media, reaching out to the international community, making a greater reach into the academic community and investigating the new technologies to discover what the definition of media should be. In addition, MT&R has a number of exciting events including two of which members should take note: in November, MT&R will launch a university satellite seminar series; in March, MT&R will open its Los Angeles museum.

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EMPLOYMENT

Air Talent-Full and Part Time: WCUZ FM/AM-WAKX is currently accepting applications for current and future openings. On-air experience is required, country format experience is a plus. Please, no calls. Send T&R and references to: Levin KING, Operations Manager, WCUZ FM/ AM-WAKX, 140 Monroe Center, Grand Rapids, MI 49503. EOE.



Announcer Part-Time: WQLR (Q-Lite 106.5)/WQSN is looking for a part-time weekend/ fill-in announcer and is accepting applications for possible future full time openings. Applicants should have the equivalent of at least two years of prior radio experience and be able to work various shifts throughout the weekend. Please send résumé and aircheck to: Ken Lanphear, Operations Manager, WQLR/WQSN, 4200 West Main Street, Kalamazoo, MI 49006. EOE

INTERNSHIPS

Artists Television Access, a media arts center, is seeking interns for administrative, programming, publicity and faculty duties. Positions require organizational abilities, self-motivation, a sense of humor and an interest in the media arts. Contact Volunteer Coordinator, 415-824-3890.

Center for Media Education, a non-profit organization, is accepting internship applications for its Campaign For Kids TV program. The campaign is a nationwide effort to promote quality children's television programming.

Interns are needed for various duties, including: Tracking children's television issues in the press; monitoring current legislation involving children and the media; conducting independent research; working with consultants on several research projects; assisting CME staff with ongoing projects. Mail inquiries to Christine Viera, 1511 K St., NW, Suite 518, Washington, DC 20005. Phone: 202-628-2620

Rainbow Human Resources has openings in at a number of their cable networks, including American Movie Classics (for Marketing, Public Relations, Programming, Production, On-air promotions); Bravo (for Marketing, Sales, Public Relations, Programming, Production, Corporate Communications); News 12 (for Promotions, Assignment Desk, Production Assistant, Guest Coordinator, Reporter Assistant, Sports Production, Sports News Marketing); SportsChannel (for Public Relations, On-Air Promotions, Programming/Traffic, Sports Production). Contact Karen Parker 516-364-2222 x871

Hubbard Broadcasting, Inc. offers internships at KSTP-TV, Channel 5, News Department, KSTP-FM, Promotions Dept., KSTP AM Radio and in the Conus Communications Dept. To be eligible you must be enrolled in a Minnesota school or be a Minnesota resident. Must be for course credit and are unpaid. Require 20-40 hrs/wk for 3 mths. News interns are involved with research, phone work, filing, document searches and interviews. AM interns are involved in screening calls for on-air personalities, assisting producer in production, learning basic station operation. Promotion interns help write press releases, phone work, research, setting up booths at events etc. If interested contact: Amy J. Stedman, Employment Coordinator, Hubbard Broadcasting Inc., 3415 University Ave. St. Paul, MN 55114.

Marty Katz Productions is seeking development interns. Duties include reading scripts, writing coverage and general office work. Marty Katz is a producer with an exclusive deal with Disney and Touchstone Pictures. Office are located on the Disney lot in Bur-

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bank. Non-paid. Students must be able to earn college credit. Contact Frederick: 818-560-7000.

Museum of Broadcast Communications (Chicago): Gain knowledge of broadcasting's past, present and future while earning valuable experience in the field of communications and museum administration. Semester or summer internships available to juniors and seniors in Public Relations, Programming & Production, Accounting, Archives, Finance, Office Administration, and Development. Positions unpaid. Applications accepted on an ongoing basis: 312-629-6001.

Director: NACB is soliciting applications for a full-time Director. Ambitious college grad with managerial exp. at a student-run radio and/or TV station nec. Strong writing/org. and finance/budgeting skills, must work indep. and as a team under deadlines. Duties include: work with corporate contacts for student media projects, resource devel., respond to member needs, contribute to CB and UNetwork. Mac exp. pref. Send resumé by Dec. 1 to: Attn: Candidate Search, NACB, 71 George St., Providence, RI 02912-1824.

WGN AM 720 offers internships in programming, news, sports, agribusiness, promotions, network on

a 40 hr/wk basis. Interns must be in school and have organizational, creativity, dependability, responsibility and other skills. Deadline for applications: October '95. Forward résumés and cover letters requesting applications to The WGN Radio 720 Internship Program, 435 North Michigan Ave. Chicago, Ill 60611 or fax 312-222-5165.

WSYM-TV Fox 47 is looking for enthusiastic interns to receive hands-on experience. Students with an interest in journalism or production are encouraged to apply. For college credit only. Résumés to Internships, WSYM-TV Fox 47, 600 West St. Joseph St., Suite 47, Lansing, MI 48933. EOE.

WOOD-AM needs eager promotion intern for spring and summer terms to assist in day-to-day operation of promotions department. Creative students with writing, communication and promotional skills are urged to apply. For college credit only. Résumé to Juli Agacinski, Promotion Director, WOOD-AM 1300/EZ-105.7 FM, 180 N. Division Ave., Grand Rapids, MI 49503. EOE.

HOW TO CHECK THE NACB LISTSERV

If you still haven't checked out **STUDENT MEDIA FORUM**, NACB's Computer Listserv Network, you should! Communication between stations is at an all-time high. It's easy to get instantaneous access to student broadcasting information and get solutions to problems from your peers. Or put in your playlists, describe new shows you've produced that are available for exchange or re-broadcast at other stations, successful promotions other stations could try, a big news story happening in your area that other stations could call you to get recorded audio about, or simply to share ideas.

Subscribing to the computer network is free to any NACB station or individual member. Just get a computer account on your school's system in order to take part in the NACB electronic discussions via the BITNET system. To subscribe, address your e-mail to: LISTSERV@GWUVM.GWU.EDU

Your e-mail should include the following one-line command: **Subscribe NACB yourfirstname yourlastname**. Once the listserver acknowledges your subscription and adds you to the list, send all your e-mail to post on the NACB listserver to: NACB@GWUVM.GWU.EDU

If you have any problems, call NACB at 401-863-2225.

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Barry Sherman, NACB's Southern Regional keynote speaker, told some humorous anecdotes about his early involvement in college radio as an undergraduate, graduate student and faculty advisor. But as the Director of the prestigious Peabody Awards, professor of Radio and T.V. management at the University of Georgia, and as an advocate for WUOG and student media in general, he had a great deal more to say.

We've reprinted some of his speech about the student station and its important relationships here. Keep his advice in mind as you build a better station this academic year.

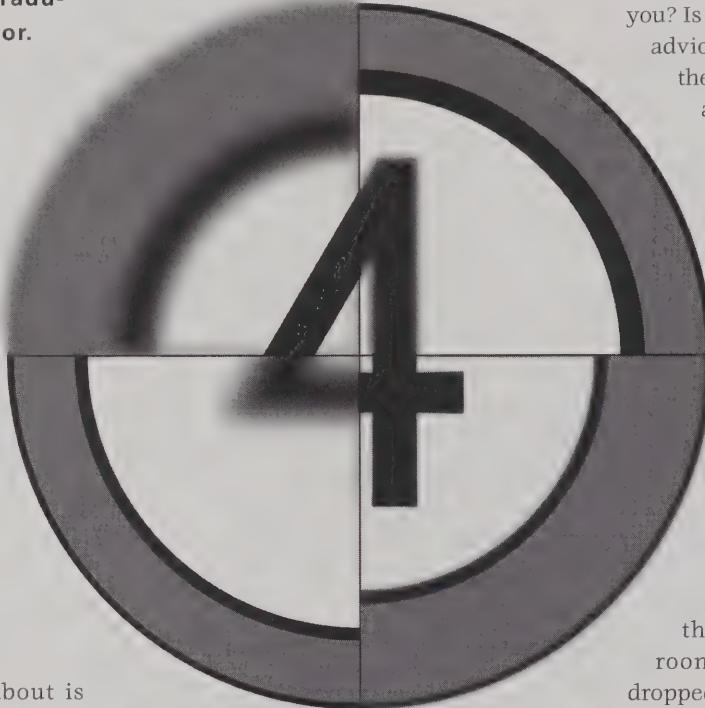
"What management is really about is building and nurturing important relationships. That is the key to successful management in any organization, from student radio to the Peabody Awards.

"I see four key relationships that you have to recognize and nurture in college media, each of which are the core questions you must ask and have an answer for when the budget ax falls, when the home department has questions about your operations, when you might hear a disparaging word around the student union from students or faculty.

"The biggest and most important is the relationship with the administration — that distant vamp over there on the hill who in most cases hold one of two things key to your survival: the license or the budget. While you're busy with day to day managing and operating the stations, it's very hard to recognize whether or not that key relationship even exists, whether that relationship is in the president's office, the provost's office, the dean of students activities, the director of the union, or wherever it might reside.

"The next key relationship and one that comes back over my four decades in college media, is the relationship with what might be called the home department (for

BUILDING



KEY

RELATIONSHIPS CAN STRENGTHEN YOUR STATION

example, the Department of Radio and T.V. and Telecommunications). You should have an advocacy relationship for you built even if the college media unit has no direct relationship. That is, will the faculty and the department go to bat for you? If you're a major in that department, are

you maintaining at least a decent enough GPA to work that out with the faculty? More to the point, do the faculty and staff know about the station? Are you getting out your playlist? Are there advocates for you? Is there someone with excellent legal advice, who might be an expert right there on campus for you to consult in areas of decency and obscenity?

"The third key relationship is the one we tend to overlook even though it's the most important, and that's the relationship with the student body, which isn't the same thing necessarily as listeners or viewers. Over the years I've gotten in my classes, literally dozens of surveys. What often happens is that college media, as with all clubs and organizations, gets very incestuous. We begin to program for each other. When we find that "Gee I I'm playing what my roommate likes even though he dropped out a few years ago, and I'm playing what I want to hear," we have to remember where that student activity fee might become, or who's on that allocation board, or if the station is tied to the union, who's in that room, and what they think about the station. I've always advocated that the radio station doesn't have a primary obligation to the 'typical' student. No one wants to be 'typical.' And, that's frankly what commercial radio in most college towns is for — the typical viewer, the typical listener. But don't lose sight of the fact that you've got two core relationships — the general student body, or your particular target group.

"The fourth key relationship is with the community. If you've got a radio station with a signal of any strength, if you're on the cable system, you are reaching beyond the student body, often into home communities, college towns, where your relationship to the people who live there may or may not be what you want it to be.

"So if you can't have an answer for those four relationships, if you can build a bridge between those four key groups, I think it will be a critical key for survival as the major issues of the '90s in higher education as they relate to college media move to the forefront."

CNN Newsouce provides this invaluable teaching tool for free.



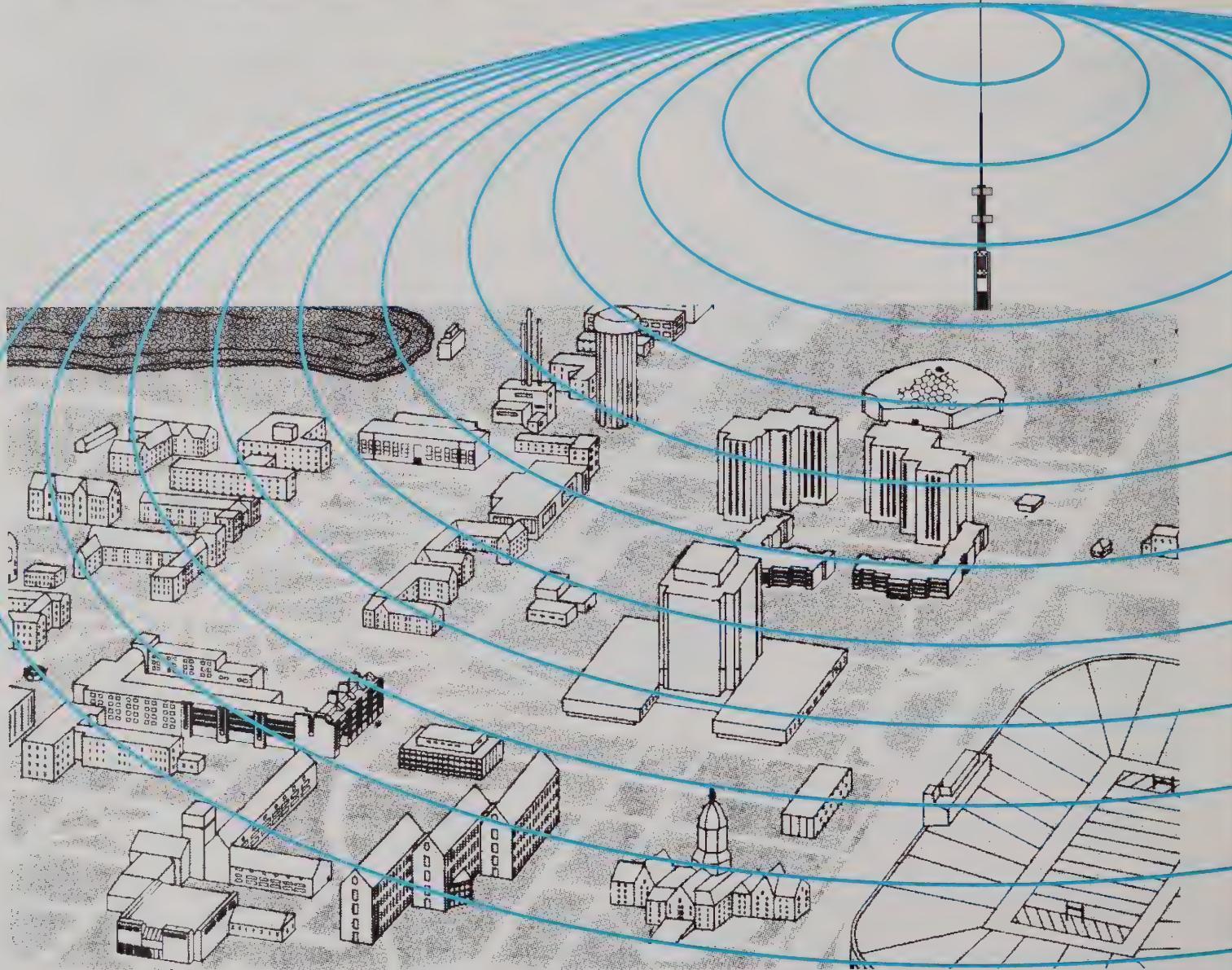
That's right, the whole world. FREE. Because CNN Newsouce, the nation's premier newsfeed service, is being awarded to television journalism schools in recognition of their outstanding contributions to the teaching of broadcast journalism, and to aid in the training of our nation's future broadcast journalists.

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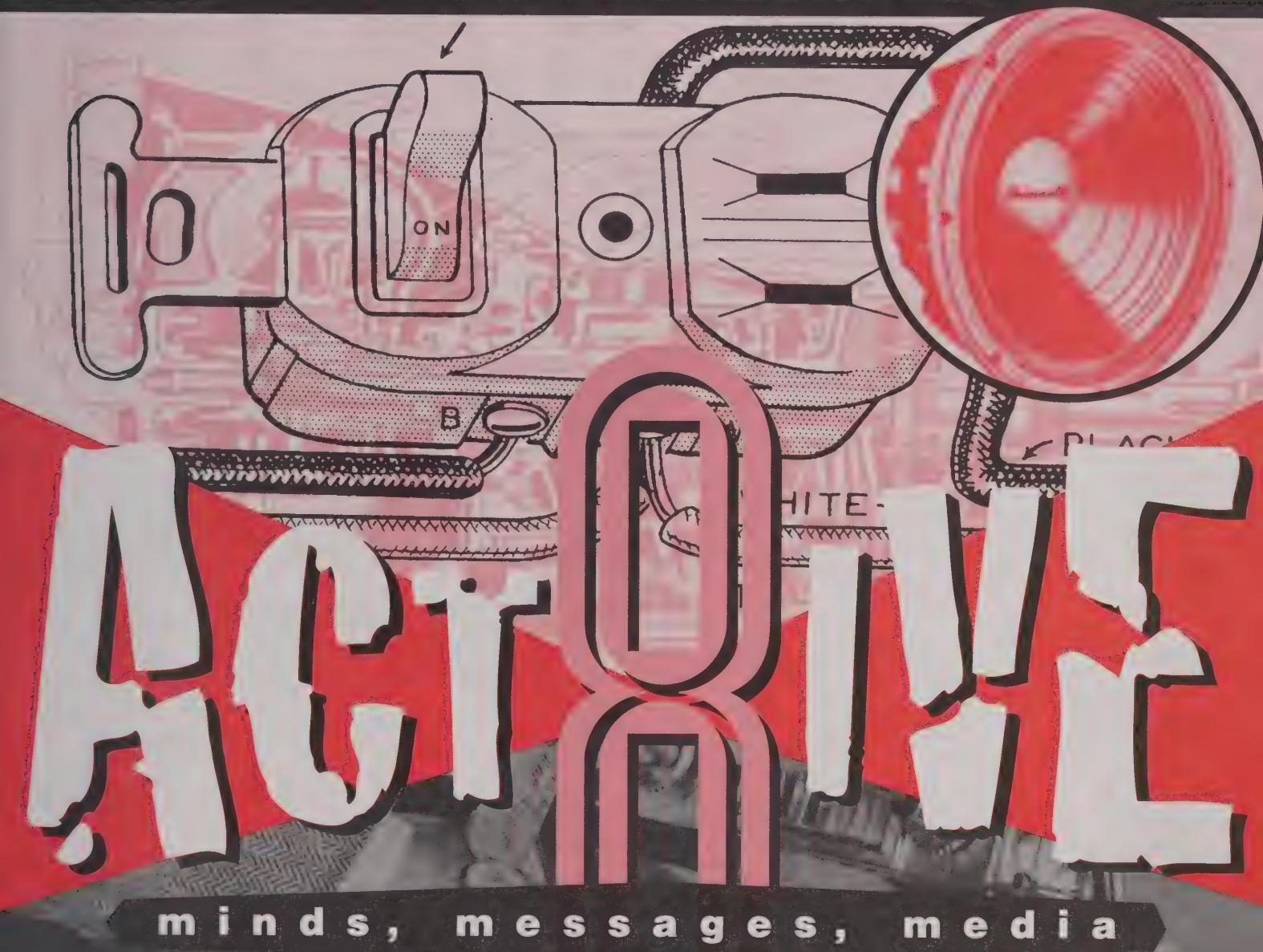
Contact Radio Systems for regulations and pricing to see if a vertical antenna system is right for your station.

*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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8th Annual National Conference
of Student Electronic Media



November 16-19, 1995
Providence, Rhode Island

National Association of College Broadcasters

Active8: Minds, Messages, Media

Learn about issues and advancements
affecting the media landscape
Develop new processes of communication
Discover your own creativity

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Television Engineer
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Coordinator of Media Services
Media Equipment Supplier
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Record Company
Visionary

THEN THIS CONFERENCE HAS SOMETHING FOR YOU

The National Association of College Broadcasters (NACB) is proud to announce its 8th Annual National Conference of Student Electronic Media, which will take place November 16-19, 1995 at the Rhode Island Convention Center in Providence. This year's theme, "Active8: Minds, Messages, Media" emphasizes the challenge of using electronic media to foster growth in all levels of communication. Through events such as the National Conference, NACB expands its role as a link between the academic and professional worlds of the communications industry.

Seminar sessions for the National '95 are designed with the following goals in mind: To inform students, faculty and professionals of the issues and advancements affecting the media landscape; To stimulate creativity in areas of content, delivery and the application of new media; To encourage new processes of communication which better serve community interests.

In addition to seminar tracks covering issues in news and electronic journalism, sales, underwriting and promotions, radio and television production, programming, the music industry, new communication technologies and media awareness, the National '95 also features the 5th Annual National Student Radio and TV Programming Awards.

Join individual and station members from the United States and abroad as they come together to honor the best work in student electronic media, and pursue excellence for both the industry and themselves.



FEED SIDE

About NACB

The National Association of College Broadcasters (NACB) is the trade organization for student electronic media. Founded in 1968, NACB exists so that the student media community will have an accessible resource for advice and information, and a venue for exchanging ideas and innovative concepts. NACB provides educational opportunities for individuals with an interest in media and communications. In addition, we encourage student stations to attain the highest possible standards, thereby enhancing the communities they serve.

NACB is a member-run, non-profit organization. The Executive Board is composed of students and faculty from member stations who are elected annually at the National Conference. NACB's National Office staff are drawn from the student media and non-profit sectors.

Conferences

The ultimate vision of NACB is realized through its commitment to bring together the students and faculty whom it serves. At an NACB conference, be it National or Regional, students and other media personnel come face-to-face, interacting personally as well as socially, and learning from each other through intensive seminars and workshops.

College Broadcaster

Respected by students and professionals alike, *College Broadcaster* is a member-only publication providing a comprehensive mix of articles, department features and special listings covering the needs of student radio and television managers and staff in every department of the station. The magazine makes readers aware of the changes occurring both in the professional and student media worlds, and comments on how these changes may affect their activities now and in the future.

U Network®

U Network is the satellite network which links high school, college and university campuses across the nation, featuring the best programming in comedy, drama, experimental, news and other genres. As U Network producers, students are challenged to create innovative and quality programming.

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8th Annual National Conference of Student Electronic Media

Providence, Rhode Island

November

16

Thursday

- 12pm Registration opens
- 1pm - 6pm Media Workshops and Exhibits
- 2pm - 6pm Sessions
- 8pm - 11pm Opening Night Welcome

Interaction

The NACB National '95 offers an exciting array of seminars with media leaders, peers and industry professionals. Interaction is part of the game, and this year, we've added even more hands-on workshops. "Session Tracks" are back - so you can maximize your time by attending those seminars relating to your interest, or investigate any others which catch your eye.

What else is going on? Station tours of student radio and TV stations and network affiliates.

Best DJ Booth.

Faculty/staff gathering and plenty of socializing with your friends.

All seminars and times are subject to change.

17

Friday

- 9am Registration Opens
- 10am - 6pm Media Workshops and Exhibits
- 10am - 12pm Featured Presentations
- 12 - 1:30pm Lunch
- 1:30 - 5:45pm Sessions Annual Business Meeting NACB Elections

18

Saturday

- 9am Registration Opens Sessions
- 10 - 12:45pm Lunch
- 12:45 - 2pm Sessions
- 2:00 - 5pm NACB Awards Dinner
- 6:00pm 7:00pm Keynote Address 5th Annual National Student Radio & National Student TV Programming Awards

1995

19

Sunday

9:30 - 12 Food for Thought Brunch

Registration

Registration Rates:
Registration rates are \$75/person (member) and \$90/person (non-member) until October 25, 1995.

Rates after October 25 are \$85/person (member) and \$100/person (non-member). These rates cover all events for all four days including the NACB Awards Dinner, and Food For Thought Brunch.

3 Ways To Register!

Call NACB at 401-863-2225
Fax NACB at 401-863-2221
eMail : National95.Registration@BROWN.EDU

Include the following information: head delegate, additional registrants, school, and station/dept., address and phone number.

For Discount

Accommodations contact the Biltmore Hotel at 401-421-0700, the Westin Hotel at 401-598-8000 or the Holiday Inn at 401-831-3900. Be sure to specify that you are attending the NACB National. Hotel reservations must be made by October 25, 1995; late reservations will be accepted on a space-available basis.

For Discount Air Travel call: Delta Airlines at 800-241-6760 and refer to FILE # 16500
USAir at 800-334-8644 and refer to GOLD FILE # 36330554

For Discount Ground Travel call: AMTRAK at 800-USA-RAIL and refer to FARE CODE X-78A-912
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Seminars

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Student News: Confronting Issues
Newswriting & Reporting Workshop
Résumé Tape Review
Interviews & Performance Standups
Careers in the Industry
Global Perspectives in News

Campaign '96
Crisis Coverage: Media in Modern Times
Pleading the First: New Amendment Arguments
FCC, CPB, GOP: Funding, Regulation & the Future
Diversity in Media

THE MUSIC BIZ

Music Directors Meeting
Music Licensing: Radio
Music Licensing: Television
Music Trades

Music Video Representation

How to Organize a Concert
Record Company Relations
Recording Artists & Interactive Producers
Independent Labels
The Language of Lyrics
Careers & Resources

RUNNING THE SHOW

Training & Procedures for Student Stations
Effective Audience Research
Power Communication
Indecency & Obscenity
Working with your Budget
Joining Forces: Student Radio & TV
Managing Student Radio
Managing Student

REVOLUTIONS IN RADIO

Starting a Student Radio Station
Improving Voice Performance
Formats, Playlists, & How to Program a Radio Station
Syndicating a Radio Show
Remote Broadcasts
Production Techniques for Radio
Long Form Productions
Talk Radio
Radio Play-by-Play
Technical Forum for Engineers
From Aircheck to Paycheck

FRAMES/SECOND

Starting a Student TV Station
The Last Laugh: Comedy Programming
Animation & Other f/x
Documentary Programming
Sci-Fi Programming
Going for Gold: Sports Coverage
Selling a Script
Entertainment Programming
Syndicating a Television Show

PROGRAM DEVELOPMENT

Lighting Workshop
Technical Forum for Engineers
Advertising in the Digital Realm
Underwriting: Do's & Don'ts
Ask a Lawyer
Rate Cards & Media Kits
From Pitch to Presentation
Practical Promotions
RAB workshop

SALES & PROMOTIONS

From Pitch to Presentation
Practical Promotions
RAB workshop

CAREERS IN SALES

Fundraising & Development
Basic Marketing Techniques

TECHNOLOGY FRONTIERS

Technology at Student Stations
The World Wide Web
Broadcasting on the Internet
Desktop Film & Video
'Net Policy
Interactive TV
Futures Roundtable

CREATING AN IMPACT

Enviro-Journalism
Educating Your Audience
Operatives for Activist Media
Serving the Campus

MEDIA WORKSHOP

Learn about the latest technology through hands-on demonstrations, while gaining tips for better production! NACB's Media Workshop features interactive and educational seminars presented in the exhibit space, covering audio production, digital video, equipment maintenance, non-linear editing and internet applications.

ACADEMIC FORUM

Student Station Advisors
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Getting Your Works Published
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