

# Editorials

Thursday, October 18, 2007

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## The issue of race is much broader than Intramural controversy

The student body at UNC Asheville must be improved by the administration through diverse recruiting of students in regards to ethnicity, gender, and religion of students and making UNC Asheville an attractive selection to all up and coming students.

There must be a diverse student body to discuss culture and social issues on campus that affects all students here.

The student body at UNC Asheville today does not have this necessity.

Some readers felt cheated by the article written about a fight during an intramural flag football game printed last week. Sigma Nu members Justin Newhart and Evan Foote-Hudson, who were interviewed for the article, said that Joe May made a racial comment to Foote-Hudson after a call during an intramural football game last year. Since the claims were not officially substantiated, as journalists, we made the decision to omit them.

The article noted that May was suspended after the altercation. While readers may feel that the omission of the racial comment is the real issue, we must look deeper into the issue of race, and dialogue on our campus.

UNC Asheville prides itself on recruiting the best and brightest students while enrolling a minority population, including an international student population that accounts to 10 percent of the student body for the Fall 2007 semester.

With this in mind, we must take each other into consideration. While minority students do have a voice at UNC Asheville, at the end of the day the campus life reflects the majority on campus. This occurs on many levels. Here we have qualified professors

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who teach courses on race, ethnicity and humanities to classrooms that have few, if any minority students. How many discussions in classrooms take place at UNC Asheville where the student body provides a broad spectrum of experiences and understandings?

My guess is not many. The influence of the majority at UNC Asheville can be seen in the representation of student run organizations, events, student government, etc. Why else would students want to rally to stop injustices abroad in the Sudan before they fight the social and political injustices occurring in Asheville?

These arguments are the greater issue that the omission of the racial comment is tied to. Although readers maybe upset, together we all must look at the big picture when it comes to how the student body collectively deals with race on our campus. I must admit, the response to this article is promising, it is about time someone else recognized the big pink elephant on campus.

Devon Dow  
Sports Editor

## Radiohead rocks the boat with independent release

By Adam Hillberry  
INVESTIGATIVE REPORTER

Radiohead released their new album, "In Rainbows," as a free online download Oct. 10 to the delight of most of the world. This is an interesting advent to the trend of consumer purchases in the music industry in the past few years.

Besides the excitement of Radiohead's first album in four years, the ease to obtain and quickly listen to this album is the most advantageous and marketable idea in its use of the Internet to divert the current trends of consumers who no longer purchase music in stores. Consumers look for the quickest and easiest way to obtain the entertainment gratification they seek. With the creation of peer-to-peer music trading services being the most attractive and popular, yet vaguely illegal, method to acquire the music, it's a wonder this didn't happen sooner.

The avenue exists for companies to sell directly through the Internet, yet the music industry cautiously refrains from using it. Minimal distribution of music is available for download through services such as the iTunes Music Store. A similar consumption is the bulk trade of bit torrents, a form of downloading where a user streams and saves a condensed folder of many files, where one could download hundreds of albums in one download.

Perhaps the decline of record and CD sales launched an emphasis for audiences to demand more from live performances. Most bands today rely on touring and night after night gigs to earn a place in the business.

In the last ten years the quantity and quality of live music festivals with bulk music performance increased. During the season, one can count on a music festival every week or weekend in some part of the United States, and seeing an array of bands from many genres. Consumers find a great value in a bulk live performance where about one hundred artists are billed to perform in one place. The market for large-scale music festivals is lucrative and money can be made. The market for small-scale club and event performances are also



Adam Hillberry  
Investigative Reporter

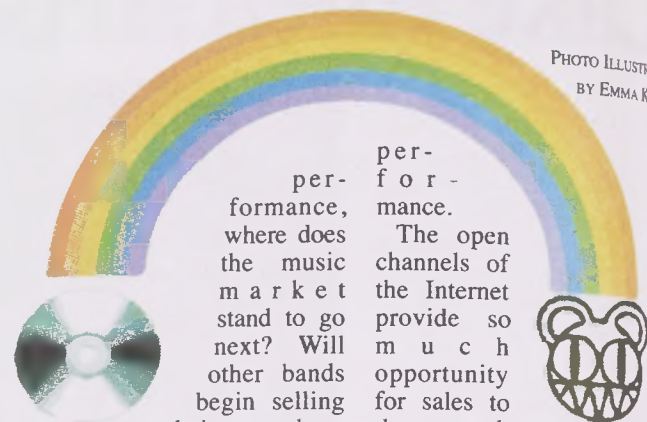


PHOTO ILLUSTRATION  
BY EMMA KITSON

very lucrative, especially with the success of the Orange Peel Social Aid and Pleasure Club in downtown Asheville. Our local venue attracts acts from all over the music spectrum. This summer, The Smashing Pumpkins played at the club for nine shows in an extended-stay residency, blending the ideas of a club performance and repeated festival performances. The Smashing Pumpkins are taking advantage of the trend of the consumers to travel to the performer. They also played in San Francisco for nine shows, demonstrating how a modern performer can setup and draw their audience regionally. The Smashing Pumpkins blended a performance strategy which shifted their overhead costs from the band spending the money to pack up everyday and move their gear to a new city to exciting fans into spending the money to travel and see the band.

Traditionally, musicians would pack up their gear and tour the country looking for the greatest gig and hoping to earn the nicest record contract. Artists traveled to cities on their bill, and the consumers were restricted or appeased to stay put. The new trend of consumers traveling for weekend-long events of one band playing six shows takes advantage of the biggest bang for your buck ideal.

One similar music event is Jam Cruise, a music festival aboard a cruise ship sailing from Fort Lauderdale, Florida and destined for Honduras and Mexico in early January. The dependent capital factor for this enterprise is the willingness of the audience to come to the performance. With an obvious switch to easier technological consumer trends and the demand for a shocking live

performance, where does the music market stand to go next? Will other bands begin selling their merchandise predominately through the Internet, or will the Radiohead-inspired idea of a virtually no production cost album available for owning then allowing the audience to name its price be the next wave of consumption?

Sampling music through appropriate channels is also a new trend in music generation. Such utilities as the Pandora, Music Genome Project allow users to select a genre of music and listen to it like a radio station, and utilities like MySpace allow visitors to sample music of bands from anywhere. Earlier this year, Prince promoted a new single by offering it for free through Verizon mobile phones. This showmanship is as simple as the old lady with samples in the Sam's Club.

The traditional idea of music being owned and regulated by copyright is slowly being winnowed away. The flow of information and music from receiver to receiver is fast and uncannily unnoticed. The amount of music transferred between users is great, and the use of the pirated files is too widespread for our current copyright laws to keep up with.

This concept was addressed somewhat by DJ Spooky who spoke at UNC Asheville last spring. DJ Spooky instructed the audience not to worry about copyright laws when it came to creating music, as his product is one of mashing up music samples to create something brand new. This idea of motivic creation is refreshing from the insistence of the music industry in threatening those who steal music. He said music should be free to flow, and perhaps it is up to the audience to shell out more when it comes to paying for

music consumers of today. The medium was expected to be profitable years ago. One safeguard to this may be the status of our current popular music industry. Some of the public is discouraged by popular music. Many in the music business say it is much harder to develop a career now than it was 30 years ago. The artistic endeavors of the contracted artists lack the sophistication and complexity a transcendent audience expects. Artists of today target their specific market and sacrifice musical creativity for what sells the most. The popular music industry makes most people shudder. So where will the industry go in the next few years?

My bet is more artists will continue to use the build up of technological capabilities open to almost everyone through the Internet. More artists should take advantage of the ease of use to sell their product directly to an interested audience through the Internet. Recording artists could find a much more lucrative and beneficial market without a major label contract. Radiohead hopefully stumbled onto a new trend of the music industry.

"In Rainbows" is available through their Web site, where one may download a copy for a donation, or order the enhanced Discbox, which includes the original download at the time of purchase, the compact disc version of "In Rainbows," two vinyl records of the album, an enhanced CD with other new songs, digital photographs, a lyrics booklet and other artwork. The Discbox costs and ships for \$81.27 and will begin shipping in December.

## Taser this... student newspapers have the right to publish as they see fit

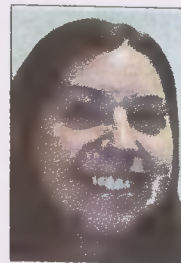
By Kelly McIntyre  
COPY EDITOR

Have no fear, UNC Asheville campus community, this editorial will not feature the f-bomb. Even if it did, the editorial board would make the good decision not to print it, without any worries of an advisory board's outside editorial content review. The Colorado State University student newspaper, the Rocky Mountain Collegian, did, however, choose to spell out the expletive in an editorial on Friday, Sept. 21.

The full content of the editorial, which appeared in type larger than a typical headline, was, "Taser this... F\*\*\* Bush" and included the statement, "This column represents the views of the Collegian's editorial board" in regular font size. Significant controversy ensued, and the paper lost about \$30,000 of advertising in a matter of days.

The Collegian maintains editorial independence, yet the campus Board of Student Communications, a 10-member board of students and faculty members, serves as its publisher and thus maintains the authority to hire and fire editors. The BSC began discussing whether to reprimand or fire the editor, J. David McSwane, amid controversy between support for the paper's freedom of expression and calls for McSwane's dismissal.

Finally, on Thursday, Oct. 4, the BSC formally admonished McSwane, choosing to not fire him. This incident brings up several matters for discussion, including editorial decisions, free speech for college newspapers and advisory boards.



Kelly McIntyre  
Copy Editor

First, was it OK for McSwane and his editorial board to print the f-word? Sure, freedom of expression allows publication of expletives, but was it decent, necessary or good journalism? Well, most likely, it was not. Editorial decisions require weighing possibilities of controversy with the necessity for good journalism in informing the public.

The editorial was not informative, contained little content and probably did not persuade any dissenters to change their minds. Lacking these elements, many would be inclined to deem the editorial and its content unnecessary and unhelpful journalistic commentary regarding the University of Florida Taser incident, George W. Bush's presidency and freedom of speech.

Even for those of us who agree with the gist of the editorial, none could deny how futile this kind of commentary is in contributing to the discussion or persuading others to join our side. Regardless of the debate surrounding McSwane's editorial decision, he should have the right to make that decision without fear of being fired.

Second, supporting direct or indirect outside editorial authority to quell free speech in any situation leads to scary prospects. It may have just been an expletive this time, but what if the paper published an important, critical commentary that angered the BSC? Potentially, BSC could exercise its authority and fire the editor. This could lead to self-censorship at the paper and keep writers and editors from divulging important information to the campus community.

The United States Supreme Court, in Hazelwood School District v. Kuhlmeier (1988), ruled on the issue of administrative censorship over high school student newspapers that are published as part of a course in which students receive grades for their work. The decision allowed educators to retain editorial control over school-sponsored newspapers, so long as the censorship is based on educational reasoning, such as concern for grammatical errors or vulgarity. The Hazelwood decision included a footnote that left open any determination for educational censorship at the college level.

The Supreme Court turned down the opportunity to review the 7th Circuit Court of Appeals decision in Hosty v. Carter (2005), which stated that the degree of administrative review over collegiate student newspapers is based on whether the paper is a designated public forum. A college press writing in a non-public forum or receiving public funding may be open to a degree of review. Since the Supreme Court decided not to review the case, there are still no nation-wide court

guidelines on the constitutionality of controlling editorial content in collegiate press.

Therefore, the extent of freedom of the press entitled to the CSU Rocky Mountain Collegian and all other college newspapers, except for those in the 7th Circuit, remains uncertain. But based on the setup at CSU, the student newspaper exercises editorial independence, and hence the ability for the BSC to fire its editor based on editorial decisions seems contradictory.

Third, is it legitimate for a collegiate student newspaper to have an advisory board? This is a harder question to address, as no student newspaper has yet to challenge the constitutionality of an advisory board in court. Theoretically, based on previous court rulings, depending on the extent of authority given to the advisory board, the board may or may not be considered reasonable. For example, an advisory board that asserts control over editorial content for a student paper that is a designated public forum would probably not hold up in court. Not all advisory boards assert editorial content control, and it is harder to estimate how these types of boards would potentially stand up in a court decision.

The Blue Banner is a student-run collegiate newspaper that functions as a designated public forum, welcoming contributions from the entire campus community. In light of the controversy at CSU, the UNC Asheville community should feel especially lucky the Banner's editorial board suffers no censorship or editorial content control at the hands of faculty or the administration.

### The BLUE BANNER

Editorial Board

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The Blue Banner is UNC Asheville's student newspaper. We publish each Thursday except during summer sessions, finals week and holiday breaks. Our office is located in Karpen Hall, 019.

The Blue Banner is a designated public forum and welcomes letters to the editor and articles, considering them on a basis of interest, space and timeliness. Letters and articles should be e-mailed to banner@unca.edu and limited to 300 words. They should be signed with the writer's name, followed by the year in school, major or other relationship to UNC Asheville. Include a telephone number to aid in verification. All articles submitted are subject to editing.