

MFPG

home of public radio's
LGBTQ youth program

OutCasting

MEDIA FOR THE PUBLIC GOOD, INC.

<http://mfpg.org> / <http://outcastingmedia.org>

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Thanks for your interest in opening an OutCasting bureau at your station! Later in this document, we'll share ideas, based on our experience, on how a bureau is formed and functions. You may well find other ideas to be effective, and we'll welcome hearing about your experiences.

First, some background.

OutCasting is public radio's LGBTQ youth program. It covers issues relevant to the LGBTQ community as seen through the eyes of young LGBTQ people and allies and provides insight into the broad dimensions of the LGBTQ youth experience. OutCasting, produced by Media for the Public Good, Inc. (MFPG) in New York, is carried on more than 40 public radio stations on the Pacifica program Sprouts: Radio from the Grassroots. (OutCasting is a regular contributor to Sprouts.) OutCasting is also available online at <http://mfpg.org> and through iTunes.

OutCasting goes far beyond mainstream media coverage, which tends to be limited and sensationalist. Because it is aimed at — and heard by — not only the LGBTQ audience but a broad spectrum of the general public, it can help create a more stable and accepting environment for LGBTQ people, particularly youth, by shedding light on issues that are unfortunately still divisive.

Also important is the outlet that MFPG gives to these young voices: a population still marginalized, potentially victimized, and rarely heard. The experience of being an "OutCaster" is one of empowering, meaningful expression in a safe environment, thus turning the meaning of the word "outcast" on its head. It is also a powerful educational experience. Our participants learn a wide variety of important skills that will serve them throughout their lives.

MFPG is an independent producer with a community/public radio heritage: for many years, it owned and operated a local public radio station just outside of New York City — WDFH FM 90.3 Westchester Public Radio.¹ As MFPG, we can now focus more intently on production of

¹ WDFH was a community radio station; however, in talking with potential listeners, funders, and others, we found widespread misunderstanding of what community radio is. When we described ourselves as a community radio station, most people we talked with, before they actually listened to WDFH, equated our type of radio with local schlocky commercial stations. When we explained the difference, they said, "Oh, like *public* radio." We found that in our area, the term public radio is very well understood and respected, and as a result, we changed our identification from "community radio for the lower Hudson valley" to "Westchester Public Radio" — with a description of how community radio is different from mainstream, NPR-type public radio liberally thrown in.

programming while reaching a vastly larger audience than was possible running a single local radio station.

OutCasting began in 2011 as a local production broadcast on WDFH. In March 2013, it first appeared on Sprouts, and since then it has been a regular contributor to the program. OutCasting has covered many issues in depth, including:

- bullying and teen suicide, with Dan Savage, activist, author, and co-founder of the It Gets Better Project;
- LGBTQ issues in religion, with Bishop Gene Robinson (Ret.) of the Episcopal Diocese of New Hampshire (it was Bishop Robinson's ordination that prompted a worldwide split in the church over homosexuality) and Rabbi Sharon Kleinbaum of Congregation Beit Simchat Torah, New York City's LGBTQ synagogue;
- transgender issues, including a two part interview with the transgender activist Juli Grey-Owens and a discussion about New York's Gender Expression Non-Discrimination Act (GENDA) with the bill's sponsor, New York State Assemblyman Richard Gottfried;
- LGBTQ issues in public schools, with California State Senator Mark Leno, the sponsor of a law to end the exclusion of LGBTQ history from school curricula there;
- a documentary on the history and partial lifting of the Boy Scouts' gay ban;
- a program on LGBTQ issues and the 2014 Winter Olympics in Sochi, featuring Greg Louganis, diving champion and multiple Olympic medalist, and Brian Healey of Athlete Ally, an organization working to challenge homophobia in sports; and
- the state of marriage equality following the Supreme Court's DOMA and Prop 8 decisions, with civil rights attorney Evan Wolfson, one of the key architects of the global marriage equality movement, and Lavi Soloway, an attorney representing LGBTQ couples and a founder of Immigration Equality and the DOMA Project.

OutCasting produces two basic kinds of programming: long-form interviews and scripted documentaries, typically with actualities from two or more guests. In some cases, the issues we cover are youth-oriented – growing up gay in a small southern town, school bullying and teen suicide prevention, the partial lifting of the Boy Scouts' gay ban, healthy LGBTQ teen relationships. In others, we cover general LGBTQ issues from a youth perspective, such as the state of marriage equality, immigration equality, transgender identity and issues, the fizzling of the “ex-gay” movement and so-called “reparative therapy,” and so forth. From time to time, we feature audio essays – short features touching on the youths' personal experiences.

CREATING PARTNERSHIPS AND EXPANDING THE POOL OF PARTICIPATING YOUTH

We hope to facilitate the opening of OutCasting bureaus, most likely based at community radio stations, in other parts of the country. We have two goals for this expansion. First, we produce, on average, about eight new programs a year; our hope is that with more bureaus contributing program material, we will be able to increase production so that OutCasting is a weekly program, which we hope will make it more attractive to more stations. Second, the show currently reflects LGBTQ youth realities in only one, relatively liberal, part of the country. With the program now carried on 40+ stations in many regions, we want it to grow to reflect realities and stories from other areas so that it can be more broadly representative.

We are currently working to establish a presence in New York City so that LGBTQ youth and straight allies from the city can participate. Being LGBTQ is a leading cause of youth homelessness in the city, so including these at-risk youth and their stories will expand public knowledge of what it means to be a young LGBTQ person. As additional bureaus open elsewhere, we hope to develop a network of student groups all over the country so that OutCasting is not only nationally distributed but also nationally sourced.

Working in coordination with OutCasting's "home office," bureaus will produce program segments that can be incorporated into the program. OutCasting is also experimenting with small video productions for online posting, and it's our hope that bureaus might be able to contribute video content as well.

Below is a brief outline of how to form and operate a bureau. This information is based on our experience, though, and you should feel free to develop your own ways of doing things, which we hope you'll share. We can discuss these topics in greater depth at the workshop.

1. **Formation of an OutCasting bureau.** Each bureau will normally consist of LGBTQ youth and straight allies working under the supervision of one or more adult leaders.
 - a. **Adult leaders.** Adult leaders conduct outreach to bring youth participants into the group. They supervise production sessions and teach necessary skills. They should therefore be experienced in audio production and journalism. It is also important that adult leaders be well-versed in LGBTQ issues – or at least supportive and open to learning more about them.

Mixing youth and issues of sexuality and gender expression is potentially controversial in the minds of some people. This has not arisen as a problem for us, at least not yet, but it is worth mentioning that there should be nothing in adult leaders' backgrounds that would raise any concerns about their working with young people.

- b. **Outreach – forming the group.** Many high schools, both public and private, have Gay-Straight Alliances (GSAs). If you are dealing with a single

school in your area, a phone call or e-mail to the school's GSA faculty advisor is often useful in getting an introduction to visit a GSA meeting at which you can talk with the kids about the program. You can reach out directly to the school administration to get the name and contact information for the faculty advisor. However, a better alternative, especially if you will be approaching more than one school, is to contact the local or regional chapter of GLSEN (pronounced "glisten") – the Gay, Straight and Lesbian Education Network (<http://glsen.org>). The GLSEN regional coordinator may be able to give you a list of many faculty advisors in your area. In our experience, we've had to get students from several GSAs to get enough participants to keep the group viable.

When we go to GSA meetings, we talk about the show – what it is, where it's heard, what kinds of issues it has covered, and who some of the guests have been. We talk about the training and experience that youth participants receive in communication skills, journalism, interviewing, researching, writing and speaking for broadcast, digital editing and production, promotion, and the substantive learning they gain about the LGBTQ issues we cover. We talk about the benefits they get from the experience – the rare ability to say on college and job applications that they have participated in a nationally distributed public radio program and the internship credit and recommendations they can get. We typically play one or two short videos and selected portions of OutCasting programs (all of which are available on our web site.) We bring a sign-up sheet and get each interested student's name and contact information (e-mail and phone number).

2. **Working with young people.**

- a. **Parental permission.** We have developed a parental permission form that is required for all participants under the age of 18. It is carefully worded in a way that doesn't necessarily out young people to their parents.
 - i. **Public identification.** We take steps to protect the identities of our youth participants to the extent that they or their parents desire. They use only their first names on the air. If youths are particularly closeted and don't want to speak on the air, they can participate behind the scenes; they can even write personal essays and have them read by someone else.

Unless youth participants and their parents give us specific permission, we do not further disclose their identity. This is for their protection; there are people in the world who disapprove of LGBTQ *anything*, and though this has never been an issue for us, it's better to be proactive and a bit overprotective as a default.

At the same time, there are benefits to being publicly identifiable. First,

not consenting to public identification sends or reinforces a message to young people that there is something bad about being LGBTQ. Second, outside media have covered the program, and sometimes their own policies require that everyone they interview be identified (examples under the Press link in the main menu at <http://mfpg.org>). Third, we like to provide brief profiles of OutCasters on our web site. And fourth, from time to time we go to public events; for example, we marched for the first time in NYC's LGBTQ Pride March in June 2014 and appeared at a Bronx Pride Event in July.

We present this information to our youth participants (and through them, to their parents), and we leave the choices about public identification up to them. We have developed a supplemental permission form that allows them to choose what identification items they are willing to be public about – first name, last name, age, hometown, school attended, and so forth. This supplemental form is completely optional and we're very clear that if they don't want to be publicly identified, that's fine and it does not affect their ability to participate in the program.

- b. **Safe space.** It is important that OutCasting sessions present a safe and supportive atmosphere for LGBTQ youth and straight allies in which they can be as open as they want about their identities with no negative judgments.

Because of this, it is important that both youth participants and adult leaders be appropriately screened. When we find youth participants in school-based GSAs, the screening has, for practical purposes, already been done; the kids have participated in the GSA, attended meetings, and been screened by the faculty advisor. We are much more cautious when someone approaches us from outside. This has been an issue for us only once, when an adult wanted to volunteer. Questioning revealed that at least part of his purpose in joining was to share with our youth participants "Bible-based alternatives to the LGBT lifestyle."

From time to time, we discuss issues of self-identification in sessions. We make clear that we never want participants to feel pressured to self-identify in any way that is uncomfortable for them, or even to offer any self-identification if they don't want to. But the program benefits if we know how at least some participants self-identify, because this awareness lets us know what ideas and perspectives exist in the group and who might be the best fit to lead a project on a particular topic. Getting the balance right between these potentially competing interests can be tricky, but this hasn't been a problem – at least not yet.

- c. **Working in teams.** At any given time, we may be working on several episodes simultaneously. We normally break our group into teams, each one

working on a specific interview or episode. One member of each team takes responsibility as team leader, helping to develop, assign, and track homework assignments, which may include transcribing interviews, writing scripts, posting on social networks, and producing videos.

- d. **Production tracker.** We keep track of progress on what we call the OutCasting production tracker, a spreadsheet that details each step of production for all episodes currently in production. It provides space for notations about who is doing what and ensures that things progress smoothly and that on-air credit is given for all who participate in the production of a particular episode.

3. **Technical.**

- a. **Space and equipment.** We spend most of our time in office space with multiple networked computers (at least one for each team), a printer, and phones. At least some of the computers should have multitrack audio editing software, appropriate monitoring equipment (speakers and/or headphones), and a separate large hard drive for audio files. When we record interviews or tracks, we use our studio. Any studio with a phone coupler and a few microphones will work for recording simple in-studio or phone interviews, small discussions, and audio essays. We meet the technical quality requirements for public radio programs and pay significant attention to audio quality, so all audio must be recorded on decent equipment – not, for example, using the built-in microphone on a computer or other device.
- b. **Procedures.** We record on a computer with a backup recording on reel-to-reel or Minidisc. As soon as a recording is completed, we immediately copy the file onto the audio drive of one of the editing computers so that it exists on at least two physical machines.

All interviews are recorded in split-track mode – interviewer(s) on the left channel, guest(s) on the right. This simplifies editing and makes it possible to apply processing to a guest's voice without affecting the host's voice. This is especially useful when guests join us by phone.

Internally, we use only 44.1 kHz 16 bit uncompressed wav PCM Windows-format files. Conversion to mp3 occurs only when the program is prepared for Sprouts and posting to our web site.

- c. **Documents.** We make extensive use of Google Drive to share documents, such as interview transcripts, notes, program scripts, notes, the production tracker, and anything else that comes up.
- d. **Internal communication.** We use a combination of an e-mail listserv and a secret Facebook group for internal communication. It is important that the group be set to secret, not merely private; this prevents anyone outside from

seeing the existence of the group or the identity of its members. Private groups do not provide this protection.

- e. **Sharing audio files.** MFPG maintains an FTP server for sharing and moving large files. Bureaus will have access to this server. We have not yet started using Dropbox, but we expect to; this can augment our sharing capabilities and may eventually replace our FTP server.

4. **Running the bureau.**

- a. **Weekly production sessions.** At OutCasting's "home" studio, we meet once a week for three hours. At some times in the show's past, we have met on the same day each week; at others, on a different day each week, depending on who can attend when. For the most part, we've found that keeping the schedule consistent works better, but there have been times when attendance has been better when we can adapt our schedule week by week.

It is important that the kids understand that participation in OutCasting is on a more serious level than most after-school programs and that attendance at substantially all sessions is expected. As mentioned above, we often break the group into teams, and if we don't have consistent attendance by substantially all team members, projects can get delayed.

- b. **OutCasting policies.** We have an internal document that provides an overview of OutCasting's policies. It is appended below.
- c. **Developing episodes.** This is how we've found it effective to develop episodes. Your experience may vary.

First, we brainstorm about possible topics. Ideas can come from the news, social media, and the interests, perspectives, and experience of the youth participants. Then we start researching, finding any organizations that may be working on them and identifying key players. Third, we start outreach and book guests. Fourth, we pre-interview the guests to focus our preparation for the interview. Somewhere in this process, we decide whether the program will be a long-form interview or a multi-voice documentary. In our recent program on immigration equality, we had two guests: a mother who shared the personal story of her gay son who had to leave the country in order to live with his partner, and an attorney who focuses on same-sex couples and immigration issues, who provided a more policy-oriented perspective.

Once the interview itself is recorded, we document it – rough notes of questions and answers if the program will be an interview, or a word-for-word transcript if the program will be a scripted documentary. In most cases, youth participants are relatively inexperienced and sometimes nervous in interviewing, and having this documentation greatly facilitates editing, especially when sections

have to be re-arranged to make the program flow. For documentaries, it's extremely useful to have an actual transcript for writing into and out of actualities.

From that point, production is similar to what you're already used to.

We do not use copyrighted recorded music in the program; this is in order to avoid royalty payments and NPR-DS/Sound Exchange reporting.

- d. **Promoting episodes.** We promote new episodes through listings on our web site and posts on Facebook, Twitter, and Tumblr (all @outcastingmedia). We are starting to produce short online videos that can be shared on YouTube, Facebook, and other social media. Our youth participants create these listings, posts, and videos.
- e. **Database.** We maintain three spreadsheets: one containing all youth participants, their contact information, dates of active participation, etc.; a second containing contact information for all of the regional GSA faculty advisors, used for outreach when we need to bring new participants into the show and updated periodically with information from our regional GLSEN coordinator; and a third with contact information for the guests who have joined us.

At this point, the production of material for OutCasting probably mirrors your own procedures pretty closely, so we'll stop here. We can discuss further details separately.

Again, thank you for your interest!

FOR MORE INFORMATION: Visit <http://mfpg.org>

On the home page, you'll see two videos of OutCasting student participants talking about what working on the show means to them, and a video in which Marc Sophos, WDFH/MFPG founder and OutCasting's producer, is selected by NY1 as New Yorker of the week for his work on OutCasting.

- **Click on the Press link to access:** Front page article about OutCasting in The Journal News, the Gannett daily serving the lower Hudson valley (flip through the photo gallery to get to the OutCasting pictures); Huffington Post article; GLAAD blog post; NY1 video (above); and our interview on the Michelangelo Signorile Show on SiriusXM.
- **Listen:** OutCasting audio archive and program summaries for each episode.
- **Map** of public radio stations that carry OutCasting on the Pacifica program Sprouts: Radio from the Grassroots.

Scroll down for OutCasting policies.

MEMORANDUM

To: All OutCasting youth participants
From: Marc Sophos, Executive Producer
Subject: OutCasting policies
Date: June 20, 2014

- 1. INTRODUCTION.** OutCasting is a nationally-distributed public radio program produced by Media for the Public Good, Inc. (MFPG), a nonprofit public media producer based in Westchester County, New York. OutCasting is heard on more than 40 public radio stations affiliated with the Pacifica Radio Network across the United States, plus one in Zurich, Switzerland. Its potential on-the-air audience is in excess of 15 million people, not counting internet listeners of the mostly FM and handful of AM radio stations plus the three internet stations that carry the program. It is also available online both on-demand and as a podcast at our website, <http://mfpg.org>.

OutCasting is produced by LGBTQ youth and straight allies, mainly of high school and college age. If you haven't done so yet, please visit mfpg.org and familiarize yourself with the material under the OutCasting heading of the main menu. Please review the founding document, the information about joining the program, and the overview. You should also review the entire list of OutCasting episodes produced to date and listen to at least two or three. Watch the videos featured on the home page. And please have a look at the media coverage the show has attracted. These materials will give you an idea about the organizational culture of OutCasting. Also feel free to look at other pages on the site.

We're very glad you've decided to join OutCasting. It's an exceptional opportunity for you to gain professional skills and experience that very few others in your age group can get. Because OutCasting functions in the world of public radio, it requires a level of professionalism that may exceed what you're used to. We have fun but we also work hard, and your participation in the show must be on the level of a job commitment, not just that of an afterschool extracurricular activity that you can attend or not on a casual basis.

Participation in the program is open to LGBTQ people and straight allies between the ages of 12 and 24. Adult volunteers with applicable training or experience may also participate behind the scenes. We maintain a friendly, respectful environment that is low-key whenever possible in keeping with the need for professionalism.

- 2. STANDARDS OF JOURNALISM.** OutCasting is a public affairs program, and as such, its reputation is based on adherence to standards of journalistic integrity. These standards are discussed in production sessions. They apply to any forum in which OutCasting provides content, including social networking, attendance at outside events, and the program itself. Your conduct and communications in all OutCasting activities should reflect an awareness that you are representing OutCasting and MFPG to the outside world and that lapses in judgment can reflect negatively on the program and on MFPG.

3. ATTENDANCE.

- a. Regular attendance is expected at OutCasting's weekly production sessions, which are held in our studio in Yonkers, New York. This is one of the most important responsibilities you have as a participant. Without consistent attendance, it is impossible for you to be a productive member of the program. OutCasters often work on projects in teams, and when one or more team members are absent for even one session, it can delay an entire project. Repeated or excess absence can result in your being dropped from the program.
- b. We send out a weekly request that you confirm whether or not you can attend the following week's session. Please reply by Friday evening indicating whether you can or cannot attend the following week's session. Before indicating that you can attend, please look at your calendar and check with your family to make sure that there are no conflicts.
- c. If you cannot attend a session, please notify me in writing by Friday of the prior week.
- d. Emergencies happen, and from time to time an emergency may prevent you from attending a session on short notice. But please do not call something an emergency if it really isn't. Absences on short notice (i.e., after the session date is set on Friday night) can make it impossible to get through session agendas, which are based in part on which participants we expect at a particular session. Absence on short notice can also ripple into my own schedule, sometimes forcing the cancellation or re-scheduling of other meetings if the absence forces a change in the date for the OutCasting session. This inconveniences other people and can damage important relationships I'm working to cultivate. Please avoid short notice absences whenever possible.
- e. If necessary, please arrange for transportation to and from the studio well in advance. Please keep in touch with each other if you're carpooling. People have missed sessions for lack of communication regarding transportation.

4. SCHEDULING. Since OutCasting began production in June 2011, we have sometimes held sessions on the same day each week; at other times, we've changed the day from one week to the next depending on people's availability. We will periodically ask you which you prefer and try to accommodate the largest number of participants' preference while maintaining attendance at the highest levels. Because people who are most consistent in their attendance and productivity are of greatest value to the program, those people's preferences and schedules are given a higher level of consideration.

5. CONDUCT DURING PRODUCTION SESSIONS.

- a. OutCasting has one three-hour production session once a week. This is an incredibly small amount of time to produce the kind of programming we do; therefore, we expect you to remain focused and on topic.

- b. Unrelated work, such as texting, checking your phone, or personal social networking, is not allowed.
6. **HOMEWORK.** Because we have so little session time, homework is often assigned. This may consist of researching a topic or a guest, refining interview questions, working on writing a script, editing audio or video, or transcribing interviews, among other things. Please make sure you complete any assigned homework on time. Again, we're working in the professional world of public radio, and there can be significant consequences for OutCasting if we fail to meet deadlines, and we can't meet deadlines unless the assigned work is getting done.
7. **INTERNAL COMMUNICATION.**
 - a. OutCasting maintains an e-mail list through which any member may send a message to the entire group. We also maintain a secret Facebook group which we use for scheduling, posting of information, and other things. We expect you to check your e-mail account and the Facebook page at least once a day and to respond promptly to requests for information and feedback.
 - b. We also maintain Basecamp, a private web site for internal documents. You will be given logon credentials as needed.
8. **EXTERNAL COMMUNICATION.** If you are working on projects for which you need to communicate by e-mail with the outside world, you will be given an MFPG e-mail account.
 - a. You must use your MFPG account for all outside e-mail.
 - b. You may not use your MFPG account for anything other than official OutCasting e-mail.
 - c. All e-mail messages in all MFPG e-mail accounts remain the property of MFPG.
9. **PRIVACY.** OutCasting takes your privacy very seriously. You will normally use only your first name on the air. If you feel that using your first name on the air would give you greater exposure than you're comfortable with, you may use a pseudonym. If you feel that even having your voice on the air would give you greater exposure than you're comfortable with, you may work entirely behind the scenes.
10. **SELF-IDENTIFICATION.** OutCasting also respects your privacy inside the group and takes steps to avoid outing anyone. At the same time, it is beneficial for the program if we know how you self-identify; this can help us to match project assignments with your interests. It also lets us know if we have people with particular perspectives in the group, which can help guide us in choosing issues to cover. From time to time, we will discuss this topic in sessions. You should never feel pressured to self-identify in any way that makes you uncomfortable.

We use the terms LGBTQ and straight ally as sort of industry-standard shorthand. As we as a society come to understand more about the complexities of sexuality and gender, we

quickly discover that there are people who identify as something other than lesbian, gay, bisexual, transgender, questioning, or straight ally. We also discover that for many, their self-identification evolves. If yours does, we welcome it. No matter how you self-identify, you are welcome at OutCasting as long as you are with us in the fight for equality for all.

11. PARENT/GUARDIAN PERMISSION FORMS.

- a. A signed Parental Consent Form (PCF) is required for all OutCasting youth participants who are under 18.
- b. OutCasting has a Media Permission Form (MPF) which, if signed, allows you to be featured on the MFPG website and in coverage in other media (“appear in public”). As noted, we take your privacy seriously, and it is completely up to you to decide how public you want to be. Your participation in the program will not be affected by whether you are willing to appear in public (other than to the extent that your desire for privacy limits your ability to speak on the air).

That said, there is a benefit to the program in having its participants identifiable. This is particularly true when outside media cover OutCasting; in some cases, outside media are unwilling to interview participants if they can't be fully identified.

If you are comfortable appearing in public, the MPF is required. The form allows you to individually select which permissions you are giving (first name, last name, photo, hometown, age, school attended, etc.).

- 12. INTERNSHIP CREDIT.** Schools often give credit for things like internships, independent study projects, and community service. If you participate in OutCasting in a consistent, productive, and creative way for a sufficient amount of time, and if you complete any project specifically required by your school in connection with your participation, we can provide documentation so that you receive the appropriate school credit.

- 13. COLLEGE AND JOB RECOMMENDATIONS AND REFERENCES.** Recommendations and references from OutCasting can carry a lot of weight. After all, very few college and job applicants of your age can claim that they have worked on a nationally-distributed public radio program, and such recommendations and references can make a difference.

I am happy to provide recommendations and references for OutCasters who have participated in a consistent, productive, and creative way for a sufficient amount of time. These recommendations and references are written with the highest enthusiasm. But please understand that I am unwilling to provide a recommendation or reference if I cannot write it in a way that carries anything but a high level of enthusiasm. If an OutCasting recommendation or reference is something you think you'll want, please make sure that you become an active, present, consistently contributing OutCaster over a long period of time so that you and I are not faced with a conflict when you ask for a recommendation or reference.

14. DO YOU HAVE WHAT IT TAKES TO BE AN OUTCASTER? Successful OutCasters are:

- a. Reliable. This includes things like being present at significantly all weekly sessions and completing homework on time.
- b. Productive. This means things like producing measurable results, staying focused at sessions, being able to follow and lead others in group activities, and being careful, thoughtful, and accurate in your work.
- c. Eager, inquisitive, and scholarly. This means things like being wanting to push yourself out of your comfort zone, extend yourself into new areas, try new kinds of activities, and learn new skills. It also means that you have a sense of curiosity about LGBTQ issues and a desire to share with our listeners what you learn about these issues through your work on the program, and that you apply scholarly and journalistic standards to your work, ensuring that your output is accurate, well-written, well-spoken, informative, interesting, and respectful of the subject matter and the audience's intellect.
- d. Professional. This means that you recognize that OutCasting is a job-level commitment and are thus willing to attend sessions even when social and other activities come up that would conflict with a session. It means being responsible enough to give adequate notice when you can't attend a session and mature enough not to skip a session on short notice unless a true emergency arises.
- e. Committed to the fight for LGBTQ equality and dedicated to being part of the movement to achieve equality for all.
- f. Supported in your efforts. This means that you have a support system – parents, friends, or otherwise – who support you in your efforts to be part of this movement, who are willing and able to help you stick with your commitment to OutCasting, and who can help with transportation to and from the studio as needed.