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INSANITY

RADIO 103.2 FM

YEARBOOK 2021-2022

This is...

INSANITY RADIO

“The best part of Insanity Radio is the opportunity to develop, both as a person and the skills that they have. As a content creator or a broadcaster, you have so much to learn and even share knowledge with others. The Insanity Radio community is diverse, vibrant, friendly and inclusive.”

-Will Nicholson,

(Station Manager 2021-2022)



OUR YEAR AS A PLAYLIST

-  **Chamber Of Reflection**
Mac DeMarco
Salad Days
-  **This Hell**
E Rina Sawayama
This Hell
-  **Dancing Queen - From 'Mamma ...**
Meryl Streep, Julie Walters, Christine ...
Mamma Mia! The Movie Soundt...
-  **Escape (The Pina Colada Song)**
Rupert Holmes
Partners In Crime
-  **Chaise Longue**
Wet Leg
Chaise Longue
-  **I Want It That Way**
Backstreet Boys
Millennium
-  **Weir**
Killing Heidi
Reflector
-  **We Didn't Start the Fire**
Billy Joel
Storm Front
-  **Woman**
E Doja Cat
Planet Her
-  **Is It Really You?**
Loathe
I Let It in and It Took Everything
-  **Catch Me In The Air**
Rina Sawayama
Catch Me In The Air
-  **20 Something**
E SZA
Ctrl
-  **Touch-Tone Telephone**
Lemon Demon
Spirit Phone
-  **A Kind Of Magic - Remastered 2011**
Queen
A Kind Of Magic (2011 Remaster)
-  **Loansharks**
E underscores, gabby start
boneyard aka fearmonger
-  **Heart Of Glass**
Blondie
Greatest Hits: Blondie
-  **Boom Clap**
Charli XCX
SUCKER
-  **Everybody's Gotta Live**
Love
Reel To Real

ALEX

At first, I started off with Insanity Radio as a producer for *Break Stuff*, it was my first experience with radio and I loved it from day one. I then got the chance to be a guest on the show, I was extremely nervous going into it but once I got in there I had the time of my life. It's one of the most fun things I have done in my life. When the show was over, all I wanted to do was go back in and go all over again. Luckily for me Amber invited me back many more times so I became the co-host of the show. Thursday evenings became my favourite part of the week because I knew I would be having a lot of fun doing the show with Amber. I won't forget that feeling I had while in the studio.

It's hard to pick a favourite moment but the time during my first appearance when me and Amber decided to push the chairs to the side of the room and present standing up was when I realised that I was really in my element. There have been so many other good memories from the year though, like getting to interview people from bands I am a fan of. From my first day editing songs to be radio ready all the way to the end of the last show of the year everything I did that was for Insanity Radio made me feel so happy.

Even things like painting the studio and helping make instructional videos were great fun because everyone involved in Insanity Radio is a lot of fun to be around. It felt more like hanging out with friends than it did work.

ADAM



The Show Down Under is two hours of music, sports, culture and everything else in between from Australia and New Zealand. As the name suggests, my show featured news from the land down under as well as the week in history. Personally, the show is a way for me to share my unique taste in music with the world and allows me to connect with other people once a week, to say the least.

Throughout the 2021-22 academic year, there have been many highs and lows at Insanity Radio, but for me, my personal favourite was being able to experience the camaraderie and spirit of mateship that came with being part of the on-air team as well as the end-of-year karaoke social where we could embrace our shared passion for music together. I have not been involved in any other Insanity events this year, but next year I am planning on taking a more active role with the station and may get involved with more events.

Finally, a song which would sum up my year with Insanity is 'Weir' by Killing Heidi as it captures the essence of making shared memories and the importance of keeping close to one another, especially through times of hardship.

AMBER

When I began in radio, I centred my show around showcasing acts from the queer, POC, female and local acts. However the more I was moving forward and losing myself within this surreal world of journalism, I realised breaking the ground of what modern music had to offer was so much more than initially anticipated. I had already become a Literature and Culture editor of Orbital Magazine, and as a vacant third year, let loose after lockdown, Insanity Radio was the next thing to inspire me. I was submerged into a blissful Thursday 7-9 slot, and when the mics became live, I felt powerful.

What I chose to play was a meritocracy of artists I'd loved since their discovery. My voice was one of accessibility, honesty and even though there is always some level of neutrality to FM radio-entirely political. My politics. Alternative music has always had an emphasis on unity, identity and escape from the mainstream. In January, I made the decision to change my show to speak up about the music and the issues that represented this unique and invaluable group on both local, and global scale in the hopes that I'd inspire someone else to do the same.

I knew my work was not ground-breaking, rather it was part of a cultural movement, fronted by some incredible people. Whilst many people in this yearbook will be recommending artists, (and I will be too later) I would love to recommend some of the people who have inspired me in becoming aware of the modern music scene. I've had the pleasure of meeting radio 1 DJ Alyx Holcombe, and On Wednesdays Podcast host Yasmine Suman this year (Just before seeing Spiritbox's first UK show at Download! Like what the f***). I believe that they are probably some of the brightest minds at the moment, as well as Kerrang royalty Sophie K who helped me get my first editorial job.

I'd also recommend the Sophie Lancaster Foundation, who do incredible work destigmatising prejudice against the alternative community. Sylvia's passing this year was one of the most heartfelt moments of live radio.

Alex had been there since the beginning but watching him grow both on the radio and as a person, has been one of the most rewarding things about Insanity. It's very true that I couldn't have done it without him. As a producer and co-presenter, he has made my show more than I could have ever imagined, even if he did miss a few swear words out of Malevolence's Remain Unbeaten. I think the fact he stayed with me until four in the morning at A&E when I broke my hand at their gig was a suitable punishment. Moreso, the fact that he's put up with me now for over half a year as my partner.

To define alternative music today is difficult due to its wide and varied scope of acts- At points, I'd like to interchange this with 'heavy music', primarily because of its deep roots within rock and metal. However, this term cultivated by Fresh Blood legend Alex Baker, who is the guiding light to which modern music is progressing, thematically also centres itself around the love of a dark and intense sound. Acts like Zand, IC3PEAK and Skynd (who DESERVE a listen) do not conventionally represent either, but can be considered part of its variety. In retrospect, I was playing into the deep pot of live music acts, on rotation in music magazines, spotify playlists and festival lineups around the UK. After lockdown, I view this as an almighty triumph.



Insanity gave me so much more than a radio show, it provided the immeasurable skills that allowed me to be a part of this creative industry. I work hard- perhaps at times much harder than my degree- but I believe these skills are so much more important to where I want to be now. These opportunities are unmatched, working with BBC Introducing and the SRA, interviewing amazing bands weekly has pushed me into a place where I'm currently writing for a music magazine, working with a publishing house, whilst heading the website and the visuals for Insanity. If anything, I just want to say THANK YOU!

CHRISTIAN

My show *Songs You'll Wish You Knew Sooner* aims to bring you the best new music from the artists you've never heard of. Spanning from lo-fi bedroom pop all the way to avant-garde hyperpop, there's absolutely something for everyone in this show. Hosting this weekly show has offered me a platform to interview artists that I both admire, and wish to give a platform to explain their music that they might not otherwise have. Having built up this network of artists across a massive variety of genres and styles, I have also been able to expand my own music taste massively, and that development can definitely be seen across the time I have done my show. My own skills as a presenter have also been built upon hugely, and I am now actively pursuing a career in radio presenting and production. Having this show and position as Head Of Music on Insanity has opened up so many doors for me, in capacities and avenues I could never have anticipated when starting out during lockdown in 2020.



Meeting a fantastic group of people and building a community spirit with them across the last year. Having held a position on the board, I have been able to give my say on plenty of important subjects regarding the future of Insanity, and being able to do this amongst some of my now best friends has been very inspiring. To constantly hear the opinions, views and ideas of other likeminded creative people is a brilliant environment to produce great plans for the future.

I have been involved in plenty of the open days that Insanity have hosted, showing off the studio and the team to prospective students and parents. Being able to sell the radio in a way that I was not, when applying for the university, has hopefully had a positive impact on the next influx of radio presenters and producers on Insanity. I also hosted the Insanity Radio Students' Union takeover, which was a great opportunity to meet the listeners, as well as have an evening dedicated to the station. It was a fun evening that hopefully spread the word even further about Insanity.



DORIAN

EDITORS NOTE

In the Insanity Radio Media suite, a small scrap of paper was found in the waste paper bin containing the last words of the illusive Dorian Pepsi, radio host of Transmissions From Night City.

The broadcasts from the year 2077 have ended, their host having run away from Egham as quickly as cyborgly possible. Today, we take a deep dive into the music, inspirations, and Lore of Surrey's "most beloved" late night radio show in its creator's much preferred format; written sentences.

I have always been a fan of the idea of audio dramas. I like the idea of taking something that could be, and often is, a book, and doing it in an audio format for more or less no reason. Honestly, I am not a big listener of audio dramas, either in radio play or podcast form, but I've heard enough to know I like them. Serialised storytelling, which most audio dramas are, is compelling by design (thanks Dickens), though what appeals to me in the audio dramas I've particularly enjoyed is the creation of a world. Long running shows like Welcome to Nightvale focus, by necessity, less on plot and more on setting and character. We care about what these characters do, yes, and about the ways they choose to act in response to their world, sure. But in a show that has been running for a decade (and doesn't that make me feel old) the ways the characters choose to act towards each other, and the way the world they live in works raise more interesting questions, even if the answers to those questions are a shrug. (And sometimes the shrug is more compelling than an actual answer.) As a storyteller, plot is my greatest weakness, as I think Ben Markovitz would agree. I'm more interested in places and themes and how characters interact with them.

(I'm also allergic to committing to an ending, but that's a conversation for my therapist.) Transmissions from Night City 2077 is, as Matt often needed to remind me, about Night City and 2077. As much as I wanted things to happen so that I could rag on whatever Elon Musk had done that week in 2022, the point was to ask, and answer (sometimes with a shrug) what I think life looks like in 2077 and, more interestingly to me, what cyberpunk looks like in 2022.

Cyberpunk is an 80s and 90s genre. It started in the early 80s in Hollywood with John Carpenter's *Escape From New York* and Ridley Scott's *Bladerunner*, was improved upon and made nuanced in Japan in the late 80s with Otomo's *Akira* and Shirow's *Ghost in the Shell*, then hit its high point in the late 90s with Hideaki Anno's masterpiece *Neon Genesis Evangelion*, Hideo Kojima's *Metal Gear Solid* and Eidos Interactive's *Deus Ex*. Then, with the last hurrah of *Metal Gear Solid 2: Sons of Liberty*, cyberpunk rode off into the sunset of mainstream, non-political, mass marketability, and promptly died. Let us perform its autopsy; let us remove the deflated lungs and still, unbeating heart of this once great genre and examine the fatal wound. It is this; its satire became reality. Cyberpunk was, in its American origin, a reaction against the hopeful, optimistic sci-fi of the space race. Kurt Russel's *Snake Plisken* is the anti-Captain Kirk. Its vision of the future was a vision of constant surveillance, of dangerous technology being sold just for the profit margin, of robots in war zones and violence in the streets. Cyberpunk in the 80s said "if we keep going like this, look where we'll end up". It's hard to write cyberpunk in the 20s when we're at that destination.

But I still made this show, right? CD Projekt Red still made *Cyberpunk 2077*, Netflix are pumping out *Ghost in the Shell* sequels as fast as they can make them. Do you know why? It's because the neon and rain and mechs are all really sexy. We might be living in a cyberpunk dystopia but it's one thing getting hit by a Model S in broad daylight outside Tesco's, and another getting shanked by a cyborg in a wet alley under a hologram.

I'm (mostly) joking. I haven't played the Keanu game because it looks bland, and I don't really care for the animation style on the ridiculously titled Ghost sequels. What the good cyberpunk media I've witnessed in the past couple of years (Disco Elysium and Space Warlord Organ Trading Simulator to name but two) have in common is this; knowledge of 2010's meme culture. And what is TfNC but me talking about gamer fandom bullshit with a sprinkle of satire. Social media was buckwild back then. Remember the Mishapocalypse? Remember DashCon? Remember Lady Gaga's Artpop era tweets from before anyone actually used Twitter? Because I do! And it was far better than Elon Musk (allegedly) using his Twitter platform to manipulate stock prices! That's dystopic! Bring the bronies back!

Part of channelling that culture was a general attitude of "nothing makes sense and the lore doesn't matter". There are two wolves inside me, one of them is Douglass Adams, and the other one is Alex Hirsch. Douglass Adams managed to write five Hitchhiker's Guide to the Galaxy books and never had consistent lore beyond the five/six main characters. I cannot stress to you how hard it is to do that and still write books that are good. I am more inclined to make things like Alex Hirsch, creator of Gravity Falls (which is also ten years old this year), putting secrets and clues and hidden Lore for people to find and figure out. Unsurprisingly, it is quite hard to do that in audio form, so I settled for chaotic but consistent "the lore is whatever's funniest in the moment". Dorian Pepsi does broadcast all day every day in 2077, unless they are doing something else that is funnier, in which case they don't. Captain K/Cobra is captain of a team of mech pilots, except when it would be funnier for them not to be.

This has gotten out of hand. The point is, cyberpunk has moved from being a genre about the future, to one about the past. It is no longer about warnings, but nostalgia for a time when those warnings had not yet come to pass. *Night City, for me, was a chance to relive a time when my life online was great, now that my life offline is pretty good, even if the internet has been ruined. A time when you could pirate comic books more easily, or spend eight hours a day playing Overwatch without thinking about Activision-Blizzard's terrible company environment. I will miss it, the same way I miss finding new music by watching AMVs on YouTube and Marvel movies being good, but I will move on to make other things, and be insane about different media properties.*

Be assured, Night City will find you, probably in 55 years. See you space cowboy...



ED

Me and my friend Ed Jeffery is a music show that I helped create with the excellent Matt Thornton. It ranges from in-depth analysis of a particular artist's discography, talking about the process to what influenced them in making their albums and what their legacy has been. This of course is interspersed with a lot of ramblings of complete nonsense to balance things out from the more serious side of things. If you're wondering why the show is called "me and my friend Ed Jeffery", I'm very egotistical and it is definitely not a result of us struggling to come up with a name for the show.

I would also like to say thank-you especially to the Camberley based listeners of our show for their consistent correspondence and also to all the guests we've had throughout this year. With how many shows Matt and I have done, there have been a lot of memorably moments at insanity this year. Getting a shout out from the Zombies' Instagram page was a highlight for me. I was able to live off that high for a good week afterwards. Both the madness and Beatles show were great.

The karaoke social was also a fun spectacle with some quality performances from the insanity board .Without a doubt my favourite moment was asking Matt if he wanted to create a show at Insanity, because without that moment i wouldn't be here writing about the show that I adore and wouldn't have met so many great people.

With all this great moments from my first year at Insanity, I'm looking forward for my second year at the station and continuing with Me and my friend Ed Jeffery show.



FREDDIE



The original idea of my show came from a playlist my friends and I curated, in an attempt to make a roadtrip playlist for the summer of 21. This ironically continued to expand to ask the question to more people: "What would you listen to on a road-trip?". It's a basic question but so much more can come from it than initially perceived, and the concept grew more and more and more (even sometimes to the most ridiculous boundaries). From basic Europe and American travel to crazy adventures fighting zombies and space travel, I've learnt so much this year about radio and the people that make it happen. I've especially enjoyed everyone that has appeared on the show, and I would like to thank every single one of them for putting up with me!

I've had so many memorable moments this year at Insanity. To name a few: being jump scared live on air by a terrifying clown on Halloween, numerous outside broadcasts, Bourbon biscuit challenges and plenty of ridiculous conversations on air.

Insanity this year was also a huge year for my own music discovery, and although I played some songs on repeat a fair few times, I also discovered loads of new artists and genres that I now regularly listen to. It's so hard to sum up an entire year at Insanity with just one song, but the top three artists I have love listening to on my show are Greentea Peng, Quasimoto and Mac De-marco.

JAMES

My show, "Powered Up!" is one about gaming. Whether video game, card game or board game, I've covered at least one of each (although primarily gaming). It's allowed me to share the greatness of games as well as the joy I've experienced playing them with potentially thousands of people. The opportunity to share a little joy with even one person, and possibly give them something that'll make them smile just means a great deal to me.

My favourite moment from this year at insanity has to be the moment my very first show began, the moment I got to recite the introduction that I'd been practising in front of my mirror for weeks. The only other event I participated in was the first day of summer school Insanity.

If I could summarise my time so far at Insanity it would either be (because I can't choose between the two) "I'm going slightly mad" by Queen, or "A kind of magic" also by Queen (but change the line that mentions sanity to insanity), those or don't stop me now, too many amazing Queen songs that fit to choose from.



GABY

My show usually took place on the Friday night slot and it was filled with party tunes and classics to kickstart your weekend. I loved to play songs of self love and confidence because it's our job to hype each other up! I loved playing the girl power songs from Beyonce, Ariana Grande and Jennifer Lopez as they all reflect the mood we should be in. This show has definitely made me want to dance in front of my bedroom mirror singing into my hairbrush!

Definitely my interview for the show! It was with the station manager and head of insanity. We ended up sitting around for 2 hours making each other laugh! I knew I had a show when I left because the station manager showed me his extraordinary talent of managing to draw boobs on any animal. I still have an elephant with boobs holding a VK on my wall! But also finding out that 'Freddie's American Road Trip' stands for fart.

I joined the station quite late on so I did not get the opportunity to meet as many of you as I had hoped! But I cannot wait to meet as many of you as I can next year.

I have to stay loyal to my station and stick with a Doja Cat song, so my song that sums up my time with Insanity has to be 'Woman'.

JAIME

As Insanity's Head of Technology, my job is to look after every bit of hardware and software tying Insanity together like a shoe-lace! As a long-time member, and with the studio doors only re-opening last September (most of our current members joined during the pandemic), I've also been helping lead the monumental challenge of getting Insanity back to 'business as usual'.

The best thing to happen this year in Insanity, it has to be the media suite rebuild! This has been a massive project that we were hoping to finish in 2020 (but then that happened...), but we were only allowed to start work on in September 2021! We're not quite ready to open the new studios, but we're so close to the final crunch, ready for business for Fresher's Week!

The people who make Insanity truly are what makes the station so special, and I feel so lucky to have seen different generations of students passing through, finding their confidence, making mistakes and growing from them, and (for some) making a career from it. The station has come so far this year in re-building its community after the pandemic, and if it wasn't for the passion of Royal Holloway students, we might not still be broadcasting today.



KAYLA

GGP Hour is a weekly talk show in which I lead a discussion on the hottest debates in pop culture before taking on anonymous questions sent in by live listeners...sometimes alongside some special guests! The hour broadcasts the conversations I have with my friends all trying to navigate the dilemmas we face in our 20 somethings; with it also being an opportunity to spin some of my favourite songs and hearing positive feedback about the show, it means more to me than I can express.

Aside from the stations coverage of varsity this year on campus, the best moments for me have always been just before and after hosting GGP Hour when I bump into the other producers, hosts and team at Insanity; the conversations had always kept me confident and energetic, and they will forever stay with me.

With how chaotic the year has been, the time to be involved with the station has been limited, but I hope to be hands on deck this year as the new Head of Publicity for Insanity!

I would say the song that summed up the year would be 20 Somethings by SZA. The questions and doubts she has over this period of her life mirrors the ones sent to me at GGP Hour and means a lot to me personally.



KINGA

My show was made up, in panic, on the spot when I was spontaneously asked 'if you had a radio show what would it be?' on my first ever debut on Insanity on results day live. They clearly must have liked the idea though as I was given it right on the spot. So technically my show is nothing special, yet it's also how my time with Insanity started.

Choosing the best thing about Insanity Radio is a hard one- I could write my dissertation on this if I could! It's been everything to be honest. From the opportunities I've been given, to the skills I've been able to develop, but also to see other people progress as the year went on. It's been incredible to have witnessed everyone's growth and development as producers/ presenters and to be able to be part of that journey with them. However most importantly it's been the people I've been able to meet. So many absolutely talented and incredible personalities, I have learnt so much from every single individual. I was fortunate enough to be part of an amazing board, spend time with people who have become some of my closest friends and whilst with a new year come-what I'm sure will be more wonderful people and new teams, I will always look back on my first year and think- that was the best fucking year of my life, even if it wasn't all perfect in the end. Thank you all.



LILY



Lofi With Lily is two hours of chill Lofi and R&B beats that bring all the vibes on an early Sunday morning. This show gave me a sense of escapism from my uni work; Lofi music has always been a comfort for me (especially in times of stress), and this show was the perfect distraction from my studies.

Insanity 2022 has been a fantastic year, but my personal highlights have to be becoming Station Manager and participating in SRA events and awards. The SRA con was an amazing experience and provided a lot of opportunities to gain insight into the commercial radio industry. The SRA awards night was a night I will always remember, there were a lot of laughs and tears (of joy), and the whole insanity team became a lot closer.

This year I have taken part in many of the open days, summer school events and some community events. Although these days are very hectic, they also are great for socials with other insanity members and provide a lot of laughs (especially with all the dancing)

The song that sums up my year with Insanity is I Want It That Way by The Backstreet Boys (ft Jake Peralta from Brooklyn 99)

FIN

My show, The Pop Playlist, was an hour filled with all the best pop music! It was an hour away from studying and just the most fun.

I was also involved in the breakfast show. It was the best breakfast crew in the entire world. Worth waking up for!

The song that sums up my year with Insanity is Rina Sawayama's 'This Hell'.





LOUISA

This has been my first year with Insanity Radio and I couldn't have met a lovelier group of people. Everyone is so friendly and really cares for each other - definitely the most welcoming society on campus! I was lucky enough to host my own show once a week which I called the 'Magic Musical Hour', and every moment was so enjoyable. From writing the show, to uploading the songs, to being live in the studio, I truly loved it all. My confidence has grown hugely, and it feels amazing to tell my friends and family that I have been on live radio (even if I do occasionally forget to put the microphone on mute). Being part of the Insanity family has been the most brilliant experience and I can't wait for next year to do it all over again!

The song that describes my year with Insanity Radio is probably 'Dancing Queen' from the Mamma Mia musical! I always played it at the end of my show

LUCIE

My show is called “That’s So ‘87” and it showcases the incredible range of music from the 1980s. In my opinion, this was the best era for music due to its experimental nature. My love for 80s music has been gifted to me from my Dad and I have loved having his requests shape my shows each week.

My favorite Insanity moment of 2022 was getting to celebrate the 10th anniversary of 103.2FM with the team. It was also a privilege to be part of one of our SRA Chart Shows, even though I failed miserably at the Bourbon Biscuit Challenge!

The song that defines my year at Insanity has to be Billy Joel’s “We Didn’t Start the Fire”. It was blasting out of the Packhorse speakers as I left my show interview, kickstarting this crazy year!



MATT

The main show I was a part of at Insanity this year was Me and My Friend Ed Jeffery. Ed suggested at the start of the year that we should do a show on the student radio. I was a bit unconvinced but Christian (my housemate, friend, and Head of Music 2021-2022) was also involved with the radio and helped convince me. The idea behind the show was to focus on an individual band or artist and talk about their history and play music throughout their discography. Ed and I have some similar artists in common and we also have our differences. I think my favourite band Ed introduced to me via the radio show was The Avanches.

I presented some breakfast shows with Kinga, Fin, and Maddy. It did a good job of forcing me to wake up early in the morning and I would recommend everyone reading this does at least one breakfast show at some point.



I also produced a couple shows. Dorian's show was the first one. The cyberpunk storytelling and world building show wasn't what I would usually be interested in but I'm glad I went for it because I enjoyed it. Thanks, Dorian, for making Monday evenings a bit weirder for me.

The other show I produced was Holloway's Leading Voices with James, a PIR Master's student. He wanted to do a show about current affairs and as a PIR student as well I jumped right in. He was always keen, and his guests were reliably interesting and thoughtful. My personal favourite episode was with Professor Nick Allen.

It's hard to pick a single most favourite moment but the final breakfast show of the year was a lot of fun. The longest radio episode I took part in (6am-10am) and I was quite irritable at first but I got into it more after a little nap in the Media Suite. That episode overall was brilliant especially the gift giving at towards the end of the episode and Fin's f-bomb in one of the last sentences of the episode was the perfect way to end. The post breakfast show McDonalds breakfast tradition was nice too. Having said that there have been so many other brilliant moments like the Madness episode of M&MFEJ with special guest Will was a good one too. Becoming the reigning champion of the Bourbon Biscuit Challenge was good too. Eating 5 biscuits in 1 minute was one of the best achievements of my life. I have developed a new technique and am aiming to get to 6 in one minute. It can be done.



MADDIE

Being a part of the Insanity Breakfast team this year has been such an amazing time and has been such a joy to do after a long time away from presenting! Even though the early starts were hard (and admittedly there were many times I didn't make it in), beginning the day with Kinga, Finn, Matt, and Will always meant a lot of laughter and fun and I'll never forget it!

It's hard to narrow down a best moment as there have been so many amazing ones! I think I'll go with the final four-hour breakfast show, where Finn really went out with a bang.

I've been involved with so many amazing events this year: the two SRA Chart Shows, numerous open days, Varsity, and SRA Con which was definitely the highlight!



MOLLY

My show, 'Do You Mind?', has become a parody of a radio show. It has been described as "an endearing mess", which I cannot disagree with. It most certainly is a mess yet I am equally as proud of it as I am embarrassed by it.

Each week I introduce the show to its brave listeners as "sarcasm sprinkled with sugar" because there is no other way for me to describe it - you see "a mess" isn't really that reassuring. It is well-intentioned but it gets ridiculously intense and that has been the case right from the start...

In 2016, I applied for my first show at Insanity Radio - haphazardly called 'Welcome To My Mind'. The show was my personal platform for over five years to discuss mental health, dissect song lyrics, and showcase some pretty unusual creative guests (including some spoken word poetry accompanied by a violin). Over time I noted that this was not going to work if I wanted the show to be taken seriously; thus began an internal battle of whether the show should be professional or unpredictable. During lockdown - when most of us became rather accustomed to unpredictability - I had my answer. The world had granted me the permission to showcase a mess of a show that is reflective of the state of our reality. During lockdown, the show meant the world to me, and after lockdown the recovering community of Insanity meant the world to me.

There are two experiences which have defined the year 2021/2022 for me. The first was personally getting involved with the station like never before, and the second was witnessing the journeys and successes of the dedicated members. Without these gems, we wouldn't be thriving like we will be this year.

Last year's members restored Insanity from the rubble and they did it all voluntarily with time and resources they barely had. Some of the original leaders of this project have moved on and it would be criminal to not recognise their efforts and expertise (I'm talking about you, Charley). And we wouldn't have even known where to start without the genius of Jamie Woods, who made it possible for Insanity to remain relevant during lockdown!

The first time I met the rest of the board was on 'Results Day Live' and I was floored by how committed they were. The new members were eager to learn and, despite some of them never having set in the studio (all credit to lockdown), they quickly figured it out and happily presented spontaneous sessions all day long. Later, having connected as a team, some members accepted the challenge to host or produce the 'SRA Chart Show'. This one-off show is something that the members (past and present) are immensely proud of and recognise that it is worthy of being submitted to any radio award show. Christian, one of the hosts, having actually won SRAs 'Demo Factor' for his unbeatable (literally) enthusiasm for the music of upcoming artists.

We have met a range of members over the course of the year, each offering their unique set of skills and talents, and in turn gaining the radio experience which they had hoped for. As for the members who have been left standing, I could not be prouder of them. They have come do far since the start of the year. Lily, the new station manager and Ed, the new Head of 'Content and Standards' are shining examples of students' progress. Lily, having joined the board; with what can only be described as imposter syndrome, is going into the next year rightfully believing that she can continue Will's legacy without a doubt. And Ed, who joined the producing team as someone who barely spoke, has developed the confidence to become the team leader. A true underdog.

Honestly, my little team of producers has been invaluable to me - and to the station! Many of them went out of their way to support as many shows as possible, sometimes three shows a day! There is no way that this lifestyle is sustainable, but they are extremely resilient yet thoughtful. Once we held a meeting via phone call where Matt, forgetting that loud speaker exists, repeated my updates to the rest of the team and was unbelievably understanding about the situation. Leila attended team meetings dutifully, even when she didn't have a show to produce, and Finn left presenters absolutely devastated when he announced that this would be his final year as a producer. Also, a huge thank you to Kinga and Freddie, our honorary members of the team who have produced shows for dozens of new presenters.