

## CBI spring convention set for Times Square

More than 30 broadcast-focused sessions are planned for the Spring College Media Convention March 13-15 in New York City. From how to land internships and jobs and marketing yourself in a converging broadcast world to starting an underwriting program and radio license renewal, sessions are taught by veteran student media advisers and industry professionals.

Held annually by College Media Advisers and College Broadcasters, Inc., more than 1,200 are expected to attend the three-day event at the Marriott Marquis in Times Square. Scheduled speakers include Celeste Headlee, co-host of "The Takeaway" from WNYC and Public Radio International, WFAN sports talk show host Adam "The Bull" Gerstenhaber, News 12 Brooklyn sports director and anchor Pat O'Keefe, New York Press Club president

and 1010 WINS reporter Glenn Schuck. A complete list of all broadcast sessions is at [askcbi.org](http://askcbi.org).

In addition to broadcasting, the convention offers sessions on other topics including media law and the First Amendment, student leadership, ethics and diversity. New York media tours are also planned, including trips to ABC News, Bloomberg, CNN and Good Morning America.

CBI is also offering a pre-conference workshop March 12. Led by Executive Director Will Robedee, IT Content Director Mark Maben and Past President Warren Kozireski, "License to Kill: FCC Facts 101" is an introductory level three hour workshop designed to help students and advisers keep their stations operating within FCC regulations. Pre-registration and an additional \$39 fee (\$59 after Feb. 9) are required.

Registration for the convention is \$100 for students, \$110 for CMA advisers and advisers of CBI member stations and \$155 for non-CMA advisers. After Feb. 9, rates are \$130 for students, \$140 for CMA advisers and advisers of CBI member stations and \$185 for non-CMA advisers. Room rates at Marriott Marquis in Times Square are \$269 for a single and \$299 for a double/quad, a significant discount from their regular room rates. Registration can be completed online at [nyc.collegemedia.org](http://nyc.collegemedia.org).

CBI and CMA sponsor two major conventions each year. The Fall College Media Convention, hosted by CBI, CMA and Associated Collegiate Press, will be October 26-30 in Orlando, Fla.

**Already in New York for spring break or another convention? Contact [nyc11@askcbi.org](mailto:nyc11@askcbi.org) to find out how to attend CBI and CMA's Sunday sessions on us!**

## Webcasting victory for student stations

The United States Copyright Royalty Board (CRB) on Dec. 14, 2010 issued an initial determination concerning webcasting sound recording performance fees and terms for the period of 2011-2015. Among several determinations, the CRB adopted rates and terms jointly proposed by College Broadcasters, Inc. (CBI) and royalty collective SoundExchange for college and other educational stations that play music on the Internet.

The rates and terms of the settlement for educational stations maintain the current \$500 minimum annual fee, below a threshold listening level, providing these stations a large degree of rate certainty for the next five years.

Perhaps more vital to student stations is relief provided by the adopted settlement in the amount of paperwork required to be maintained and reported to SoundExchange.

Under the agreement, the student

stations with the smallest audiences are eligible to pay a proxy fee in lieu of collecting, organizing and reporting to SoundExchange a large amount of data that these stations might have trouble producing.

Interim CBI president Candace Walton of the University of South Dakota said, "The CRB's adoption of the rates and terms negotiated by CBI provides student stations with a large degree of rate certainty and much needed options concerning the paperwork involved with webcasting."

CBI negotiated the settlement with SoundExchange under the leadership of station members Will Robedee of Rice University in Houston, Texas, and Joel Willer of the University of Louisiana at Monroe, with the aid of pro bono counsel from Sausalito, Calif. attorney Catherine Gellis and Constantine Cannon attorney Mitchell Stoltz in Washington, D.C.

For more information, visit [askcbi.org](http://askcbi.org) or call 877-ASK-CBI1.

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# Letter from the president

Colleagues & Friends,

The upcoming year is bursting with opportunities for College Broadcasters, Inc. member stations. Please make sure you mark your calendar for these events:

- March 13-15, 2011: If you haven't already, check out CBI's spring convention in New York City. We have established a growing partnership with College Media Advisors which has provided an excellent opportunity for CBI's members and our colleagues in print media. The result of the partnership is an excellent line-up of programs and sessions this spring. Many thanks to CMA's Michael Koretzky and CBI's Will Robedee for the endless hours dedicated to our spring conference. A side note: If you have a student or colleague in the NYC area that would make a great addition to the conference, please email Will Robedee at [exdir@askcbi.org](mailto:exdir@askcbi.org).
- May 13, 2011: Make sure your station participates in the National Student Production Awards sponsored by CBI. We've made a few changes this year, with details in this newsletter and at [askcbi.org](http://askcbi.org).

- Oct. 27-Oct. 30, 2011: Meet us in Orlando, Fla. for the Fall College Media Convention. This premiere event is a must-go for everyone in student media, with over 90 broadcast-related sessions. Other sessions are geared toward print publications, student leadership and other topics intended to widen student and adviser's professional development.

In addition, there are always occasions for advisors and student leaders to help CBI continue to serve our membership. Please watch CBI's listserv for announcements regarding these opportunities.

Finally, I can't forget to mention recent web-casting news. As you know, CBI has been at the forefront representing student webcasters. There is always the latest webcast news available on our website at [askcbi.org](http://askcbi.org). The board of directors and friends of CBI ensure you that your membership fees are well-invested and serving the student broadcasters across the nation.

Here's to a great year. Cheers!

*Candace L. T. Walton*  
CBI Interim President

## Get ready to renew

*Remember  
to renew  
your license!*

All radio broadcast station licenses are scheduled to expire between 2011 and 2014. With the first set of licenses set to expire Oct. 1, 2011 and the application for renewal due four months prior, FCC-licensed college radio stations need to begin readying for the renewal process. Broadcasters should be especially vigilant during this renewal cycle in light of recent FCC actions. In April 2010, the FCC issued a forfeiture order of \$7,000 against KTCC-FM at Colby Community College in Colby, Kan. for "failing to timely file a license renewal application and engaging in unauthorized operation of the Station."

One of the first steps to ensuring a problem-free license renewal is to verify the FCC has the station's correct mailing address on file. This can be done online using the mailing address query at [fcc.gov/fcc-bin/audio/mailling-address.html](http://fcc.gov/fcc-bin/audio/mailling-address.html). The official address may be the station itself or an administrative address such as the board of trustees office, academic department or student affairs, or the station's attorney. FCC Form 5072, Change in Official Mailing Address for Broadcast Station, is listed as an expired form so address corrections should be made using the FCC's Commission Registration System (CORES).

Stations should work with their licensee to ensure that all steps and deadlines are met. More information is available at [fcc.gov/mb/audio/renewal/](http://fcc.gov/mb/audio/renewal/) with a list of exact deadlines available at [fcc.gov/mb/audio/renewal/renewal-dates-by-date.doc](http://fcc.gov/mb/audio/renewal/renewal-dates-by-date.doc).

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Web: <http://www.askcbi.org>  
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Year	License Expiration by State/Territory
2011	District of Columbia, Maryland, North Carolina, South Carolina, Virginia, West Virginia
2012	Alabama, Arkansas, Florida, Georgia, Illinois, Indiana, Kentucky, Louisiana, Michigan, Mississippi, Ohio, Puerto Rico, Tennessee, Virgin Islands, Wisconsin
2013	Arizona, California, Colorado, Idaho, Iowa, Kansas, Missouri, Minnesota, Montana, Nebraska, Nevada, New Mexico, North Dakota, Oklahoma, South Dakota, Texas, Utah, Wyoming
2014	Alaska, American Samoa, Connecticut, Delaware, Guam, Hawaii, Maine, Mariana Islands, Massachusetts, New Hampshire, New Jersey, New York, Oregon, Pennsylvania, Rhode Island, Saipan, Vermont, Washington

# How to get a job in radio

By Carl Tyrie, Appalachian State University

Today's radio business definitely isn't your grandfather's radio industry, nor is it your father's. In fact, it may not even be your older sibling's. Therefore, getting a job in radio forces applicants to expand their skills base beyond the traditional knock-'em-out-with-an-air-check approach.

The reason, of course, is the digital aspect of today's radio industry, with stations involved in a lot more than sending their signals over the airwaves. Mike Edwards, program director/operations manager for Citadel Broadcasting in Charleston, S.C., says people entering the radio industry need to expand their digital skills. "It's not editing tape anymore," he says. "It's not just editing a radio spot to play on the air and it's not just doing a character voice in a car dealership ad." Edwards says applicants really have to beef up on everything digital. "Know website design and maintenance, content creation, how to text and how to do a database," he says. "If you want to be an on-air personality, be great at that, of course. But you need to have digital skills as well."

In what might shock radio old-timers, Edwards and others recommend that radio job-seekers have on their resumes, of all things, video skills. As radio stations' websites have expanded their offerings in recent years, there is an increased need for staff members with shooting and editing skills. Edwards gives an example of a person hired for an overnight slot on one of his radio stations. "The off-air responsibilities connected to this job gave him an advantage over other applicants," Edwards said. "He had the ability to edit video and get material on the website and produce promos."

Having skills, whether they be on-air or interactive, won't automatically get people hired. They first have to clear the application and, if they get that far, the job interview hurdles. An expert in this area is Don Anthony, publisher of Morning Mouth magazine and director of the Atlanta-based Talent Masters/Morning Show Boot Camp. Anthony has some bad news for those working on air checks. "It takes about a half-minute for someone to make a decision about your air work," he

says. "So the challenge is getting someone's attention."

So how do you create an air check that not only catches attention but sounds different from hundreds of other air checks? For starters, Anthony says he's not a fan of "doctored" air checks where selected breaks from several hours or even several shifts are edited back-to-back, resulting in air checks that have no continuity. "The best way," he says, "is to take five shows during one week and pick your best two shows and telescope them. In other words, take all the music and spots out and run break after break after break." This, Anthony says, gives three or four minutes on two air checks that won't be your best stuff and won't be your worst.

Why two air checks? Anthony says that if you send a PD an air check that sounds good, you may quickly get a phone call asking for something else. "If you've spent three months doctoring one air check, you're not going to have much time to put together a second one," he says.

As far as air check length, Anthony recommends a maximum of three minutes. "If you really have one of those air check sessions where you think it's the best day you've ever had in radio, then make it four," he says.

As far as air check content goes, Anthony says he likes to listen to jocks' interaction with people. "I like conversation," he says. "I love for this person to get into a conversation with somebody, making it real where you actually hear the person talk outside of reading liners."

Finally on air checks, Anthony says you need to be yourself, sounding as though you really enjoy what you're doing. "When you sound like you're happy and confident, it's real easy on the listener," he says. Fake laughter and silliness are near the top of Anthony's list of turn-offs, right behind phony 60's-style "puker" voices. "I don't care whether you like your voice or not," he says. "Use your own voice on your air check. Be you. Be real. Don't try to sound like anyone else. If your voice is unique, it'll work for you."

If the air check works, you'll then have to deal with the job interview. One of Don Anthony's recommendations deals with

pre-interview preparation. He says getting a full night's sleep the night before the interview will be a big help. "This might be real tough for college students," he warns.

Anthony thinks the overall interview won't make the difference in who gets the job offer. Instead, it will be one or two answers that make someone stand out during the interview. "Get to the point!" he says. "Don't beat around the bush. Give them an answer." The recommended formula: a quick response followed by a little explanation and a wrap-up.

Newcomers will probably have to deal with the predictable lack-of-experience question, and Anthony says the applicant should acknowledge that concern while stressing that an outstanding work ethic and energy will outweigh the lack of experience. This type of answer can put the applicant on the offensive instead of the defensive. "You are who you are, and they know that," Anthony says. "If you're younger, dazzle them with your exuberance and teachability."

A couple of additional job interview-related tips come from Mick Mixon, play-by-play announcer for the NFL Carolina Panthers. He recommends that you demonstrate a sense of curiosity in your job interview. Mixon uses the term "professional grade" curiosity. He also stresses creativity, within reason. "Don't wear a Spiderman costume to a job interview," he says, "but take chances."

Finally, Dick Harlow, vice president/market manager for Clear Channel stations in Raleigh, N.C., gives a warning having nothing to do with air checks or interviewing techniques. "Watch out what you put on your Facebook page," he says, pointing out that what a college student thinks is appropriate might not be perceived the same way by station management people who might just check applicants out online.

*Carl Tyrie teaches broadcast writing and reporting courses at Appalachian State University in Boone, N.C. Quotes from this article are from the Kellar Radio Institute, which is held at Appalachian State each summer. Learn more about the Institute at [kellarradiotalent.institute.appstate.edu](http://kellarradiotalent.institute.appstate.edu).*

# EAS in 2011: A look at what's ahead for broadcasters

By Barry Mishkind, *The Broadcasters' Desktop Resource (theBDR.net)*

The EAS – the Emergency Alert System – is poised to make the largest changes since the move in 1997 to the current system and receivers. For some parts of the country, this will mean some new features to help stations – especially the TV stations – deliver more information, with less confusion to listeners and viewers. Of course, a lot of the promise will be subject to the way the local and state groups work together to take advantage of it.

## CAP

The first, and perhaps most reported in recent months, is the adoption of CAP – the Common Alerting Protocol by the Federal Emergency Management Agency (FEMA). This started what was originally a 180-day clock, mandating all stations purchase and install new EAS receivers to receive/decode/use the CAP messaging.

Eventually, the CAP protocol will make possible better, more information-rich public warnings. A CAP message can simultaneously send information to the broadcast audience, cell phones, PDAs, computers, and even trigger warning siren systems. The visual “crawl” on TV stations will be more detailed and the audio quality of messages will be greatly improved.

Another side benefit is that the new system is expected to make it easier to conform to FCC Rules on logging EAS events.

One of the biggest changes for broadcasters is what is called the “Governor Must Carry” provision, where a state governor or his or her appointee is permitted to take over stations much as the President can do now with an EAN activation. How this will be accomplished has yet to be announced, which leads us to why is it important to be informed and not be pressured into acting before the full requirements are known:

## Don't panic!

Many stations have become worried about the 180-day clock and whether they will face big fines if they do not buy the first receiver they can acquire.

While waiting for the new Rules, some manufacturers are now offering “CAP

converters” to be used with existing EAS equipment. However, EAS experts have questioned the ability of these devices to handle CAP governor mandated messages properly, as one example.

The FCC has already issued one extension – to September 2011 – in order to give manufacturers time to build the new units to FCC and FEMA specifications. Since the NPRM (Notice of Proposed Rulemaking) for the Part 11 re-write has not been issued as yet, it is indeed possible further extensions will be issued.

In other words, despite some of the things stated by some manufacturers and vendors in their ads, there is no need to rush out and buy an EAS receiver. We will know more later this year, as the NPRM comes down and the manufacturers get things in order. Perhaps the wise course is to get the EAS receivers into the budget for this coming year, and be ready when the FCC finally settles on broadcasters should do.

## Some of what has to be worked out

Among the issues that need to be resolved before the final Rules and specifications for EAS are adopted include the Part 11 changes, re-writes on the state and local EAS plans, audio and video standards for the EAS messages, and compatibility with the National Weather Radio system.

You might be aware of the failed state-wide EAN test in Alaska last year. FEMA is about to try again in January 2011. If that works to their satisfaction, a national EAS may occur later this year, to be followed by a CAP integrated test. (As of this time there is only one source of CAP-EAS messages, a federal IP address for FEMA – message delivery from NWS is still being planned. And remember, FEMA is only interested in national access, local access has yet to be worked out.)

Additionally, accommodation for special needs individuals (hearing and/or sight issues or foreign language speakers) and the need to settle some of the issues with the AMBER protocols should receive attention before the FCC issues their final instructions to the industry.

For these and other reasons, the experts do not advise that broadcasters buy and

install CAP converters based on what we know now.

## Where to get accurate information

As with any change in operating procedures, it is important to have good information on what is happening and when. There has been a lot of speculation and misinformation spread around, so it is worth taking the time to research the current status for EAS at any given time.

Perhaps some of the best resources will be found at the new EAS forum site. This site was set up by a group of folks who have been very active in EAS matters for the past 10 years at the national level as well as local level: [eas.radiolists.net](http://eas.radiolists.net), where information is posted and a discussion list is available to answer your questions. Another important resource is the Broadcasters' Desktop Resource ([theBDR.net](http://theBDR.net)) where news and information will also appear.

Also, if you are interested in following the progress of what is happening at the FCC, you might want to check out the petitions and comments on the process from the FCC website at: <http://tinyurl.com/CAP-EAS-04-296>.

*Barry Mishkind is editor and publisher of The Broadcasters' Desktop Resource (theBDR.net).*

### Manufacturers offering Encoder/Decoder Units

- **Burk Technology, Inc.** Littleton, Mass.
- **Cadco Systems, Inc.** Garland, Texas
- **Digital Alert Systems, LLC** Oracle, Ariz.
- **Gorman-Redlich Manufacturing Co.** Athens, Ohio
- **Hollyanne Corp.** Greeley, Neb.
- **M&N Electronics LLC** Fort Worth, Texas
- **Multi-Technical Services, Inc.** Clayton, N.C.
- **Sage Alerting Systems, Inc.** North Rye Brook, N.Y.
- **TFT, Inc.** Santa Clara, Calif.
- **Trilithic, Inc.** Indianapolis, Ind.

Source: [fcc.gov/pshs/services/eas/vendors.html](http://fcc.gov/pshs/services/eas/vendors.html)

COLLEGE BROADCASTERS, INC.  
2011 NATIONAL STUDENT  
PRODUCTION AWARDS CONTEST  
OFFICIAL ENTRY ANNOUNCEMENT

Entries are to be original work by students (totally student-produced) for a campus media outlet or college credit course. All entries must be submitted via askcbi.org by 11:59 p.m. on **Friday, May 13, 2011**.

Entry is FREE for CBI member stations. Entry fee for non-members is \$50.00 per entry per category, with payment to be processed online at the time of submission.

OFFICIAL RULES

Rules may be amended by the CBI board of directors at any time. The CBI board of directors is the final authority on all matters involving the contest. The contest is open to all campus radio stations over-the-air, Internet and cable/closed circuit), television facilities, and other student media outlets.

- Entries must be submitted electronically via the CBI website at askcbi.org.
- Audio/radio entries must be submitted in .MP3 format. Do not submit audio/radio entries in any other format.
- Video/television entries must be submitted in .MP4 or .MOV format. Do not submit video/television entries in any other format.
- Each entry must be completely identified to show the call letters (if applicable); name and mailing address of the school; competition category; title of the entry; the name of the person(s) involved with production of the entry; the air/production date; and the length of the entry.
- Entries are limited to two per category per station, but the same program, program segments, packages, aircheck, advertisement, promo, or public service announcement may be entered in more than one award category.
- Each entry may include for the judges one page of typewritten supplemental data as an attachment. This one page of supplemental material may include, but is not limited to, a summary of the entry, an explanation of how the topic was selected, the goals achieved, any hurdles that were overcome, and the quantity and quality of audience feedback received. This one page of supplemental material is optional, not required, and must be submitted in PDF form.
- The judges for the contest will be professionals in the field and journalism and mass communications faculty/staff members. They will have the authority to place an entry in a different category than the one in which it was entered.
- Entries are to be original work by students (totally student-produced) for a campus media outlet or college credit courses. This work cannot be done for professional broadcasting stations or related organizations. All entries must be submitted as originally

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broadcast or produced for a class between June 1, 2010, and May 13, 2011.

- Where applicable, entries must be accompanied by evidence of copyright permission for any material not covered by a campus or institutional agreement with ASCAP, BMI, SESAC, or other licensing organization. All commercials, public service announcements and promotional announcements must be edited out of all program entries. Programs produced with significant resources outside of the student community are not accepted.
- The official online entry form must be used. An entry form is to be filled out individually with each entry.
- Violation of these rules will result in disqualification of a station's entry from any award consideration by the judges in the category in which the violation occurs.

## ENTRY CATEGORIES: AUDIO/RADIO

### BEST DJ

The entry should highlight the on-air announcing skills of an exceptional audio/radio talent(s). The entry in the DJ aircheck may feature a show team with single or multiple on-air personalities. A DJ aircheck consists of only breaks taken by the announcer(s). Whole songs, PSAs or promos which do not feature the announcer(s) talents are not to be included, but a few seconds of each song, PSA, or promo are allowable to establish the transition between breaks. Original comedy skits and telephone escapades (with the subjects' permission, of course) are allowable. The entry must be a collection of highlights or a resume tape made by the announcer(s). The entry submitted may be no longer than five (5) minutes in length.

### BEST STATION PROMO

Creative use of voice, music and/or sound effects are to be combined in any combination to form an announcement used to promote a campus media outlet. In addition, entries should include call letters or name of the station, if applicable. The entry must be the standard length of 15, 30 or 60 seconds. Time limits will be strictly enforced by the judges.

### BEST PUBLIC SERVICE ANNOUNCEMENT

Creative use of voice, music and/or sound effects are to be combined in any combination to form a public service announcement used to provide public service to the campus community and the city of license which the media outlet serves. The public service announcement should be localized to the community the student media outlet serves, not to be entirely national in scope. Subject cannot be the media outlet or college/university itself. The entry must be a standard length of 15, 30 or 60 seconds. Time limits will be strictly enforced by the judges.

### BEST NEWSCAST

The entry must be a single, regularly scheduled newscast no more than five (5) minutes in length. Special segments such as pre-produced features or investigative reports may be included in the newscast but will not be considered by the judges

for the purpose of this award unless such segments are locally produced by the station or media outlet. Judging for the best newscast will be based on content and service to the community. Considerations will include writing, editing, news judgment and use of audio.

### BEST NEWS REPORTING

This category is for hard or soft news packages that would air during any regularly scheduled newscast or during a magazine show segment. An entry is a single news story that features sound to enhance the package. The entry must be no longer than three minutes thirty seconds (3:30).

### BEST FEATURE SHOW OR BROADCAST

The entry must be a locally originated non-DJ program dealing with a subject of human interest. Judges will consider creativity and the degree of interest generated by the presentation. The entry must be no longer than thirty (30) minutes in length.

### BEST DOCUMENTARY

The entry must be a program dealing with an issue of public interest explored in depth with multiple sources. Extensive use of sound to enhance the content is required. The documentary must have been produced entirely by students. Judges will evaluate the quality of production and journalistic skills demonstrated in presentation and editing. The entry must be no longer than thirty (30) minutes, although the program may have been longer in its entirety.

### BEST PODCAST

This is unique programming or a rebroadcast of an audio program intended for an online audience. Please include SPECIFIC page url(s) where content is posted. Although there is no limit to the length of the content, only up to the first ten (10) minutes will be judged.

### BEST SPORTS REPORTING

This category is for shorter sports packages or any regularly-scheduled sportscast. An entry could be a single sports story which features sound used to enhance the package or could be a sportscast that is no longer than three minutes thirty seconds (3:30) in length. Audio/radio sports play-by-play segments are not permissible in this category.

### BEST SPORTS PLAY-BY-PLAY

Entry must be play-by-play coverage of a sports event. The entry must be the program as broadcast, except that the segment submitted may be no longer than thirty (30) minutes. In addition, the segment entered shall be "consecutive minutes," not several samples of scoped material.

### BEST REGULARLY SCHEDULED ENTERTAINMENT PROGRAM

Entry must be of a weekly or otherwise regularly scheduled program such as comedy, soap opera, talk show or other show of non-news or sports content. One or multiple talent(s) is acceptable. The segment submitted can be no longer than thirty (30) minutes though the original may have been longer.



Finalists for Best Radio PSA at the 2009 CBI National Student Production Awards. WSWI at University of Southern Indiana won for its submission "Bright Ideas."

## ENTRY CATEGORIES: VIDEO/TELEVISION

### BEST COMEDY

Weekly or regularly scheduled video/television comedy-based program. The segment submitted can be no longer than thirty (30) minutes though the original may have been longer. Judging will be based on acting, writing and production elements.

### BEST STATION PROMO

Creative use of voice, music, sound effects, video footage, graphics and other visuals are to be combined in any combination to form an announcement used to promote a campus media outlet. In addition, entries should include channel name and if applicable call letters and channel number. The entry must be the standard length of 15, 30 or 60 seconds. Time limits will be strictly enforced by the judges.

### BEST PUBLIC SERVICE ANNOUNCEMENT

Creative use of voice, music, sound effects, video footage, graphics, and other visuals are to be combined in any combination to form a public service announcement used to provide public service to the campus community which the media outlet serves. The public service announcement should be localized to the community the student media outlet serves, not to be entirely national in scope. Subject cannot be the media outlet or college/university itself. The entry must be the standard length of 15, 30 or 60 seconds. Time limits will be strictly enforced by the judges.

### BEST NEWSCAST

The entry must be a single, regularly scheduled newscast (no sports) over five (5) minutes in length. Special segments such as pre-produced features or investigative reports may be included in the newscast, but they will not be considered by the judges for the purpose of this award unless such segments are locally produced by the station or media outlet. Judging for the best newscast will be based on content and service to the community. Considerations will include writing, editing, news judgment and use of audio and video.

### BEST NEWS REPORTING

This category is for hard or soft news packages (no sports) that would air during any regularly scheduled newscast. An entry is a single news story that features sound and/or dramatic video used to enhance the package. The entry must be no longer than three minutes thirty seconds (3:30).

### BEST SPECIAL BROADCAST

The entry must be a locally originated program of a one-time or annual non-sports nature. Judges will consider creativity and the degree of interest generated by the presentation. The entry must be a minimum of ten (10) minutes in length.

### BEST VODCAST

This is unique programming or a rebroadcast of a video program intended for an online audience. Please include SPECIFIC page url(s) where content is posted. Although there is no limit to the length of the content, only the first ten (10) minutes will be judged.

### BEST SPORTSCAST

The entry must be a single, regularly scheduled sportscast. For video/television, special segments, such as pre-produced features or syndicated reports, may be included in the sportscast, but they will not be considered by the judges for the purpose of this award unless such segments are locally produced. Judging for the best sportscast will be based on content and service to the community. Considerations will include writing, editing, sports news judgment and use of audio and video.

### BEST DOCUMENTARY/PUBLIC AFFAIRS

The entry must be a program dealing with an issue of public interest explored in depth with multiple sources. Extensive use of sound to enhance the content is required. The documentary must have been produced entirely by students. Judges will evaluate the quality of production and journalistic skills demonstrated in presentation and editing. The entry must be no longer than thirty (30) minutes, although the program may have been longer in its entirety.

### BEST GENERAL ENTERTAINMENT PROGRAM

Entry must be of a recurring program such as a magazine, drama, reality and game shows or other shows of non-news or sports content. One or multiple talent(s) is acceptable. The segment submitted can be no longer than thirty (30) minutes though the original may have been longer.

## ENTRY CATEGORIES: COMBINED

### BEST STUDENT MEDIA WEB SITE

Students who are making the best effort to provide solid Internet strategy for their campus media outlet should submit their page URL to enter. Judges will consider as pluses the following: how easy the site is to navigate; how user friendly the web site is for those seeking information about the media outlet; and if the web site is a destination or a resource for listeners/viewers.

### BEST COMMUNITY INVOLVEMENT

This category includes programs, activities, concerts and partnerships that the student media outlet organized to reach out and engage their campus or local community. Please include all promotion materials or documentation of event or events (PDF, audio/video files, and/or URL for website) as well as an activity summary document. All entries must contain verification that submitted materials were aired/streamed/printed/distributed/etc. and not simply created as supplemental material for contest entry.

### BEST STATION IMAGING

This category is open to station IDs, promos, sweepers, liners, jingles and any other creative use of voice, music, sound effects, video footage and graphics/visuals to promote and enhance a campus station's image/identity. Individual spots or an entire campaign may be entered, but total time of audio or video submission package cannot exceed five (5) minutes. Imaging produced by any outside firm or professional is ineligible. All submissions in the best station imaging category must have been produced in-house by student staff. Violation of this eligibility rule may render the school ineligible for current and future CBI competitions.

# CBI Insights

*CBI Insights* is the quarterly newsletter of College Broadcasters, Inc., a national non-profit organization representing students involved in radio, television, webcasting and other media related ventures. *CBI Insights* is published by and for college broadcasters, with a circulation of more than 1200. The newsletter is a quality publication speaking to the issues confronting students, advisers and their colleges and universities throughout the country. Its publication schedule is four times each academic year.

Since CBI is a non-profit organization, we seek advertising support to help cover the costs of publication. Sponsoring *CBI Insights* allows your message to reach the college media market and future decision makers in a number of industries.

*CBI Insights* is produced on 8.5" by 11" pages. A PDF version of the most recent edition is available at [askcbi.org](http://askcbi.org).

Ad sizes and rates

Full page	(7.5 x 10)	\$500.00
Half page	(7.5 x 4.5)	\$275.00
Quarter page	(3.25 x 4.5)	\$150.00

Pre-payment is appreciated. Copy deadline is 20 days before publication.

For more information or to place an ad, please email Jamie Lynn Gilbert, CBI secretary and *CBI Insights* editor, at [jamie\\_gilbert@ncsu.edu](mailto:jamie_gilbert@ncsu.edu) with the subject "CBI Newsletter."

- AM, FM, and TV coverage contour maps
- FM and TV real-world terrain-based coverage predictions
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- Contact *Laura M. Mizrabi* or *Clarence M. Beverage* for additional information



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