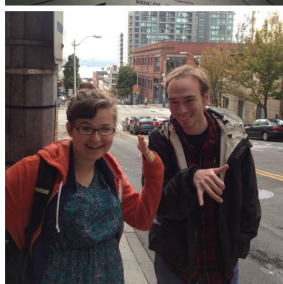




National Student Electronic Media Convention

cbi SEATTLE

OCT 23 - 25 2014



**COLLEGE BROADCASTERS, INC.
NATIONAL STUDENT ELECTRONIC MEDIA CONVENTION
OCTOBER 2014 • SEATTLE**

**TRIP SUMMARY BY
MATT BROWN // YVONNE CHAZAL
JOHN KOVALCHIK // JAMIE LYNN GILBERT**

LEADERSHIP AND LOOKING FORWARD

I'm In Charge, Now What?!

Mark Maben, General Manager, Seton Hall University, WSOU-FM and Erica Szczepaniak, Student Station Manager, Seton Hall University, WSOU-FM

One of the first things to do is review each department. Talk to the department heads and see what things are running well and what could use improvement. This is a good time to review job descriptions. Find people that complement your weaknesses to fill the staff positions. It is important to delegate – you cannot do everything yourself! Deadlines and due dates are important for getting things done in a timely manner. Set prioritized goals for yourself and the BOD. Use these goals to make an action plan. Self-evaluations are a good way to remind yourself and staff of the goals you made throughout the year. Conflict is natural and will arise – don't avoid it! When mediating, don't take points personally and don't blame people. Use "I messages" like "I feel hurt when ...". Run staff meetings in an efficient way. It might be a good idea to take roll with a vote, such as the worst album art on a CD submission. – *Matt Brown*

CONVENTION ATTENDEES

MATT BROWN, WKNC
OPERATIONS MANAGER

YVONNE CHAZAL, WKNC
PROMOTIONS DIRECTOR

JOHN KOVALCHIK, WKNC
GENERAL MANAGER
(UNDERGRADUATE
RESEARCH TRAVEL
GRANT RECIPIENT)

JAMIE LYNN GILBERT,
STUDENT MEDIA
ASSISTANT DIRECTOR
AND WKNC ADVISER

Mark Maben began this presentation, logically, by addressing what almost every student manager feels when taking on a new position of power: excitement and fear. After the initial feeling of pride and excitement, many people become nervous or uncertain of how exactly to seize their new role. It is important to find out what is expected of you, either by consulting any writing your station may have available or by simply asking around. After you're aware of the role you need to fill, you can begin to set goals. To do this, it is important to evaluate the current state of things and then brainstorm what could be improved. Create a plan to reach those goals, so that they come to fruition, rather than being left as lofty concepts. Maben stressed the importance of time management, and the use of delegation. Each station is a machine with many parts working together, and effective meetings and conflict resolution make this possible. Overall, this session was very informative about management in general, and introduced concepts that can be utilized not only in college broadcasting, but in any other management position as well. – *Yvonne Chazal*

Leadership for Student Broadcast Managers

Gladys Cleland, Professor, Onondaga Community College and Laura Bailey, Instructor, Onondaga Community College

The presenters for this session were quite the dynamic duo, Gladys Cleland offering excitement and enthusiasm and Laura Bailey grounding the conversation with logic and reason, and it was easy to see why the two make such a great team at Onondaga Community College. They began the presentation by offering a comparison of the often loosely-defined terms "leader" and "manager." They made the distinction that a manager is geared toward task completion, while a leader is working towards a shared vision among the station, always thinking about potential. They listed three main types of leadership. Transformational leaders are resourceful and strategic, more concerned with how a project could be done than its actual execution. Transactional leaders are negotiators, managerial in the sense that they are often great at delegation, making sure that tasks are getting done. The Servant leader is one who works hard to make sure that everyone can do their tasks well, sometimes taking matters too far into their own hands. While everyone identifies differently within these styles, finding a balance between the traits of each will ensure a well-rounded, productive leader. – *Yvonne Chazal*

There are several leadership styles. They include transformational leaders, entrepreneurial leaders, transactional leaders, and servant leaders. Transformational leaders act as cheerleaders for the people they are leading. Their

vision is what is key, not their execution. They are the "idea people." Entrepreneurial leaders are much more concerned with the execution of the plan than transformational leaders. They are also not afraid to fail, and move on quickly from failure. Transactional leaders are very managerial. They tend to be good negotiators. They also tend to be very methodical. Servant leaders are nurturing and are good interpersonal communicators. They look out for the people that they are leading and make sure that those people have everything that they need to succeed. It is important that the servant leader does not neglect his or her own needs. I am mostly a transactional leader. – *Matt Brown*

Lesson Learned: "It is important to delegate – you cannot do everything yourself!"

Facilitating Your Staff: Being a Kick-Ass Student Manager through Managing

Connor Spielmaker, Station Manager, University of North Florida, Spinnaker Television and Amanda Reesman, News Director, Marshall University, WMUL

This was my favorite and probably the most informative of all of the sessions I attended. The presentation consisted entirely of station managers Connor Spielmaker of UNF's Spinnaker Television and Amanda Reesman of Marshall's WMUL answering the questions spouted from the packed crowd. Speaking quickly and concisely, they touched on the many issues that can arise as a student leader managing his or her peers. Spielmaker emphasized the importance of gaining the respect of station members, but doing so by being forthcoming, receptive, and motivational. Balancing fun, social life, and friends with professionalism is a tough subject in college broadcasting, and the bottom line was that they've got to stay balanced, but separate. Letting personal issues bleed into the workplace is almost inevitable when working among friends, but the station should always come first and foremost. Because of this, it is important to keep well-defined expectations of each person's role within the station to ensure that everyone is filling their roles properly. If they aren't, station managers cannot be afraid to fire or discipline their peers, and especially if that peer is a friend. Communication and feedback can help one to avoid discipline situations, allowing issues to be resolved before they become a major problem. – *Yvonne Chazal*

The Future of Work: Career Pathways

Arik Korman, Producer, "The Bob Rivers Show," KJR; Doug Mitchell, Project Manager, NPR; and Millie De Chirico, Adviser, SCAD Atlanta, SCAD Atlanta Radio

College students everywhere are constantly trying to answer the big question of what's next? In "Career Pathways," Doug Mitchell of NPR, Millie De Chirico from SCAD Atlanta, and producer Arik Korman shed some light of the different jobs available in the broadcast industry, as well as how these three professionals found themselves where they are today. It is important to know that often in this industry (as well as others), jobs are gained in unconventional ways, from knowing just the right person to being at just the right event, and to always be on the lookout. Because of this, many journalists in the industry get their start as editors, web writers, etc. Korman himself started out re-writing print articles for broadcast until one day he was able to fill in for an on-air host, and he was eventually hired. Mitchell stressed the importance of LinkedIn as not only as a tool for networking, but also an ever-expanding source for job listings and opportunities. Perhaps the most applicable to us college radio kids was Chirico, and her ability to attest to the prominence that her position as music director at her university station gave her when she was searching for jobs. There is hope for everyone coming out of college broadcasting; you just have to know where to look. – *Yvonne Chazal*

Cross Over: From College Radio to a Music Industry Career

Greg Newton, Associate Professor, Ohio University, ACRN; Jason Colton, Artist Manager, Red Light Management; Hunter Motto, Talent Buyer, The Crocodile; and Bekah Zietz, Publicity, International & Video Promotions/National & Regional Press, Sub Pop Records

The music industry is a job market often thought of as over-saturated and underpaid. This panel consisting of former college radio DJs discussed at length the skills and personal routes that led them to their diverse positions in the industry including record labels, touring, talent management and live venues. On a personal level I felt that this panel was not only helpful and knowledgeable about marketing yourself and your professional skills for any industry, but I also thought the speakers were particularly insightful about coping with life after college and the state of the entertainment business – topics that young adults frankly don't see enough counseling about. The session touched upon networking, the turbulence of the media/music landscape, and even the infamous "quarter life crisis" that accompanies the post-college radio days. – *John Kovalchik*

The Differences Among America's College Radio Stations: And Whether They Are Hurting Future Broadcasters

Nikki Marra, College Radio Day/KCWU 88.1 FM The 'Burg and Jennifer Waits, Founder and Editor, Spinning Indie; Co-Founder, Radio Survivor; KFJC

College radio is undefinable. Frequencies across the country exist in a slew of shapes, sizes and flavors – whether or not this is a benefit or a burden on college radio as a whole is contestable. Jennifer Waits of Spinningindie.com and Nikki Marra of College Radio Day (two organizations dedicated to the comprehensive coverage and betterment of independent and college radio) led this thoughtful and unique session, mediating a debate that most individuals working in college radio under regular day-to-day circumstances would fail to recognize as a necessary introspection into the state of the medium. Marra embarked on a research venture to document the characteristically wide gradient among different college station's budgets, facilities, coverage, format, and operations throughout the U.S. By recounting some of the interviews and interactions while compiling her research, Marra was able to demonstrate strengths and weaknesses launching the audience into a feverous and informative sharing of experience. The usual commentary – or perhaps more often the usual criticism – of college radio is the fragmentation, variable hierarchy, inconsistent training programs, and general heterozygosity. The two presenters did an incredible job of questioning the merits of a unified model and possible the components of which it could be comprise. Of course no definitive conclusions were reached, no attendee drafted a college radio manifesto at the meeting, but the conversation resulted in a very revealing inquiry of the state of college radio that was more than worthy of our thought and time. – *John Kovalchik*

TECHNICAL STUFF

Audio Processing Basics: Things You Need to Know

Deepen Sinha, President, ATC Labs

FM stations broadcast super compressed sound very well, so most stations have some type of processor before transmission. The Fletcher-Munson equalization curve describes what sounds the same "loudness" across the frequency spectrum. Multiband compressors often follow this curve. The stereo transmission of a broadcast can also be compressed. Most stations have an audio processor that will expand the signal if below a threshold, compress if above a threshold, and use a soft clipper at the very end. For FM radio, the low end should not be compressed much. – *Matt Brown*

Processing Audio for Digital Demons and Dragons

Deepen Sinha, President, ATC Labs; Mike Lyons, VP Sales & Marketing, ATC Labs; and Tom McGinley, Director of Engineering and MIS, CBS Radio

High-Res Audio is anything with a sampling frequency over 44,100 Hz and a bit depth of over 16. Our Lounge audio and broadcast is 44,100 at 16. We would not gain much by increasing. More compression means it sounds louder, but it also means there is more ear fatigue for the listener. Being louder does not mean that you have a larger broadcast range. Most stations broadcast at about 110% of what they are rated for. Going over this is not worth the risks that are involved. Most stations have a bit of a "smiley" EQ curve. Online streams should have about 2-4 dB of headroom if they are at 16 bits. – *Matt Brown*

Video Basics and Beyond

Herbert Jay Dunmore, Loyola University Maryland, GreyComm Studios

While I am not a videographer, I was captivated by this presentation given by Herbert Dunmore of Loyola University Maryland. While I was expecting for a majority of the material to fly over my head, Dunmore did a fantastic job of catering to all levels of experience with cameras. I picked up on many words I hadn't heard since 10th grade biology, like rods and cones, and I was able to keep up with his explanation of the mechanics of the human eye, lights, and lenses. If anyone had the misconception that videography was a simple, point-and-shoot affair, this session would have set them straight. The process of getting the good picture is incredibly complicated, involving in-depth analysis of color, resolution, and focus. The mixing of colors on a digital platform using cyan-magenta-yellow bases is different from the primary color paint combinations that we all learned about in grade school art class. Without going into too much detail, it was incredibly interesting to skim the surface of the world of cameras and lenses, and I have a newfound appreciation for videographers and photographers alike. – *Yvonne Chazal*

Lesson Learned: "If anyone had the misconception that videography was a simple, point-and-shoot affair, this session would have set them straight."

ROUNDTABLES

Music Directors Roundtable

Taylor Jones, Music Director, University of Oregon, KWVA

Several stations seem to review CDs as groups. That would not work for use due to the large volume of CDs we get. Several stations post their music add lists in the studio. I really like this idea; it would lead to people playing more new music. We should write what is new for the week on the white board in the studio. Several stations have a chart toppers show. This may be an interesting topic to revisit next semester. – *Matt Brown*

Radio Programming Directors Roundtable

Brian Shimer, Programming Director, University of Oregon, KWVA

The position of program director seems to vary greatly from station to station. Common responsibilities seem to be making the schedule and scheduling interviews with bands. Some stations put a much greater emphasis on shift attendance than we do, but many of these stations do not have automation software. Some stations do monthly giveaways to their DJs as encouragement to volunteer. The prizes were usually duplicate CDs or vinyl from promoters. This might be something worth looking into in the future. – *Matt Brown*

SESSIONS LED BY WKNC STAFF

STARTING YOUR OWN ONLINE CONCERT SERIES: FILMING LIVE MUSIC PERFORMANCES (JOHN KOVALCHIK AND MATT BROWN)

RADIO BAND INTERVIEWS: FROM BOOKING TO BLOGGING AND EVERYTHING IN BETWEEN (JOHN KOVALCHIK AND YVONNE CHAZAL)

SWAG SWAP SOCIAL (JAMIE LYNN GILBERT)

PROMOTIONS AND SOCIAL MEDIA

Concerts: Planning and Executing a (Large) Concert

Sal Tijerina, Station Manager, Rice University, KTRU; Claire Contevita, Station Manager, Valdosta State University, WVVU BlazeFM; and Melissa Bond, Station Manager, Texas State University, KTSW-FM

Double Barrel Benefit is comparable to several of the concerts discussed. Many of the larger concerts had funding from the Union Activities Board of the school. Because UAB has its own concerts committee at N.C. State, this is unlikely to happen in our case. Fridays on the Lawn (several small shows) is a good alternative for us, and a good use of our limited funds. Points to consider include: sound (student-run or hired out), volunteers, staging, security/EMS (if on campus, school administration usually sets this requirement), food/drink (we have restrictive rules for this on campus), and funding(sponsors specifically). There should be several sponsorship "packages" to choose from that are presented to potential sponsors. Local businesses are more likely to want to sponsor than are larger companies. — *Matt Brown*

Laying a Multimedia Foundation

Melissa Bond, Station Manager, Texas State University, KTSW-FM and Reynaldo Leanos Jr., News Director, Texas State University, KTSW-FM

Social media and promotions in multiple forms of media are becoming ever more prevalent, and it's no longer enough to stick solely to the airwaves. Staying relevant in college radio means blogging, podcasting, and tweeting just as much as delivering air breaks and disc jockeying. This presentation given by Station Manager Melissa Bond and News Director Reynaldo Leanos, Jr. from KTSW-FM laid out their station's suggestions for social media and promotions and discussed how they cover their bases for multimedia content. They emphasized that social media has worked best for them as a group effort rather than the task of a single person. At KTSW, they have an entire department dedicated to social media, which minimizes monotony, enforces the frequency and reliability of their posts, and gives them the ability to reach many different audiences with varying interests and perspectives. — *Yvonne Chazal*

Show Prep and Effective Social Media Tips From Seasoned Professionals

Gregg, Morning Show Host, Entercom Communications, 107.7 The End and Jon Manley, PM Host & Assistant Program Director, Entercom Communications, 107.7 The End

The average listener time for a station is 8-20 minutes. The front page of Reddit and what's trending on Twitter can give talking points in a pinch, but keep it quick. Outline talking points on paper. Commercial stations like to make one social media post an hour. Most people (including commercial DJs) seem to think that this is too much. Respond to all comments on social media. In general, this keeps mean-spirited comments to a minimum while helping people feel connected to the station. — *Matt Brown*

Radio Promotions Roundtable

Alexandria L'Esperance, Promotions Director, University of Pittsburgh, WPTS-FM and Alexander Hoffmann, Promotions Director, University of Southern Indiana, The Edge Radio

This discussion led by Alexandria L'Esperance of WPTS-FM and Alexander Hoffman of The Edge Radio brought together promotions directors from radio stations across the country to discuss, well... promotions! After introductions, we just began tossing around events that we had put on in the past. We were quick to notice the variation on the scale of events put on by stations, dictated by budget,

support from the university, city size, etc. Stations with more on-campus support shared their advice with those still struggling to establish themselves with students and administration. While we stuck mainly to concert events at first, we began to stray into the non-music realm, where interesting ideas such as soccer tournaments, destroying old electronics, musical chairs, and egg hunts were shared. It was incredibly cool to hear all of the out-of-the-box ways that these stations had masterminded to promote themselves, and I definitely added a few to my to-do list. The best way to promote the station is to stand out, and if that means passing out water guns donning your station logo, so be it! — *Yvonne Chazal*

Top 10 Social Media Best Practices for Broadcasters

Jenny Kuglin, Social Media Strategist, SocialNewsDesk

For this session Jenny Kuglin, Social Media Strategist for SocialNewsDesk, shared with us her best tips for keeping on top of social media. Social media is very important to broadcasting, as almost all forms of information transfer have relocated to the Internet or are at least supplemented by online platforms. It's no different for college radio. Using the phrase "stalk yourself," Kuglin emphasized the importance of closely monitoring use of social media. Tracking what kinds of posts get more retweets or likes can help you improve the quality of your feed to your audience, and drive up followership. Keeping careful track of the language and culture of within each platform is paramount (no retweets on Facebook, etc.), as well as finding a consistent "voice" within each separate platform will build trust from your audience. Consistency is also important in frequency of posts, logo usage, call letters, and other aspects of the stations "brand" in order to hold on to that trust and ensure relevancy in the ever-expanding online world. — *Yvonne Chazal*

Lesson Learned: "Consistency is also important in frequency of posts, logo usage, call letters, and other aspects of the stations brand."

Zines! Yes, They Are Viable

Lydia Ammosow, Station Director, Loyola Marymount, KXLU
Remember the advice your old tee-ball coaches would spout after a rough game? It's all about fundamentals. Get back to basics. While perhaps at times frustrating there is a lot to be said for a simple approach to a challenge. But what about in the realm of college radio? It's a narrative we've all heard by now, with a fluid multimedia landscape incorporating more and more outlets competing for the rapidly shrinking attention spans of the masses media organizations are moving toward sleeker, flashier, and quicker, more easily consumable content. Led by Lydia Ammosow, station director at Loyola Marymount, this session took a different perspective on this accepted paradigm for new media. Beginning with a history of zine making culture and ending with a workshop on zine creation, Ammosow was able to demonstrate the power of a physical handmade item as a promotional tool and the skills to implement such an idea. Much like college radio, zines can be genre-defying and hard to categorize, but with the guided study of historically important as well as just plain good zines that this session provided was invaluable. This knowledge is something that I hope to contribute to the promotional music zine project that WKNC is aiming to release in late January. — *John Kovalchik*

50 Promotions Ideas in 50 Minutes

Dan Schumacher, General Manager, Texas State University, KTSW-FM; Brian Lucas, Director of Radio, University of Wisconsin Whitewater, 91.7; and Alexander Hoffmann, Promotions Director, University of Southern Indiana, The Edge Radio

This was exactly what it sounds like! Although we were unfortunately only able to make it through 35 of the 50 in

CBI NATIONAL STUDENT PRODUCTION AWARDS

WINNER, BEST SOCIAL MEDIA PRESENCE

WINNER, BEST TELEVISION VODCAST, WKNC'S THE LOUNGE: MATTHEW E. WHITE "BIG LOVE"

FINALIST, BEST TELEVISION VODCAST, WKNC'S THE LOUNGE: TOW3RS "THE SITUATION"

our short time, Alexander Hoffmann, Brian Lucas, and Dan Schumacher presented a slew of ideas that any station could utilize. They offered a disclaimer in the beginning, telling students that if they plan to implement these ideas, always remain aware of the campus and station culture. The diversity of the stations that CBI welcomes to NSEMC each year is immense, and no two stations are the same. Because of this, the list is offered as something from which to brainstorm ideas that fit your particular station. From promotional items to social media concepts and from alternative programming ideas to on- and off-campus events, the trio listed more than enough ways to get your station noticed on your campus and within your community, as well as tips on how to execute these ideas. While I can't list all fifty here, you can find list in its entirety online at <http://askcbi.org/seattle/wp-content/uploads/2014/10/50-Promotions-Ideas-in-50-Minutes-2014.pdf>. — *Yvonne Chazal*

All Under One Tower

Caroline Pinsky, News Director, Seton Hall University, WSOU-FM; Clayton Collier, Sports Director, Seton Hall University, WSOU-FM; and Rohit Ravi, Promotions Manager, Seton Hall University, WSOU-FM

"All Under One Tower" brought together the News Director, Sports Director, and Promotions Manager of Seton Hall University's WSOU-FM to discuss how in the world they successfully manage to promote news, sports, and various genres of music all from one station. First, it is important to recognize your different audiences. For many stations, the music audience is completely separate from the sports audience. Knowing these dichotomies and scheduling with them in mind is essential to keeping audience members interested for a long as possible. While cross-promotion is important, knowing each individual audience and catering to them can actually bring more listenership. Offer sports-specific swag at games versus music promotional items at co-presents shows. Become a resource to every niche of the community that you are trying to serve. — *Yvonne Chazal*

LIVE SESSIONS

KWVA Radio Live Sessions: Now in Multimedia

Taylor Jones, Music Director, University of Oregon, KWVA and Brennan Duffy, Marketing Director, University of Oregon, KWVA

KWVA airs the performance live as it is happening. Their recorded quality suffers because of this. We could do a much better job feeding the main outs from our interface to the studio board. Using this method, we would be able to compress vocals, equalize and pan tracks. Airing it live would promote The Lounge video sessions more. Doing this would require someone to operate the board, but this person could be whoever does the interview with the band beforehand. KWVA moves their cameras around a lot when they shoot. I like our hand-held approach much better. They also have backlighting issues. We have avoided this by closing our blinds in the lounge. — *Matt Brown*

Live Band Performances-From Concept to Air

Chali Pittman, Station Manager, University of Wisconsin-Madison, WSUM

The press contact is usually the best person to contact for getting a band in studio. WSUM sends their podcast form ahead of time with a contract of expectations. They also broadcast performances as they happen, but they have a much nicer board than us. We could use the FOTL mixer to broadcast the LBLB performances through the mixer line in our board. This might be a good project to train people who want to do live sound. It is good to confirm with the band three times: the initial confirmation, one week out, and one day before. Pictures of the performances are also great for blogging. — *Matt Brown*

STUFF JAMIE WENT TO

Staying Legally Safe Online (aka The Cyber Jungle)

David Oxenford, Partner, Wilkinson Barker Knauer LLP and Frank LoMonte, Executive Director, Student Press Law Center

The cyber landscape is constantly changing, so it is tough for the law to keep up. Broadcast television stations already have online public inspection files and broadcast radio stations will likely follow suit in the next three or four years. Being online means you are (inter-)national and you might run into trademark/service mark issues depending on what you want to call your station or even what names your DJs choose. When WKNC expands into HD-2, we need to be sure to check the state and federal trademark databases for potential slogans and positioning statements. Broadcasters in the analog world like to sign long-term contracts. In the cyber jungle, look into more short-term contracts because that service may not be around or relevant in a few years. Make sure your contracts indemnify you as a user of a service. Images are often copyrighted and writing "courtesy of" does not cover you in the slightest. I brought up WKNC's use of album cover art on our blog to represent ticket giveaways and Frank thought that was okay. With all our images from Hopscotch and other events, we probably have a good enough number of images to create a gallery/image depository where we can re-use our own images for the blog to create some image variety. This session re-emphasized that podcasts with full songs need to have the direct permission of every copyright holder. Best quote from the session was from David Oxenford: "You can't just lift it from YouTube because it's on YouTube." The session also talked briefly about contests and being sure to follow the rules established by the social media platform. Violation of rules can result in your account being deactivated. — *Jamie Lynn Gilbert*

Lesson Learned: "You can't just lift it from YouTube because it's on YouTube."

Archiving College Radio and its History

Jennifer Waits, Founder and Editor, Spinning Indie; Co-Founder, Radio Survivor; KFJC; Michael Huntsberger, Associate Professor, Linfield College, KSLC-FM; and Michael Taylor, Faculty Advisor, Valdosta State University, WVVS BlazeFM

Many college radio stations have a lot of history – and some have a very colorful history – but for many of those stations that history is lost. Jennifer Waits suggested browsing through old student newspapers and yearbooks is a great place to start sleuthing your college radio history. Your library archivist may already have some type of archive for your group, so he or she can be a great resource. Talk to alumni and digitize everything you find. College radio history is a part of radio history and deserves to be documents. Jennifer is also a member of the Library of Congress Radio Preservation Task Force. Michael Huntsberger, who is also a member of the Library of Congress Radio Preservation Task Force, noted college radio has two types of history: 1) newspaper and yearbook articles and 2) audio history. He cautioned not to assume that names, dates and other "facts" written on photos are accurate. He suggested creative a retrospective photo display and including that infamous "sticker door" photos, as it gets the people who put the stickers there in the first place very excited to see them still around so many years later. — *Jamie Lynn Gilbert*

OTHER AWARD FINALISTS

COLLEGE MEDIA ASSOCIATION PINNACLE AWARDS

THIRD PLACE, RADIO STATION OF THE YEAR

THIRD PLACE, BEST RADIO TALK/ENTERTAINMENT PROGRAM, SELMA'S POETRY CORNER

COLLEGE MUSIC JOURNAL

FINALIST, BEST COMMUNITY RESOURCE

FINALIST, BEST USE OF LIMITED RESOURCES

FINALIST, BIGGEST CHAMPION OF THE LOCAL SCENE