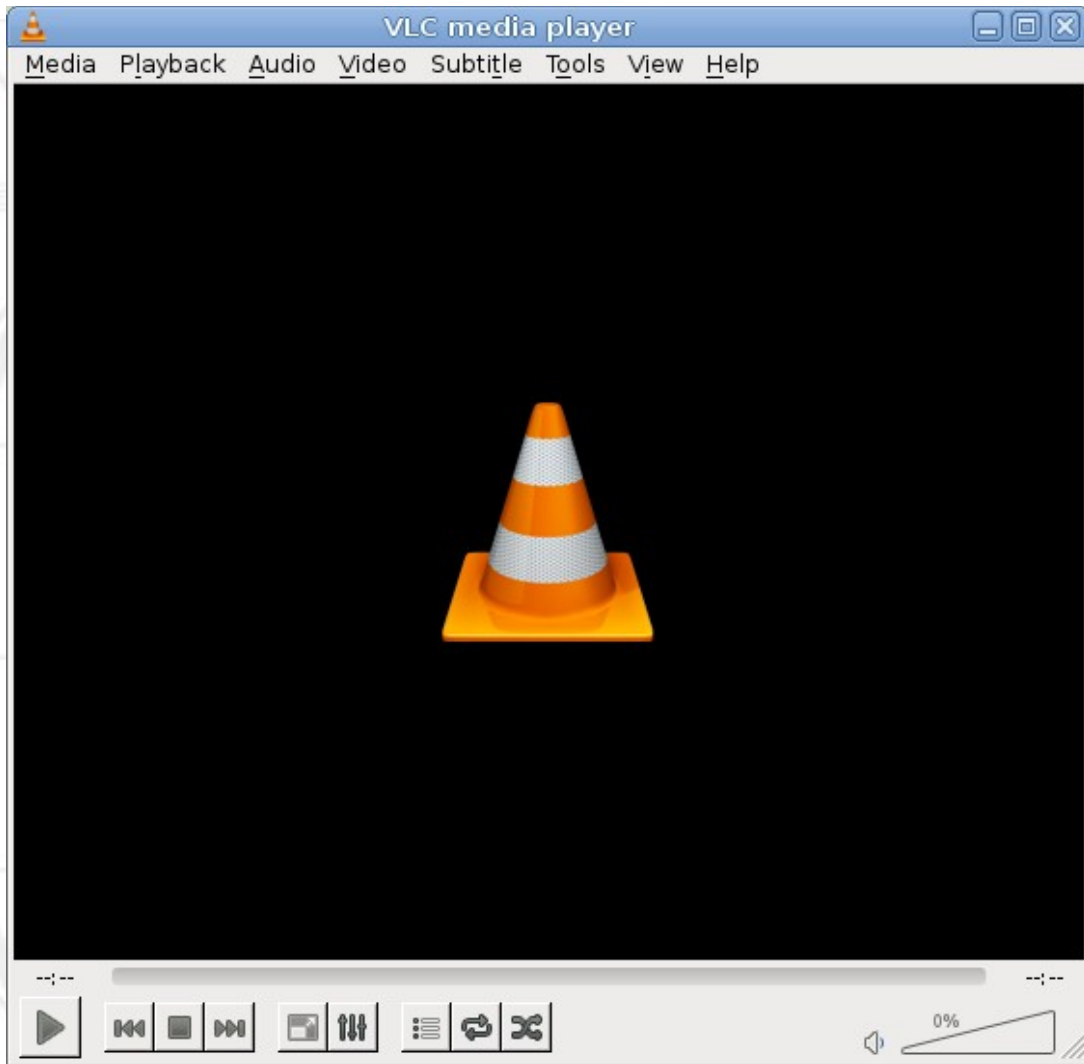


# The Media Streaming Journal

October 2015



Covering Audio and Video Internet Broadcasting

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### Welcome to The Media Streaming Journal

It is with great joy that I present you with the October edition of the Media Streaming Journal.

You will find a wealth of information in this month's edition that we hope that you can put to good use. We hope that you can make excellent use of this information.

Internet broadcasting should never be a quest for what you HAVE learned, but what you CAN learn. Internet broadcasting consists of many elements, from computers to multimedia codecs, to transmission methods, to market planning, advertising sales and many more things. It is important to stay current with technology, stay aware of the industry and stay familiar with Internet technology trends.

Information is critical for improving and maintaining knowledge. Knowledge is the universal tool that allows people to achieve.

Please feel free to contact either the Publication Director (Derek Bullard) or myself if you have any questions or comments regarding The Media Streaming Journal.

Namaste

David Childers

The Grand Master of Digital Disaster  
(Editor In Chief)

[www.linkedin.com/pub/david-childers/4/736/72a](http://www.linkedin.com/pub/david-childers/4/736/72a)

## The Media Streaming Journal

**The Media Streaming Journal is looking for writers and articles to publish.**

The Media Streaming Journal is looking for unique and original articles written about Internet broadcasting. This includes audio, video, production, planning and all aspects of Internet broadcasting. If your submitted article is selected for publication, a link to your website or station will be published along with your submitted article.

Contact the Media Streaming Journal today for more information: [editor@radiosolution.info](mailto:editor@radiosolution.info).

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Magazine cover graphic: VLC Media Player - Debian Linux . Jessie Edition

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Let our friendly, knowledgeable staff assist you to build your project, such as an online radio station using our high end reliable video and audio streaming technologies. We want to become your partner for all your hosting needs, as well as your one stop shop for radio products such as custom DJ drops and radio ID's.

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Starting your own Internet radio has never been easier. Get in touch with us anytime to start your Internet radio station.

Radiosolution is a SHOUTcast hosting provider located in Quebec Canada. We also offer Icecast, Wowza and Web Hosting services. Contact us to discuss the best option available as you start internet radio station. Radiosolution can provide personalized service in English, Dutch, and French. Starting an internet radio station can be intimidating, many people want to start one, but have no idea where to start. Radiosolution will be there for you every step of the way. Everyday people are searching the internet for free SHOUTcast servers. With Radiosolution SHOUTcast hosting we will allow you to try our services for FREE. By trying our services, you can be confident that you have chosen the best radio server hosting provider. You have nothing to loose because we offer a 30 day satisfaction guarantee. What are you waiting for? Contact us now! Radiosolution offers everything you need to start internet radio station. You will not need to go anywhere else. We can create your website, market your station and help you submit your station to online directories. We also feature the voice of Derek Bullard aka Dibblebee He can create affordable commercials, DJ intros, sweepers, jingles, ids and so much more.



## **Key Roles In Internet Radio**

### **Robert Andrews**

It is important to understand that the successful operation of an Internet broadcast station requires individuals of many talents. These individuals must be willing to take the time and effort to learn about the station, the target audience and make it their goal to provide the best service possible for the audience. You might be wearing two or more hats depending on the size of your station.

For many years, there have been different jobs that have been altered and changed many times by the professional broadcasting world. The station budget and manpower have a lot to do with this. As a new broadcaster on the Internet, you may not have much of either. While the list of the professions below reflects a professional broadcast station, consider your roles and what hats you need to wear.

As a hobbyist, an advertising manager or a revenue coordinator might not be as important. In the event that you are a single person station internet broadcaster, as many of us are, you have several decisions to make. It is important to pick which hats you are going to need to wear currently. It is also important to understand which hats take priority.

This would be a good time to sit down with a piece of paper. Mark up a simple budget of what you can and cannot spend. I always recommend making your budget annual. It is important to get an overall picture of the station's operation and understand that it can get expensive. Technology is never cheap, especially quality technology. A poor performing audio microphone can turn your listening audience off, or computer equipment that works sporadically and hinders your station operation can turn your listening audience off as well.

Before you do anything, make one big number. This does not include donations or what you think you will generate in revenue. Make that number one big pot. This is what you are willing to part with if you have no donations or advertising. This is a good practice because there are a lot of small costs in internet broadcasting.

Split the money pot into a couple of different ways.

\* Hardware.

This includes all of the stations major pieces of equipment. Some examples of station equipment include audio mixer, sound card, microphone, pop screen, microphone boom or mic stand, and any external the sound processing devices. You should also consider replacement or upgrade costs for computer and video monitors.

\* Distribution.

Next you will need to cover the cost of content distribution. This is your multimedia server. You will also have to consider the cost of an Internet service provider to factor in. You will also have to consider the listening audience size and the amount of quality bandwidth that your server host will require to reach your projected audience.

\* Software.

Now lets factor in software. If you are using a paid program to broadcast, such as Sam broadcaster or nextcast, which will require more money.

The list could go on and on. Make some lines on your pie chart, and figure out what money is going where for this year. My strongest recommendation for broadcast hardware is that you dabble. If you like the equipment, and you really enjoy it, do not beat around the bush. Get the gear that you know you will enjoy for the next year.

That is one hat that everybody is going to need to wear.

Content is what you are putting on the air. This is where you put on the hat of the website content

coordinator. It might be as simple as showing your last music playlist. It might be running a chat room while you have your blogtalk radio show, and take interviews via your phone. Your website content is kind of like a garnish to a superb steak dinner.

However, we are not talking about steak; we are talking Internet radio streams.

Your listening audience is the consumer of your station content. If your station content is mediocre, but your content on your website is great, that might just be what brings the listener back.

Mark Ramsey made an important observation during the 2014 Radio Ideas Festival. He commented that in this day and age of technology, many stations have gotten tunnel vision with the opportunities for content. This will be the downfall of the radio industry.

#### Station Coordinator

Coordinates the overall operation of the station. This person ensures that all departments of the station effectively cooperate to make the station run smoothly.

#### Broadcast Content Coordinator

Researches and acquires content for the broadcast or distributed multimedia. You can equate this to being a "scavenger" of media content. This person will go out and gather content from inquiries to the general public, news, independent artist, etc.

#### Website Content Coordinator

Researches and acquires content for the website. This person finds the content that will most appeal to your station's audience.

#### Website Coordinator

Creates and manages the website. This person coordinates website content among the different station departments.

#### Audience Coordinator

Coordinates activities for audience participants with the broadcast, website or distributed multimedia. This is the person that makes the radio station fun for the audience, even things that are not typically fun.

#### Promotion Coordinator

Researches and implements promotion for the broadcast, website or distributed multimedia. This is the person that will promote the station locally, within the genre itself, via Search Engines or through viral social media.

#### Revenue Coordinator

Researches and implements revenue opportunities for the broadcast, website or distributed multimedia. This is the person that searches for the best profit potential for your station.

#### Streaming Internet Coordinator

Provides streaming and Internet services support. This is the person that ensures the station audio, video and connectivity hardware are functioning optimally.

#### Computer Coordinator

Provides general support for computer systems. This is the person that ensures the computer software and hardware are functioning optimally.



**Funding Your Passion**  
**How to Decide How Much Money You Need For Your Online Radio Station**  
**Part 4-4 Commercial Talk Stations**  
**Gary M. Ayd**

This article is the final installment of a four-part series in which I run through a sampling of the kinds of questions you should be asking yourself and others when deciding to launch a station. If you missed any of the previous installments (hobbyist music/talk & commercial music stations), please email: [gary@scribedr.com](mailto:gary@scribedr.com) and we will send you a copy of either or both.

While this article is about commercial talk stations, I thought it logical to include the line of thinking we suggest new station owners use in determining their station format and purpose. For those who read any of the past pieces the following section will be repeat information; for others it will be vital advice.

### What is the Purpose

The first and most important decision you must make is deciding what the purpose or goal of the station is. As Alan Lakein once said, "Failing to plan is planning to fail." Online radio is no exception to this well stated truism. Before you do anything else, have a crystal clear vision of what you want out of the station. Below is a list of some questions to ask to answer this larger query

- How frequently will you produce new shows I.E. daily, weekly, or monthly, etc?
- Will you have just one show on your station rerun until the next edition? Alternatively, will you have several shows each day?
- Do you wish to make money out of it?
- How much time and personal resource are you planning to put into it?

The answers to these and perhaps other similar questions will help you to determine your stations purpose or mission. Once your mission is defined, you can start attacking the specifics of financing your station.

For the purposes of this article, I will focus our attention on commercial talk stations. These stations are likely the best option for those looking to make significant money in Internet radio and perhaps a career, since they do not require royalty payments and can be easily localized to fit the interests and happenings of your local community.

### Gear Needed

As a commercial talk station to get off the ground, you will require a little more sophistication with your equipment selection. What follows is a list of the type of equipment Scribe Doctor owner Gary Ayd plans to purchase for his station when it launches next year.

#### Starter Equipment List, Hobbyist Talk Station:

- Two DBX 286S [www.bswusa.com](http://www.bswusa.com) \$398
- Five pack -headsets [www.bswusa.com](http://www.bswusa.com) \$89
- Five pack handheld mics [www.bswusa.com](http://www.bswusa.com) \$100
- Cable [www.bswusa.com](http://www.bswusa.com) 5-pack audio cable \$55
- Two Shure sm7bs with boom [www.bswusa.com](http://www.bswusa.com) \$798
- Comrex vip unit [www.bswusa.com](http://www.bswusa.com) \$4k
- Power generator \$500

- Folding table from Walmart \$40
- Arc 10UP from Arrakis direct) \$2754
- Digalink HD (from Arrakis direct) \$200 to start then \$200 a month
- Computer (via Arrakis dell Pptiplex 7010 on-air computer (from Arrakis direct) \$795
- Traffic system [www.radiotraffic.com](http://www.radiotraffic.com) \$120 down then \$120 mo for ten months then \$60/mo
- Five phones Walmart \$50-\$100
- Laptop for game broadcasts [www.adorama.com](http://www.adorama.com) \$400
- Neat Desk [www.neatdesk.com](http://www.neatdesk.com) \$400
- All in one printer [www.staples.com](http://www.staples.com) \$120
- Start up costs for Ooma [www.ooma.com](http://www.ooma.com) \$300 then \$110/mo
- Sound effects [www.bswusa.com](http://www.bswusa.com) \$400
- JK audio Live Mixer/2mics/case pkg [www.bswusa.com](http://www.bswusa.com) \$1500
- Field Recorder/windscreen [www.bswusa.com](http://www.bswusa.com) \$220
- line to mic level converter Tube MP mic preamp [www.bswusa.com](http://www.bswusa.com) \$69
- Two Computers, one for encoding and one for billing/business Walmart \$200-300

There will likely be other equipment expenditures like production music, furniture and minor general business startup expenses like logo design, accounting software and things of that nature. However, the above list is a good starting point for the physical gear needed for this type of station.

#### Total startup cost

This can range widely depending on your budget and how fancy you want to get, as you can tell I have outlined a pretty expensive starting budget that does not include all the gear I would suggest you begin with, although it does include all the physical radio equipment necessary. Even bare bones if you are serious about making money, I would not expect to spend anything less than \$7000 to get going.

#### Time Needed

Beyond the initial expense, the other reality of a commercial talk station is it requires heavy amounts of man-hours to make it work well. Unless you are able to connect with an established network to provide content for you in exchange for advertising space, (unlikely in web radio), the burden will fall on you as the station owner to fill time. Given the difficult nature of "appointment listening", those running this style of station should seriously consider a 24/7 operation. Running reruns overnight is ok to get started, although it should not be a long-term part of your programming strategy. A station should at a minimum find a way to create content for the traditional 13-hour primetime slots of 6 am-7 pm. There are many strategies for doing this, which can be the topic of a future post or book. Should you wish to discuss these ideas further, please feel free to [email me](#).

#### Personnel Needed

With a station of this type, you will probably require a number of different hosts and contributors to create the volume of content you will need. Not counting you, vendors and occasional contractors a good guess for regular personnel would be 3-8.



There you have it, the final piece of this 4-part series on how to properly outfit a startup internet radio station, regardless of the format or objective. Please feel free to send any feedback good or bad to the below email address; and, of course, should you ever require our services we are simply a phone call (or text message) away.

Gary M. Ayd is the Owner of Scribe Doctor, a business writing, and web design company based in Middletown New York, for a free quote you can email him at [gary@scribedr.com](mailto:gary@scribedr.com), or check out the website: [www.scribedr.com](http://www.scribedr.com). Gary can also be reached by phone at (845) 239-9974

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### **Developing A DJ Or Music Show Logo Debby Peetam**

More and more DJ's are making a career out of their hobby. It is one the fastest growing roles in the music industry. With so many up-and-coming DJ's it can be challenging to find and maintain a loyal customer base. Having a DJ logo or music show logo can make a difference making your service recognizable, easier to promote and be one step ahead of the competition. Plus having your logo on merchandise like T-shirts, caps, and other accessories does not only help with promotion in a popular and lucrative way, it will also generate extra revenue. Marketing your services with a logo will show professionalism. When you take yourself seriously and show passion and dedication to your music, so will others.

When I design a logo, I keep in mind that it should be versatile. It has to work across a variety of mediums and applications; websites, E-mail signatures, in small or big print; from letterheads to posters and banners. The design has to be simple; containing an unexpected or unique feature without being overdrawn. It should be memorable. It must demand attention, but not be offensive to the eye. It has to match the performer's personal style, yet respect that style. It must develop as music does; it has to be timeless. Both the DJ, his or her clients and the fans should be proud to represent and or wear the logo. Plus the combination of shape, font, color, and/ or images must be appropriate. A pink balloon font will obviously not work on a hard rock DJ named KILLERBEE.

Together with my client I start with deciding whether the logo should be a word mark or a symbol. A word mark is when the logo is text based. A symbol based logo is usually an iconic graphic mark followed by simple text. For DJ's I usually tend to go for a symbol based logo as they tend to be a bit more eye catching. When designing a symbol I try to create something that either literally represents the name, or what it stands for or does. Then I choose a font. For a text based logo, I usually choose a more decorative font. For symbol based logo's, I do not want to draw the attention from the symbol and think the text should be more understated. Obviously the text should at all times be readable. Finally, I create a color palette that supports the text, symbol and, of course, the overall brand. It is important that the logo will work printed on dark and light colors.

Please contact me to discuss creating your award winning business or station logo today!

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### **Do Not Sell Yourself Short (On Advertising) by John Small**

How do you determine the rate for the advertising on your station? This is a tough thing to do. To you it is "your baby" and the price is probably pretty high in your mind. You know how much time and effort are put in.... you know how many people love your station. You are a fan! The client will most likely not be in the same position. So how do you decide on a price? BE CAREFUL not to be too high.... Or more importantly TOO LOW!

We launched an AM & FM station almost 6 years ago. I knew the rates of everyone else in the area (\$30 to \$50 per ad), and I made the decision that I would be more affordable (\$10 to \$15 per ad). My idea was to appeal to small business owners "looking for a deal". It worked well in the beginning, but where we had a problem was when we wanted to INCREASE the price. We noticed that it was hard to bump the rates up without resistance from our "bargain hunters".... However, we also had another problem. We did not appeal to many of the bigger advertisers that were spending a ton of money on radio. Our pitches fell on deaf ears, and I did not get it. These were people that KNOW how much it costs on other stations.... We were a BARGAIN! So why were we not sold out?

I came to realize what we had done last May. We needed to buy a new AM transmitter. We actually needed one six years ago, but we were able to get by; until we were struck by lightning. We HAD to replace the transmitter. (Thank God for "replacement cost" insurance) As I was getting quotes for a new transmitter, I kept them in a stack... then went over them all with the engineer that was going to do the installation. I had three different companies that were within \$500 of each other... then there was one that was about half the price. I was eager to learn more (I am a bargain hunter too). As I asked the engineer about the "low ball" company he said, "I do not know anything about them... I have never heard of them, and I would not recommend that you take the chance to find out why they are so cheap."

As I was tossing out their information, I realized that this was ME! I bet there were people that were having that SAME conversation about our new station. "I do not know anything about them... I have never heard of them, and I would not recommend that you take the chance to find out why they are so cheap". We made the decision that very day to raise our rates (we went from \$10 to \$15.... Up to \$25 to \$35), and I know it cost us some of the smaller clients, but it also made it easier for the bigger clients to justify a buy here and there. We picked up enough NEW business that it took care of anything that we did not get from old clients.

When you are pricing your stations, do some homework to see what OTHERS are charging in your area. You do not have to be the same as them, just know where they are! Set your price based on what YOU want to be known as, a bargain basement deal or a premier provider! If you have already made this mistake, do not be afraid to correct it now. You can do what we did. I let every client that was on the air with us know that the rates would be going up.... However, I also let them know that we would honor their current rate as long as they stayed on (so if they come off for a day, they get the new rates), and we have retained many clients for MANY YEARS by doing this! This is going sound weird, but I hate doing sales! OK, I have said it. I am not a fan of going out to do sales! That is why it makes a TON of sense to get a few GOOD long term clients that you can take care of and work with for everything!

If any of my other hair brained ideas may be a help to you... feel free to reach out! I'm always happy to help! John@CloudcastRadio.com

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### **Multimedia Production Planning** **David Childers**

The most important part of video production is the planning, which will encompass many factors. This will also determine how the video is implemented and should be reviewed well in advance of the creation of the video.

At least one rehearsal should be carried out if the video is not live. This should include all participants and equipment used. Any observed discrepancies should be addressed and discussed after the rehearsal.

When reviewing the planning and production for the development of a video, it is important that feedback is solicited from the presenters, sound people, and / or set design personnel. It will also allow each group to collaborate amongst themselves and make any recommendations or alterations they think are necessary.

Visualize the planning process with sketches, drawings or story board and notes to incorporate everything desired within the video. The sketches and drawings can convey information that plain text may not be able to do. Try to be as comprehensive with notes as possible.

A time line should be used when planning lengthy videos as this will allow the project to be broken up into smaller sections. Individual sections can receive greater attention than a very large continuous project time line.

It is extremely important to use realistic goals when planning for the video project. This will eliminate stress and confusion for all involved parties. Using unrealistic production goals can have a negative influence on the final product.

#### **The Nuts and Bolts**

The video planning must answer three important questions:

##### Who, What, Why

- Who is the video for, what is the intended audience?
- What is the video about?  
(If possible, identify an issue or a cause rather than identifying a person.)
- Why is this video being made, what is the purpose of the video?

It is very important to make these 3 “W”s very clear in the planning. Defining the audience will help the video to attract a more receptive audience.

##### What Should The Video Convey

- Inform  
Make the audience aware that something exists.
- Educate  
Make the audience knowledgeable of the presented information.

- Entertain  
Give the audience a opportunity to smile or laugh.
- Engage  
Motivate or inspire the audience.
- Memorable  
Leave a good lasting impression on the audience.

### Keep It Simple Stupid - (K I S S)

Simplicity is the key. Use creativity. Money is not the object, being unique is. Make the video stand out.

Make the content understandable to a wide variety of people, regardless of educational or cultural background.

### Content

Repeat the main concept of the video several times throughout the production, to reinforce it. It is important to vary this message, without over emphasizing it or excessive repetition. The content presented within the video must be credible and accurate. It is absolutely vital to be able to back up / justify all information presented. Tell the truth, don't stretch it.

The video should be to the point, without using a lot of "fluff" or "filler". It is important to be clear and concise with the presentation. Using "filler" material can confuse or annoy the audience and detract from the overall quality of the production.

Each video should stand on its own if a series is being created. However, all the individual videos should compliment the other videos in the series.

### Elements Of The Program

All video's should have three elements, which is the same concept as writing a paragraph.

#### **Introduction**

This element conveys what the program will be about and is the most crucial portion. You must make the case for the audience members to continue watching.

#### **Body**

This element presents the bulk of the video content and should contain the following:

- Who or what the program about.
- Why is the program being made.
- Where is the objective of the program located.
- Time frame for the information of the video.

#### **Closing**

This element summarizes the content of the video. It should reinforce the introduction.

### Copyright Information

- Check all background music for copyright.
  - Check all background graphics for copyright.
  - Check all background video for copyright.
- Copyright statutes and limitations are different for each country. Please check with your national copyright agency or organization.





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### **Think Outside Of The Box For Programming RC Williams**

Once upon a time (on the traditional radio side of things), talent used to be critical - talents were bigger than life...personalities if you will.

They commanded huge audiences...and huge dollars.

Then, things happened. More distractions? Maybe, but regardless of what you refer to them as they aggressively compete for consumers time. In the minds of many programmers and owners, talent went from the deciding factor to an afterthought.

So, what have we learned? Depending on whom you ask, that answer varies - widely.

As you look for compelling programming, we can share with you a few things that have worked for our clients:

1. Truly look outside the box. Your next great talent or piece of programming is likely walking around in a form that you would not expect it.

We met Brian Paul, creator/host of Sonic Assault Radio (<http://www.sonicassaultradio.com/>) quite literally, by accident. After spending 5 minutes getting to know him, there was an undeniable passion that made it easy to ask him to be the PBP host for The Orlando Predators of the AFL.

Brian had been chasing a dream with radio and was being ignored by many in the industry. We benefitted, and the world does too via Sonic Assault. It is on multiple stations, breaking all the rules - and winning.

2. Speak the same language. Old habits are hard to break. Many continue to think that a "show" needs to be 2, 3 or 4 hours long with commercial breaks and sweepers.

Consumers do not work in this way.

If you are not certain about this, search the web for the world's most popular content. You will see that this is the case.

Actually, Forbes did some of this work for us: <http://www.forbes.com/sites/maddieberg/2015/10/14/the-worlds-highest-paid-youtube-stars-2015/>.

A few new ideas for content creation and monetization, eh?

3. Get out of your own way. In over 90% of new client cases, we have to work on removing ingrained schema (belief systems) so that they can step out of their own way.

Take some time to simply "just be" with your audience and learn from them.

You will be glad you did.





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## **Non Internet Guerrilla Marketing Techniques Cindy Ross**

Guerrilla marketing is an advertisement strategy concept designed for small businesses to promote their products or services in an unconventional way with little budget to spend. This involves high energy and imagination focusing on grasping the attention of the public on a more personal and memorable level.

Many businesses from tiny companies to big companies have been successful with Guerrilla Marketing by taking the advantage of the power of the Internet. Of course, you are wondering whether we can apply Guerrilla Marketing for your business without using the Internet. My answer is Yes! I would like to show you some of the most fundamental techniques for doing Guerrilla Marketing without using the Internet.

### **1. Increase Your Brand's Exposure Anywhere You Go:**

You need to think of ways to leave your mark or your brand anywhere you go to lure your customers to your business. One of the most colorful ways to do this is to use sticky notes. Simply write down or print your logo, services, products and your contact details on the notes. Stick these notes onto tables, doors, gates, coffee shop boards, cars and all other surfaces that your customers will likely see and touch. Be sure to leave your notes at eye level so your customers will be able to see them easily.

A tactic for increasing your brand's exposure can be applied on a daily basis is wearing your brand everywhere you go. Print your logo and contact information on shirts, hats, jackets, and pins. Wear this everywhere you go. You will be surprised as to how many people will ask about your business in just one day!

### **2. Consider Sponsorship:**

Not every business can afford to sponsor Manchester United, but fortunately for you that is not required. You can support a local sports teams, this is a great way to reach the community. Local events and organizations also value sponsors and will be far more accommodating than if you are the smallest of 50 companies all contributing to a much larger event.

### **3. Create something memorable that relates to your brand:**

Impacting and unique, these are two qualities of guerrilla marketing that can be used to capture the attention of people that would likely buy your products or use your services. Remember that providing something visually stimulating will help effectively lead your customers to your brand, your products, and your services.

These three techniques above are just some of the most common guerrilla marketing techniques of successful companies in the past. Guerrilla marketing is an unconventional way of marketing. High energy, creativity, and imagination is a must when getting others to notice your brand or company!

Let me help your business with with creating the ultimate social media experience.  
Feel free to contact me so we can begin today!

## Defining The Target Audience David Childers

Defining a broadcast station's audience enables that station to create the programming content for attracting a specific audience, advertisement planning and for station promotion.

- A pop rock station probably should not use classical music concepts to attract an audience.
- Advertising tailored for young men probably should not be used for a female audience.

The target audience can be defined by several factors:

- Type of programming the station offers.

\*Examples of station programming include:

- Entertainment.
  - \* Music.
  - \* Comedy.
  - \* Fashion.
- Information.
  - \* News.
  - \* Sports.
  - \* Politics.
- Demographic background
  - \* Programming interests.
  - \* Financial resources.
  - \* Age.
  - \* Gender.
  - \* Language.
  - \* Lifestyle.
- Several additional methods can also be used to refine audience information.
  - \* Email feedback.
  - \* Survey.
  - \* Statistical analysis of web broadcast.
  - \* Statistical analysis of web traffic.

An Internet broadcasting station has no geographic limitations, unlike the typical terrestrial broadcast station that has a defined geographic target area. The audience potential for Internet broadcasters is global, and the only limiting factor is the availability of bandwidth for content distribution.

Station audience research should be saved for historical use and reference for marketing or sales use.

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**The Media Streaming Journal is looking for writers and articles to publish.**

The Media Streaming Journal is looking for unique and original articles written about Internet broadcasting. This includes audio, video, production, planning and all aspects of Internet broadcasting. If your submitted article is selected for publication, a link to your website or station will be published along with your submitted article.

Share your knowledge of Internet broadcasting with the world and promote your station.

Contact the Media Streaming Journal today for more information: [editor@radiosolution.info](mailto:editor@radiosolution.info).

## Giving The World A Bird's Eye View Of Your Neighborhood RC Williams

I know this sounds like a piece about Google Maps. However, it is more than that.

The premise that all news, in some way, is local has been long held. To some degree, it is still true.

Through the progression of technology, the "Google Maps" effect has been taken to a whole new level.

Think about the last time something major happened that wasn't in your hometown. Did an insatiable desire to learn everything you could about that place, from all angles, literally engulf you? Did you become a self-directed stringer of sorts?

Chances are, you were hooked. Moreover, you are now an expert on this location that you may have never visited...to the point that you are on social media sharing your commentary on how this thing happened. It is because you had a window into it.

What's happening here? Great question.

When something happens where you are, you, by all accounts, become a window for the world. They are looking for all the information they can get...and you are the one that provides critical information. Just like those who used Twitter and Instagram during the Arab Spring and other key events.

Do not take this responsibility lightly. Digital Media is not just local - it is for the world.

I hope you found this piece helpful. If you did and The Give Company can help you with advisory, please email me.

RC Williams is Co-Founder of The Give Company, providing advisory for some of the world's leading firms in e-commerce, investments and media technology.

For more information, please visit [www.TheGive.Company](http://www.TheGive.Company) or email him [rc@thegive.company](mailto:rc@thegive.company).



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## **Recounting And Predicting The Impact of Digital on Media and Where it Will Take Us in The Future Gary M. Ayd**

It is hard to imagine life without the internet and all the digital content it creates and distributes. However for all but the youngest of the Millennial's and later generations still too young to work, that is the world we grew up in. It is also hard to believe that a practically everyone has a cell phone, a Twitter account, a Facebook account and a Youtube account. This same group of people are also within one generation.

It is a fundamentally different world now than existed during the formative years of the Millennials and a good chunk of the lives of all older generations. For many of us we remember going to the mall splitting up from our friends or parents and deciding ahead of time, ok meet here at this time. Now we simply text 'where you at?'

Of course, my journalism professor is really mad at me right now for burying the lead four graphs in, but I thought it necessary to set the context of the changes we've experienced.

Now the question is what impact has this technological transformation had on media and where will it take us in the future?

As far as radio is concerned it has created a whole new subsection of the audio medium now known as internet radio or web streaming. While the medium still searches for a sustainable business model, it has proven beyond a doubt its appeal to consumers.

Just five weeks after its mid-summer launch Apple's new paid music streaming service had amassed [11 million listeners](#). Meanwhile, Google owned video behemoth Youtube recently announced its intent to unveil a paid subscription model, the details of which are still largely speculative, but early reports suggest an opening price of around \$10 per month. The impact of this change on content creators large and small is still being debated, a great piece of the contents of that debate can be found [here](#).

So what does all this mean for consumers and creators of media? Well for one thing it seems to suggest that even the top digital content makers and distributors, of which Youtube is a card carrying member, are unhappy with the current revenue options.

What remains to be seen is how willing consumers who are so used to getting almost all online content for free will respond to being billed for these services. Youtube still plans (for now) to have a free ad supported service, but who knows how long that will last.

Taking a look at traditional suppliers of video content, namely over-the-air and cable providers, this move by Youtube is just another digital competitor that offers nearly everything the cable giants do (more on the exception in a moment) for a fraction of the price. According to [recent research](#), the average American cable bill is now right around \$100 per month, which represents an increase of nearly 40 percent since 2010. Compare that with the cost of Netflix or the proposed Youtube package, and you can see why many (although not as many as originally thought) have decided to cut the cord.

Now back to the offering that new media still cannot supply reliably, and almost inarguably the biggest reason over 80 percent of the US still subscribes to cable for live sports. To date because of complicated and incredibly expensive TV rights deals between the popular leagues and major networks, little incentive exists between the parties to explore ways of getting their products to viewers via digital channels.

Even among the networks that hold these rights, ESPN for example, digital dissemination is restricted. For example, ESPN radio that carries the world series cannot broadcast on its live stream, even though many MLB games throughout the year are simulcast in exactly that way.

Another factor in sports still being largely the exclusive domain of traditional broadcast mediums goes back to what we discussed earlier, the overall lack of great revenue generation by digital properties for traditional broadcasters. Regardless of whether it is a function of poorly designed business models like

CPM, or a lack of effort, the boat is not anywhere near close enough to the dock for these very large companies to even consider jumping head first into a digital first world with regard to live sports.

With that being said, some of this may be changing. As I type these words, the [NFL in partnership with Yahoo is broadcasting its first internet only game](#). This is a potentially seismic shift in media strategy among major sports leagues. It remains to be seen if this lone game, which was played in London and Yahoo paid a reported \$20 million for, becomes an anomaly, or proves the jumping off point for a shift of live sports to the digital space.

The live sports space remains the one most ripe for change and seems to be the next step in the digital revolution that has and will continue to reshape our media landscape.

