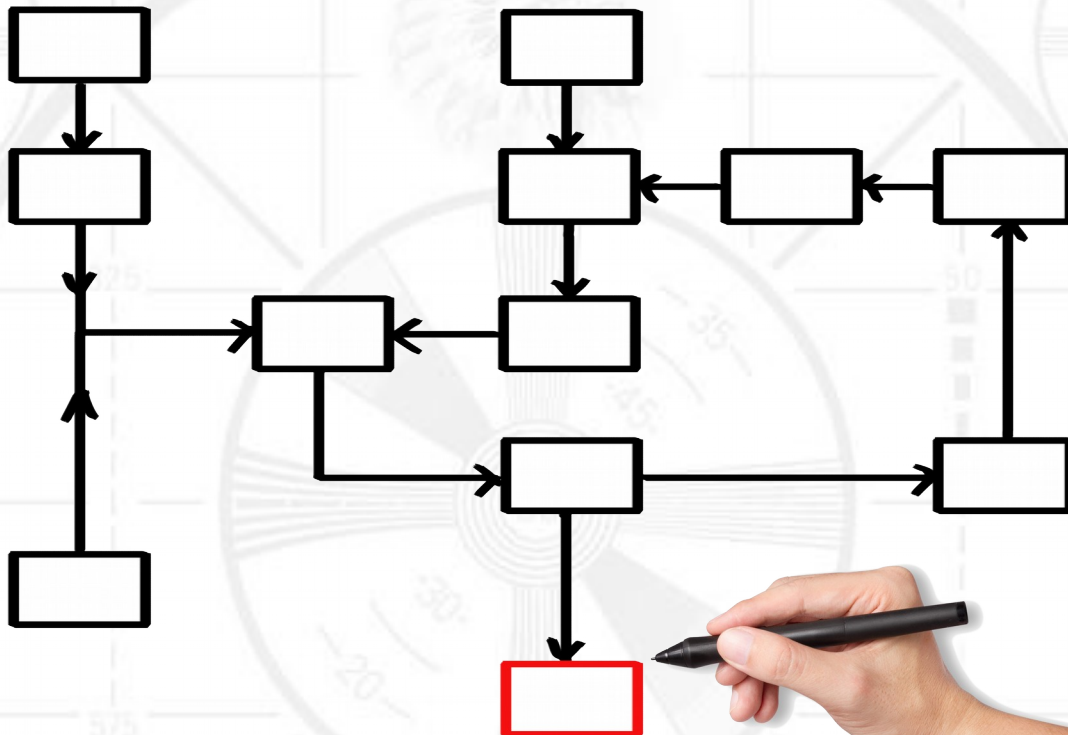


# The Media Streaming Journal

July 2015



Covering Audio and Video Internet Broadcasting

Brought To You By

**RADIO**SOLUTION

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### Welcome to The Media Streaming Journal

Now is the time for Internet radio stations to borrow a page from radio history. Let me explain ...

The American Society of Composers, Authors and Publishers (ASCAP) is a musical licensing organization established in 1914. The purpose of ASCAP is to protect the copyrighted music of its members and require the payment of a licensing fee when music from their catalog of artists is used.

ASCAP planned to substantially increase the license fee for music used by radio stations in 1939. In response to this substantial music license increase, The National Association of Broadcasters (NAB) founded the music licensing organization Broadcast Music Inc. (BMI). Its purpose was to provide an alternative source of music at a much lower licensing fee for radio stations. Not only did the plan work, but BMI was able to provide overlooked and ignored artists a chance to have their music played on the radio.

The time is ripe for something similar to happen. I envision a for-profit business that signs artists and places their music under a creative commons commercial use license. The music label business would charge a flat use, a monthly fee for accessing their music catalog. No tedious record keeping or abstract requirements for when music can be played would be necessary either.

The Magnatune music label has partially implemented this concept with creative commons licensing, but their music catalog is strictly for non-commercial use. One key feature that the artists signed to the Magnatune music label enjoys is a far greater profit share than any of the current music licensing organizations provide.

This is a golden opportunity for someone. There is a need for this, there is a market for this, and there are musical artists that are willing to take the alternative route of musical licensing. The other musical licensing associations could not demand any additional music licensing fees with both the artist and the business operating under the universally recognized Creative Commons Licensee.

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

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

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## Everything Starts When A Sale Is Made John Small

Owner of Sunny Radio and founder of  
[www.CloudcastRadio.com](http://www.CloudcastRadio.com)



When you launch an internet radio station, it's important to keep your expenses in line, but it is also important to have a plan for sales. You can have the best concept ever, but without some kind of income, you will struggle to keep the station on the air. There are "rep companies" that can help, but we have done our own sales (to stay in control of our own station)

If you plan to go out to visit with potential clients... have a plan. Think of what you can do to help them. The focus should not be on you, but on them and how you can help them grow. The nice thing about internet radio is the piles and piles of data we can share. But before you go to a meeting and bore them to death with stats... start with a conversation about what THEY do and see if there are some creative ways to work together.

If you're afraid of the word NO... you're in trouble. You will hear "no" far more than you will hear "yes" so be prepared for the no. I've worked with some arrogant people that say "I don't take NO for an answer"... those people are fools. Sometimes the right answer is NO... so take the NO it and move on so you can find the person that wants to say yes.

The odds are against you if you call on a client and try to sell them something on the first visit. Only about 2% of the people will buy on the first visit. In fact over 80% of the sales are made after the FIFTH call, but it is amazing that only 10% of salespeople will ever get to a FIFTH call. 90% give up before that call. Here is a pretty simple way to plan for success.

### **Call One**

Introduction... on the phone or in person. This should be very short... designed to be a way to introduce yourself and set an appointment for "more information" about them so you can build a plan.

### **Call Two**

Reminder Call... "I have you on my calendar for this afternoon at 2:30... I wanted to make sure that's still a good time to visit".

### **Call Three**

Interview... You spend a little more time learning about them, their business and how you can help (if you can) and then set a time to come back to present some fun ideas.

### **Call Four**

Reminder and "Quick Question" Call... Again, make sure the appointment is still a good time "I have you on my calendar for this afternoon at 2:30... I wanted to make sure that's still a good time to visit", but this is also a good time to get clarification on something that you may have missed in the interview.

### **Call Five**

Presentation.... This is where you present the ideas you've put together. You share some details on how this would all work and finally ask for their business. This is the FIRST TIME you ask for their business. If you don't know what they need, how can you recommend a solution? Thank the time in the interview to learn how you can help, then the presentation is really just you going over the stuff you talked about and addressing ways that you can help.

I have often compared this kind of selling to something we are all familiar with... a trip to a restaurant. If you and I walked into a nice restaurant and had a seat.... and they brought us "today's special" and just hoped that we were hungry for that... do you think they would be successful? I'd bet that they would be about 2% of the time. JUST LIKE you would be if you took your "one size fits all" package out and hocked it door to door.

Think about the process that they go through. Usually they greet you and seat you... then ask for your drink order... then bring the drinks. If you get what you asked for they don't need to "sell" it to you. Then they ask what you'd like to eat. This is when you tell them what you're hungry for. They then take that back to the kitchen and have it prepared the way you asked for it. When they return with the food... as long as it was what you ordered... they probably don't need to "SELL" the food to you. They can drop it off and move on. If they're a good server they will also follow up to make sure things are going well and ask if they can bring anything else.

If you do that SAME thing... you'll notice that it will not feel like sales. You visit about their business to see how you can help. They go back to the studio to cook up some fun ideas. Then you come back with ideas that are designed to help them achieve their goals. You'll notice that this does not feel like sales anymore.

Don't be afraid to ask about budgets. It makes NO SENSE to build a plan first, then ask how much they want to spend. Find out what budget they are comfortable with during the interview by saying something like "I'm not asking you to commit to anything today, but when I go back and build a plan... if it's something you REALLY like and you think it will help your business grow, what kind of budget should we be looking at? I want to make it realistic for you so we can earn your business" Make them your own words... but make sure you have an open and honest conversation with the client. Remember that you ultimately have the very best job because you get to pick who you want to work with. Choose to help businesses that are a good fit, not only for the station, but also for you and your personality.

You will find your own style when it comes to sales. I'm a big fan of doing business with my clients, so many of my customers are people that we also do business with. Think about who you write checks to every month. Your insurance company, internet service provider, cell phone company, and even the person that sold you a car or home.

These are all people that could use more business and you already know them. I would start with them and then look at other businesses that are in your area. The best fit for our company are locally owned businesses, but that may be different for you.

You should also start picking up magazines, phone books, newspapers and other things that are filled with advertising. Check in with people you see in these and ask to meet with them. Be sure to be honest and let them know you saw their advertisement. That way you can ask how much the ad cost and see if it worked! I have helped people SAVE MONEY and get better results by doing this!

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Internet TV and the move to the digital approach is quite revolutionary. TV has historically has been a broadcast medium with everybody picking from a very finite number of channels.

Bill Gates



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### **Concepts of Quality Management For Broadcasters** **David Childers**

The operation of a broadcast station or any business is based on a set of internal guidelines that help the organization to function effectively. A governing set of guidelines is necessary to ensure the efficient operation whether a station is small or large. Governance of a business using impromptu "decrees" can leave a business in internal chaos and prevent it from effectively achieving its goals. Quality management is a systematic approach for achieving operational business excellence. It should never be considered carved in stone and left to stand for the rest of time.

There are several schools of thought regarding quality management that cover a broad range scenario in both the public and private sector. These range from Total Quality Management (TQM) to International Standards Organization (ISO) to Sigma Six. Entire libraries can be filled with academic works that expound upon these various theories and others to establish a definitive quality presence in a business.

Fortunately, we can limit the overall scope of quality management to what a broadcast station would need or require. Quality management is not a one size fits all approach but rather providing key points to incorporate in sustaining a radio station. It is important to consider all elements of the specific business.

#### **Basis For Quality Management**

The successful operation of any broadcast station requires knowledge of several important questions.

These questions include:

- What is the purpose of the station?
- How is that purpose being fulfilled?
- What are the key members of the station staff?  
(sales, engineering, production)
- What are their roles in fulfilling that purpose?
- How do these key members interact to achieve the station purpose?
- What processes do you see as effective in achieving the station purpose?
- What processes do you see as preventing the achievement of the station purpose?

These questions should be posed to both the station management and the station staff independently. Both sets of answers from the station management and staff should be compiled together. Both groups should review this compilation together which will allow additional input. The final version can be used as a reference base for creating a station quality management and operational plan.

#### **Primary And Departmental Guidance**

There should be a primary set of quality management guidelines for the overall operation of the station; as well as quality management guidelines for each department within a station. Each department within the station should create their own quality management guidelines to achieve their portion of the station purpose. These methods should be reviewed by the station management and the department chair.

Department staff should be familiar with the other departments purpose and function; including how to achieve their required goals. Cross training should be instituted to achieve this.

## **Creating Quality Management Guidance**

You should consider Quality Management Guidance akin to creating a workflow diagram.

The adage of The ends justifies the means; aptly applies. You must know and understand the end goal objective completely; in order to create and structure an efficient flow of steps to achieve the end goal objective.

Using the input from all the station staff and each department will allow the station management to chart out the workflow stops that need to be taken and how they interconnect with each other. It is important to use a relatively broad perspective when documenting these stages or steps. Micro-management or micro-control limits the overall function of personnel in circumstances that could have numerous methods to approach a situation under extenuating circumstances.

Quality Management guidance should never be looked at as a straight jacket to limit personnel, it should be used as means to standardize and enhance the overall operation of a business.

### **Changes in Quality Management Plans**

Many factors can determine the need for changing the management guidelines of a station. These factors can evolve rapidly or gradually, and all station personnel should be keen to notice any changes that might require adjusting station management policy.

Some examples include:

Search Engine Ranking or Internet traffic statistics can be used to gauge any audience changes for the station.

Feedback from the customers of a business's service (such as the station audience) can be used to gauge any change in consumer habits or business trends. This feedback should be reviewed by all departments and station staff. Upon consideration of the feedback, any changes deemed necessary can be written and submitted for consideration.

Surveys can be used to gauge needs and desires of the station audience. The station can ask the audience to participate in routine surveys to obtain specific information on their habits and needs regarding the programming that is provided. The audience can be told that random survey participants will be selected and given a prize. This will provide an incentive for people to participate in the surveys. Careful consideration should be given to the questions used in the survey. Clarity and brevity are essential for keeping the participants focused and the resulting information relevant.

The station department or personnel affected by the need for change should draft a proposed plan for the change. This proposed draft plan should include the following:

- A detailed account of how the change will be implemented.
  - A detailed account of the timeline for the implementation.
  - How the proposed change will affect the station's ability to achieve its overall purpose.
- \* Include feedback from all the affected personnel.

Changes in station quality management guidelines that affect the operation or function should be planned in stages, depending on the complexity of the required change. This will allow both the station personnel and the content consumer to adjust to and understand any changes.

Each station is unique and what may work for one station, may not work for another station. Geographical, genre and consumer preferences all play a factor in the intricacies for each station. What may be considered common for some, may be regarded as unique by others. Never be afraid to think outside of the box and try novel approaches for achieving the station goal through quality management guidelines.

## **Application Of Quality Management Guidance**



There are two roles for the station management and department chairs.

These roles include:

- Planning, organizing and coordinating the function of the station.
- Provide inspiration and motivation to the station personnel so that the entire station can achieve its overall goals.

Some people point out that management and leadership are they same, however, they are not. They have common points between them, but they have unique individual qualities that differ significantly.

You can manage an employee, so they know what steps are necessary to achieve a goal.

- Provide information on how to perform the task.
- Provide information on when to perform the task.
- Provide information on where to perform the task.

You can lead an employee so that they will achieve a goal.

- Encourage the employee to achieve the goal.
- Reward the employee after achieving the goal.
- Provide positive reinforcement to the employee for achieving the goal.

Management provides the how to knowledge in making an efficient operation and leadership provide the personal qualities for why personnel should achieve an effective operation.

### **Distribution Of Quality Management Material**

All quality management material should be printed to allow station employees ready access to these documents. When developing quality management standards for station operation, it is important to create the content in an easy to understand format that allows the reader to become fully informed and knowledgeable of the requirements and expectations. There is no need for creating massive volumes of scientific management jargon; a simple, straightforward approach should be taken in creating the required documents.

The purpose of the quality management guidance is to educate the individual and give them the knowledge tools necessary to perform their job efficiently. You should not endeavor to create the next Nobel laureate thesis on corporate management geek speak.

### **Training**

Routine training should be implemented both on a station wide and department wide level. This will ensure that everyone is familiar with the goals of the station, how to achieve those goals and what steps are necessary to achieve those objectives. Any changes in station operation or business trends can be included in the training.

The more informed an employee is, the more likely they are willing to strive to help the business achieve its overall goal. An informed employee also feels that they are an asset of the business and will work hard to help the company achieve their objectives.

Quality management guidelines provide structure to your employees. Knowledge is power and learning is empowerment for the employee. Give the employee the knowledge, skills and encouragement to do their job, and the business will be rewarded.

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Please contact a member of the staff If you have any questions or comments.

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**Funding Your Passion**  
**How to Decide How Much Money You Need For Your Online Radio Station**  
**Part 2-4 Commercial Music Stations**  
**Gary M. Ayd**

This article is part two 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 part one on hobbyist music stations, you can download the June edition of the magazine containing that article here at [www.radiosolution.info/wp/mediastreamingjournal](http://www.radiosolution.info/wp/mediastreamingjournal).

While this article is about commercial music stations, I thought it logical to include the line of thinking we suggest new station owners use in determining their station format and purpose. If you already have that decided feel free to skim over the next part.

### **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

- Will you play just music or mix announcements in?
- Is it a place to play the music of your favorite local bands or more mainstream tunes?
- 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 are perhaps other similar questions will lead you to determining your stations purpose or mission. Once that is in place now, we can start attacking the specifics of financing your station.

For the purposes of this article, I will focus our attention on commercial music stations. These stations are likely the most popular goal of new station owners, and yet are also the fewest in number. The reason? It is REALLY hard to do. Following are a few ideas that may help in trying to make money with a music station. Of course, it all starts with having the right gear.

### **Gear Needed**

Unlike the hobbyist station which required little more than a computer and a small mic, if your goal is to make money with your station then you need to be prepared to invest money into the gear you'll be using. There are some people out there that will say this is not necessary, but in our experience the old adage of "you have to spend money to make money" rings true.

### **Starter Equipment List, Commercial Music Station:**

A solid professional mixer board will likely be the first piece of gear. You will probably want at least two mic channels, the ability to take phone calls and at least two other channels for third party inputs like CD players and MP3s. Arrakis-Systems in Colorado makes professional quality boards at a reasonable price. Be prepared to spend \$500-\$1000 on this.

Studio Microphones: You will want at least two pro-quality microphones for your studio if you plan to have live shows and or guests stop by (a good idea). The costs of these microphones have come down considerably over the years and now are very affordable. The two most popular mics for broadcast purposes remain the Shure SM7B and Electrovoice RE20. You cannot go wrong with either. The Shure is a little more cost friendly, coming in around \$300-\$350, but will require a strong preamp as it is gain hungry. The RE20 is slightly more 'plug-and-play,' however, expect to spend around \$450-\$500 on it. My suggestion would be to buy either mic as part of a package including all the necessary accessories like cables and booms. [www.bswusa.com](http://www.bswusa.com) is a great place to find these items.

Preamps: you can get really good preamps these days that also function as an audio processor and

limiter for around \$200. The best option is probably the DBX286s, which you can purchase here at [www.bswusa.com](http://www.bswusa.com).

There will likely be other equipment expenditures like production music, furniture, CD players, a music library and more. However, the above list is a good starting point for the physical gear needed. Also, you will need broadcast automation software like Sam Broadcaster, ENCO, Or Arrakis New Wave or another of your choosing. Finally, you will need a streaming provider to push your signal out to the world. Most of these will charge you based on listenership, and the good ones will build your royalties into the cost of your monthly subscription. A Google search is a good place to start when searching for a reliable provider. [www.radiosolution.info](http://www.radiosolution.info) is also an excellent resource.

### **Total Startup Cost**

This can range widely depending on your budget and how fancy you want to get, but expect to spend no less than about \$2000 for the bare startup bones of a commercial station.

### **Time Needed**

Unlike the hobbyist station, doing music for money will require a great deal of time and energy. It would be helpful to have a basic understanding of running a business and marketing, as that is what you will be spending much of your time doing. If you only have a few hours to spare here or there on the weekend you may want to reconsider your stations objective until you have more time to devote to it.

### **Personnel Needed**

Depending on the format and how you decide to program your station, your personal requirements can be from next to nothing to a full-staff depending on budget and how you structure your business. A good suggestion is to have at least one live and local show each day to breakup the automation.

It is hard to predict how much money a music station will make due to the wide variations in time, aptitude, and resources of those launching them. It also bears repeating that given the ambiguous nature of music these days a digital music station is the hardest format to monetize on a significant level. The challenge is real and the competition stiff, but with the right devotion, approach and willingness to invest resources it can be done.

Next month we will focus on hobbyist talk format stations and how they differ in both approach and expense.

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## **Psychology of Color in Business** **Debby Peetam**

Your brand is your identity. There are many components that make up a business brand: the name, catch phrase, symbol/logo, and color; to mention but a few. Of these components, color is probably one of the most prominent means by which people identify and relate with a given brand. The reason for this is not far-fetched; considering the psychological effects that colors have on people. Among other factors, advertisers and marketers also consider the psychology of color when creating brands for businesses because of the crucial role it plays in swaying customers' emotions towards the target brand.

### **The Psychology of Color as a Concept**

Color plays an important role in the way we visualize the things around us and; to an extent, determines the way we react to those things. Color has always been shown to have an influence on human behavior and emotions. Different colors have different significance for different people; and this significance is determined by the kind of reactions that any given color will evoke in a person. For example, the color red is generally associated with power and vitality; but while it evokes thoughts of danger in certain situations, it is also known to evoke thoughts of love and passion in some other situations. From the above, it can be seen that although they are inter-related, color symbolism and color psychology are two different concepts. While the former deals with the significance of color to people, the latter deals with the reactions that color triggers in people (sometimes based on the significance of such colors to them).

### **Human Emotion and the Psychology of Color**

Although there is no universally accepted proof of the psychological effects of color on people, there is an overall tacit agreement about the fact that color evokes different emotional responses from different people. The nature of such responses usually depends to a large extent, on such factors like cultural background, personal past experiences, gender, etc.; and can be either positive or negative. Below is a comprehensive list; from Color Affects, of the psychological properties associated with the three primary colors of red, blue, yellow, plus the secondary color green; and the respective emotional reactions which they evoke, along with their marketing effects as suggested by WebpageFx.

#### **Red**

Psychological property: Physical

Marketing Effects: Creates urgency (clearance sales), Increases heart rate, stimulates appetite, used for impulse shoppers.

Positive reactions: physical courage, strength, warmth, energy, basic survival, 'fight or flight', stimulation, masculinity, excitement.

Negative reactions: defiance, aggression, visual impact, strain.

#### **Blue**

Psychological property: Intellectual

Marketing Effects: Typically used in corporate business, because it is known to increase productivity and is considered non-invasive.

Positive reactions: intelligence, communication, trust, efficiency, serenity, duty, logic, coolness, reflection, calm.

Negative reactions: coldness, aloofness, lack of emotion, unfriendliness.



## **Yellow**

Psychological property: Emotional

Marketing Effects: Illustrates optimism and youthfulness, grabs attention of window shoppers, shows clearness.

Positive reactions: optimism, confidence, self-esteem, extraversion, emotional strength, friendliness, creativity.

Negative reactions: causes eye strain, irrationality, fear, emotional fragility, depression, anxiety, suicide.

## **Green**

Psychological property: Balance

Marketing Effects: Stimulates relaxation, identifies with wealth, symbolizes fertility.

Positive reactions: harmony, balance, refreshment, universal love, rest, restoration, reassurance, environmental awareness, equilibrium, peace.

Negative reactions: boredom, stagnation, blandness, enervation.

All other colors are derived from combinations of the four primary colors. Hence, their psychological properties and associated reactions are similar to those of the respective primary colors.

## **The Role of Color Psychology in Marketing and Advertising**

Savvy advertisers and marketing content creators are aware of the crucial role that color plays in brand recognition. For this reason they place great priority on the psychology of color when evolving the overall physical appearance of a particular brand, product, or business environment. Hence, whether you are looking to hire a web and graphics designer for your website/logo design, or planning the outlay of your office, restaurant, studio, or consultation room, you have to realize that your choice of colors will affect your chances of effectively reaching out to your customers and clients. Your choice of colors should be able to project those qualities which you desire to convey to your customers in order to make it easier for them to make a connection with your brand more quickly.

The application of color psychology in marketing varies from one business setting to another. In a restaurant for example, red is a commonly recurring color because it is known to stimulate the appetite. Thus one may have items ranging from the upholstery, the menu, to even the walls done up in red. The food may often be topped with red sauce as well. Most notable fast food vendors like KFC, McDonald's, and Pizza Hut incorporate the color red in their branding. Another good example is in corporate organizations where blue is the predominant color because it is associated with corporate strength and stability. This is obvious in the branding of major players like Microsoft, KLM, British Airways, Samsung, LinkedIn, Microsoft, and also the United Nations. Even corporate CEOs and executives take this a step further by making blue an integral part of their official dress code.

The use of color in your advertising, branding; and in your products and services will determine whether your target audience will have a positive or negative impression about your business. Depending on your target market, you may want to convey a message of quality, affordability, trustworthiness, honesty, comfort, luxury, passion, health and fitness, sophistication, or eco-friendliness, as the case may be. This should determine your choice of colors; more so because people are known to make decisions to either buy a product or pay for a service based on their present moods. Using the right color triggers will almost sway their decisions in your favor.

It is important to note that these rules are not set in stone and there is no such thing as a right or wrong color for your business brand. The key lies in selecting the colors that are in tandem with the message you wish to project and combining them with other necessary components for the desired results.

## **Electrical Tips For Your Studio**

### **Robert Andrews**

A poor electrical power supply can turn the best studio or audio equipment into a smoking pile of junk or cause the sound engineer to become completely frustrated. It is important to pay particular attention to the sources of power for your equipment.

### **Grounding**

Grounding electronic shipment is crucial, especially older equipment that uses vacuum tube technology. Properly grounded equipment prevents several harmful things from happening, which include:

- Limiting the build-up of static electricity which can cause an electronic system failure.
- Minimizing the susceptibility of equipment to induced interference.
- Protection from accidental electrocution, due to equipment fault.

Grounding can be achieved through several methods:

- Use electrical power connectors that allow the use of the ground prong.
- Equipment that has ground connection terminals can be connected to a common ground bus.

### **Cables**

Cables that feed audio between devices should be kept to a minimal length. Excessive lengths of audio cable can act as an antenna and allow the influx of interference.

Do not coil computer network cables and power cables in the same loop. The power cables will produce an induction effect and interfere with the data flow on the network cables.

### **Lighting**

An electrical buzzing sound heard in audio systems is typically caused by a noisy light dimmer. This is due to a Triac or SCR leaking spurious energy through the power distribution circuit or proximity of the audio - studio equipment power lines to the light.

Electrical hum can be caused by spurious electrical energy induced from lighting or other electronic equipment.

- Run the shortest possible power lead between equipment and a power source.
- Do not coil electrical cords together, this can cause electrical induction and induce interference.
- Use separate power circuits for non audio equipment used in the studio.

### **Power Conditioner**

These are devices that can be used between a power source and audio / studio equipment. They condition the power to prevent several anomalies that can degrade equipment function and sound performance.

Some of their properties include:

- Maintain proper voltage level.
- Maintain proper voltage waveform.
- Electromagnetic interference is reduced by the use of filter banks.
- Radio frequency interference is reduced by the use of filter banks.
- Filter banks should be isolated to prevent connected components from interfering with each other.

All the money in the world spent on audio or studio equipment cannot prevent bad power from creating havoc. Analyze your studio equipment layout and take pro-active steps to prevent the horror of poor sound from haunting you!

## Media Kits For Broadcasters David Childers

A media kit is a publication that contains business information about your company. These are generally created for promotional or marketing use, but could be used for any number of purposes.

Some uses of a media kit include:

- New station launch.
- Station format change.
- News conferences.
- Special events.

A media kit can be easily created by any size organization or business and can be used as a multi-purpose tool for different target audiences.

The content should be carefully planned to maximize the overall potential.

- The content should be intelligently designed to keep the attention of the individual reader.
- Focus the content for the intended audience.
  - \* Content that appears to be disorganized can leave a negative perception with the reader.

### Planning

Present the information professionally and functionally.

- Ask questions when creating the media kit.
  - \* What is the objective.
  - \* What is the intended audience.
  - \* What is the time frame for creation.
  - \* What is the method of distribution.
- Keep It Simple Stupid (KISS).
  - \* Intelligent information flow is the key.
- Use these three S's when creating the media kit.
  - \* Short:
    - Present information concisely.
    - Create the content in a bite size format.
  - \* Simple:
    - Present information clearly.
    - Use business English.
    - Avoid the use of slang phrases.
  - \* Sweet:
    - Make the presentation informative.
    - Make the presentation entertaining.
- Develop content naturally.
  - It is important that each section builds upon the other ones.
  - \* Use imagination.
  - \* Use creativity.
  - \* Use uniqueness.
- Include relevant information about the station.
  - This will enable the reader to understand the station more fully.
  - \* What does the station represent?
  - \* What does the station offer?
  - \* What is the purpose of the station?
- Provide information about how the station is unique.
  - It is important to set station apart from other stations.
  - \* Why do people listen or watch the station?
  - \* Why do people visit the website?

### Mechanics

The mechanics of a publication can make or break the reader almost instantly. Make the content easy to understand and balance the elements used in the creation of the publication.

- Use fonts that are understandable.

- \* Large format.

- \* Easy to read.

- Use pleasant colors.

- \* Light background.
- \* Heavy / dark font.

- \* Do not use dramatic color combinations.
- \* Blend colors smoothly with content.

- Use graphics that empower the message.

- \* Do not overpower content with graphics.
- \* Blend graphics smoothly with content.

- \* Have a clear meaning or reason for being used.
- \* Use quality images that can be easily seen.

## Composition

- Keep the content relevant to the purpose of the media kit.

- Present the Information as statements, not opinions.

- \* Statements are like facts, they empower the presented information if used intelligently.

- Divide the media kit into distinctive sections.

- \* This allows readers to concentrate on information as it is presented.

- Use a mix of text and graphics.

- \* This can enhance the overall message of the document.

- Information published needs to be factual. Never embellish the truth, information can be checked.

- Proper grammar, punctuation, and spelling are an absolute necessity.

- A master copy can be made in advance, and tailored for specific purposes or audiences in the future.

## Important Information

- Cover page:

- \* Station logo graphic.
- \* Station name.

- \* Station slogan.

- Station profile:

- \* Background.
  - Purpose.
  - History.

- \* General facts about the station.

- Target audience information:

- \* Target age.
- \* Target gender.
- \* Target language.

- \* Target location.
- \* Target culture.

- Audience potential:

- \* Monthly website visitors.
- \* Facebook followers.

- \* Twitter followers.
- \* Total listening hours.

- Advertising opportunities:

- \* Rate card information.

- \* Types of advertising available.

- Content distribution methods used:

- \* Encoding format of broadcast.

- \* Method of broadcast.

- Live.
- On demand.

- Audio.
- Video.

- Type of devices that can be used to receive Internet broadcast:
  - \* Computer.
  - \* Tablet.
  - \* Smart phone.
  - \* Game console.
- Contact information:
  - \* Primary website.
  - \* FaceBook page.
  - \* Twitter page.
  - \* Telephone number.
  - \* Fax number.
  - \* Postal address.
  - \* E-mail address.

- Legal:
  - \* Station content licensing information.
    - Responsible licensing regulatory agency.
- Special information:
  - \* This may be required for additional information objectives.

### **Give A Personal Touch**

Let the reader see how and who makes the station work.

- Station photos:
  - \* Events.
  - \* Audience.
  - \* Studios.
  - \* Equipment.
- DJ biographies:
  - \* Photos of personnel.
- Management biographies
  - \* Photos of personnel.

This is your chance to show the world what makes your station shine. Be imaginative, be creative and show the world why your station is the best at what it does.

### **The Audience**

It is important for the broadcaster to keep the audience as the motivating factor for its existence. There is no benefit of maintaining the broadcast station without an active audience.

#### **Interaction**

This builds camaraderie and makes the audience members feel like a integral part of the station.

- Email: This is a very valuable tool that offers very fast and convenient contact with an audience.
- Forums: A place to exchange information and ideas as a community.
- Social Media: An additional place for interaction and sharing information that can spread.

#### **Loyalty**

This is the incentive for the audience to keep coming back. Imagination and planning are the keys.

- On air audience dedications.
- Station contests.

#### **Feedback**

This can provide the station with ideas and suggestions to boost the station audience potential or correct problems that the station management are not aware of.



## Bandwidth Calculations

### Robert Andrews

You must determine the bandwidth requirements for multimedia servers. These calculations are based on the encoding bitrate of the content and the projected audience size.

Calculating bandwidth requirements for multimedia servers has several steps:

- Convert Kilobits per second encoding rate to Kilobytes per second encoding rate.  
Encoding bitrate (divided by) 8 (equals) Kilobytes per second.  
This answer is used in the next step.
- Compute the total number of Kilobytes per second for the entire audience.  
Kilobytes per second (multiplied by) Number of viewers / listeners (equals) Total Kilobytes per second.  
This answer is used in the next step.
- Convert total Kilobytes per second to total Kilobytes per minute.  
Kilobytes per second (multiplied by) 60 (equals) Kilobytes per minute. (60 seconds per minute.)  
This answer is used in the next step.
- Convert Kilobytes per minute to Kilobytes per hour.  
Kilobytes per minute (multiplied by) 60 (equals) Kilobytes per hour. (60 minutes per hour.)  
This answer is used in the next step.
- Compute the total number of Kilobytes per hour for the entire broadcast.  
Kilobytes per second (multiplied by) Number of hours (equals) TOTAL Kilobytes per hour.  
This answer is used in the next step.
- Convert total Kilobytes per hour to total Megabytes per hour.  
Kilobytes per hour (divided by) 1024 (equals) Megabytes per hour.

The final answer is **Total Megabytes per hour**

#### Minute and hour conversion information

- Divide minutes by 60 to get hundredths.

5 Minutes = .083	35 Minutes = .583
10 Minutes = .166	40 Minutes = .666
15 Minutes = .25	45 Minutes = .75
20 Minutes = .333	50 Minutes = .833
25 Minutes = .416	55 Minutes = .916
30 Minutes = .50	

- \* Divide number of days by 24 to get total number hours.

1 Day = 24 Hrs	14 Days = 336 Hrs
7 Days = 168 Hrs	21 Days = 504 hrs
14 Days = 336 Hrs	30 Days = 720 Hrs

## **How To Operate A Radio Station**

### **Derek Bullard**

You took those unnerving first steps to begin living your dream of owning an internet radio station. You followed your business plan just like you were advised. You selected a domain name and put a fantastic website online that represents your radio station really well. You researched and chose a streaming host with the best cloud based programmable Auto DJ that you believed was a good fit for your radio. You have finally worked out all the technical details, and your radio station was launched. So now what? Suddenly it dawns on you that you have a small business in your hands. Now you have to manage and run this business. You are in an extremely competitive market, and only the strongest, fittest and most creative will survive. However, be assured that your hard work will pay off, and the experience will be hugely rewarding. Here are some everyday business points to consider when you run your radio station.

### **Capital**

It is acceptable to be on a strict budget when starting a business, but in my experience having no money at all can be a small operational problem. Unforeseen circumstances can arise, and there are expenses that need to be paid. I have seen many radio station owners that did not have a few dollars to invest in a small marketing campaign or even to hire a cheap freelancer programmer to correct a bug on their website. This can actually hinder your radio station project and bring everything to a halt. On the other hand, avoid any unnecessary expenses and save a few dollars when you can, without of course sacrificing quality from any of the various services you need to purchase.

### **Create Income**

It would be ludicrous to operate a business that is eating all of your hard-earned cash. Every business needs to turn a profit. This is where you need to get creative. How will your radio station generate income? Some of the most popular ways are by selling Ads that are placed on the website or inserted into the on-air programming. You can sell products or sign up to affiliate product/service programs. Since you are offering an exciting service for free to your listeners, you could solicit donations. Setting up an online store with station merchandise is another way to generate a little extra cash. You need to review your objectives and find your niche, and then you will discover your personal secret to making money.

### **Employees**

You probably will not be able to hire employees right off. In fact, you might never have employees. However, you can target volunteers. Remember though that it is not because they are volunteers that you will not need to select them carefully. Volunteers can significantly influence the success of your radio station. The bad ones will bring drama and are in it for what personal gain they can obtain from you and the station. The good ones will be loyal and will balance their needs with yours in a respectful manner. They are ready to invest some time because they want to see the radio station succeed.

### **Marketing**

Spread the word. You will not have any listeners if no one knows that your radio station exists. Social media is the best way you can do this. Look into email marketing campaigns and make sure your website is full of content, up to date and properly optimized. If you have a little extra cash, consider Google or Facebook ads to drive traffic your way.

### **Stay Organized**

Keep good track of your financial records such as income and expenses. File all of your records appropriately. Keep a well-managed and structured email inbox. Good communication with potential business partners and clients will lead to many promising opportunities. Use free tools to help you find your online passwords quickly. Keep any radio related information handy like your Ads price list, music submission procedures, product information or how to access the server to DJ live. The more organized you are, the more time you will have to spend on what really counts to making your radio station successful. It is imperative to backup and or make copies of all relevant information or documentation. Hard drives have a tendency to crash and burn at the most inopportune time. You do not want to be left

trying to piece back together important information after a hardware failure, or a natural disaster destroys things.

## **Business Plan**

Remember the business plan you made when you first started out? Go back to it, edit it and make sure you are still on the right track. Business planning is an everyday activity, so do not ever put it aside. It will help you stay focused on the right objectives.

You have your work cut out for you, with plenty of points to tackle to make a successful radio station. Business woman Estee Lauder said it best; "I never dreamed of success. I worked for it." Now get to work!

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## **Why Are Multimedia Codecs Important For Internet Broadcasting** **David Childers**

Why Are Multimedia Codecs Important for Internet Broadcasting Multimedia encoding is the most important technical consideration for Internet broadcasting? It is necessary to compress the content into a manageable amount of data because multimedia production creates a large quantity of digital data. Without reducing the size of the multimedia content, the uncompressed content would require enormous amounts of network resources for content distribution and electronic storage. This would effectively limit the ability to transport or store the multimedia data and prevent the content from being delivered in a cost efficient manner.

The goal of multimedia encoding is to achieve the greatest amount of data compression while retaining the best visual or audio quality as well as a clarity of the original content. Specialized software applications called codecs are used to encode / compress the multimedia content. This technical term stands for coder / decoder or compressor / decompressor. Codecs use sophisticated mathematical algorithms and specialized processes to compress the data, which allows the video content to retain its quality and clarity. Most codecs use algorithms that are based on lossy data compression, which enables multimedia compression by slightly altering the content to be encoded. This results in the encoded video being slightly different from the original content, but still providing quality visual representation.

There are many available codecs that can be used for encoding multimedia content for broadcasting, with each one having unique properties. Some of these are proprietary and may require the purchase of an end user's license, and some are open source that do not require the purchase of an end user's license.

Technical limitations for the use of these codecs may include the following:

- Specific operating system requirements.
- Encoder bandwidth constraints.
- Encoder system resource use.
- End user playback software requirements.

Both proprietary and open source codecs offer many unique features, with the most notable feature being the ability to provide quality multimedia presentations at low bandwidth and the ease of use for end users. Excessive bandwidth consumption can severely limit the ability to deliver the multimedia content to a broad audience and complicated software set up for audience participants will dissuade people from viewing the multimedia content.

Understanding the process of multimedia encoding and multimedia compression is important. Choosing the appropriate codec for an Internet broadcast will ensure the production of quality multimedia that will be available for the audience receiving the broadcast. It is also important to have an adequate network and computer resources to support the requirements for your broadcast.

## **Who's Out there?**

### **How to Define Your Listening Audience As a Station Owner**

**Gary M. Ayd**

Defining your listening audience. You know you have to do it, and you know it plays a big part in how you train your sales people to give their pitch. What you do not know is what the best way to go about accomplishing the task is. In this article offer a few quick suggestions and observations to get your mind thinking about defining your audience.

#### **Generalities**

The most common way and in many ways still the most efficient way of defining a listening audience is by practicing educated assumptions based on the general interests of people. So for example the first step in defining the general interest of your audience is first to decide what audience you are targeting. Will you go after men 18-54? Women 18-35? Women 35-54? What is your target? Once you define that ask the question "what are most people in this group interested in?" This is why sports stations cater to men 18-54. Generally speaking, a large percentage of those interested in sports fall within that sex and age demographic.

Yes, this approach is not overly scientific and flies in the face of the big data age we are currently in. However, the truth of the matter is, it is by far the most common way radio stations both terrestrial, and web-based go about defining their audience.

#### **Data-Driven Approach**

IF you want to add some hard number to the equation try these ideas. Please note these methods will be useful to the extent you have enough traffic to build up an adequate sample size.

- Poll your audience on social media. Ask them what they like and then track their demographics.
- Ask people out in the community.
- Find research done by or for stations with similar programming and see what it says.  
(Chances are yours will be similar.)
- Sign up for a Google Analytics account and track it closely.

#### **Pay for Play Approach**

If you are committed to making your station the best it can be and you are willing to invest into it then your options for defining your audience become much greater. Here are a few that come to mind.

Radio Advertising Bureau This is an organization that is typically used by traditional stations; however, they can offer a myriad of services and data that can be extremely helpful for web-based stations.

Market Research Firm An independent firm will likely cost several thousand dollars, but will provide the most customized and accurate information of any option currently available.

Because the extent to which you know your audience composition is inseparably linked to sales it is one of the most vital investments you can make if you are attempting to start or run a for-profit station. This is especially crucial for web-based stations as they lack the luxury of being able to rely on estimates on total listenership the way over-the-air stations do. Web-stations only have access to true fact-based data and thus MUST know who those listeners are and what they are interested in.

What do you think? What methods do you use to determine who your audience is and what they are interested in? Send comments to [gary@scribedr.com](mailto:gary@scribedr.com).