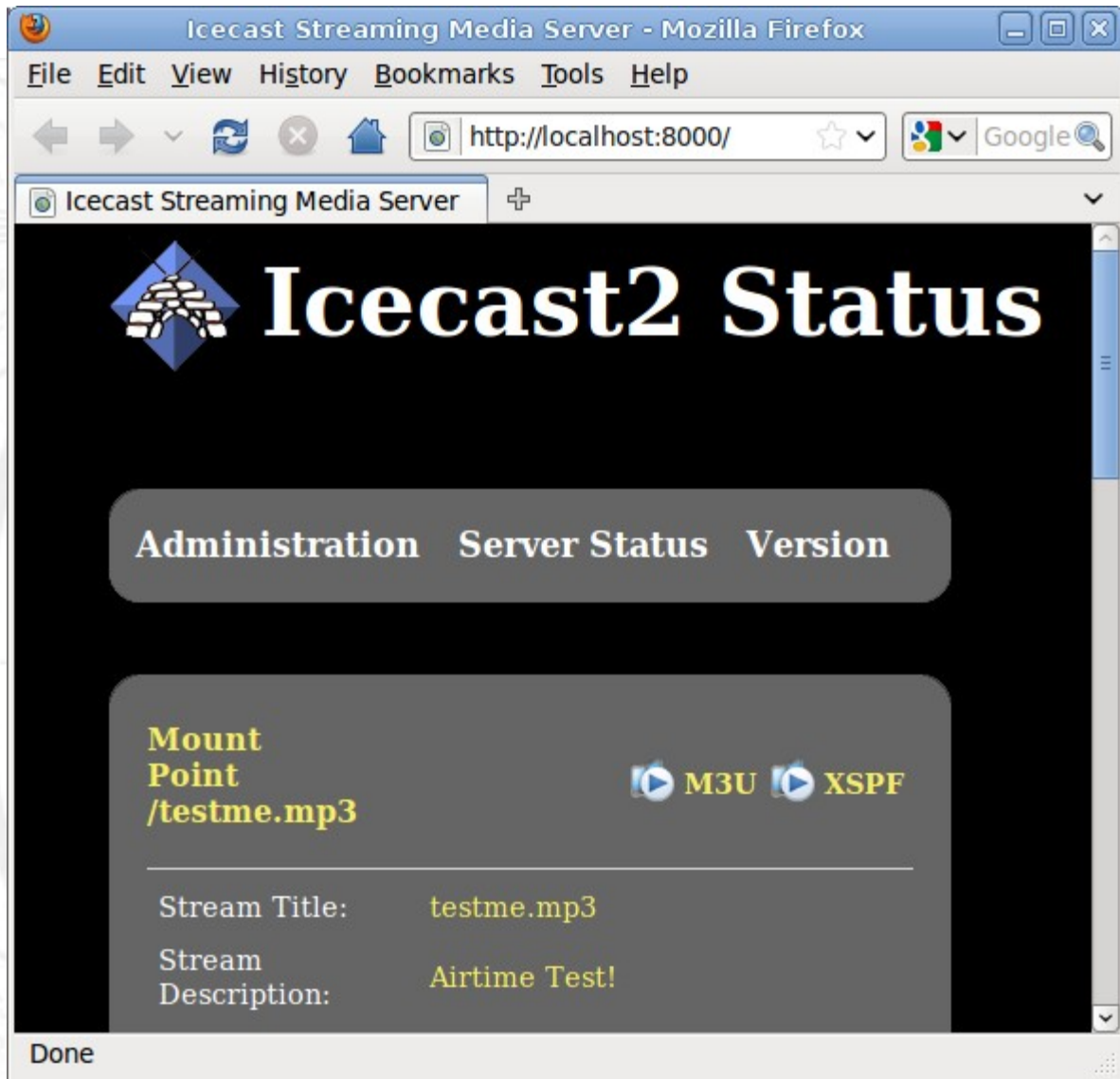


The Media Streaming Journal

September 2015



Covering Audio and Video Internet Broadcasting

Brought To You By

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publicdomainvectors.org/en/free-clipart/Vintage-microphone-vector-graphics/6111.html

Welcome to The Media Streaming Journal

Why should your station use Flash for content delivery?

- Apple devices do not provide the ability to access Flash content due to security concerns.
- Flash is limited to patches and updates on Linux and Unix platforms.
- Adobe is concentrating on upgrading the Flash experience for the Windows platform only.
- Several major content sites (including Youtube) have made HTML5 media delivery the default standard.
- The chief security officer for Facebook has called for the end of Flash.
- Hacker groups have openly admitted to selling Flash exploit kits.
- Hacker groups have used Flash exploits to compromise military and government computer systems.
- Cisco Systems reports that Flash exploits are substantially increasing.

One of the strongest objections to using HTML5 is the lack of support for the proprietary Advanced Audio Coding (AAC) audio codec. There are alternatives to such proprietary audio codecs.

The Xiph organization created the Opus audio codec with the goal of providing a quality open source audio codec. This codec would build upon the achievements of the Ogg audio codec and provide comparable results to the High-Efficiency Advanced Audio Coding (HE-AAC) audio codec. The Opus codec is supported by Shoutcast (with third party tool integration), Icecast, and the Wowza streaming media servers.

Give your audience what they expect, the very best!



A special shoutout to DJ Joni Klips.

www.djjoniklips.com.br

Sucesso é garantido!

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

www.linkedin.com/pub/david-childers/4/736/72a

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What is in this edition of the Media Streaming Journal

Do Your Homework First
John Small

21st Century Coordinated Marketing through
Media / The BSM Method
RC Williams & Tom Shaker

Multimedia Encoding
David Childers

How the different social platforms appeal to
different models of business
Cindy Ross

Public Domain / Creative Commons Content
Robert Andrews

Station Identity

Basic Steps to Creating a Project Plan
Debby Peetam

Multimedia Streaming Codecs
Robert Andrews

What Does "The Shift" Really Mean?
RC Williams

KABL
David Childers

The Importance Of Engaging Your Audience
Derek Bullard

Radio Loyalty
Robert Andrews

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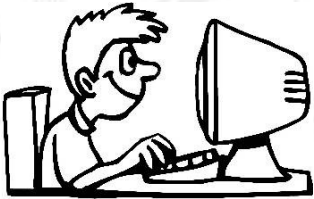
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Do Your Homework First John Small

When you reach out to a client... it makes a lot of sense to know a little bit about them BEFORE you call. You do not need to know everything about a client, but it is important to know what they do and whom they work with. (This will help you determine if they are a good fit for your station.) This is also something you go over with the client when you meet, so they KNOW you did your homework... However, more importantly... to make sure what you learned is correct!



When you first meet with a client, the chances are that you will not sell them something. (The odds are NOT in your favor.) Instead of trying to "sell them" or "tell them all about you", you should ASK them about THEIR business and why they do what they do. You can discover some fun things that will help you create a message to help sell your listeners on doing business with this business.

The internet is an excellent tool to do research. You can get a bunch of general information and some really cool ideas, but the very best place to get information about your client.... Is from your client. ASK them and they will usually tell you. That way you are building a plan based on THEIR needs... rather than just something you came up with on your own.

A while back I worked in a small town in Iowa. I remember talking to a car dealer that was already advertising on the radio, and he said it was not working. So I continued to ask questions to see how we could help! I asked what set them apart from other car dealers, and he said "nothing"! I stopped him and said "there HAS to be something that is different" and he replied that "car dealers are all the same". I had to spend 20 minutes trying to find out what made them different (notice I did not say better), and we finally discovered something they did that was unique. He liked the time I spent with him and said "I am gonna send you my ad from the other guys... I want to do business with you" Then I spent another 10 minutes explaining why we needed to build a NEW ad.... If it is not working there, it will not work here!! I reminded him of the differences we discovered, and we then built our campaign around that!

I could have EASILY used the same ad from the other station and run that. However, we made an excellent impression by building our own campaign that WORKED and then let them use it on the other station too! I remember that our first ad was talking about minivans (because they had a bunch of those on the lot), and they set a record for the sale of minivans that month. ADVERTISING WORKS when it is done right!!

"Advertising costs money, but EFFECTIVE advertising makes money" - John Small

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21st Century Coordinated Marketing through Media / The BSM Method RC Williams & Tom Shaker

It could stand for "Building Systems Media" or " Better Style of Marketing". However, BSM is BUSINESS AND SOCIAL MEDIA, a stable of modern enterprise and communication.

From blog to stream to email to posting, everyone applies and is affected by a global phenomenon called the Internet. So why not coordinate it?

Advertising and Marketing campaigns, Public Relations events, even internal or external communications; all can be consolidated into a methodology that costs less, reaches more, and implements from a phone or pajamas.

Step 1 Go with what you know. You have a logo, font, color scheme, HQ, tag phrase, mission statement... Make sure everything coordinates and is consistent.

Step 2 Open, build, link, and coordinate your cyber presence. It needs to mirror Step 1 and travel effortlessly from a blog, to email, to SMS, to posting, to publishing, and beyond. "Just Do It" and present your own "Golden Arch."

Step 3 Set firm deadlines and schedules for regular "Cyber-Casts". Then appoint one person or team to coordinate content, dissemination, and design.

Step 4 Put product placement in the post. A sole sponsor to a transmission is becoming the norm. We are back to the Golden Age of Television when there was a Hallmark Hall of Fame, Colgate Comedy Hour, and Texaco Star Theatre. Watermark sponsor logo in the corner of the work. Also, consider what a spokesperson is holding, wearing, or standing in front of. Drinking a Coca Cola in front of the Pyramids or modeling a bikini in Times Square is more than "a thousand words".

The cable is being cut even as we speak. People increase their access to media through their phone at the speed of light. Everyone has an email address and Facebook page. Construct a network that combines cute kitty videos with sneak peaks at soon-to-be-rolled-out products.

Your Business Media is now a Business and Social Media. It celebrates employees while selling items. The CEO posts the latest expansion from his or her vacation setting; the family backyard Bar B Que. New fashions appear at workstations, up trees, and in Go Pro videos that seem impossible.

Spread the word and have fun doing it.

RC Williams is Co-Founder and Tom Shaker is Creative Director for 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 or email rc@thegive.company.



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Multimedia Encoding David Childers

Encoding audio requires setting a bitrate and sample rate.

Bitrate

This is the number of times per second that an audio bit is processed. This measurement is expressed in kilobits per second (Kbs).

The higher the bitrate used typically equates to higher quality and more bandwidth or storage space required.

256 Kbs - Used for CD quality audio.

128 Kbs - Used for FM radio quality audio.

32 Kbs - Used for AM radio quality audio.

These bitrate comparisons are based on the use of the MP3 or MPEG-2 Audio Layer III audio codec.

Using a more advanced audio codec can significantly reduce the required bitrate needed for quality audio recording. Here are some examples of audio codecs that provide more efficient audio compression:

* Opus.

* High Efficiency Advanced Audio Coding (HE-AAC).

Sample Rate

This is the number of times per second that an audio waveform is analyzed. This measurement is expressed in kilohertz per second (Khz).

The higher the sample rate used typically equates to higher quality and more bandwidth or storage space required.

48,000 KHz - Professional digital video equipment

44,100 Khz - Used for CD quality

22,050 Khz - Used for low quality speech (Similar to AM Radio)

NOTE:

Bitrate should match sample rate for encoding.

Types Of Bitrate Compression

* Constant Bitrate

The amount of data that is compressed per unit of time segment is constant. Constant Bitrate compresses data at a constant rate, which can cause complex segments of multimedia to suffer quality due to the inability of using additional compression resources.

* Variable Bitrate

The amount of data that is compressed per unit of time segment is varied. Variable Bitrate compresses data at a variable rate, which allows a higher compression rate to be allocated to more complex segments of multimedia and less compression rate for less complex segments.

In many cases, Variable Bitrate Compression can reduce the bandwidth used or the file size while still maintaining quality reproduction of the audio or video content.

Compression

Multimedia must be compressed to conserve bandwidth for distribution and disk space for storage.

There are two compression standards for audio or video content.

These are:

* Lossless Compression

This is a data compression method that exactly compresses and decompresses audio or video.

* Lossy Compression

This is a data compression method that uses data approximation to compress and decompress audio or video.

Both lossless and lossy compression are based on mathematical compression algorithms.

Video Levels

Ensuring proper video color levels will provide a quality viewing experience for the audience.

* Brightness.

This allows the adjustment of the light intensity within the video.

* Contrast

This allows the adjustment of the reflected light within the video.

* Hue.

This allows the adjustment of the actual colors of the video.

* Saturation.

This allows the adjustment of the strength of the video color.

It is important to balance out the various video settings to achieve the highest quality content.

Video Resolution

* A high quality video can be displayed using smaller dimensions with no visible artifacts present.

* A low quality video can be displayed using a larger dimension. However, the video will have artifacts present.

Frames per Second

This is the frequency at which still pictures are displayed per second.

* Television PAL and SECAM standards specify 25 frames per second.

* NTSC specifies 29.97 frames per second.

* Film is shot at the rate of 24 frames per second.

* The minimum frame rate to achieve the illusion of a moving image is approximately fifteen frames per second.

Interlace Scanning

This method of scanning uses two fields to create one frame. One field contains all the odd lines of the image and the second field contains all the even lines of the image.

Progressive Scanning (Noninterlaced Scanning)

This method of scanning requires all the lines of each frame to be drawn, in sequence, during each refresh period. This results in a higher spatial resolution and a lack of visual artifacts.

Deinterlacing

This technique is used to convert interlaced encoded video, such as analog or DVD material into progressively encoded video.

Scale

This sets the ratio in which the video will be re-scaled while it is being encoded. This can also be adjusted to reduce the bit rate of a video.

Width

This sets the width of the encoded video in pixels.

Height

This sets the height of the encoded video in pixels.

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How the different social platforms appeal to different models of business **Cindy Ross**

It is not enough to have a website for your business. We are living in the age of social media, and a large number of your customers are on online. So, what are you looking for? Promote your business on social media, it is essential to building your success in online!

There are many social media platforms these days, however as a business owner, we have limited resources and time. Which social media platforms should you work on? The answer is that it depends on several factors! It depends on what kind of business you have, what are your target customers, and what type of marketing campaign are you wanting to conduct?

Let us analyze giants in social media platforms first.

1. Facebook:

Facebook is by far the biggest social media channel, with an estimate of 1.11 billion people using the site each month. This includes 665 million active users each day, and generates up to 645 million local business page views per week. Facebook has proved that its popularity amongst users is here to stay.

In general, any business can socialize its brand on Facebook. With the largest number of active users on social media, Facebook is an excellent channel to promote your business. For your business, you must create a Facebook page. Remember that you have to update your Facebook page with daily posts, not only promotional information but engaging and interesting content as well.

2. Twitter:

Similar to Facebook, Twitter is a place where you can reach out to your target audience; answer any customer service queries that may arise. By 2015, Twitter now has over 270 million active users, and over 300 billion tweets have been shared since the network launched.

Various kinds of businesses can use Twitter as an effective way of keeping followers up-to-date you are your company's information. For example, an apparel company can bring out a new fashion trend to customers and may also retweet interesting tweets from fashion models and experts. Generating your leads effectively by giving customers the promotion and interesting tweets, which will potentially lead to sales. Generally, Twitter is a great place for businesses with a trend to provide products that are suitable for their customers' preferences.

3. Google+

As a social network of Google, since its inception, Google+ has helped not only individuals but businesses also create a larger network of people who have the same interests. Bypass Facebook and Twitter, Google+ raises its users faster, so it seems to be more useful for small businesses to gain exposure to potential customers. You can gain more customers by frequently posting valuable information for them. Google+ is linked with Gmail so a business can take advantage of that as well to build a prospects list and then conduct an email marketing strategy.

Being a professional on Google+ will raise the credibility and expertise for your business. In closing, creating a trustworthy and useful profile on Google+ helps your business to be more prevalent in Google

searches. As a result, your business is going to have a higher rank on Google search leading to a higher possibility of your posts being seen by potential customers. Be sure that your posts do not appear as spam or of little value because they are associated with products or services that meet your customers needs.

4. LinkedIn

With over 340 million users, LinkedIn nowadays is an excellent social network for business as well as for people who are seeking jobs. Unlike Facebook and Twitter, LinkedIn is a more professional place and its policy for a Company Page also is stricter. Therefore, increasing page followers on LinkedIn is not an easy task unless your business provides professional and useful information about products and services for their customers. Besides, the businesses on LinkedIn are mostly focused on Human Resources, Finance or Internet Marketing. So, it also is a place for you to expand your knowledge and share your experience with others.

Your company profile needs to be up-to-date because you will build an extensive network through Company Page, Discussion Groups on LinkedIn. Every person who likes or comments on your post will likely visit and see your profile to learn more about you and your business as well. In short, besides just a networking site for job hunters and recruiters, LinkedIn is also a place for B2C, B2B networking, and lead generation.

5. YouTube

The power of YouTube is undeniable nowadays. Leading on posting and sharing video websites, YouTube has reached 1 billion users. 300 hours of YouTube videos are uploaded every minute. Thus, viral marketing can be applied to promote any business. If your videos are exciting, it can be shared through many other social networks like Facebook, Twitter...

Additionally, some specific businesses are established based on YouTube channel such as tutor, coach via videos. Also, when you have a large audience of subscribers on YouTube, this is really best for driving traffic to your business's website or blog. Besides, notice that YouTube is owned by Google, so YouTube also is a way to boost your business rankings on Google search, increasing the possibility of getting the attention of potential customers.

6. Pinterest:

People usually visit Pinterest to find information about Fashion, Cooking, Art... and some trends that can make their life better. As a place for inspiration with over 70 million users mostly are women (80%), your business definitely should join Pinterest to drive more traffic to your site and provide visual information for your customers.

Specifically, companies that provide motivational products or services for women should actively join in Pinterest, frequently update interesting images with trends, for example: cooking guidelines, Instrumental tools, Painting...

7. Instagram:

Instagram is a mobile app of Facebook that allows people to share their photos and videos with others. Although it is used in mobile platforms, Instagram has an impressive number of 300 million active users each month. Because you can easily build a network of followers, and Instagram is currently used more for personal photo sharing, you need to be meticulous when promoting your business on this social platform. However, the opportunities are there for you to take advantage of.

There are so many social networks out there, but these are the top seven typical examples of social media outlets you should pay attention to for socializing your business. With the Internet booming, every business should go online and interact with customers to have a good understanding of their audience. However, joining too many social networks is not suggested because of lack of time and resource limitations. You should choose two to three best suitable social media platforms, focus on them and grow your fan base.

Public Domain / Creative Commons Content

Robert Andrews

There is a growing source of multimedia content that does not require royalty payments for streaming or distribution. This content is governed by Intellectual property laws that are typically universally recognized.

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The Samuelson Law, Technology & Public Policy Clinic at the University of California Berkeley School of Law, has written a Public Domain Handbook to help individuals properly identify Public Domain Intellectual Property.

www.law.berkeley.edu/files/Final_PublicDomain_Handbook.pdf

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Station Identity

The most valuable commodity your station has is its identity. A unique identity distinguishes your station from all the others. How can you promote your station if you cannot identify or define what type of broadcast station you operate.

For example, there is a big difference between using a description of “A Jazz station” and “Classic Rag Time Jazz Radio.”

You must be able to answer specific questions about your broadcast station. The answers to these questions are important for helping you understand what defines your broadcast station.

- * What is your station logo and how does it re-enforce your station programs.
- * What is your station slogan and how does it re-enforce your station programs.
- * What is your station name and how does it re-enforce your station programs.
- * How do you identify your audience.
- * What meta tags are used with your station and broadcast.
 - Why are these specific words use for meta tag identification?
- * What is the unique genre of media that you offer the audience.
- * Who exactly is your station competition.
- * What is your ranking in comparison to your station competition.
- * What does the competition do, that your station does not.

Basic Steps to Creating a Project Plan **Debby Peetam**

Every business owner understands the pivotal role that having a clear-cut project plan in place plays in the outcome of the project. Whether the project is large or small, a carefully thought-out project plan is the first step towards ensuring that the project is successfully executed without any hitches.

A conscious effort needs to be made to ensure that the project plan is adapted to the project's goal. The project plan primarily determines when, why, who, and how to do 'what' during project implementation. For this reason, you need to follow a number of laid-down procedures when creating a project plan for your business or your clients. Although the procedures involved in creating a project plan will not be exhaustively discussed in this article, we will provide you with a list of the necessary steps. This will serve as a practical, easy-to-use guide that will help you to have relevant information at your fingertips whenever you have the need to create a project plan.

The key stages involved in creating a project plan:

1. Identify and clearly state project scope or objectives.
2. Determine the scope baseline.
3. Develop a baseline management plan.
4. Convene a kick-off meeting with stakeholders.
5. Present the project plan to major stakeholders and discuss key components of the project with them.
6. Define roles and responsibilities of individual stakeholders and team members.
7. Create a budget and project schedule.
8. Analyze project qualities and develop a risk management strategy.
9. Outline a communication plan.

Identify and clearly state the project scope or objectives

A statement of the project scope or objectives typically refers to the expected outcome of the project. This is perhaps the most important aspect of the project plan and forms the benchmark against which the success or failure of the project is measured. The project scope is the foundation upon which all other aspects of the project plan are built. For this reason, your project objective should be realizable, specific, measurable, and time-conscious. With the project scope clearly delineated, it will be easier for the project team to know when they are about to deviate from or take actions that are not consistent with the scope.

The statement of the project scope or objectives will serve as a form of binding agreement between the sponsor and the project manager. When the sponsor has approved the project scope, the contents can only be changed with the express approval of the sponsor.

Determine the scope baseline

With the key elements of the project scope statement clearly outlined, the next step should be to break down these separate elements into smaller projects or elements that will be targeted to produce specific deliverables. This process of breaking down the scope into smaller projects is referred to as work breakdown structure (WBS). This is very useful since each of these "tiny" projects; when completed, will

contribute towards the conclusion of the entire project.

The WBS will also give you a bird's-eye view of the whole project, making it easier for you to avoid embarking on activities that are outside the scope of the project. Thus, these particular deliverables will form a baseline for the project scope.

Develop a baseline management plan

With the project baseline established, you should develop a plan of pre-emptive steps to forestall the possibilities of deviating from the laid down action plans. Before a change can be applied, it has to go through a review and approval process. However, not all proposals for change will go through since a review process will be used to determine the likely impact of the proposed change on the eventual outcome of the project as a whole. This review process should form the basis upon which approvals are given or declined for proposed changes to the established baseline(s).

Convene a kick-off meeting with stakeholders

A kick-off meeting is the best medium for conveying various project stakeholders to deliberate on the upcoming project. It should serve a brainstorming session where members share their views on issues that may have a bearing on the outcome of the project. It can provide an excellent opportunity to kick start the project planning process. Issues that can be discussed may range from project vision to team building, team commitments, ground rules, and the decision making machinery.

Present the project plan to major stakeholders and discuss key components of the project with them

The interested parties in any given project include the people who can influence or be influenced by the progress and eventual outcome of the project. It is important to secure their commitment to the project and its outcome, hence the need to carry them along by explaining both the planning process and the plan itself to them. This is to ensure that they fully understand what is involved if and/or when their approval is needed for any part of the project plan.

Define roles and responsibilities of individual stakeholders and team members

Both stakeholders and project team members contribute to the project by playing different roles during the project planning process. The duties and responsibilities of everyone involved should be unequivocally stated to ensure a seamless project planning process. The major stakeholders that should be considered in a project plan are the sponsor, the designated business expert, the project manager, members of the project team, the end users. Other third-party participants like risk assessment analysts, procurement consultants, and auditors should also be involved.

Create a budget and project schedule

The purpose of the project schedule is to ensure that the project is completed within the stipulated time using available resources while avoiding unwarranted delays and extra overhead costs. The primary steps involved in creating a project schedule are:

- Define the specific activities needed to realize the various project deliverables.
- Determine the order of these activities.
- Determine the degree of their dependence on one another.
- Determine the possible duration of each activity.
- Finally, devise a means to control the schedule and modulate any required changes that may arise..

Another important consideration is the project budget that is essentially an estimate of the overhead and recurrent costs of running and completing the project. These costs may come in the form of personnel, services, materials, and equipment.

Analyze project qualities and develop a risk management strategy

For a project to be deemed successful, the end product needs to meet the specifications of the end user, the sponsor, and the key business experts. With a project quality assessment mechanism in place, it will be easy to analyze, check for, and prevent possible errors in both the project planning process and the project execution proper.

With a risk management plan in place, you will be better prepared to manage and control all unforeseen eventualities that could mar the outcome of the project. Although risk management analysis can only be done after the project scope has been determined, it is a continuous process that last for the entire duration of the project.

Outline a communication plan

An effective communication plan is needed to ensure that the sponsor and other stakeholders are always well informed about the project status and all other ongoing activities. A good communication plan will clearly indicate the following:

- Who gets which report at what frequency and in what format.
- How and when information about pressing issues regarding the project will be disseminated, and to whom.
- The location and mode of storing information related to the project and who has access to which information.

It is important to realize that a project plan cannot be completely watertight because some parts will undergo some change as the project progresses. Hence, adequate allowances should be made. The content of a good project plan should be concise and unambiguous. This will ensure that the sponsor, team members, and all other stakeholders are on the same page concerning the desired outcome of the project. In this way, it will be easier for everyone to identify, understand and play their respective roles.



Multimedia Streaming Codecs

Robert Andrews

Audio Codecs

Open Source Codecs

Opus is designed to use a low algorithmic delay for use in low-latency audio communication. The codec provides excellent sound quality at low bitrate encoding levels.

Vorbis uses a derivative of lossy data compression. It is based on Modified Discrete Cosine Transform that prevents the introduction of artifacts during encoding or decoding.

Free Lossless Audio Codec (FLAC) is an audio codec similar to MP3 but uses lossless compression technology. This codec uses linear prediction and run-length encoding for blocks of identical samples.

Proprietary Codecs

MP3 uses a derivative of lossy data compression and is based on Perceptual Coding for encoding and decoding of audio multimedia.

Advanced Audio Coding (AAC) uses a derivative of lossy data compression and is based on Modified Discrete Cosine Transform (MDCT). MDCT prevents the introduction of artifacts within the audio during the process of encoding or decoding.

High-Efficiency Advanced Audio Coding (AAC+) uses a derivative of lossy data compression and uses Spectral Band Replication to improve the audio compression performance of the codec.

Windows Media Audio (WMA) uses a derivative of lossy data compression. It is based on Modified Discrete Cosine Transform that prevents the introduction of artifacts during encoding or decoding.

RealAudio (RA) uses a derivative of lossy data compression and is based on the industry standard MPEG-4 / HE-AAC.

Video Codecs

Open Source Codecs

VP8 is based on the decomposition of frames into square sub-blocks of pixels.

Theora is derivative of VP3 and made improvements through optimizing the encoder software and codec structure. It is similar in design and function to MPEG-4 Part 2 - H.263 codec.

VP3 uses a multi-step approach to video encoding. It also uses an unusual feature that consists of encoding data from bottom to top, rather than from top to bottom.

Proprietary Codecs

H.264 is known as MPEG-4 Part 10 or MPEG-4 AVC. It uses block orientation and motion-estimation to achieve superior compression performance.

Windows Media Video is based on MPEG-4 AVC. It has achieved several improvements that include native support for interlaced video, non-square pixels, and frame interpolation.

Real Video uses very accurate motion modeling, proprietary spatial pixel prediction methods, context adaptive entropy coding, psycho-visually tuned segmentation, filtering schemes, rate-distortion optimized encoding algorithms and two-pass encoding.

What Does “The Shift” Really Mean? RC Williams

The original piece, entitled “An Interesting Defense” appears here: rcwspeaks.com/an-interesting-defense/. The Give Company would love to help you maximize your growth opportunities. Please visit TheArtOfTheGive.com for more information.

In many discussions with clients and partners, I am asked about the shift of sponsor dollars from traditional to digital media and my take on the situation.

I’ve seen strong arguments from both sides and reams of “data” to support these claims. Instead of going down that road again, I believe it is a good idea to take a look back to a piece I wrote in 2014 after reviewing an article from the Southern California Broadcasters Association:

I happened across this today, from the SCBA (So Cal Broadcasters Association): A Responsibility To The Truth. Thom Callahan writes about “the fraudulent and unregulated world of non-Radio digital display and video advertising”... two things here:

1. This has been known for ages, and the numbers are most likely skewed with the sample taken. Look, if you are not managing your ad agencies for this type of thing (or known issues with any other media), you might need a new agency – or a new career.
2. This is almost “Hi Pot, Meet Kettle”... Radio for years was rated and ranked by a “best guess” diary system from Arbitron and now counts on a portable meter for a “representative sample” of an audience. You can tell me it ran and when, but you cannot tell me exactly how many people heard it each time – it is just an “audience estimate.”

We caught the potential for issues with this recently with the LA radio ratings. See the article [HERE](#). With digital, I can see my results in real time and change campaigns on the fly. If the numbers from this national survey were entirely accurate, the digital advertising space would have a nuclear meltdown.

With that being said, I think there is certainly issues with spurious traffic such as bot networks to some degree, and it needs to be addressed.

What I am getting at is this: I do not think this is the best defense for an industry to be used against another. Methods of traffic measurement utilized by the industry are suspect. Internet based broadcasters can receive geographic and demographic target information accurately. ALL media industries could do a better job in the area of accountability, and a written piece like this does nothing but take valuable time away from educating buyers on the great value that radio provides.

My great grandmother used to say “Bought sense is better than taught sense”...this seems to be true more and more every day.

Reviewing this piece again, some of the same problems exist. The challenges for traditional media:

1. The pull of immediate gratification is VERY strong

Younger executives and media buyers see the world with different eyes and are challenged to educate their audience in a whole new way. What worked before won’t necessarily work now. Adding to that, what sponsor really wants to be ad eight in an eight-minute stopset?

2. Management by Measurement = Velocity of Value ($M2=V2$)

The $M2=V2$ system is one that The Give Company uses in daily practice. Applied here, digital wins with better analysis and the ability to be nimble, which allows for the value of a campaign to scale significantly very quickly. You can change a digital campaign instantly, but a Radio, TV or print ad requires a number of steps, and time, to update. In a world of velocity, this could equal a death sentence.

What does this mean for those of you building or operating a digital property? You hold some distinct advantages. When you are telling your story, make it a good one...complete with how terrestrial media is chasing their digital "boogeyman." Good luck!

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 or email him rc@thegive.company.

KABL David Childers

Internet radio provides a global outlet for some very unique and diverse content. These stations are not bound by geographic locations or restrictions and are not subject to local music trends. These unique qualities provide the stations with an opportunity to outperform terrestrial radio stations with the content they broadcast.

I will occasionally highlight stations that I found to be a cut above the rest for their choice of programming content.

KABL 960 was an AM radio station broadcasting in San Francisco, California. The station provided a unique blend of music for over 40 years and offered American standard, instrumental covers, and classic jazz to its listening audience.

Radio KABL changed formats in 2004, but was reborn on the Internet and continues to provide a unique listening experience to the world. You can listen to Doris Day, Frank Sinatra, Louis Armstrong and wonderful instrumental tunes. The golden voice of Bill Moen offers a glimpse into the history of San Francisco between musical selections.

Enjoy relaxing music and a unique perspective of San Francisco with KABL Radio.

www.kabl960.com



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The Importance Of Engaging Your Audience

Derek Bullard

Engaging and interacting with your audience is an essential part of the success of your radio station. All of the visits to your website or the numbers of listeners tuned into your radio station may just not be as satisfying as hearing the comments and suggestions from your audience. However, successfully persuading your listeners to engage with your radio station is where the challenge resides. Here are a few ideas to captivate more interest from your audience.

On air Host

Every radio station needs to have an on air personality that your audience can identify with. Choose your radio DJ carefully because they will represent your radio station. This person will be in charge of taking requests, managing contests, announcing songs, presenting news and interviewing guests. A good radio DJ is professional but sounds like a real person. Most importantly DJs have a personality the listeners can relate with. If your audience gets the impression you are talking to them, they most likely will engage more with your radio station.

Content is King

If you want your audience to visit your radio station on a regular basis, it is important to continuously update your station website with interesting and unique content. The same thing applies to your on air shows; keep the music fresh and broadcast rich, fun and interesting content. Think about what kind of audience you want to attract and target them with your methods. You should have contests regularly to reward and attract listeners. Make sure the rules, details and winners are visible on your website and announced on air.

Social Media

You can do a simple google search on social media statistics to notice that Internet users are spending a significant amount of their time on social media websites. Facebook, Twitter, Instagram, Youtube, Linkedin, etc. are all great places to engage your listeners. Facebook is still the most visited social media site, but you should still do your research to find out which social media site will work the best for you. As much as possible connect, connect and connect on a personal level. Learn how to post hot topics, news and discussion starters effectively. Be attentive to what works and what does not.

Observe the Competition

Learn more about engaging your audience by looking at what your competitors are doing. We are not telling you to copy someone else's ideas, but you may get inspired, learn new techniques or find ways improve the ones you are currently utilizing.

Smartphone App

Millions of people are now using smartphones to browse the internet. It may even be one of the best ways to attract younger listeners. Smart radio stations will use this opportunity to create an app where they can listen and interact with the station.

Getting your audience to interact is a difficult challenge that every station will face. Take the time and put forth the effort in applying the methods we outlined. Rest assured, turning those visitors and audience statistics into real people is very rewarding for any on air host or station owner. This can also translate into more money through advertising and sponsorships.



Radio Loyalty Robert Andrews

RadioLoyalty™ provides a unique service for Internet broadcasters, without cumbersome requirements that other broadcast services offer; such as Radionomy and their required audience listener levels. They provide a turnkey solution for online Internet radio broadcasting that include access to streaming server distribution, in-stream advertising and reward incentives for listeners.

RadioLoyalty™ provides these services with no monthly fee or no long term contract to get started. These services are provided at no monthly cost to broadcasters, in exchange for running video and audio advertisements within the stream and the UniversalPlayer™. The advertising consists of 1 out of 4 display impressions and 2 minutes of in-stream ads per hour. There are no minimum number of listening hours for broadcasters to achieve for continued participation.

RadioLoyalty™ offers a patent-pending in-stream video ad insertion technology which provides a very competitive advantage. Broadcasters can schedule commercial breaks at their discretion. Audience members listening through the online UniversalPlayer™ will see video ads rather than hear the underlying audio ads. This in-stream advertising process is seamless for the listener. Once the commercial break is over, listeners are connected back to the live broadcast smoothly. They also offer a free version of the UniversalPlayer™ for the Android, Apple and Blackberry portable devices.

RadioLoyalty™ provides coverage for music royalty rights in the United States. Each broadcaster's account can be integrated with StreamLicensing which provides royalty reports and payments direct to SoundExchange, ASCAP, BMI, etc. or broadcasters can pull reports and report royalties directly.

There are legal limitations for broadcasters using RadioLoyalty™ service. Broadcasters must have the rights to distribute the content and not infringe on any third-party rights. RadioLoyalty™ does not allow the use of any content that is illegal or that may violate any other broadcaster agreements. This includes but is not limited to content that promotes hate crimes, bombs, guns, illegal drugs, hacking, etc.

RadioLoyalty™ sells advertising by audience demographics, not through individual stations. This allows advertisers to target specific demographics, formats, and geographic areas. Targeted advertising allows RadioLoyalty™ to match relevant advertising with relevant audiences, which provides a greater yield for advertising payout. RadioLoyalty™ achieves this unique advertising approach with a direct sales staff sourcing the highest paying advertisers.

Internet broadcast stations located outside the United States can sign up and use the RadioLoyalty™ service. Internet broadcast stations that have listeners outside the United States can also earn advertising revenue for stations. RadioLoyalty™ has an advertising network that supports and reaches worldwide listeners. However, there is greater revenue per listener hour for listeners based in the United States. RadioLoyalty™ offers payment for advertising revenue through electronic payments to most of their broadcasters. They can also mail checks, or issue payment via Paypal.

RadioLoyalty™ uses multiple data centers to provide world class stream services. They utilize the open source Icecast streaming server software to ensure the best online broadcasting experience. Most software programs that can source content to an Icecast2 server can be used with a RadioLoyalty™ server. Detailed stream analytics can be imported from the Icecast servers. Broadcasters have the option of streaming in various bitrates and the option of using either AAC+ or MP3 encoding formats. RadioLoyalty™ also allows a broadcaster to distribute multiple streams at different bit rates which is useful for the distribution of content for both mobile devices and desktop computers.

The goal of RadioLoyalty™ is to provide a complete streaming solution for the Internet broadcaster and to provide them with the opportunity of earning advertising revenue. They have a strong commitment for continuing to improve their technical services and excellent customer experience for both the broadcaster and listener. For additional information or to sign up, please visit their website:
www.radioloyalty.com/broadcaster.home.php