

7 SECRETS TO BROADCAST RADIO EXCELLENCE



Confessions of an ABC Radio Host



by DOUG CROWE

Introduction

This book is written for the entrepreneur, the person who understands the power of the media, has a business they need to brand and awareness they need to create about their product, service and expertise.

It doesn't matter if you have advertised on the radio, have your own internet channel or have no clue about how the media works.

Inside this guide I promise you will find a golden nugget or two to make your experience as a guest, host, advertiser or program producer richer and more relevant.

My goal is to give you the insider information you need to leverage your brand for the lowest cost possible and, more importantly, with the highest value for your time and money invested.

Inside each chapter we've outlined our personal experience with each point along with any additional information we've gleaned over the years being on both sides of the microphone.

In the end, it does not matter all that much if you are a guest or a host, the results are similar.

You'll add credibility to your brand.

How does one properly leverage that credibility?

I've seen many people "buy" their way into the media and blow it. There are even authors who have been featured on Oprah Winfrey who failed to sell a significant number of books.

Media training and insider knowledge of how the media works is as critical (or more critical) than your fabulous content and perspective on a particular issue.

As Gary Vaynderchuk points out in his book, *Jab, Jab, Jab, Right Hook*, the context of your message is as important as the content.

If you don't speak the language of your medium, not only will you have wasted a precious opportunity, the negative impact of your on air gaff won't get you invited back. Nobody wants that.

This guide will give you the foundation to insure however you proceed in radio, you'll sound better and leverage your brand more effectively.

Let's get started.

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The Accidental Radio Host



In the early 2000's I started a real estate training company for investors. With the proliferation of boot camps and weekend seminars, I decided to offer similar content that everyone else was providing. However, my differentiator was the content I would deliver would not be oriented to my schedule and my desire for fast money (like all weekend bootcamps are designed to do). I would deliver it in a context that worked for the client.

I would create real training that worked for the students.

We opened up an academy with a 10-week curriculum and a 6-month training course. The academy was a traditional brick and mortar enterprise that gave instant and customized feedback to the clients. In effect, we started the nations' only semester-based, live real estate academy for real estate investors.

Like any business, we advertised. We placed ads through local media channels, did telemarketing and attended trade shows. We invested heavily in the marketing of our academy and began to enroll students on a consistent basis. The stress of hunting for clients was wearing us all down. Expenses were high. Revenues were low. We needed a shift and we needed it soon.

In January of 2003, I came up with the initiative to create a 180-degree shift in our marketing. I told our staff that I wanted to “fire” all the outbound sales efforts and have 100% of our efforts go to handling inquiries from our PR.

I gave them just 12 months to pull it off....

As you can tell by the title, this is a book about radio.

Specifically, I’m going to share some lessons learned and mistakes made in my transition from not having a clue about broadcast radio, to hosting Chicago’s very first real estate radio program on ABC radio.

Before we discuss this journey, the 7 secrets I learned and the 21 best practices, it’s important to understand a bit on why radio works.

Take 2 minutes and reflect on the roots of radio.

In 1897, Guglielmo Marconi was issued a British patent for improvements in transmitting electrical impulses and signals and in apparatus there for.

In short, he invented the foundation for radio.

Like all technology, it went through a process of transformation, improvements and acceptance. After the telegraph became the mainstay of “instant messaging,” Marconi went on to develop wireless technology using the electromagnetic receiver. By the turn of the century, a Nobel prize was awarded and in a few short years, all of America was glued to their radios as an instant medium to connect with music, news, entertainment and advertising.

Radio was it.

Like the movies and newsreels that preceded and complimented it, broadcasting your voice, personality and message in a mass environment gave birth to the expert...the authority...the celebrity.

If you were on the radio and not a motion picture star you were either an entertainer or advertiser (the two melded together rather quickly with celebrity endorsements). Politicians like FDR's "Fireside Chats" became wildly popular and within a few years, radio was THE medium for advertisers. Yesterday's versions of soap operas were 100X more popular than TV series like Keiffer Sutherland's, 24.

There was no other choice.

Orphan Annie and other serial shows were much MORE popular than today's programs because radio was their only choice. Cinema's were available in the cities, but for the rest of America, there was only one outlet.

Radio.

It is this psychologically embedded acknowledgment of broadcast radio as a credible source for entertainment, news and information that prevails. Even to this day, broadcast radio retains its credibility.

While the internet, Youtube and Facebook have a 100-fold national reach over most local radio stations, the credibility established and solidified by the big broadcasters, like ABC, CBS and NBC have indelibly etched **authority** into the minds and hearts of Americans.

Anyone can publish a Youtube channel, but only 'credible' newscasters and journalists can communicate through airways regulated by the FCC.

Even though the potential reach of your own Youtube channel is greater than your local ABC radio channel, the credibility of being on broadcast radio carries more authoritative weight with the population because you are perceived as an endorsed expert by a credible third party. (As opposed to creating your own audience and channel)

It may not be fair, but being on "recongized" broadcast media channels resonates with consumers better than a new or unknown channel.

Regardless of your current reach, audience and platform, being on "the news" (in a good way) will do more for your status and exposure than all the Facebook posts imaginable.

Getting on the radio works.

This book will help you get there.

-Chapter 1-

Why *Broadcast* Media?



Let's quickly move from the 30's and 40's to how radio impacts your audience today.

Youtube, Facebook, Blog Talk Radio, iTunes, Sound Cloud and dozens of other channels are available to any marketer with a microphone and a voice. In just a few years, what once took millions of dollars to produce and broadcast, can be done for free.

Amazing.

However, regardless of how cheap or easy it is to produce content, the ubiquitous ability to *start* a channel pales in comparison to being *endorsed* by a channel.

Even if your Youtube channel has an equal amount of viewers as a local or regional brand, the national brand itself continues to carry more credibility than a segmented brand that is newer and less established.

The segmentation of channels to a more targeted audience is still a wonderful idea, of course. Broadcasting was always designed to appeal to the masses. Smart marketers in today's environment always benefit from "narrowcasting" as opposed to competing with multi-million dollar budgets and broadcasting.

In fact, drilling down even further, "nanocasting" where you market to a single person is the ultimate personalization for marketers who can employ technology that makes prospects feel special.

But, when it comes to developing authority and credibility, having "As seen on CBS or FOX news" icon on your website still garners more respect than "As seen on XYZ Internet radio."

The psychology of celebrity endorsements and alignment with nationally known media properties go hand in hand.

We just feel 'safer' when we are about to hand over our money to a brand that Wilfred Brimely also "likes". When an author is interviewed by a national journalist, that means 99,999 OTHER author were not interviewed. We assume that author has been vetted and screened by countless producers and authorities before being on air. (HINT: This is rarely the case)

RADIO MARKETING SECRET #1:

Until *you* become the celebrity brand, leverage someone else's brand instantly. Your first interview on ABC will probably be a local affiliate, not a national interview. You can legally and ethically use the ABC logo because you were seen or heard on an affiliate station. An affiliate uses the logo, so you may also.

-Chapter 2-

How to Be a Stellar Guest



Getting booked on the radio isn't as difficult as it may appear. Consider the fact that there are thousands of radio stations across the country and nearly all of them are on the air 24 hours a day! That is a ton of content that has to be filled every day and producers are always looking for new and interesting guests to feature.

The producer's job is NOT to make you famous. Their job is to keep their listeners interested in what you have to say in order for them NOT to tune out during a commercial. That's it!

Therefore, the better you become at doing compelling, interesting and value-added interviews, the more you will be booked on shows. Many authors will do interviews over and over again on the same station IF they know how to make the host of the show look good.

Of course, producers and hosts of these programs realize you are doing the interview for publicity and they almost always give you a chance to plug your book and/or company. If they forget to ask, it is not considered bad form to simply interject your website at the end of the interview.

In order to get booked on the radio, you need to have the following:

1. A book or unique story. Without an existing platform or news worthy story, nobody will care about you. Your story does not have to be national or hugely controversial (sometimes local stories are better). But it has to be interesting. Being an author about a specific topic also helps to get you booked.
2. Press kit. In order to be considered for an interview, you need to be prepared. Search the internet for “press kits” and review what others are using to reach the media. Emulate, but don’t copy.
3. Contacts. Media personalities and their producers are barraged with media requests by the hundreds every day. In order to stand out, you must go where they are looking. Trust me, it’s not their spam folder. Get a copy of Steve Harrison’s RTIR magazine and inquire about being listed. Better still, connect with journalists on LinkedIn and offer to help them with their stories, regardless of your expertise. Give them leads.

RADIO MARKETING SECRET #2:

As a guest, your job is not to make yourself look good. Your job is to make the HOST look good. Prepare 8-10 questions and write them down for your host. On this piece of paper, write down the approximate time it takes to give you answer. Provide 1, 2 and 3 minutes answers to keep the pace. Your host will thank you (and possibly invite you back).

-Chapter 3-

How to Save 30 to 70% on Media Buys

The following is an excerpt from author, Tim Ferriss of the 4-Hour WorkWeek.



Jedi Minds Tricks: How to Get \$250,000 of Advertising for \$10,000

Life is not fair. For those who understand the few rules that matter in negotiation, this is good news—it's possible to get much more than others expect to offer you.

Negotiating is, for most, an uncomfortable attempt at impromptu haggling. For the experienced “dealmaker”, a more useful term, it is a planned sequence of predictable objections and responses that can be orchestrated to produce the desired outcome. It's like planning three or four moves ahead in chess, forcing an opponent to put themselves in check-mate.

Some of the most effective strategies and set-ups are illustrated in the following

sample dialogue for a print advertisement. The dealmaker **(D)** in question has planned the entire sequence and all questions in advance.

Note: Even if you don't practice all of these common gambits, some of which can end up being games of mutual make-believe, it is important to recognize them or you cannot counter them.

To preserve the flow of the dialogue and its usefulness as a template, the principles are put in parentheses () when used and then explained at the end of the article. I have used three of them alone (1, 5, and 7) to get more than \$250,000 of radio advertising on 150+ stations for \$10,000, \$20,000 full-page print advertisements for less than \$4,000, and 50% off of car purchases, among others.

Negotiating is predictable and learnable. Simple phrases and questions can be used over and over again to reap huge dividends.

Practice small, practice often, and view it as a game—it's a game worth winning.

First introductory call:

D: "Hi, may I speak with someone about advertising in your magazine?" (Transfer to Cheryl) "Hi, Cheryl, my name is _____ and I'm Director of Marketing at _____ Company. We're considering advertising with you but are also looking at [competing magazine A] and [competing magazine B]. When does the next issue close and go to print? Can you please e-mail me your rate card and current discounts?"

June 20th at 3:30pm (1):

D: "Hi, Cheryl, we're deciding today which magazine we're going with. You're competing against [competing magazines] and we can only choose one. We're looking to do a full 12-month roll-out but are doing a one- or two-month test first. What is the best price you can offer on a full-page four-color ad?" **(2)**

Cheryl: "Hmmm... well, I suppose we could do \$2,500."

D: "\$2,500?!! Yikes..." **(3)** (or "\$2,500?!! Wow. Based on the other mags, I was expecting a lot less...")

30 seconds of excruciating silence later:

Cheryl: "Uh...It's possible we could go as low as \$2,300, but I'd have to speak with my boss."

D: "What else could you add to that? Could we write a product review, add in a 1/6th-page ad, a classified? Perhaps we could get a one-time mailing to your subscriber mailing list? It's important that we make this first time a homerun." **(4)**

Cheryl: “I’d have to check.”

D: “OK, well I need to get on the phone with my board [partner, supervisor, etc.] in 15 minutes. I’ll tell you now that \$2,300 isn’t very competitive. Can you call me in ten after speaking with your boss?” **(5)**

10 minutes later:

Cheryl: “We can do \$1,850 but just this once. I can also give you a product review of 300 words and a classified.”

D: “Is that really the best you can do?” **(2)**

Cheryl: “I think so.”

D: “I have authorization right now to pay \$1,200 **(6)**, but I’d need to go through my [superior of some type] otherwise. Can you ask your boss now if we can do that?”

Two minutes later:

Cheryl: “She said that we can do \$1,500.”

D: “I have to speak with my [superior]. I’ll call you back in five minutes.”

Five minutes later:

D: “Hi, Cheryl. Here’s the situation. I have them on the other line and they want to decide on one magazine now. I want to go with you guys but you’re higher than the other two competitors. We’re not that far apart here. If we can just split the difference and do \$1,350, I can fax you the insertion order now and have a check FedEx’d overnight to arrive at your desk tomorrow morning. I have 20 minutes before FedEx closes. Can we split the difference to \$1,350 and I’ll get the check off? Let’s just do it and call it a day.”

Cheryl: (after a pause and speaking with someone in the office) “OK, \$1,350 it is. Where should I send the insertion order?”

—

That is how a hypothetical dealmaker gets a \$5,000 package for \$1,350. How \$5,000? In addition to the main full-page ad, he or she secured a 1/2-page product review worth at least \$1,500 and a classified ad worth \$500, bringing the total package value to \$5,000, purchased at 73% off.

Here are the principles in order used:

Principle 1: Negotiate just prior to the other side’s deadlines. If purchasing

advertising, find out when the space or air time must be filled and negotiate last minute. No one will sell you hard goods such tractors for \$5 to get rid of them, but this happens all the time with ad space, as it is worth \$0 if not filled. It expires like food products on a shelf. The same approach can be used for cars if you find out when new models come in or when sales quotas are calculated. In this dialogue, assuming the deadline for ad submission is June 30th and the rate card for a full-page ad is \$3,000, the follow-up call is around June 20th at around 3:30pm your time (just prior to FedEx drop-off deadlines).

Principle 2: Make them negotiate against themselves. Give them multiple chances to lower their own price before making an offering yourself. People will often offer less than you were planning to ask for.

Principle 3: Use a “flinch” whenever someone mentions their first discounted offer. Recoil in shock and then be silent. DO NOT speak, even if the other side says nothing for minutes (I often check e-mail during this battle of wills). The tension is uncomfortable, and the salesperson usually fills this void with a concession.

Principle 4: Increase value while lowering price. Ask for bonuses as you negotiate on the original dollar amount. Most people across the negotiating table let these slip while too focused on negotiating a single price. Our goal is to get the most advertising per dollar, so add to the package as you cut price. This also gives you items to later concede or remove for further discounts.

Principle 5: Never be the ultimate decision maker. Having partners or superiors, often imagined, with veto power allows you to negotiate hard and make impossible demands without being viewed as a bastard and damaging the ongoing relationship with the other side. This is the same reason business people perfectly capable of negotiating their own deals use lawyers as go-betweens: to blame points of disagreement on “legal” and create a non-hostile bargaining environment where egos don’t collide.

Principle 6: Use intelligent “bracketing.” If the list price is \$2,000 and I want to pay \$1,500, for example, I’ll offer \$1,000, creating a \$500 buffer on either side of the target price. The other side will offer \$1,750, I’ll compromise at \$1,250, and then we’ll settle at \$1,500. “Let’s just split the difference” creates the illusion that they are getting a concession from us when, in fact, it was all pre-planned.

Principle 7: Practice using the “firm offer.” This is when, rather than asking the non-committal “Can you do \$___?” you make an if-then commitment such as “If you can do \$___, we will pay you now.” The latter is an offer of payment rather than idle haggling. To circumvent this entire phone conversation, it is possible to use a pre-emptive firm offer and send an e-mail stating that you are prepared to immediately pre-purchase one ad—whether full-page, half-page, or 1/3rd-page; whichever they prefer—at 30% or 40% of rate card. To make this “firm offer” even harder to resist, FedEx them three signed checks for 30% of each of those ad sizes and tell them to

cash one, whichever preferred, or rip them all up.

RADIO MARKETING SECRET #3:

Most radio stations have a website. When setting up your direct response advertising or program, be sure to ask about the websites unique views, page views and their email database. Include access and exposure here to leverage you on air buys.

-Chapter 4-

Host Your Own Radio Show



I gave my staff 12 months to transform our 100% outbound marketing to 100% inbound marketing.

We did it in 6 months.

The stress of constantly hunting or farming for clients took a dramatic shift. We went from a monthly outlook on our sales numbers to a media focus on how many people were attending our seminars, listening to our radio program and referring their friends.

As the stress of outbound marketing disappeared, our revenues increased. Our classes filled to capacity. We began enrolling students 2 and 3 semesters into the future. Instead of the stress of not knowing where the next client would come from, we migrated to focusing on providing great content to our fans, screening our students and creating a waiting list.

This occurred because I had established authority status as a radio show host. Being 100% transparent, I did it backwards! A book is actually the first step an expert should take. Putting your content, story and message in print establishes you as an expert. Getting on stages, speaking on the radio and being profiled in other media normally occurs BECAUSE you have the book.

You can enjoy the status of being the “go to” person in the media and become the guy at the trade show who doesn’t pay to have a booth, but GETS paid to speak, share and solidify his brand.

My VP of marketing came from the world of radio. When our fledgling company got started, we had a budget of perhaps \$500...total.

Her suggestion of using radio advertising was about as realistic as going to the moon. How on earth could we afford to advertise on the radio?

When my operations manager and her looked at our numbers, they worked backwards from a revenue perspective assuming the ads had already been run.

This method of FUTURE revenue projections based on CURRENT ad spending (on money we did not have) may seem risky.

The exact opposite was the case.

When we went to meet with the 2nd tier talk radio station in Chicago, there was plenty of advertising inventory we could purchase.

Drive time, news sponsorships, 2 AM slots...the works.

But we were there to push ourselves even further.

We were there to get dozens and dozens of weekly advertising minutes for free. We took our first meeting with the intention not to simply buy radio ads, but to do the unthinkable.

We wanted to host our own radio program.

In the world of radio there are shows where a host is paid to be on the air and there are “brokered” shows where the host pays to be on the radio.

Not wanting a career in radio or being a DJ in a small town for 4 years, we elected to investigate “buying” our way on the air.

You’ve heard these shows.

Primarily they are weekend shows and are specific to a market, product or industry. Rarely do brokered shows discuss politics or current events. They may be about mortgages, health issues, legal or relationships.

Most of them sound like 1 hour commercials.

If you elect to host your own program, do yourself (and your audience) a favor and study the professionals who are on the air Monday through Friday. They understand pacing, questions, drawing the audience in and holding them there.

When we took our meeting, our VP instantly opened the door for a brokered show. This would mean larger dollars for the station and more consistent revenue.

By leading with the big dollars first (even though we didn’t have them) we were able to not only get their attention, but we were able to negotiate much better rates on commercials we had to buy to promote our show.

In the world of radio there is inventory (air time) and lots of it. Every single second before, during and after a regular program is a sellable minute. Commercials pay the salaries of the local radio station’s staff, FCC licenses and syndication fees to national radio personalities.

It’s a multi-million dollar business.

And you are their customer.

One of the benefits of leading with a high dollar ad buy through a brokered show is you are essentially buying not a few minutes here and there, but a full 50-60 minutes every week.

As a radio host, you are committing to a program of at least a year as a show that comes and goes looks bad for both of you.

The best part is that your show is NOT technically a commercial. If done right, it becomes a content piece that serves the audience. This bears repeating.

Your radio show should be a show and not a commercial. The more valuable content you deliver, the more likely you’ll develop raving fans and loyal customers.

In order to support your show, you'll need to advertise it (and not your product or service). This is marketing to support marketing and without a strategic plan and great negotiations, can be quite costly.

You'll need to run ads to promote your new show.

RADIO MARKETING SECRET #4:

All radio stations have unsold inventory on a daily basis. This is called 'remnant' inventory. Since 100% of all airtime must be filled, any unsold airtime is given to public service announcements and "friends" of the station.

Become a friend by committing to a contract.

When you lead with buying a show, before you sign, ask for a specific amount of all their remnant advertising. Additionally, ask for a minimum number of drive time slots and as much scheduled advertising slots as you can get.

In our "21 Best Practices" section of this book, we outline key elements of excellence in broadcasting regardless if you are a host or a guest on the radio. These 21 best practices are essential factors to make you look professional and elevate your brand.

Memorize them.

-Chapter 5-

Sponsorship & Funding



Radio stations have sponsors.

Sponsors keep the lights on and send the station manager's kids to college. As mentioned, even a local radio station is a multi-million dollar business.

As a potential guest, host or advertiser, you are technically one of those sponsors.

Most stations have billboard, print, events and web-based advertising and outreach programs. As a potential advertiser, you'll be asked to contribute to all of these by most savvy radio sales executives.

The only difficult part about being a sponsor is measuring how well these mediums perform.

Broadcast media is woefully ill-prepared to give you such precise statistics as how long a listener is listening to you, how old they are and where they came from.

In the world of the internet and social media advertising, you can market to left-handed, single women who just read last month's issue of Cosmopolitan and live in Boise. Targeting has become freakishly precise online.

Broadcast? Not so much.

Here is an example of how one advertiser and media channel set up a rather basic and profitable venture to convert the power of broadcast with the appeal of direct response.

Radio station: "Advertise with us...people will hear about you...."(yawn...so what? Says the car dealer)

Car dealer stated: "If you can get a listener to take a test drive, our closing ratio is doubled. We would pay \$35 for a lead like that."

My marketing buddy (who spent half his life producing informercials and is a DR fanatic) came up with this win-win scenario.

Radio station plays "joke of the day" (probably more than once a day) or snippets from a comedy show. Humor...fun and relevant to the demographics of the station.

The host announces, "If you enjoyed that, you can get a FREE 1 hour CD of all of XYZ comedy tour by visiting Main Street Nissan!" Just stop in for a test drive to pick up your FREE CD"

Instead of charging dealer by the minute on the radio they charge by the CD.

Station drops off 200 CD's a month. They go and pick up 100. Dealer owes him \$3500 (at \$35 per CD)

The car dealer LOVES this system. Their test drives (and sales) went up significantly. The radio station loves the DR because they actually made MORE money (and more importantly) they had tangible numbers to keep the client engaged.

NOTE: These numbers are made up...you get the point. It's a way to make both parties responsible for RESULTS, not impressions.

Direct response is highly appealing for advertisers as it let's you give a very specific number to the cost of acquiring a client.

When you work with an advertiser who has your best interest at heart as well as their own bottom line, deals like this can be accomplished. It's a bit out of their comfort zone and a test may be required to pull it off.

Sponsoring Your Show

When I migrated from the 2nd largest talk show in Chicago to the largest station (WLS which is owned by ABC/Disney) the cost per show tripled. We were investing well over \$20,000 per month to host a show and promote our program. With a \$6500 high-ticket item to sell, this shouldn't be an issue.

Some month's it was.

We looked into getting a few sponsors to take the edge off our ad spend and pay for our program.

We were evolving into a real program.

With some experience under our belt and vertical companies flush with cash, we were able to get mortgage companies, developers and even some of our former guests to buy airtime on our program to help fund it.

And it killed us.

When you give up airtime for dollars in the short run, you may develop a cash cushion to relieve some of the burden. If it was a daily show, no drop in the audience would be noticed.

However, with a weekly show and only 48 minutes of air time, even selling 5-6 minutes of commercial time quickly drained our ability to keep our audience focused and engaged.

RADIO MARKETING SECRET #5:

Don't sell out. Increase YOUR product offerings. Own your clients-not the airtime.

-Chapter 6-

Broadcast vs. Internet Radio



Blog Radio

Broadcast radio still has more prestige than Internet radio, but popular bloggers and some broadcast personalities are making the move to put their shows online. Don't overlook this outlet for getting media exposure.

In fact, many authors have used this venue to start their OWN radio program! While this may seem like starting a whole new business (it can be), you could always have a weekly radio show where you were the host and interviewed a guest each week on a topic that was important to you, your industry or demographic.

Being a radio host would add to your credibility and by interviewing people in your industry, you add to your own brand along the way.

Podcast & Internet Radio

What's the difference between podcasting and Internet radio? And how do I use them to promote my products?

In some ways, podcasting and Internet radio are very much alike. However, they serve different needs in a few key ways.

The lone wolf vs. the pack

Podcasters are more like lone wolves, where Internet radio hosts belong to a virtual pack. When you're a podcaster, you are creating a show — or podcast — that is on its own. It is not part of a larger group of podcasts but it may be in a category of other podcasts.

Internet radio, on the other hand, resembles broadcast radio. Your show is part of a line up of shows that are available through an Internet radio channel. A popular internet radio show can benefit from the marketing behind the online radio station, if there is one. However, they also have the right to put limits on what you can do with and on your show.

Mom & pop vs. the smooth operator

Podcasts usually feel more casual than Internet radio shows. They are less likely to have audio effects and can seem very down to Earth. A well produced internet radio show has intro's and exit music, sound sweetening and even commercials. Even Blog Talk Radio, which approximates podcasting, there is the introduction with the British accent announcing "Welcome to Blog Talk Radio."

SEO

SEO or search engine optimization means when someone is looking for YOUR content, YOUR website shows up.

The only problem is, rarely does anyone search for your name and solution in the same sentence.

Once you've been on the radio or have your own program, your audio files are internet gold for SEO. Once you start interviewing others, post those audio files on your website. When your guests do the same, exchange links to increase your SEO. If you want to add further SEO, transcribe the interviews and allow your website visitors to read or download them.

RADIO MARKETING SECRET #6:

From Social Media Guru, Gary Vaynerchuk. You must choose an area where you can win. No, scratch that. Not just win, but absolutely **dominate**. After all, don't we have enough mediocre podcasts around? Your broadcast must be something:

- You are passionate about engaging in,
- Leverages your strengths and;
- Where you bring things to the table that **no one else can**.

If you start out not knowing where you can be preeminent, that's fine but make sure your end goal is to be on top of a mountain. The best.

-Chapter 7-

21 Best Practices



There are certainly more than 21 ways to be a star on the radio (as guest or as a host). We welcome your comments, criticisms and input at all times and believe that the more input we receive, the better output we can all share.

We've created an archive of the webinar that accompanied this ebook at <http://www.authoryourbrand.com/blog> . It's about 20 minutes long and compliments this book nicely.

Please share you comments there.

1. **Enthusiasm.** Nothing puts people to sleep faster than to hear, “Bueller...” Vary your pitch, tone, pace and excitement. People want to tune in. Don't tune them out.
2. **Landline.** Cellular phones have nearly replaced landline phones. If you are a guest, remove the potential for disaster by using a landline.
3. **Clarity.** You must have a clear focus on your topic and your personality. Nobody likes wishy-washy guests. The clearer you are, the more attentive your audience will be.
4. **Professional.** The worst thing you can do is focus on you. The best thing you can do is thank the host, call them by their first name and give them (in advance) questions they should ask you with approximate answer time. Removing doubt in their mind and giving them accurate timing for your interview makes both of you look good.
5. **Conversation.** Good radio is a coffee-talk type conversation. Don't read anything-ever. You can use notes on your main points, but reading anything, line by line is a radio death.
6. **Smile.** When you smile as you speak, the muscles in your face create a different flavor in your voice. Get a mirror. No one can see you, but everyone can hear a smile on air.

7. **Local.** Whenever possible, relate your expertise locally and currently. If you can link your topic to current events, you're the star. Use the headlines to your advantage.
8. **Controversy.** Babies and puppies can sell cars, but controversy sells ad space on radio. You don't have to endorse the KKK, but if you can be contrarian in your views and slightly controversial in your opinion, people will stick around- regardless if they agree or disagree with you.
9. **Serve.** Don't be an infomercial. Yes...we all know your book or brand is the greatest thing since sliced bread. Problem is, nobody cares. Talk about solutions, benefits and give till it hurts.
10. **Succinct.** You must be crisp and succinct in your answers and opinions. Droning on is not conducive to this medium. This isn't CSPAN, so get to the point. Be on time and move the show along at a brisk clip.
11. **Serve More.** Point #9 was serving, but we're not done. Give away your very best information. Don't hold back. When you give away 7 out of 10 secrets, they'll come back for the other three. But, only if the first 7 were brilliant.
12. **Authentic.** The worst thing you can do is lie or evade the truth. Nobody is perfect and we all respect a come-back story. If your story has a tragic beginning, share it. Empathy creates connections.
13. **Entertain.** You are not Edward R. Murrow. You are not delivering the news. Your job is to entertain and perform. You may not be a comedian, but you have to at least be interesting. Have fun.
14. **Stand up.** Your voice, intonation, volume and tonality increase when you are standing and speaking. Thank goodness this is radio, so stay in your pajamas if you want, but please stand up and be clear.
15. **Practice.** At "Toastmasters" they count your "umms" and everyone is surprised how many times they say it. When you are on air and have pre-set times for your answers, it forces you to be succinct. Only practice reduces your stammering.
16. **Tease.** Your primary mission is to align yourself with a bigger brand, but don't neglect a selling opportunity. Instead of a blatant pitch, give away something for free to capture their email or phone.
17. **Contact.** Most hosts are familiar with your intent. You want to promote or sell something and they'll give you a chance to share you website or phone number. Sometimes they forget. Regardless of what happens, be aware of the time and be sure to leave your phone or website to allow listeners the chance to get more information.

18. **Gratitude.** Never start or leave an interview without showing gratitude. Thank your host (on air), thank the producer (off air) and send a hand written thank you note to separate you from everyone else.
19. **Leverage.** Before or after your interview, ask the engineer or producer if you can have a copy of the interview. Publish the interview on your blog and get a transcript made to go with it to boost your SEO.
20. **Feedback.** Immediately after your interview, if the host has time, ask for honest feedback. If they are pressed for time, set a follow up call to get their opinion on what you can do better for your next interview. This shows humility and might pre-book your next interview!
21. **Extraordinary.** I guarantee 99.9% of radio hosts and producers have never heard a guest ask this question after an interview. Be part of the .1% and stand out forever. “What topics do you have coming up? There may be someone in my network that can help give you some perspective or content for your next program.” Bingo! You are a connector. Welcome to the big leagues.

Of course these best practices make sense, but do they make money?

Yes.

If you want to know more and earn more, you'll do well to look up Alex Carroll. Alex is a friend of mine and I've learned quite a bit about the business of selling on the radio.

He has sold over \$1 million dollars worth of books using ONLY radio interviews. He is well known in the industry and I personally endorse any of his programs.

Look him up.

RADIO MARKETING SECRET #7:

Practice on Internet radio and podcasts before approaching broadcast radio. By refining your interview process you'll be a better guest. Leverage point....by including your podcasts in your press kit, you'll show broadcasts producers your professionalism. They don't want to put newbies on the air.

Conclusion

Radio can be an engaging and easy-to-execute media strategy.

How you start in radio is not important. The only thing that matters is to get started.

You'll soon discover an entire world of media, advertising and branding that will elevate your status nationwide...provided you use the best practices outline here and otherwise do a good job.

I am very approachable and encourage you to stay in touch at our website and Facebook groups.



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