

*BRIAN
McCOLL'S*

RADIO PRESENTATION EBOOK



Written by Brian McColl

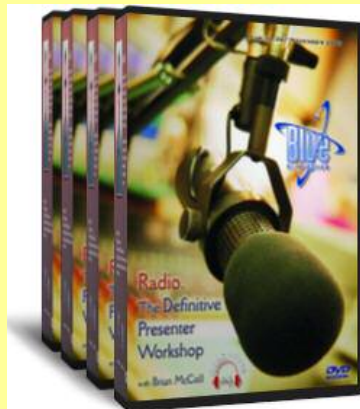
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About The Author



Hi, I'm Brian McColl and may I start by saying a huge THANKS for downloading my eBook.

Over the next 30 pages or so I'm going to share with you some of my observations of 'life inside the radio industry'. As you may already know I'm a radio broadcaster myself. I've been on-air now for almost 3 decades. 3 DECADES! Jeez, that does sound a long time, doesn't it? Certainly doesn't feel that long!

I started out as a DJ on one of the many pirate stations broadcasting illegally around the city of Dublin (Ireland) in the early 1980s.

My main inspiration back in those days was listening to Mike Hollis on Radio Luxembourg, which beamed across Northern Europe on crackly old Medium Wave (or AM as it's called these days).

After being bitten by the radio bug at an early age I decided that radio was the only career for me and I quickly progressed from the smaller pirate stations to the major ones before eventually transferring to 'legitimate' radio.

These days my CV shows a fair few stations that I've managed to 'grace' (or disgrace) over the years. Which ones? I knew you'd ask that, well they include RTÉ 2FM (Ireland), Atlantic 252 (UK) and 99.3 The Fox (Canada). At the time of writing I'm with Dublin's 98FM.

Radio is a true passion of mine and during my career I've been lucky enough to 'notch-up' a number of other accolades and awards too. Don't get me wrong, I'm certainly not trying to show off here (well not intentionally anyway), I simply thought you might want to know a little more about me and my 'life in radio' before you dive in to reading this book.

Anyway, I really hope you enjoy it. Please feel free to forward it on to your colleagues and friends. In fact, I'd LOVE to you forward it on! Or alternatively just point them towards www.presenterworkshop.com where they can sign-up to receive their own **FREE** copy.

Finally, can I just mention that if you'd like to find out more about being at my Presenter Workshops in person, or my One-To-One Coaching sessions then all you need to do is drop me an email. You'll find the address later in the book.

Best wishes,

Brian.

Chapter 1 - Six Steps

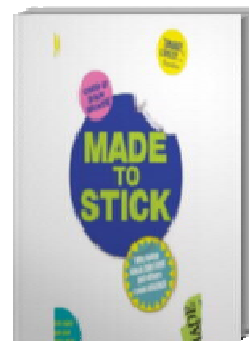
Being on the radio is part of a continuous relationship between you and your listener. The different ways you can effect or influence their day, their mood, and their outlook at that moment.



A lot of time is spent analysing how we do this. How we go about developing that relationship each and every time we go on air. Whether we're on a five-day shift during the week, weekends only or even overnights. Each of us has that relationship with our listener.

Like any two-way relationship in 'regular life', it needs to be worked on and it needs us to pay proper attention to it.

I just recently read a book called "Made To Stick" by Chip and Dan Heath (great names – could be on the radio!) In this book, the authors list the ways in which people remember an idea or a concept.



When I put the book down, I realised we can use all that they were saying in the on-air studio. That happens a lot. Anything to do with social learning can be brought right back into the field of radio.

We are people relating to people, right? Doesn't it make sense to find out as much as we can about how people behave and think and learn and bond?

My theory on radio is simple: speak to the listener as you would a friend or family member. That's why I always recommend dropping the clichés in a link. You don't use them in normal conversation, so why do so suddenly on the radio? It doesn't make sense and it makes you sound unnatural.



Nowadays, the emphasis is being put on presenters sounding more 'real'. Doesn't matter what your format is, you can sound real and actually connect with the words you use. Yes, even on a CHR with fifteen-second links.

If you don't have time to read this book, let me outline the main ideas for you. These guys reckon that there are six factors in forming an idea. Most of these, I feel, we already use on air without even realising it. They are... (drum roll please):

Step #1: Simplicity.

Ah, simplicity. How simple! What is it we call this? Yup, 'One Element Per Link'. We're already using simplicity in our links when we self-edit. When we stick with the golden formula of finding one main element in the link and staying with it.

When we do this, we sound focussed and help the listener to hear our words and understand our message, instead of rambling on and becoming distracted. Simplicity. It's a beautiful thing.

Step #2: Credibility.

I like this one because when you are credible, you are trusted. Trust is crucial to any relationship, right? When your listener trusts you, it also means they will forgive you. So, if you screw up a link or say something that they might not like, they will forgive you because they trust you.

To them, you are fundamentally credible. You are believable. This also means that you sound 'real'. You don't come across as a jock crankin' out the tunes! You are a person they like and enjoy being with. That's credibility.

Step #3: Unexpectedness.

When you are credible and trusted, then you can get away with being unexpected. There's that old expression, "predictably unpredictable". That's what we're talking about here. You are being allowed shock occasionally and step away from your usual persona.



Not only does the listener allow it, they even enjoy it. It keeps them guessing. It adds spice to the relationship. If you are normally a wacky/funny presenter who is known for making listeners laugh, you can get away with one day coming across as the complete opposite. Imagine 'Mister Crazy' becoming 'Mister Morose' for an entire shift. That would be unexpected and your credibility would allow it to happen.

Step #4: Concreteness.

You might feel that this is similar to 'credible', but it is slightly different. To my mind, 'concreteness' on air means, knowing what you are talking about and not fooling your listener. If you are speaking about an event or a song or if you are giving a fact about anything, you should have your facts right.

Fair enough, you can't know everything. In that case, just being honest is always best. But if you are putting it out there that what you are saying is fact, then it has to be. That's being concrete. That's what adds to your credibility. If you're caught out on a lie while on air, you have just done your relationship damage.

Step #5: Emotion.

We could write a book on this one...oh hang on, there've been a few, haven't there? Everything we do and say comes down to emotion. "How does that make me feel"? That's the crux of our life. How does something make us feel?

Human beings are forever thinking about how events make us feel. Do I feel happy, sad, annoyed?

You have the ability to tap into people's emotions with the words you use on air. You can say "I hate all red haired people" and you will have completely outraged red haired people and the general listener as well with your comment. Why do something like that? Well, it depends on your act. The point being, you have the ability to alter a person's emotion. That's a pretty amazing statement to take in, when you think about it. Use that one wisely!!



Step #6: Narrative Potential.

In other words: 'Story Telling'. Nothing communicates better than a story. It's the best way to get your point across. Comedians know this. Not too many comedians come onstage and tell gag after gag after gag. They lead up to the punch line with a story. The story is what brings the emotion, the credibility, the unexpectedness, and the concreteness to the joke. The punch line brings the simplicity.

There you go. All six parts coming together at the end... just like a great story!

Maybe try using one of the six steps when you are next on the air. See how it feels. What way can you use one or all of them in a show? Play around with them and get used to them. They are naturally programmed into your brain, so it really shouldn't be too difficult. All six of those factors are part of basic socialisation and are already hard wired into our thinking. That means, if you are aware of them automatically, then so is your listener (unless you broadcast to a dog kennel).

'Humans relating to other humans'. In my opinion that's what radio presentation is all about. It's fairly simple when you strip it all back.

Six Steps – Summary

Step #1. Simplicity

Step #2. Credibility

Step #3. Unexpectedness

Step #4. Concreteness

Step #5. Emotion

Step #6. Narrative Potential

Chapter 2 - Five Links

You may have noticed that, as a radio professional, you listen to the radio in a very different way to non-radio people.

The non-radio person may tune into a station and stay there because they like the music, or enjoy the talk, or just through pure habit.



I'm sure you've been sitting in someone else's car

when they turn the radio on. They listen to songs all the way through and tend not to change the station much. Or, horror of all horrors, they change station when the presenter starts talking! What's that all about!?

Radio people, although most of the time we're not aware of it, will channel hop like crazy. Preset buttons are always being pressed as we search out the next link. That's right, we're generally not looking for music, we're looking for links and promos and the nuts and bolts that make each station either great – or not so great!

I think most presenters do this. I guess we're just trying to find out what the 'other guys' are doing and whether they have any new ideas.

I know, personally, I'm a compulsive station flipper. In my car, I have one of those frequency changers attached to the steering column, so I can keep my hands on the wheel and still flip around. Lovely.



Here's how my routine begins: Get in the car, start it up and put on the radio. Then it's a rapid flick through the first six

presets to see what's going on. Then the next six. After that it's back to the original six to see if anything has happened in the fifteen seconds I have been away!

Aha! Someone is coming to the end of a song. I'll hang around here for a bit just in case there's a link. Invariably, there is one and I'm off. This continues until the link is over and then I'll scan around for another upcoming link from somewhere else. Never once waiting to hear a full song (unless I'm in the mood).

Do you do something similar? OK, I'll admit when I'm working with the radio on, I will stick to one station that I have decided to monitor, but that's different. In the car, it's general listening and done only as a radio person would do it!

I have been doing a lot of driving and, therefore, listening a lot too. I now present for you, the five links I reacted to most in the recent past.

Link 1:

This involved a presenter coming out of an ad break. The break was rounded out with a station jingle. No problems there. I expected a song and was just about to flick stations when...the DJ spoke!

The jingle went along the lines of (sing along if you wish): "Billy Bland in the afternoon on XYZ Radio". The presenter's link was: "Yes indeed, this is Billy Bland on XYZ Radio and here's the latest from Kylie Minogue". Did he not hear the jingle? The jingle announced his name and the station ID. Just to make sure you heard it the first time, he repeated it. How very thoughtful... and totally unnecessary!

Link 2:

I liked this one. Going into an ad break the presenter said, "In the next fifteen minutes we'll play a song from a lady who likes walking around town in her bra... and it's not Amy Winehouse". The first person I thought of was Amy Winehouse. Who else could it be? I flicked around a while and came back after about ten minutes to find out. He got me!



OK, it might not be the greatest Hook and Tease in the history of the Universe, but it was quick, to the point and served it's purpose – getting the listener back. The good ole Tension and Release was doing its magic.

By the way, it was Madonna. Pretty obvious really, but effective nonetheless.

Link 3:

Coming out of Bryan Adams 'Everything I Do', the presenter opened the link in a nice sultry, soothing voice and said "What a beautiful track that is..." To some, it may be a beautiful track (song?).

The point being, hasn't it become a bit of a cliché that whenever we play a slow ballad or love song, we always come out of it by behaving very sincerely and saying what a "beautiful track" that was? You nearly know it's going to happen before it happens.

What are we saying here? Are we trying to convince the listener that it's not a load of rubbish? If it's a beautiful song for me, then I don't need to be told. If I have no real opinion on it's beauty, then do I need to hear someone tell me that it's beautiful? Why not just leave it be? That song spent five thousand weeks at number one – it's a very popular song. Do we need convincing and if so, why?

Link 4:



This one made me scream at the radio. I really thought we had moved on from this, but no, apparently not. The presenter went looking for requests and said at the end, "You know the number by now... and if you don't – shame on you!" Then he finished his link – without giving the number!!!! (Excuse all of the exclamation marks, but sometimes I need to use them)!

You know the number by now. It's one of the oldest and most tired clichés of the lot and here was a professional on a national station using it. Maybe I don't know the number by now. Maybe it's my first time listening. Maybe you should just give me the number and then I'll know it.

Link 5:

Start of a show. I was turning on a roundabout at the time and nearly veered the car onto the grass verge when this one struck.

It was Wednesday afternoon when I heard this link. I wouldn't have known this but for the fact that the presenter told me. He then told me the time and hoped I was enjoying myself. Actually, here is the link as I remember it: "Two twenty five and I certainly hope you're enjoying this Wednesday afternoon".

I don't mean to sound cynical, because I know we all do the best with what we have available to us at any particular time. However, this is basic stuff. The very fact that the person has been hired to be on air mid-afternoon on a weekday should indicate that he has learned enough about presenting to know not to fall into this bottomless hole of bad links.



If you analyse what he has just said, basically he's saying that he hopes we're enjoying this Wednesday afternoon. Well, what about last Wednesday afternoon, or the one before that? Would he like to hear about those? Don't they matter too? If you are going to mention the day, then have a really long think about why.

I have a funny feeling that most of your listeners have a rough idea what day of the week it is. Why stop at the day? Let's give the date and year too – "It's Monday, December 10th 2007 at 21 and a half minutes past the hour of 9o'clock"!!

There you go, just my thoughts on random links heard in the car recently.

Like you, I hear an awful lot of really entertaining and well thought out radio too. Most of the ones highlighted above are just reminders of the basics – both good and bad. We still do them. All of us. When we break one bad habit you can be sure another one will try and come along to replace it.

It's just a case of being aware. Be aware of the clichés and the traps. Trying to avoid them can be difficult, but it's your profession. Sometimes it's hard work getting it right. Put in the hard work and you will sound focussed and in control. Avoid the hard work and you'll get away with it for a while... but that's about all.

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Chapter 3 – Show Me The Money

I love holding Presenter Workshops. Not only because it means I get to talk endlessly for hour upon hour (!) but also because so many new and different comments and



questions come up over the duration of one day events like these. Questions that get me thinking in a new way and make me look at a common problem from a different angle.

At a recent Workshop, one of these questions came up. It was a beauty and gets right to the heart of the reality of being on air: “Why does radio pay so badly”?

Isn't that brilliant? Where's all the money and how come we're not getting our fair share of it?

Sometimes, when you are asked a question, you just have to answer it with your gut, as honestly as you know. My honest, gut level answer was: “Because we *let* them pay us badly”.

OK, let me expand on that one a little bit. You're possibly thinking, “But it's not up to us how much we get paid, is it”? Well, I think it is... to a degree. Let me put it to you this way. If you go for a job in McDonalds, the pay is set out before you. There is no haggling about salary or perks. This is the money, take it or leave it.

If you go for a job as a receptionist or secretary, generally the salary is already stated. How many job ads have you seen that say, "Salary starts at 24K and rises to 32K after three years"? You know where you stand immediately. Radio jobs don't do this.

You will never get a preview of the available salary. It's just not advertised. So how do you know what to ask for? How do you know what the management have in mind? How far will they go?



I believe that in order to make the standard of pay rise for you in your radio career, you have to be professional about it. Unfortunately it's been beaten into us over the years by the people who run radio and pretty much everyone associated with radio, that we Radio Presenters are the lowest people working at the station.

What do we do? We play a few songs, talk a little bit and go home. How difficult is that? Anyone could do it. I'm sure in the past; you've been told that you have it 'easy'. A nice cushy gig. Three hours a day?? That's not work, is it? Well, if we're told something enough times, it eventually sinks in. If the same message is repeated often enough, it tends to become fact. After a while, we start to wonder if maybe we do in fact have it easy.

I'm here to tell you that you don't. I'm here to tell you that, not only do you not have it easy; you actually have the most difficult and most important job at your radio station.

Without you, the radio station has no personality, it has no soul, and it has no distinctive voice. Without you, the radio station cannot communicate properly.

Being a Radio Presenter is not just a job or a 'gig'. It is a profession. Like any other profession, you are automatically a Professional. There can be no debating this one in your mind. We all, at one stage or another, have 'landed' ourselves a gig and thought "brilliant, I'm on the radio".



Once on the radio, we will do anything to stay on the radio. The GM or CEO could decide that they are going to cut our salary in half due to "Budget restraints". No problem, we'll take less money because we are 'on the radio'. We're delighted with ourselves. We've got a gig. Thank you so much. Thank you, thank you, thank you!

Is that behaving in a Professional manner? I don't believe so!

What is then? To me, behaving in a Professional manner as a Radio Presenter (note the capital letters there) involves carrying yourself in a Professional way and being a real Pro. Part of that means not fighting with the other guy for scraps. Not allowing your ability to be undermined. Asking for what you believe you are worth.

If you go into a PD's office with a salary request, the first thing he/she will do is laugh it off. That's their job. The PD, though, is willing to play the game. The game being, you aim high, they aim low and you will eventually meet somewhere in the middle. Usually.

If they won't budge at all, then you can ask yourself, do you really want to work in a building where your talent and ability is not recognised? How does it feel when you are undervalued? That's basically what is happening to you when you get less money than you are looking for. You feel undervalued. The sales rep that started work in the station six months after you is now driving around in a new BMW, while you are still there battling away for pennies. Good for the Sales Rep (well done), but not a nice feeling for you.



How does the sales rep get to that stage? By bringing in the money. Money talks! GMs and CEOs love money. Speak their language. Tell them what you will do for them. How many listeners you will get for them. How you will increase their Average Quarter Hour (AQH).

More AQH = More Listeners = More Money!

Ask them questions: "How much would an extra 2,000 listeners per AQH be worth" to them? Find out the advertising rates for your shift (or the shift you are applying for). Do the maths yourself and show them that by you coming in and performing

that shift, you will increase their revenue by XXX amount of money.

Show them that you know what you are doing here. You're not just some person who "wants to be on the radio". You are a Professional. You have done your research. You have done your homework. You are telling them that you can increase the value of their product. You can.

If at the end of this they still see you as having a 'handy gig', then I'll ask you the same question again: Do you want to work long term for people who don't value or respect what it is that you do?

Sure, you've got to eat and you've got to work. Do you quit immediately after a failed salary meeting? No. Hang on, but do start looking elsewhere.

Staying where you are indefinitely will bring you into a low paying comfort zone that is very difficult to get out of. Stay where you are until your search for better comes



to an end. Then move, on your own terms, to the better place. It's always out there.

Don't take any rejection of your salary request personally. It's not personal. It IS business. Be Businesslike. You are a Business.

So, why does radio pay so badly?

Because we all, as a body of Professionals allow it to. We've swallowed the line forever: "Anybody could do that". Deep down we think, maybe they're right. I'm here to tell you that they're not!

The presenter is the most important person in a radio station. Never forget that.



Sales are important, promotions too. Music is important, production too. They are all parts of the radio station. I agree. But who puts it all together? Who presents and creates around these? Who brings these elements to life and relates them to the customer? You do.

Without you, there is no complete end product. No listener ever says, "Oh, I love the way the different parts of that promotion were thought out". They talk about how the promotion felt to them. What it meant to them. They are talking about how YOU nurtured and developed that promotion.

Without the Presenter, a radio station has lots of elements... none of them are complete until you pull them all together in your own individual way.

Quick example: I went in for a contract meeting in the past with my then 'boss'. All the usual lines came out – 'Budget', 'Ratings', 'Projections', 'Tougher market place' etc. None of which I cared about, some of which I didn't even understand.

The problems they lay before me were, as far as I was concerned, their problems. Not mine.

My problem was getting what I wanted out of them. I had increased their ratings and brought in more money for them, now I felt I deserved my share. After three meetings I got about 60% of the money I asked for. The rest I was able to make up in items that they could write off.

I got a monthly expenses allowance, a paid holiday each year, an allowance to go and buy a computer and computer software (for Show prep)! And a few other minor items including the introduction of a Bonus Scheme. These cost them nothing as they could write them off. For me, they were very nice ways of saving money.

I was able to do this because after years of not asking for what I wanted, I began asking. Once I started asking, I started receiving.

As simple as that. Just ask. All they can say is 'No'. And they will say 'No'. At first! Keep asking. Keep convincing. Have your facts. Have your figures. Be a Professional. It's business.

Don't believe the hype.
Don't listen to the putdowns.
Once you listen to the putdowns, you can very easily believe them. Then you undervalue yourself and you will gratefully accept whatever they offer.



Imagine if we all decided today to become Professional. In every way. In our outlook, in our meetings with Programming, in the way we dressed at work, in the way we spoke at Presenter meetings... in every aspect of our day-to-day life in the radio station.

Do you think it would be noticed? You bet it would. The reason it would be noticed is because we don't do it.

We're the 'Crazy DJs'. You don't take a clown seriously, and you definitely don't pay them much. A Professional? You've got to take them seriously.

That includes paying them properly for their unique services.

I talk more about this subject in my 4-disc DVD set which is available to order right now at www.presenterworkshop.com.

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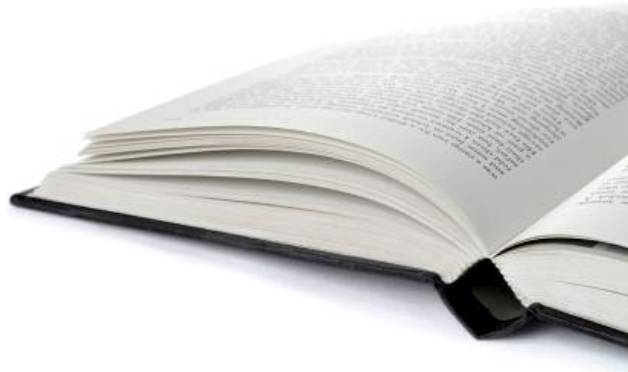
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Chapter 4 – Read This Now!

What do you think of the title of this chapter?

Do you think it's maybe
a little bit pushy?
Possibly a wee bit rude?
Can't say I blame you.
Who do I think I am
anyway, telling you what
to do?



Funny how, on the radio,
we can sometimes come across as pushy and rude with our
listeners though, isn't it?

'How so', you ask? Well, let's take a look at some of the words
and phrases we use and how they can be interpreted by our
audience.

Phrases like: "Stay right there" and "Don't move" and "Make
sure to be here".

Let us for a moment take an example from your life. Imagine
you have arranged with your friend to meet up for a coffee and
a chat. You haven't seen each other in a while and the
arrangement was made three weeks ago.

You are excited to meet up again and the morning of your
meeting you decide to send your friend a text message.
Your text reads : "Coffee. Today. 4pm. U better show up".
I bet when your friend receives that text he/she won't be too
impressed.

Comes across slightly arrogant, don't you think? We know that what you were trying to do was show your friend that you are excited about the meeting and that you want to show this, but the wording you chose conveys a different message.

If you wrote: "Looking forward to coffee 2day", it would be seen in a completely different light.

Now, walk into the on air studio with me again, where we see the presenter in the middle of a gig. Coming up in fifteen minutes is the 'Top Five at Five'.

Naturally, the presenter will want to alert the listener to this fact. It's a big feature. An important bench mark. So, the words used are: "The 'Top Five at Five' is on the way. You better be



here for that. Make sure you don't miss it". Right?

Well, if the purpose of the link is to order the listener about, then sure. By all means. But, if the aim of the link

is to persuade and invite the listener to stay with your station until 5PM, then definitely not.

Speaking like this is ordering the listener about. It's telling them what to do. It's bullying, of a sort. "Don't miss it", "Be here" are not invitations, they are orders.

The fact that it's fairly apparent that they are orders means we all recognise them and that we have all, at one stage or another, used them.

Maybe they are crutches, maybe they are used as a bridge. Whatever they are used for does nothing to change the fact that they are orders.

"You do as I say", "I'm telling you what to do". That's what comes across. "You better be here at 5PM, or there'll be trouble"!!!!

It simply does not work. It's the exact same as the hostile text reminder to your friend. Your friend will probably show up for coffee and maybe be a little annoyed with you. Your listener, however,

probably will not show up. And the harder you try, the further you push them away.



There are so many better and effective ways of reminding your listener. Nice ways, subtle ways, friendly ways. You can use the old Hook and Tease: "Madonna was number one on yesterday's Top Five at Five but there's another song getting more votes tonight.....they'll battle it out at five o'clock....."

or: "I wonder will your favourite song be on tonight's Top Five at Five"?

or: "So far Robbie Williams' new song is the big vote getter on the Top Five at Five. Would you like him to be number one? You can vote for your song on....."

It's the same message: "Top Five at Five on the way in fifteen minutes", but a different manner.

You are now including your listener in the conversation, rather than ordering them about. We all love to be included, don't we? So will your listener.

By the way, maybe I should have called this chapter: "You Might Enjoy Reading This".

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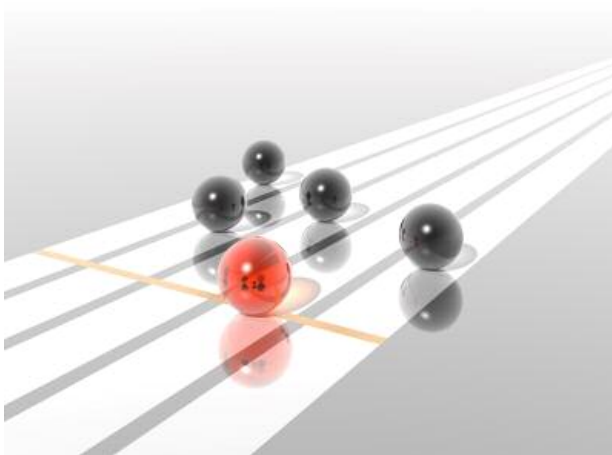


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Chapter 5 – Leave The Best ‘til Last

You may at this point have gathered that I spend a lot of my time listening to radio stations around the world. OK, first of all you might say it's time for me to get a life! But the one reason I listen so much is so I can hear what all of the great (and not so great) presenters are doing on air.



I may spend an unhealthy amount of time doing this. You don't need to. But I would suggest that you listen to at least one 'out of market show' per week, if you can. One thing will always strike you.

Recently, I spent one week listening with one main point in mind. I wanted to discover how presenters end their links.

To me, the end of a link is just about the most important part. The last words out of your mouth will be the ones that your listeners remember the most.

It's a basic premise that you will come across in other parts of your life.

For example: You go to see your favourite band play live in concert. The show starts off with a bang – literally. Fireworks, an amazing entrance and the atmosphere is electric. The band plays some of your favourite songs. Then, halfway through the show, they decide to experiment a little by playing some new songs off their upcoming album. You don't know these songs

and the show slumps a little for you. Near the end, though, they get back into their popular tunes. Then the show ends.

Hey, hang on a minute – they didn't play their biggest hit! They didn't play the one song that they are known for. Their massive worldwide number one. The song everybody associates them with. How come? What's going on?



Cue, the encore. Out come your heroes who blow you away with that song. The one you have been waiting for. Wow!! What a show.

You leave the concert enthralled. That last song was brilliant. The opening was good too. The bit in the middle? You've pretty much forgotten about it now because the ending was so good. That's why performers leave their best song until last. That's what will be fresh in your mind after the show. That's what you will take away with you.

Leave the best 'til last.

Musicians know this. So do comedians. You don't put the punchline at the start of a joke do you? You don't put it in the middle, right? At the end. That's where it goes.

Now, that might seem pretty basic to you.

So, why is it that a lot of radio presenters work really hard on the start and middle of a link and end poorly?

I heard a guy in Adelaide Australia doing a great piece on a local event in that market. It appears there was a sporting event taking place there and he wanted to put his own 'spin' on it. So he began his link with a Station ID, a name check and then into the link. He related it to his listener, he involved the listener in the link by naming some local area that they would recognise, he spoke about an athlete from the area that the listener would also know and he generally brought the link alive.



It was 3D instead of 2D. Then, right at the end of the link he said, "So there you go, that's sounds great and ...eh, maybe you could go down there and eh... em... have some fun with that. I probably will if I can get the time and maybe you should too... em... if you have nothing else going on this weekend. You could do worse..." End of Link!!

The last words out of his mouth were, "You could do worse....." That's what he left his listener with.

He lost me. He totally lost all credibility in his link by ending with such an un-focused approach. All of his good work was ruined by "eh" and "em" and his unsure attitude.

I know why this happened. Do you? He hadn't prepped his out. That's all.

He was so involved in getting the facts about the event just right, that he neglected the out. He presumed that it would all fit in at the end and run smoothly for him. He's like the band playing live in concert... without giving the encore.

Place yourself back at that gig. The band come onstage again for their encore and proceed to play another new song that you have never heard before. Then they leave and the houselights go on. Your lasting impression of the show changes.

When your 'out' is strong, you leave the listener with a feeling of confidence. They know you are in control. You can ruin a great link and destroy all the work you put into it by finishing weakly.

Work on the 'out'. Right it down if you need to. But know what it is. Always. If you lose your way during a link, or forget where it's meant to lead to, or just have a mental blank (it happens), then your strong 'out' will rescue you. Always. It's always there to back you up.

When you finish a link with a strong and confident 'out' it will make up for any short comings the rest of the link may have had. And it will enhance a great link.

A QUICK REMINDER

Please feel free to forward this eBook to your colleagues and friends. Or alternatively just tell them to visit my website:

www.presenterworkshop.com

They can sign-up there to receive their own **FREE** copy.

Chapter 6 – Closing Thoughts

Thanks so much for downloading this eBook. I hope you have found it interesting and maybe even a little bit inspiring? That's what I'm all about: helping you to re-discover your passion and working with you to constantly better yourself as a person and as a radio presenter.

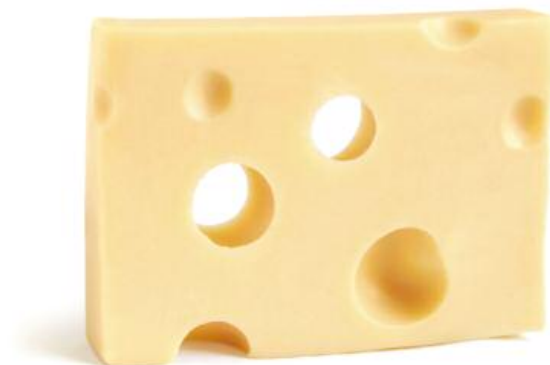
I believe that every person who walks into an on air studio wants to do a great job. I have yet to meet a presenter who says, "I'm really going to suck today"! In order to be our best we need to 'sharpen the saw'.

Here is my radio philosophy in one, easy to digest, sentence:

"I believe that the On Air Presenter is the most important person at any radio station."

There you go! The Radio Presenter. Number one. The Big Kahuna. The Grand Fromage!

It is my mission in life to empower Presenters to see themselves in this way. Not so we can develop an overwhelming ego. Rather, that we can dispel this myth that we are the LEAST important people.



Without the Presenter, there is no connection with the listener. No emotion, no feeling, no human contact. Presenters provide this. Not the music, not the programming, the sales, the imaging. The Presenters.

Let's be aware of the fact that we are working in a Profession and let's be Professional about it. In the way we behave and the way we work.

We can all learn so much from each other in radio and that is one of the reasons why I love holding my Radio Presenter Workshops. These Workshops are a great way for all of us to connect, share thoughts and learn.

This is a small industry full of great people. Talented people. Inspirational people.

You are one of those people and it's always an honour to meet with and speak to you.

Set yourself a goal and watch it happen for you.

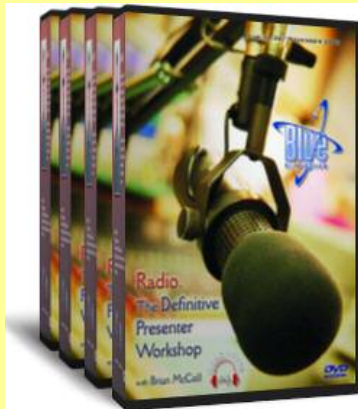


All the best,

Brian.

BRIAN McCOLL'S RADIO PRESENTER WORKSHOP 4-DISC DVD SET

"The Must Have DVD Set For Every Radio Presenter"



In this exclusive 'Radio Presenter Workshop' package of 4 DVDs, I share over 26 years worth of experience of working in the radio industry.



"Brian is genuinely a true motivator. His advice and feedback certainly has made me raise my game incredibly. The ground he covers is immense and very inspirational. I really can't recommend this DVD set enough!"

Gary James, Breakfast Presenter, 89.1 Aston FM, Birmingham, UK.



"Brian because has very relevant experience. He's been doing this for so long and he does have a passion for it. Very user-friendly, very relevant to any radio market and definitely I'd recommend the course."

Caroline Smith, Mid Morning Presenter, Spin South West, Limerick, Ireland.

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