

RADIO COPY PASTE

THE **TIME** ISSUE

#02, AUGUST 2024

**Choosing The Right
Duration For That
New Script**

**RADIO!
The ULTIMATE
Time Machine**

Words Waste Time

**WRITING & EDITING
FOR MAXIMUM IMPACT**

**DIFFERENT AD
RUN TIMES FROM
AROUND THE WORLD**

**THIS ISSUE BY
THE NUMBERS:**
10 Regular Features
13 Articles
35 Writing Prompts
& *hundreds of ideas!*

**USING YOUR TIME EFFECTIVELY...
A GUIDE FOR WORK,
HOME AND LIFE.**

THIS ISSUES **COPY VAULT** CONTENTS: **NIGHTCLUBS**
FREE ISSUE - DOWNLOAD YOURS FROM: radiocopywriters.com

THANKYOU'S:

The following people are to thank for this issue coming together...

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A huge thankyou to each and every single one of you.

IN MEMORIAM:

ANGIE - KRISTIAN

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However, the same cannot be said for images on the cover, and those used inside the magazine. Unless otherwise stated, all images have been created using the website:

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If you wish to use any part of this magazine for educational purposes, please contact us and let us know that you are doing so, we want to thank-you ahead of time for educating the next generation of radio copywriters.

THE EDITORIAL TEAM

TABLE OF CONTENTS:

- 2 Feedback**
- 3 Editorial**
- 4 Terminology & Word Count Guide**

FEATURE ARTICLES FROM THE FRONT COVER

- 6 Radio The Ultimate Time Machine**
- 10 Choosing The Right Duration for that Script**
- 16 Words Waste Time**
- 18 Different Ad Run Times From Around The World**
- 22 Using Your Time Effectively**

OTHER ARTICLES

- 13 A Cornicopia of Copywriters Recipies**
- 14 Can Ai Save You Time? When Researching Online**
- 25 Our Magazine Needs A Tag Line**
- 26 Adapting to the Evolving Radio Landscape**
- 30 The American Perspective**
- 32 To Do Lists, The Ultimate Times Savers?**
- 34 Time Waits For No One in Radio**
- 36 Advice: 5 Ways To Time Out Your Script**
- 37 Runnung Out Of Time? 5 Ways To Shutdown Conversations**
- 38 Bad Advice: Using Your Work Time Creativley**
- 42 Time Wasters & How To Avoice Them**

REGULAR FEATURES:

- 4 Next Issue**
- 41 Submission Guidelines**
- 45 Your Are Awesome: Copywriters Affirmations**
- 46 Head-To-Head**
- 47 Classic Copywriting Formulas**
- 48 The Copy Vault: Nightclubs**
- 49 Copy Brief Grief**
- 50 Tech Help: Are You Down With OCR?**
- 51 Writing Prompts**
- 52 Visual Writing Prompts**

OTHER DEPARTMENTS:

- 58 Promotions: Planning & Executing Correctly**
- 60 Sales: Timelines & Deadlines**
- 61 On-Air: The Writing is on the Wall**

AND CLOSING OUT THIS ISSUE:

- 63 The Final Word**
- 64 ADS/LINKS & HOW TO PRINT**

FIN

ADVERTISING YOUR SERVICES:

Are you are a freelance copywriter, or a copywriter looking for work? We are happy to advertise your services - for FREE in the next issue of RADIO COPY PASTE.

Send an email with the subject "Looking for Work" to receive your first issue ad for free: **allmarketing@radiocopywriters.com**



The feedback from issue 1 was mostly positive and VERY constructive, with some great ideas and comments too:

“Looks amazing, already read the Ink and Inner Peace article. Spot On. The Dark Side of Work was heart breaking, but insightful. I would suggest that the writers of each article get a bit of a biography, of who they are and where they work. Other than that, thank you from one Copywriter to another.”

David

Thanks David, you were the very first person to comment and I appreciate your ideas. We asked those writing in this issue, some were happy to have their names attached, others didn't want their name out there because what they were writing might upset their management or station owners, so we have allowed for Anon posting or pseudonyms to be used.

“Thank you Earl. This looks very interesting, and I can't wait to settle back and read

it. I have passed the link on to friends in the industry. The idea of writing prompts is very cool. Lovely.”

Natalie

Cheers Natalie, please feel free to share everyone.

“The magazine is good, could be better, but has some very insightful articles and practical resources, It's about time we had our own magazine. Thanks for putting it all together. It's a must-read for copywriters around the world who are looking to excel in their craft, learn, and find out what other people are doing.”

Linda

Thanks Linda. I appreciate the kind words, and hopefully we get better - issue after issue.

“The e-books and tools provided here have truly elevated my radio copywriting skills, I look forward to sharing, Thank you for such enriching content!”

Samadra

Thankyou Samaadra, please share the downloadable files

with the people you work with and let us know what you and they think.

“I initially thought it was going to be one giant ad for your web books, but the Dark Side of Work had me wondering about one of the young people I work with, and after talking with them I found out she was not coping. Thank you for a timely magazine and a very good read.”

Joan

Cheers Joan. glad to hear that you put what was in the magazine to practical use straight away. And I was trying to avoid the ads for my eBooks but had to run with something in those spots after some ads were pulled at the last minute.

“Your website looks like it's from the 90s and some type of data miner or phishing - you will need to fix that as quick as you can. The magazine is an interesting read, but more on copywriting please and less on the other departments. This is why I stopped reading your blog posts as they seemed to focus on the rest of the industry and not copywriting.”

Randy

I want to thank you for your frankness, Randy, and yes we all agreed and set about updating the website as soon as we got your email - hopefully by now the update is up and running. Also thank you for being honest about the blog in its old form - I agree, it was too wide in its focus, now and here we are trying to really drill down on Copywriting only - see what you think about this issue.

"Your advice in the Write your Way to Wellness was good. I started journaling a couple of years ago. It can help you focus on the here and now, and not dive into the abyss of why me."

Brea

Thanks Brea, glad to hear I was right about something.

"I downloaded the Can of Copywriting Worms - and I thought it was just all the old posts from the site - BUT was happy to see some new material in there that wasn't on the site. And the bonus conversations and comments are interesting to read. Where do you find the energy to write so much?"

Aanya

Thanks Aanya, glad you liked the free download.

"Your layout needs some work to make it flow a little better."

BenM

Hopefully getting better each issue Ben.

"I want to write an article for you about quitting radio, but don't want to use my name - is that okay?"

Anon

Yes, you can, and it is in this issue, see page 61.

"Hey why are you not on social media? Trying to connect with you and the magazine."

Cindi

Sorry Cindi, that requires a very-LOOOONG answer, maybe soon.

Got feedback about issue 2?

Email us at: allmarketing@radiocopywriters.com



WOW!! And a HUGE... "THANKYOU EVERYONE!"

The response to issue 1 was amazing. Over the first week we had over 400+ downloads of the magazine - "and here I was going to be happy with only 50 for the pilot issue" Earl (your Big Head Chief Editor) said - so a big huge thank you to everyone (despite the rather dodgy looking website) who took the risk and downloaded the first issue.

The old website was clunky, and it should have been updated and given a fresh make-over by the time you read this.

The day after issue 1 hit the website, the feedback and promise of new articles for issue 2 started to roll in via email. We were so suprised. It seriously shocked all of us in the team.

Some interesting and different ideas, suggestions and also comments rolled in. Some of which we have taken on-board.

We would like you to note that in some cases, articles are submitted by people who have English as a second, third or sometimes (in one case this issue) fifth language. Care has been taken to keep the original 'feel' of the article sent.

In issue 1 we asked you to vote on the best script in the Head 2 Head section, the results of the poll were almost split exactly down the middle - so no definitive result there with that one.

Finally: The blue boxes scattered around the magazine are some bonus material we thought we would share with you.

For now, thanks and enjoy this issue.

THE EDITORIAL TEAM

A person is standing in the center of a room, looking towards a stage with curtains. The room is filled with rows of chairs, suggesting a lecture hall or a large meeting. The lighting is warm and focused on the stage area.

NEXT TIME

The TRAINING Issue:

TRAINING

DUE: December, 2024

WITH ARTICLES ON: MENTORING, ON THE JOB TRAINING, UNIVERSITY DEGREES, ONLINE, CONFERENCES, BOOT CAMPS, IN-HOUSE, WEBSITES, UP-SKILLING YOURSELF, INDUSTRY INSTITUTIONS, and BOOKS.

PLUS A SPECIAL REPORT FROM RADIO DAYS ASIA 2024.

REGULAR FEATURES: COPY VAULT, COPY BRIEF GRIEF, HEAD TO HEAD, WRITING PROMPTS, AND MORE.

TERMINOLOGY USED IN THIS ISSUE:

In this issue we use some terminology that may not be familiar to everyone. To avoid confusion, and rather than explain them each time in each article, we have broken them down here.

We have also tried to keep using that terminology throughout the magazine.

TRADITIONAL SPOTS

You should know these ones, commercials that run either: 15, 30, or 45 seconds in length.

LONG-FORM SPOTS

Commercials that run from 60 seconds to 120 seconds in length.

MICRO-SPOTS (or BLIP-VERTS*)

These are commercial spots that run typically from 5 to 10 seconds in length - although some stations do also sell these by the second. Typically, these are available from 2 seconds upwards.

**See the TV Series Max Headroom for origins.*

BREAK SPOTS

This is - simply - one commercial, for one client that runs for an entire ad break.

That's right! They own the ENTIRE ad break! Some stations are doing this, they can run from 2 minutes to 4 minutes in length.

A WORD COUNT GUIDE FOR AD LENGTHS:

The word counts below are based on a script being voiced in Australian English. Please adjust for your own country read rates/language.

Duration in seconds	Recommended	Highly Recommended	Not Recommended	To Be Avoided
5	7	8	10	11+
10	17	19	22	25+
15	31	38	45	50+
30	63	78	87	95+
45	95	116	130	142+
60	131	156	180	200+
120	181	207	218	225+
180	252	312	348	248+

Recommended word count gives you a script with lots of inflection, sincere or creative style.

Highly Recommended word count is of a typical straight script.

Not Recommended word count is a fast hard sell read.

and To Be Avoided is an extreme hard sell, maximum speed (sped up) read.



RADIO... THE ULTIMATE

Time MACHINE

By Earl Pilkington

Radio is a powerful medium that transcends time and space, allowing us to travel through memories, explore the present, and glimpse into the future of music.

It is a time machine that copywriters can use to connect people to the past, present, and future, making it the ultimate companion for all ages of listeners.

As a copywriter, how can you use that?

Broadly speaking, by making us relive memories with songs serving as a touching point, by using speed (from Beats Per Minute) different remixes,

and covers of songs; through to special announcements about what is happening now, to hourly breaks for news and weather (what is going to happen); then there are commercials which may contain slowed down effects, sped up voices, fast, slow, or emotional reads.

Does that make us (as copywriters and producers of this content) the ultimate timelords?

I think so. But you need to know and use this thought process in a careful and considered manner.

So, let's cue up your favourite version of the Dr Who theme music, and fire up The Ultimate Time Machine!

1. Evoking Memories of Songs Past

Radio has the unique ability to evoke memories and the emotions tied to specific songs and eras.

A simple melody or lyric can transport us back in time, rekindling the feelings and experiences associated with that moment.

Whether it's the upbeat tunes of the 1960s, the disco fever of the 1970s, or the pop anthems and power ballads of



“ ...let’s cue up your favourite version of the **Doctor Who** theme music, and fire up *The Ultimate Time Machine!* ”



the 1980s, radio has the power to unlock nostalgic memories.

Memories that can be mined by a copywriter looking to target that audience who lived through that era.

Radio is a time machine that takes them back to their youth, reminding them of carefree days, first loves, drives in their first car, favourite movies, long hot summers, cool winter nights and the soundtrack that accompanied their formative years.

Linking them to our personal histories, creating a powerful emotional connection.

2. Looking to the Future of Music

Radio also serves as a window into the future of music.

Most radio stations are constantly introducing new artists, genres, and sounds, shaping the musical landscape and influencing the tastes of listeners worldwide.

By exposing us to emerging talents and trends, we can be propelled forward and allows us to experience the evolution of music in real-time.

Radio’s ability to showcase new music and artists is

crucial in shaping the future of the industry.

It provides a platform for undiscovered talents to reach a wider audience and for established artists to experiment with new sounds and styles.

Thus, it extends beyond nostalgia; and serves as a catalyst for musical innovation and exploration.

(CONTINUED OVER)

3. Announcements

Special announcements and live reads from DJs act as temporal markers, grounding us in the here and now.

These real-time updates on current events, breaking news, live reads, even station promotions create a sense of immediacy, reminding us of the ever-changing present.

Meanwhile: news breaks offer a window into the recent past, recounting events that have just unfolded.

These concise reports serve as auditory snapshots, preserving the moments that have shaped our world mere minutes or hours ago, allowing us to reflect on their significance.

Weather forecasts, on the other hand, provide a glimpse into the future.

By predicting atmospheric conditions and offering insights into what lies ahead, radio becomes a time machine propelling us forward, enabling us to prepare for and anticipate the days to come.

4. Talk Breaks

DJ's (Jocks, whatever you want to call them) play a crucial role in shaping the experience that listeners go through every day.

Their voices, cadences, pauses, and on-air personalities become ingrained in our memories, serving as auditory time stamps that transport us to specific eras and moments.

The speed at which DJs speak and the way they deliver their content can significantly impact our perception of time.

For example, a fast-paced, energetic delivery can create a sense of urgency and excitement, propelling us forward into the future, while a slower, more relaxed pace can evoke a sense of nostalgia and transport us back to a simpler time.

They have the power to manipulate time and space through their vocal delivery, creating a unique auditory experience that transcends the boundaries of the present moment.

Their ability to speed up or slow down the way they talk, makes a huge difference to a listener's experience.

It is their emphasis, coupled with their music and commentary, that allows listeners to travel through time, experiencing the past, present, and future in a single broadcast.

5. Waking Up...

For many, radio is an integral part of their daily routine, serving as a constant companion from the moment they wake up until they retire for the night.

The act of waking up to the familiar voices of radio hosts and the carefully curated playlists creates a sense of continuity and comfort, anchoring us in the present while simultaneously connecting us to the past and future.

As we go through our day, this continuous presence creates a sense of temporal fluidity.

Meaning that the boundaries between past, present, and future blur.

6. Time Travel Techniques

Your radio commercial scripts can capitalise on all of

these factors.

This temporal experience can be further enhanced by employing various techniques to manipulate the perception of time, for example:

Slowed-down effects can create a sense of nostalgia, evoking memories of a bygone era.

Conversely, sped-up voices and rapid-fire delivery can inject a sense of urgency and modernity, thrusting us into the future.

Emotional reads, with their carefully crafted cadences and inflections, have the power to transcend time altogether.

A poignant delivery can transport us to cherished moments, while an energetic, upbeat read can ignite our excitement for what's to come.

7. Seasonality...

Don't forget that seasons also reflect time passing. By targeting the yearning for, or passing of a season in your scripts - they can hit that sweet spot for your clients.

8. Commercial Durations

Radio commercials are an integral part of the medium's time-traveling experience.

These brief interludes, often lasting mere seconds (in the case of Micro-Commercials), transport us to a different world, offering glimpses into products, services, and cultural trends of a particular era.

From the catchy jingles of the 1950s to the sleek, modern advertisements of today, radio commercials serve as time capsules, capturing the essence of a specific period and reflecting the values, aspirations, and marketing strate-

gies of that time.

The duration of radio commercials has evolved over the decades, mirroring the changing attention spans and consumption habits of listeners.

In the early days of radio, commercials were longer, allowing for elaborate storytelling and brand-building.

As time progressed, commercials became shorter and more concise, adapting to the fast-paced nature of modern life.

9. Is radio the Ultimate Time Machine then?

I suggest it is - because it transcends the limitations of physical time and space, and you don't need the big budget of major TV commercials to achieve results.

Radio allows us to travel through memories, explore the present, and glimpse into the future of music, all while remaining grounded in the familiar comfort of our daily routines.

Radio is a medium that connects our personal histories, cultural heritage, world events, and the ever-evolving landscape of music and entertainment.

From the familiar voices of radio hosts (or using the same voice every time in a client's commercial), the carefully curated music, or the seamless blend of news, and commentary... radio creates a unique temporal experience that resonates with listeners.

In a world where time seems to move at an ever-increasing pace, radio offers a respite, a chance to slow down, reflect, and appreciate the richness of our collective experiences.

It is a medium that has stood the test of time, adapting and evolving to meet the changing needs and preferences of its listeners, while remaining a constant companion on our journey through life.

As a medium that connects us to our past, anchors us in the present, and propels us forward, making it an indispensable part of our lives and a testament to the enduring power of storytelling and music - we as copywriters need to use that power wisely to sell clients products and services to our listeners.

Take the controls and be careful with how you fly.

Earl Pilkington

RECOMMENDED:

Not long after our first issue went out - I was sent by a reader a copy of the on-line magazine **"Silly Linguistics"** (issue #70)

Briefly... If you think English spelling is weird or have wondered where words come from?

Well, in this magazine they cover all this *and more*.

If you love words, you'll love "Silly Linguistics" at \$30 for a year subscription, it looks like great value.

Head to:

www.sillylinguistics.com
to find out more.



CHOOSING THE RIGHT DURATION FOR THAT SCRIPT



I am a proud Canadian. I've had a deep appreciation for the power of radio advertising (as a sales rep, so did my bank account).

The intimate, almost conversational nature of radio allows for a unique way of connecting with listeners, whether they're tuning in during their morning commute or unwinding at home on a lazy Sunday afternoon.

Of course, the key to harnessing that power lies in crafting the perfect radio commercial script - one that not only captures the attention of your target audience but also delivers your message with maximum impact.

And at the heart of that process is the all-important decision of choosing the right

duration for your ad.

The Rise of the Micro-Spot

In recent years, we've seen a growing trend towards shorter, more concise radio commercials, often clocking in at just 5 or 10 seconds in length.

These "micro-spots" have become particularly popular among businesses looking to cut through the clutter of an increasingly crowded audio landscape, especially in fast-paced urban markets like Toronto or Vancouver.

The appeal is easy to understand - the compressed format allows advertisers to deliver a bold, attention-grabbing message in a matter of seconds, often using a catchy jingle or a simple, memorable tagline.

And with the ability to air these micro-ads more fre-

quently within a given media buy, the potential for increased brand awareness and recall is undeniable.

The Enduring Allure of the 30-Second Spot

That said, the classic 30-second radio commercial remains a staple in many Canadian markets, and for good reason.

This format provides advertisers with enough time to truly tell a story, showcase their unique selling points, and deliver a clear call-to-action while maintaining a level of engagement that can be harder to achieve with shorter durations.

I've found that the 30-second spot is particularly effective for larger, more established brands looking to cement their position in the



“ These “micro-spots” have become particularly popular among businesses looking to cut through audio clutter...”

this extended and ultra extended duration.

The extra time provides a canvas for more cinematic, theatrical approaches, with the opportunity to weave intricate narratives, incorporate evocative soundscapes, and create a truly immersive brand experience.

It's a format that can be particularly effective for luxury goods, high-end services, or campaigns with a strong emotional resonance.

Ultimately, the choice of commercial duration will depend on a variety of factors: From the specific goals and messaging of the campaign to the unique characteristics of the target audience and the competitive landscape of the market.

But the key is to approach this decision with a keen understanding of your audience, a willingness to experiment, and a commitment to crafting ads that truly resonate.

Whether it's the lightning-fast impact of a 5 sec micro-spot, the enduring power of a 30 sec classic, or the cinematic grandeur of a 60 or 120 sec epic, the world of radio advertising offers a world of rich tapestry and endless possibilities.

The trick is to find the perfect fit for your clients brand, your message, and your audience - and to do so with the same level of creativity, precision, and attention to detail that has long defined the marketing landscape.

BRIAN T

On the next page you will find Brian's 4 Top Tips to help you choose the right duration.

minds of listeners.

The extra time allows for a more polished, production-heavy approach, with the incorporation of jingles, sound effects, and even celebrity endorsements.

Embracing the Power of Long-Form Ads

Radio advertising isn't all about the quick-hit micro-spot or the tried-and-true 30-sec classic.

In certain markets and for specific campaigns, we've also seen the enduring popularity of the 60-second commercial - a format that allows advertisers to truly flex their creative muscles and transport listeners to a whole new world.

Even the 120 sec commercial!

As a storyteller I can certainly understand the appeal of

These are our top site visits over the past few months:

Radio Advertising Bureau

www.rab.com

Wizard of Ads

www.wizardofads.com

Radio Ink

www.radioink.com

Radio World

www.radioworld.com

AWAI

www.awai.com

Audible Genius

www.audiblegenius.com

YouTube Channel:

Copywriting

<https://www.youtube.com/@Copywritingcom>

Copywritingcom

Copywriting

Copywriting.com

4 THINGS TO CONSIDER WHEN CHOOSING THE DURATION OF YOUR NEXT SCRIPT:

Deciding on the duration of your next radio script can make or break your clients campaign, here are 4 points to consider:

1. Shorter durations (e.g. 15-30 seconds)

Can be more impactful, consider the following:

- Shorter ads force the advertiser to be more concise and focused, avoiding overloading the listener with too much information.
- Shorter 5-10 second “micro-spots” can be highly effective at grabbing attention and driving brand recall, especially among younger demographics.
- The brevity of shorter ads requires the advertiser to be more creative and impactful with their messaging.

2. Longer durations (e.g. 60 seconds+)

Allow detail and storytelling:

- 60-second ads provide ample time to delve into more complex product/service details, launch new offerings, and build an emotional connection with the listener.
- These also allow for more elements like sound effects, music, and testimonials to create an immersive brand experience.

3. Pacing and timing.

Why are they critical:

- Regardless of duration, the script must be carefully paced to maintain listener’s attention and deliver the message effectively within the time constraints.
- Leaving room for pauses and sound effects is important to enhance the commercial’s atmosphere and timing.

4. The optimal duration:

This will depend on the campaign goals and target audience:

- Shorter formats may be more suitable for driving immediate action, brand awareness, and reaching younger listeners.
- Longer formats, like Break Spots can be better for complex product explanations, emotional storytelling, and reaching older demographics.
- The duration should be chosen based on the specific marketing objectives and the preferences/habits of the target audience.

The duration of a radio commercial script can significantly impact its effectiveness.

Shorter and longer formats offer unique advantages when compared to the usual 30 second commercial.

The key is to choose the duration that best suits and aligns with the campaign goals and the target audience, while ensuring the script is tightly crafted and paced for maximum impact, and the cost that the client is willing to cover for the run of the campaign.

BT

A CORNICOPIA OF COPYWRITERS RECIPIES

BREAKFAST

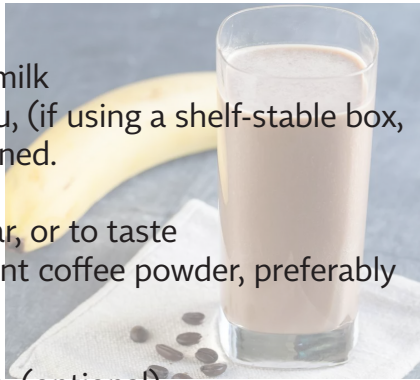
COFFEE BANANA SMOOTHIE

Different, yet oh so filling!

Serves 2

Ingredients

1 ¼ cups low-fat milk
1/2 cup silken tofu, (if using a shelf-stable box, choose soft), drained.
1 ripe banana
1 tablespoon sugar, or to taste
2 teaspoons instant coffee powder, preferably espresso
2 ice cubes
Ground cinnamon, (optional)



Method:

1. Combine milk, tofu, banana, 1 tablespoon sugar, coffee powder and ice cubes in a blender. Blend until very frothy. Taste and add more sugar, if needed. Pour into glasses and sprinkle with cinnamon, if desired. Serve immediately. (Image and recipe from www.eatingwell.com)

SNACK

Christmas & Coffee inspired Italian Panforte

INGREDIENTS

100g dried figs, chopped
1/3 cup (75g) chopped glace ginger
100g mixed peel
1 1/3 cups (200g) hazelnuts, lightly roasted, skins removed (see Notes)
125g macadamias, lightly toasted
225g plain flour, sifted
1/3 cup (35g) cocoa, sifted, plus extra to dust
1/2 tsp ground cinnamon
1/2 tsp ground cloves
1/2 tsp ground black pepper
1/2 cup (180g) honey
200g caster sugar
125g dark chocolate, chopped
2 tbs brandy or amaretto (see Notes)



METHOD

1. Preheat the oven to 160°C. Line a 20cm x 30cm cake pan with baking paper.
2. Combine the figs, ginger, peel, nuts, flour, cocoa and spices in a large bowl.
3. Place honey and sugar in a pan over low heat and bring to a simmer. Add chocolate and stir until melted. Pour over fruit mixture with the

brandy and stir to combine. Spread into the pan, then bake for 1 hour or until a skewer comes out clean. Cool completely in the pan, then turn out, dust with cocoa and cut into slices to serve.

(Image and recipe from www.delicious.com.au)

LUNCH

Japanese 7-Eleven Egg Sandwich

While in Japan last year I fell in love with these simple sandwiches, and had to find the recipe. You do need white bread, the fresher the better. And one of the essential ingredients is the Kewpie mayonnaise.

Serves 4

Ingredients:

5 eggs
60g Kewpie Mayonnaise
½ tsp mustard
½ tsp salt
½ tsp sugar
Black pepper
2 tps cream
1 tbs soft butter
8 slives of fresh white bread



Image E.P.

Method:

1. Heat a large pan of water over a medium heat, place the eggs inside and boil for 10 minutes – then remove them from the pan. Place the eggs in a bowl filled with ice water and let cool for about 15 minutes
2. Carefully peel the eggs. Separate the yolks and whites. Place yolks in a bowl and then mash them with the back of a fork. Next finely chop the egg whites and add to the bowl with the yolks.
3. Add mayonnaise, mustard, salt and sugar into the egg mixture and mix together until everything is coated. Refrigerate for 1 hour.
4. Stir in the cream to the egg mixture and season with pepper to taste. Set aside.
5. Butter the bread. Layer one slice with egg salad and top with the remaining slice. Trim and discard the crust.
6. Cut sandwich in half and plate. Enjoy. (from Feb 2024 Issue of MONOCLE magazine)



CAN AI SAVE YOU TIME ?

When Researching Online?

Despite what your management thinks, you can't just knock out a script with Ai.

You need to use your human 'copywriting skills' to create something that will work.

My traditional method of researching *for a script* may have involved a Google search of that industry, then looking up examples of previous ads that were done before.

This could sometimes take hours to do. I know I have spent sometimes 1-2 hours researching, before starting a script.

So an Ai bot can save time in the script research phase, if you do it right.

At the moment, Ai systems can fail or produce inaccurate

results if they are being used to research something truly novel - a new process, new technology, or development.

This limitation occurs because the training data that Ai models learn from is sometimes 4 years old or older.

So it's okay, for some things. Like if you are doing some general searching for details about an industry that existed for a long time.

But with a newer cutting edge industry or business... not so much.

But it does depend upon which Ai you are using, I tried ChatGPT, and didn't like it (mainly the interface - the results were so, so)

But I found better results

while using **Perplexity Ai**.

It gives you references for things you are researching, so you can ask for it to suggest websites (remember that is based on an old learning model - so a lot of those sites might not exist anymore).

I use it when researching client script ideas, like this prompt I wrote for a travel agent:

"Give me 20 good reasons why people in the UK would want to holiday in Summer"

In 20 minutes I could have come up with something similar to the results, but within less than 10 seconds I had 20 good starting points.

I use the references that Perplexity gives you (*that's right!*)



“

AI systems can fail...
if they are being used to
research something
truly novel..”



It tells you where it sourced its ideas from) in this case, one of those was from a local website called forrest holidays.

This sparked an idea about why someone who lived in a forrest would want to go on holiday, and where would they go... which led to another thought, then another, and so on, and so forth.

Very quickly I had ideas for scripts - and the time it took to get there was significantly shortened by Perplexity Ai.

The Perplexity references are from reliable sources too, there are scientific research papers and blog posts, giving a lot of variation for generating ideas - which is why I highly recommend it.

The more you tinker with key words, the more focused your results will be, but sometimes a happy accident or miss-spelling will also trigger something in you when you read the results of the Ai or web search.

In the end, I can highly recommend using multiple search engines and Ai searches for

a variety of results, the more you have the more ideas you will generate.

Next time when you are in your research phase, try an Ai search - you might be surprised by what they find.

Just don't ask the Ai bot to write your next script!

ANON



WORDS WASTE TIME

I am a seasoned copywriting professional with over two decades of agency copywriting experience in the UK.

Our agency specialises in radio advertising, so I appreciate the power of effective writing and editing.

At the heart of this is the art of editing, especially editing to time.

Refining and streamlining one's words to create a polished, impactful piece of writing makes all the difference.

“Trim the Fat! Keep the Muscle.”

One of the hallmarks of effective writing, is the ability to convey a message using the fewest possible words.

Unnecessary filler words, such as “very,” “really,” and “in order to,” can dilute the impact

of your message, distracting the listener and diminishing the overall effect.

Concision and precision in language is vital. (For example, the word ‘vital’ was originally ‘paramount’ in this sentence).

I take a critical eye to every word I write and edit, ruthlessly eliminating anything that doesn't directly contribute to the message.

The result is a tighter, more focused piece that keeps the listener engaged.

Tip: Read that sentence out loud... too long? Cut a word! Active Voice: The Power of Immediacy

Another key aspect of impactful writing is the judicious use of active voice.

As opposed to passive voice, where the subject is acted

upon, active voice puts the emphasis on the subject performing the action.

This lends a sense of immediacy and dynamism to your writing, making your message more compelling.

Consider the difference between these two sentences:

Passive: The report was completed by the team.

Active: The team completed the report.

The active voice version is undoubtedly more powerful and engaging.

Shorter, more active writing works more effectively.

Put it another way: By increasing your passive word count, you decrease your impact of your script on a listener. AND, by decreasing your word count and making the



script in an active voice, you will increase the impact with listeners.

By favouring this approach, I've found that I'm able to create more dynamic and memorable copy that resonates with the voice artist and the listener.

Precision and Descriptive Flair

Vague or generic language, in my experience, is the bane of good copywriting.

I use precise, descriptive words that paint a vivid picture.

Rather than simply stating that "the car is fast," I might say "accelerates with lightning-like speed," evoking a more tangible and compelling image.

This descriptive flair is some-

thing I've drawn inspiration from writers I like and continue to love.

From poetry to fiction. Read widely and pay attention to word choice.

By infusing my writing with this level of precision and evocative language, I'm able to create a more immersive and impactful experience.

Streamlining for Clarity

Finally, I've found that the judicious use of sentence structure can be the most powerful tool in the quest for writing excellence.

Long, convoluted sentences quickly lose listeners attention and obscure the main point.

By breaking down ideas into shorter, more concise sentences, I'm able to create a smoother, more accessible flow.

Australian author Bryce Courtney (on his days in marketing) said that no sentence should be over 25 words, and I use this rule daily.

Remember: Shorter scripts, hit that emotional button harder than longer drawn out drivel.

It's all about striking the right balance.

Eliminate unnecessary clauses and modifiers while maintaining the richness of the English language is what I do.

The result is copywriting that is not only impactful but a pleasure to read out loud.

I've come to see editing as an essential skill in the pursuit of writing excellence.

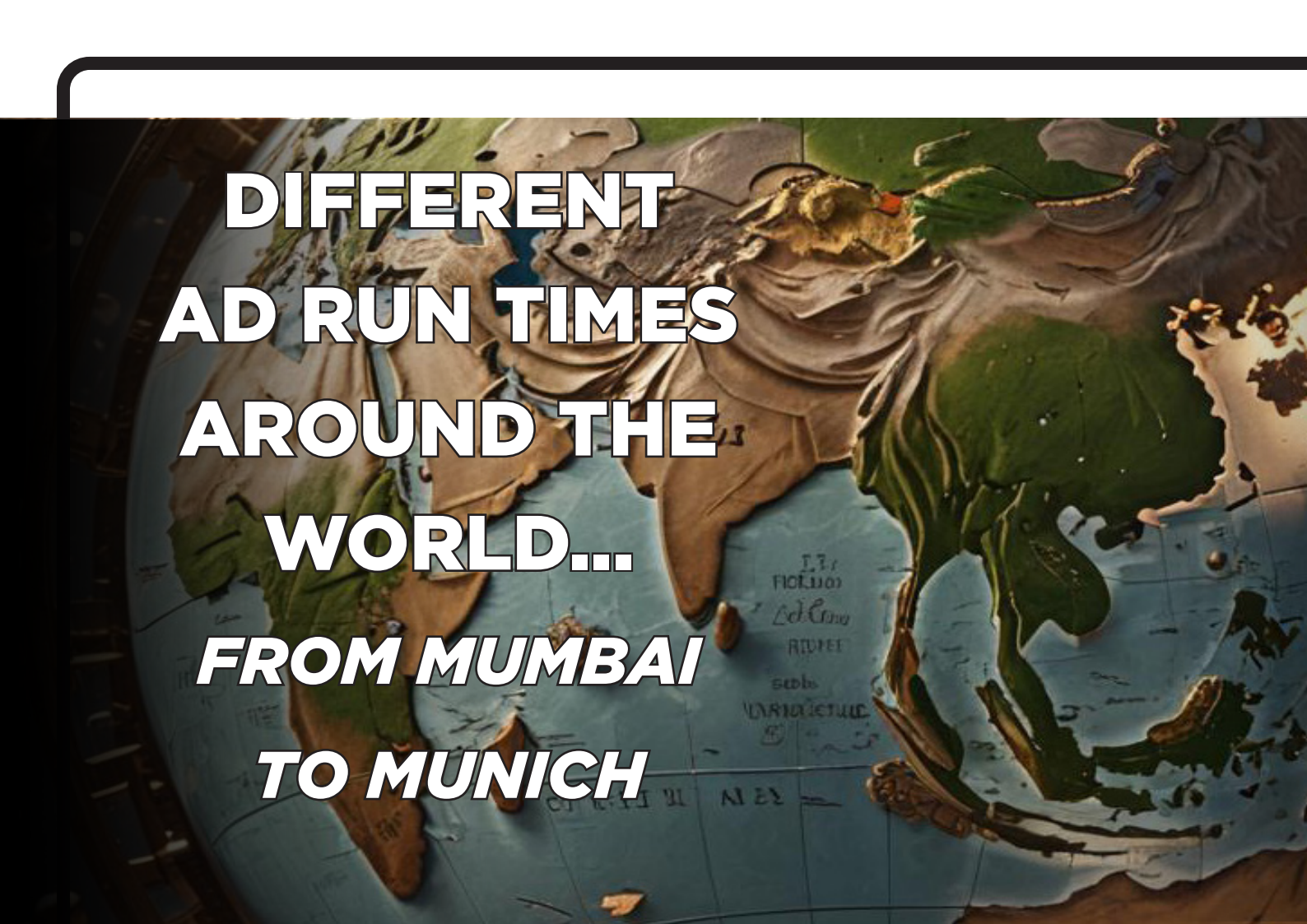
By honing this craft, I've created copy that resonates, and leaves a lasting impact with listeners to my commercials.

It's a discipline I would en-

courage anyone, regardless of their background or profession, to embrace and refine.

ANON





DIFFERENT AD RUN TIMES AROUND THE WORLD... *FROM MUMBAI TO MUNICH*

I am a professional free-lance copywriter currently living in the bustling city of Mumbai, having moved here some years ago with my wife and family.

No matter where I have travelled in the world - you can always tell a radio commercial - even if you don't speak the language of that country.

This is why I have really noticed the difference between German commercial radio and Mumbai radio stations.

I work remotely and I have found that these differences have influenced my writing, and I thought that sharing these observations might inspire some other copywriters around the world.

Similarities and Differences

From the rapid-fire attention grabbing 5-second spots, to the more leisurely 60-second commercials that transport me to another world, the diversity of radio ad durations across the globe is truly fascinating.

What follows is some observations about the durations that are most popular in the commercial radio landscape.

India's Love Affair with the 5-Second Micro-Spot

In India, the rise of the 5-second radio ad has been nothing short of remarkable, inspirational, and astounding. As someone who is constantly bombarded with ads, I've come to appreciate the ability of these micro-spots to cut through the clutter and

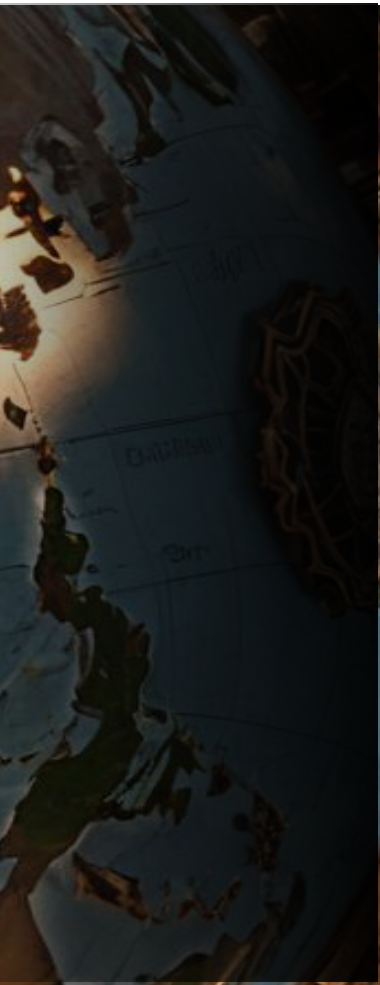
deliver a powerful message in the blink of an eye.

Whether it's a new e-commerce platform vying for my attention or a trendy mobile app promising to revolutionize my life, these lightning-fast ads have become a staple in my audio diet.

The speed and efficiency of the format suit our fast-paced, tech-savvy culture perfectly.

Plus, the affordability of them means even small businesses can afford to get their name out there.

I've noticed that many of these micro-ads tend to follow a similar formula - a catchy jingle, a bold product claim, and a clear call-to-action, all delivered in a matter of seconds.



It's almost like a sonic version of a TikTok video, designed to capture our short attention spans and leave a lasting impression.

China Embraces the 10-Second Spot

Hopping over to my near neighbor, China, I've noticed that they have a similar fondness for short-form radio advertising, with the 10-second spot emerging as a popular choice.

As someone who has spent time in both India and China (Hong Kong), I can attest to the parallels in our media consumption habits - we're always on the go, constantly seeking bite-sized content that can be easily processed.

The 10-second format strikes a nice balance, allowing ads

to deliver a concise, impactful message without losing the listener's interest.

Whether it's a local shop promoting a sale or a national brand unveiling a new product, these compact ads have become a staple in the Chinese audio landscape.

I've found that 10-second spots in China often have a more straightforward, informational approach, focusing on key product features or promotional offers.

The speed of the format means there's little room for elaborate storytelling, but the advertisers make the most of the limited time by delivering a clear and memorable message.

The Enduring Allure of the 30-Second Spot

While the rise of micro-ads has been captivating, the classic 30-second radio commercial remains a powerhouse in many markets around the world, including my own backyard of India.

This format has long been considered the industry standard, and for good reason.

The 30-second spot provides advertisers with enough time to really tell a story, showcase their unique selling points, and deliver a clear call-to-action.

For big-name brands looking to make a lasting impression, this duration allows for a more comprehensive and memorable experience.

I've noticed that 30-second radio ads in India often have a more polished, and very production-heavy feel, with the use of jingles, sound effects, and popularly, celebrity endorsements.

The extra time allows the ads

to really immerse the listener in their brand's world, creating a more engaging and emotionally resonant experience.

Germany's Love Affair with the 60-Second Spot

Stepping outside of Asia, I've been intrigued by the enduring popularity of the 60-second radio ad in my home country of Germany.

As someone who appreciates the art of storytelling, I can understand the appeal of this extended format.

This is also my preferred length to write in. Why?

The extra time allows advertisers to really immerse the listener in their brand, using creative audio elements like music, sound effects, and more detailed product information.

It's almost like stepping into a mini-radio drama, where the listener is transported to a different world for a minute.

German 60-second spots often have a more cinematic, theatrical quality, with a focus on building an emotional connection with the audience.

The advertisers seem to understand the power of audio to evoke vivid mental imagery and stir up feelings, and they leverage this to create truly captivating experiences.

Factors Shaping Global Ad Durations

The diversity of radio ad durations around the world can be attributed to a variety of factors, from the level of advertising clutter in a market to the unique cultural preferences and consumption habits of the local audience.

(CONTINUED OVER)

Regulatory frameworks, pricing considerations, and the desired creative approach can also play a role in shaping the preferred ad durations in different countries.

Navigating the ever-evolving media landscape can be hard.

I find it fascinating to observe how these factors come together to create such a vibrant and diverse global radio advertising ecosystem.

Embracing The Future of Radio Diversity

Whether it's the lightning-fast 5-second spots in India, the compact 10-second ads in China, the enduring 30-second classics, or the immersive 60-second masterpieces in Germany, there's truly something for every listener, client, and advertising budget out there.

It's a testament to the power and versatility of radio as a medium, and I can't wait to see how the landscape continues to evolve in the years to come.

As the global media landscape continues to shift and evolve, I believe that the diversity of radio ad durations will only become more pronounced.

Advertisers will need to stay attuned to the unique preferences and trends in each market, constantly adapting

their strategies to ensure their messages resonate with the local audience.

At the same time, I'm excited to see how the integration of digital platforms with traditional radio advertising will shape the future of the industry.

The ability to leverage social media, podcasts, and streaming services to extend the reach and engagement of radio campaigns could open new and innovative ways for brands to connect with their target audiences.

Not to mention the fast-approaching interactive radio components with commercials that are targeting not only specific areas, suburbs, and streets, but also specific clients - the future is just around the corner.

For small businesses and local advertisers, the enduring power of radio presents a unique opportunity to level the playing field and compete with larger corporations.

The intimate and relatable nature of radio advertising allows these businesses to differentiate themselves, forge deep-rooted connections with their communities, and achieve sustainable growth.

ANON

One of THE best 5 second micro-ads heard while researching this article was:

"If you see <PERSONS NAME> today, tell him his friends at <STATION NAME> said hi!"

(15 words - it was sped up!)

Other micro-spots were:

- * Playing jingle end tags.
- * Only website addresses.
- * Simple 'Talk to <NAME> at <BUSINESS NAME> today.'
- * "Call <8 Digit Phone Number> for rentals".
- * AND: Multiple story telling spots which stretched over an ad break which told a story in 6 fast 5 second spots (equivalent to a 30 second spot) that culminated in a website address for a real estate company selling properties in a particular district of Mumbai. It was a very clever campaign.
- * And finally, in an attempt to be quirky and 'viral' on radio: a character voice just saying the business name, or product name, this was very popular in China.

Try writing a 5 second micro spot for one of your clients. See what they think.



OUR 'WORD MONKEY' IS PUTTING TOGETHER A COOKBOOK FOR EVERYONE IN RADIO!



Do you have an inspirational drink that always gives you great ideas?

Would you like to contribute your favourite on the road snack?

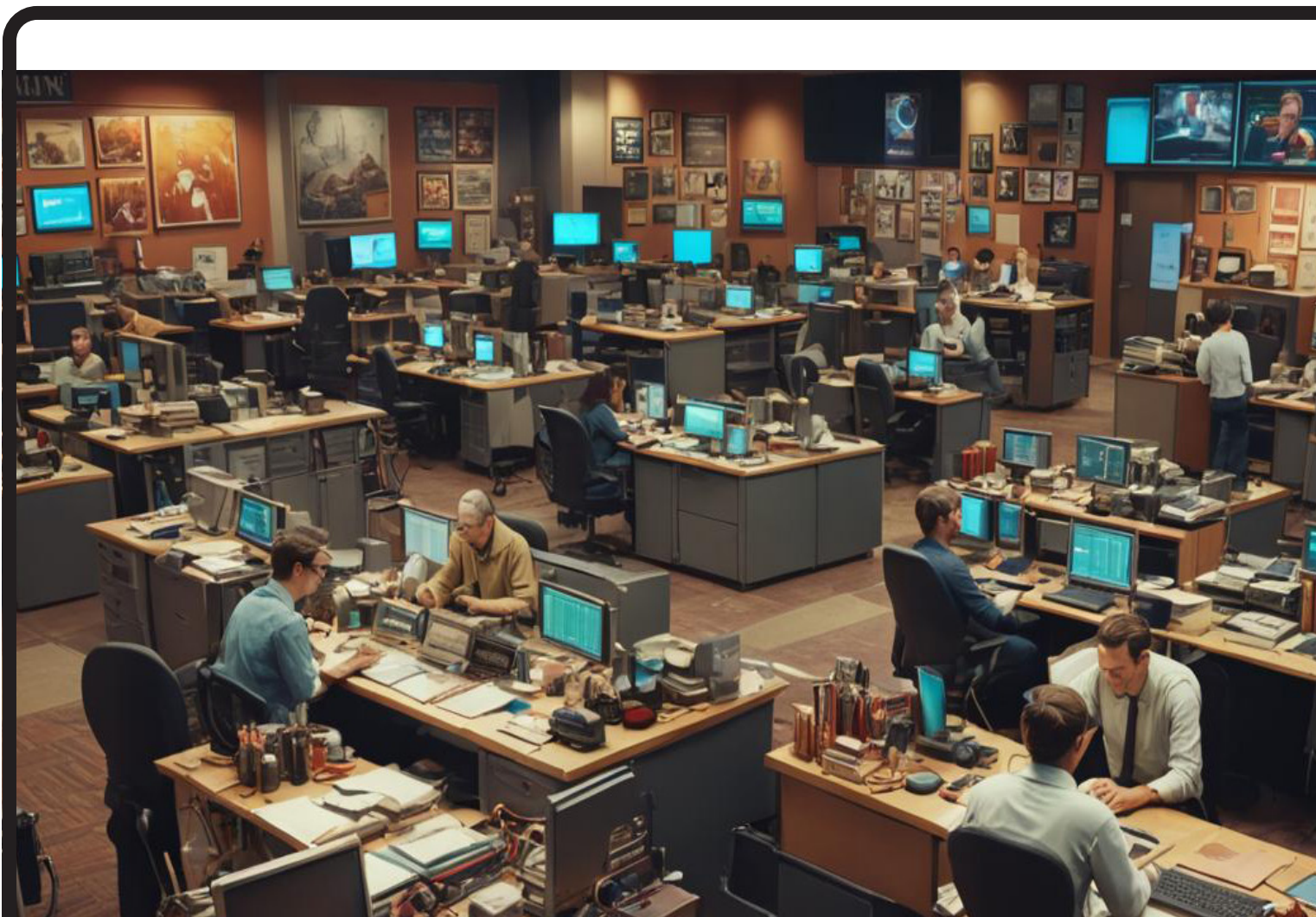
Something you always have before heading into the studio?

Do you have some other type of food or drink advantage that helps you out?

If so... then 'We want to hear from you!'

Contact us via email with **COOKBOOK** in the subject line, and we will send you some details to: **allmarketing@radiocopywriters.com**





As a former radio copywriter from New Zealand, I really appreciate the importance of maintaining a healthy work-life balance.

Unfortunately, the reason I left the industry was because it was so one-sided that it almost cost me my mental health.

While I keep my hand in by writing the very occasional freelance script - I now work in a very different field.

While the demands of the radio industry can be intense, with tight deadlines and constant pressure to deliver creative, impactful ads, I've since found that the time I spend outside the office can be just as crucial to surviving there.

You see, when it comes to crafting truly memorable radio

commercials, the key isn't just about your technical skills or your ability to write snappy, attention-grabbing copy.

It's also about tapping into your own well of creativity, drawing inspiration from the world around you, allowing your mind the freedom to wander and make unexpected connections.

Embrace the Great Outdoors

One of the best ways I've found to do this since leaving is by spending time in nature.

Whether it's a hike through the stunning landscapes of the South Island or a leisurely stroll along the beaches of Auckland, there's something about immersing myself in the great outdoors that seems to unlock a wellspring of creative energy in me.

Perhaps it's the way the fresh air and the changing scenery stimulate my senses, or the sense of calm and perspective that comes from disconnecting from the hustle and bustle of daily life.

Whatever the reason, I've found that my most inspired ideas now come to me when I'm out exploring the natural wonders of our beautiful country.

A slow casual walk, or a power hike on a weekend can really stir those mental juices into hyperdrive.

Indulge in Diverse Experiences

Another strategy I've found effective is to seek out new and diverse experiences outside of work.

I suggest attending a



thought-provoking lecture, visiting a local art gallery, or trying my hand at a new hobby, reading a magazine that I would never have picked up, talking to different people, and exposing myself to different perspectives and modes of expression seems to have a catalyzing effect on my creative process.

After all, our job is to connect with listeners, each with their own unique backgrounds, interests, and pain points.

By broadening my own horizons and immersing myself in new and unfamiliar territory, I find that I'm better able to empathize with the diverse needs and preferences of target audiences, and to craft ads that truly resonate.

Make Time for Reflection and Relaxation

Of course, it's not just about seeking out new experiences – it's also about taking the time to pause, reflect, and recharge.

In our fast-paced industry, it can be all too easy to get caught up in the constant pressure to produce, produce, produce.

But I've found that making time for activities like meditation, journaling, or simply

unplugging from technology can be just as crucial to my creative process.

When I take the time to quiet my mind and tune into my own thoughts and emotions, I find that I'm better able to tap into the deeper wellsprings of creativity that can sometimes get buried beneath the surface.

And by allowing myself to truly relax and recharge, I'm
(CONTINUED OVER)

able to approach my work with a renewed sense of energy, focus, and inspiration.

At the end of the day, I believe that the key to crafting truly impactful radio commercials lies not just in our technical skills, but in our ability to nurture and cultivate our own creativity.

By making the most of the time we have outside the office – whether it’s immersing ourselves in nature, seeking out new experiences, or simply taking the time to pause and reflect – we can unlock a wellspring of inspiration that can elevate our work to new heights.

Here are a few keyways that taking breaks outside of work can help with writing more effective radio commercials:

1. Embracing the great outdoors:

- Immersing oneself in nature, through activities like hiking or walking, can “unlock a well-

spring of creative energy” for a radio copywriter.

- Being in natural environments and disconnecting from the daily grind can stimulate the senses and provide a fresh perspective to draw inspiration from.

2. Seeking diverse experiences:

- Exposing oneself to new experiences outside of work, such as attending lectures, visiting art galleries, or trying new hobbies, can “catalyze the creative process” for a radio copywriter.

- Broadening one’s horizons and immersing in different perspectives can help the copywriter better empathize with diverse target audiences and craft more resonant radio ads.

3. Allowing for reflection and relaxation:

- Taking time for activities like meditation, journaling, or simply unplugging from technology can help the radio copywriter “tap into the deep-

er wellsprings of creativity.”

- By quieting the mind and allowing for reflection, the copywriter can approach their work with renewed energy, focus, and inspiration.

In essence, by making the most of time outside the office – whether it’s connecting with nature, seeking new experiences, or allowing for personal reflection – radio copywriters can unlock greater creativity and produce more impactful, memorable radio commercials.

The time spent recharging and rejuvenating the mind can be just as crucial as the time spent at the desk crafting the scripts.

DANIEL

Daniel was a radio copywriter for 10 years in Auckland, and now is a life coach, living in Australia. He travels home to Auckland several times a year.



OUR MAGAZINE NEEDS A TAG LINE... WE WANT YOUR IDEAS!

- **The magazine for copywriters who want answers.**
- **Helping good copywriters, get better!**
- **Spreading the word about writing good radio copy.**
- **Who knew copywriters could be this interesting?**
- **And you thought your ideas were crazy?**
- **Where we: Write like Ogilvy, drink like Hemingway, and talk like nobody is listening.**
- **Procrastinating just got a lot more interesting at...**
- **Radio Copywriters, we have a way with words.**
- **Fully swipe-able knowledge.**
- **Amplifying Your Radio Knowledge.**

These are the top 10 ideas that suggested by our editorial team - but we want your ideas.

Head to our website and the Bonus Material section for Issue 2 to vote or nominate your own.

One lucky person will win something special from the depths of our prize cupboard.

Add in a tag line, then click on your favourites, then fill in your details to register your vote.

Head to:
www.radiocopywriters.com

Voting closes November 1st, 2024.



Adapting to the Evolving Radio Landscape: Embracing Diverse Commercial Durations

I have worked in radio for 16 years, and over 40 years in the Australian media industry, so I've had a front-row seat to the rapid changes sweeping through our beloved medium.

While the core purpose of radio commercials - to captivate listeners and drive results for our clients - has remained constant, the specific formats and durations of these ads have undergone a remarkable transformation.

It's a transformation that, quite frankly, our station can no longer afford to ignore.

If we want to maintain our position as the premier advertising destination in this market, we need to be willing to

evolve and adapt to the changing needs of both our clients and our audience.

And that means seriously reconsidering our approach to commercial durations.

The Rise of the Micro-Spot

One of the most striking trends we've witnessed in recent years is the growing popularity of the "micro-spot" - radio commercials that clock in at a mere 5 or 10 seconds in length.

These lightning-fast ads have become particularly prevalent in markets like India and China, where the sheer volume of advertising noise has forced brands to find ever-more-creative ways to cut through the clutter.

But the appeal of the micro-spot isn't limited to the other side of the globe.

Here in Australia, we're seeing a similar dynamic play out, with a wide range of clients - from e-commerce upstarts to established retail chains - clamoring for the opportunity to experiment with these bite-sized ad formats.

The reason is simple: in an era of dwindling attention spans and endless digital distractions, the micro-spot offers a unique opportunity to deliver a bold, impactful message in the blink of an eye.

Whether it's a catchy jingle, a provocative tagline, or a simple call-to-action, these compact ads have a way of searing

themselves into the listener's mind, driving awareness and recall in a way that their longer counterparts often struggle to match.

Is it the Death Nell of the Traditional 30-Second Spot?

Of course, it would be a mistake to write off the classic 30-second radio commercial as a relic of the past.

This format has long been the industry standard, and for good reason - it provides advertisers with enough time to truly tell a story, showcase their unique selling points, and deliver a clear, memorable call-to-action.

And here in Australia, the 30-second spot continues to hold sway, particularly among our more established, brand-conscious clients.

These are the advertisers who understand the power of radio to forge deep, emotional connections with listeners, and who are willing to invest the time and resources necessary to craft polished, production-heavy campaigns that leave a lasting impression.

Whether it's the use of jingles, sound effects, or even celebrity endorsements, the 30-second format allows these brands to immerse the listener in their world, creating an experience that goes far beyond the simple delivery of information.

And in an increasingly fragmented media landscape, that level of engagement and brand affinity can be an invaluable asset.

The 60-Second Spot Rises

But the evolution of radio advertising doesn't stop there.

In fact, we're also seeing a

“

...it would be a mistake to write off the classic 30 second radio commercial as a relic of the past. ”



resurgence of the 60-second commercial - a format that, in many ways, represents the opposite of the micro-spot. Where the micro-spot is all about speed and concision, the 60-second ad is all about depth and immersion.

It's a format that allows advertisers to truly flex their

creative muscles, weaving intricate narratives, incorporating evocative soundscapes, and transporting the listener to a whole new world.

And a growing number of clients - particularly in the luxury and high-end service sectors - gravitating towards

(CONTINUED OVER)

this extended format.

They understand that, in an era of constant digital noise and fragmented attention, the ability to create a truly captivating, cinematic experience can be a powerful differentiator.

Whether it's a high-end automotive brand showcasing the craftsmanship and performance of their latest model, or a premium financial services firm highlighting their bespoke approach to wealth management, the 60-second spot provides the canvas for these advertisers to tell their stories in a way that resonates on a deeper, more emotional level.

Adapting to Meet the Needs of Our Clients (and Our Listeners)

Ultimately, the choice of commercial duration will depend on a variety of factors - from the specific goals and messaging of the campaign to the unique characteristics of the target audience and the competitive landscape of the market.

But as an Australian copywriter, I firmly believe that the key to success lies in our willingness to embrace the full spectrum of commercial durations, and to tailor our offerings to the evolving needs of our clients.

After all, the radio advertising landscape is no longer a one-size-fits-all proposition.

Our clients are increasingly seeking the flexibility to experiment with a range of formats, from the lightning-fast micro-spot to the cinematic grandeur of the 60-second epic.

And by expanding our commercial duration options, we can position ourselves as a true partner in their success, offering the tools and the expertise they need to cut through the noise and connect with their target audiences.

But it's not just about our clients - it's also about our listeners.

By diversifying our commercial offerings, we can create a more dynamic, engaging listen-

ing experience that caters to the evolving preferences and habits of our audience.

The micro-spot may be perfect for the commuter on the go, while the 60-second spot could be the ideal accompaniment to a leisurely weekend afternoon.

In short, the time has come for us to embrace the full spectrum of commercial durations, and to position our station as the premier destination for advertisers seeking to reach their audiences in the most impactful and memorable way possible.

It's a bold move, to be sure, but one that I believe will pay dividends in the long run - for our clients, for our listeners, and for the continued success of our station.

So, what do you say, team? Are you ready to lead the charge?

Let's start by evolving our radio industry one station at a time!

How?



Talk to your management team about increasing the number of commercial times available, make sure to mention the following:

1. Increased Targeting and Flexibility:

- Allowing messages to be “tailored and localised to each audience” and that advertisers can target specific “demographics, psychographics, geographic locations, events and genres in a market.”

- Offering more commercial time slots would give clients greater flexibility to reach their target audiences at the optimal times and on the right stations.

2. Improved Frequency and Repetition:

- The search results highlight that “advertising works by repetition” and that listeners may need to hear a commercial “three or four times before they respond to the call to action.”

- Increasing the number of available commercial times would allow clients to achieve

the necessary frequency to effectively reach and engage their target audience.

3. Stronger Call-to-Action and Immediate Response:

- Radio commercials can be “selectively scheduled by day-part and weekday, enabling messages to be delivered close to purchase.”

- More commercial time slots would enable clients to time their ads to coincide with peak purchasing periods, driving immediate action and response from listeners.

4. Cost-Effectiveness:

- Radio advertising is generally more cost-effective than other media, with the potential for a strong return on investment.

- Offering more commercial times could make radio advertising even more accessible and appealing to a wider range of clients, especially small and medium-sized businesses.

5. Competitive Advantage:

- Providing clients with more commercial time options could give the station a competitive

edge, allowing it to better meet the evolving needs and preferences of advertisers.

- This could, in turn, help the station attract and retain a diverse portfolio of clients, strengthening its position in the market.

By increasing the number of commercial times available, the station could offer its clients greater targeting, frequency, and flexibility, while also maintaining a cost-effective and responsive advertising platform.

This could lead to stronger client relationships, increased revenue, and a more dynamic and engaging listening experience for the audience.

Word Monkey

The pseudonym used by one of our editors. Why? Who knows??

Agree or disagree with this or any other articles in Radio Copy Paste?

Then Email your feedback to: allmarketing@radiocopywriters.com





The American Perspective: The Evolving Landscape of Radio Commercials

Growing up in the Golden State (*that's California for those of us outside the USA*), radio has always been my constant companion.

Whether I'm cruising down the Interstate 405 during my morning commute or kicking back at home on a lazy weekend afternoon, my radio is always there.

And as someone who's spent the better part of the past decade working in radio, I've had a front-row seat to the ever-changing world of radio commercials.

When I first started out, the 30-second spot was still very much the industry standard, as a format it had dominated American radio for decades.

Advertisers would cram as much information as humanly possible into that half-minute window, hoping to capture the attention of listeners and drive them to act.

Lately, shorter, concise ad formats have emerged, with 15-second and even 10-second "micro-spots" gaining traction, particularly among younger, more digitally savvy brands.

The reasoning was simple - in an era of ever-shortening attention spans and endless digital distractions, the ability to deliver a bold, impactful message in a matter of seconds was becoming increasingly valuable.

And the data seems to back this up.

A study conducted by Nielsen and Pandora Radio (back in November 2022) found that these shorter ad formats were just as effective, if not more so, at driving brand recall and engagement, especially among the coveted 18-34 demographic.

Suddenly, the 30-second spot didn't seem quite as bulletproof as it once had.

Of course, that's not to say the classic 30-second format has gone the way of the dodo.

Far from it, in fact.

Many of the more established, brand-conscious advertisers have continued to rely on this duration, understanding the value of having enough time to truly tell a story and

showcase their unique selling points.

And then there's the return to the 60-second spot - a format that, in many ways, represents the polar opposite of the micro-ad.

Where the micro-ad is all about speed and concision, the 60-second commercial is all about depth and immersion.

It's a format that allows advertisers to really flex their creative muscles, weaving intricate narratives and transporting the listener to a whole new world.

Interestingly, this longer-form approach has found particular favour among luxury brands and high-end service providers, who recognize the value of creating a truly captivating, cinematic, storytelling style experience for their target audience.

After all, in an era of constant digital noise and fragmented attention, the ability to forge a deep, emotional connection can be a powerful differentiator.

So where does that leave us?

Well, I'd say the American radio advertising landscape is more diverse and dynamic than ever before.

Advertisers are no longer beholden to a one-size-fits-all approach, but rather have a

“

Advertisers are no longer beholden to a one-size-fits-all approach...

”

veritable toolbox of durations to choose from, each with its own unique strengths and applications.

And as someone who's passionate about this industry, I can't wait to see what the next 20 years have in store.

Because if there's one thing I've learned, it's that the world of radio advertising is anything but static - and the brands that are willing to adapt and evolve are the ones that are going to come out on top.

PATRICIA F

Patricia is a retired Sales Manager who really enjoyed writing her own ad copy.

The study mentioned in this article is talked about at: <https://www.siriusxmmedia.com/insights/are-15s-or-30s-ads-more-effective-the-answer-is-yes>

THE BEST COFFEE FOR A COPYWRITER IS??

Choosing the best coffee for you to consume while writing is really a matter of taste, here are our suggestions:

Light Roast Coffees tend to have higher caffeine content compared to darker roasts.

Single origin coffees from specific regions can offer unique flavor profiles that some writers find inspiring or energizing.

Cold brew coffee contains more caffeine than traditional hot brewed coffee due to the longer steeping process.

Espresso, While small in volume, espresso packs a concentrated caffeine punch.

Whatever your favourite is, enjoy in moderation!

The Editorial Team

NOTABLE INNOVATIONS:

*Some radio stations (like those in the UK) have experimented with unconventional ad break timings, such as:
Shorter, more frequent breaks throughout the hour.*

This approach aims to maintain listener engagement by breaking up the commercial content into smaller, more digestible chunks, rather than relying on the traditional 3-4 minute ad breaks.



To Do Lists... The ULTIMATE Time Savers?

**SOME SIMPLE
ADVICE TO SAVE
TIME & PLAN
YOUR DAY**

This is an office tip I was given by one of my first Copywriters and mentors, Steve, it is: "start at the end."

At the end of your workday, set aside 10 to 15 minutes before you leave the office to write a quick to do list.

Don't do it on your computer, write it as a note and leave it on your desk - this way you can quickly scribble down some notes while you wait for your computer to start.

That list should be no larger than 1 page - if you have more than that to do - you need to find a way to cut the list down, and your stress levels too.

Also 1 page is easier to carry with you throughout the day.

You can try to assign tasks to hourly time slots (if you are that organised), and even if exact timing isn't crucial - it will help you with deadlines if you know how much time you have left for those tasks remaining.

Make sure you include on your list any mandatory meetings, new appointments, and medication times, and child pickup times, etc.

Next - prioritise your task list.

How?

In order of their priority/urgency and/or deadlines. It may seem obvious to do this - but my daily to do list is sorted by the following:

- 1. MUST DO AT (TIME)**
- 2. MUST DO BEFORE (DEADLINE)**
- 3. WRITE SCRIPTS IN DATE ORDER**
- 4. MUST BE DONE BEFORE THE END OF THE DAY**
- 5. DO IF YOU HAVE TIME (CAN WAIT)**

The reason I also include #5 on my list is if I have 2 minutes spare, and I can knock off those - then I will.

You can then start to track yourself during your day (if you have the time and inclination to do so) to find out when

you are most productive.

Alertness levels or creativity levels can also help to dictate when certain jobs should be done.

Personally, I schedule the more creative tasks for first thing in the morning (that's when the coffee is flowing through my veins and I am more alert).

Detailed tasks are usually scheduled after lunch for me.

And difficult and urgent tasks usually get prioritized first.

BUT I always put in my to do list an easy task straight after a hard one. Or a short one after a long one.

This keeps me stimulated - but you need to find your own rhythm.

Finally, the reason why I said earlier that you need to schedule family/medical duties is because those times and breaks are non-negotiable.

If you haven't finished that other task - it will have to wait until after these family and health ones are taken care of.

Now, I also have a long list of long-term projects that I work on when I have time - and they include everything from book research, to hobbies, people I want to reach out to and things I want to keep track of.

I update this list at least once a week - sometimes more if I get things done.

Some of these could be considered long term goals.

For example, I had on my list for over 6 months that I wanted to learn how to use a 3D Printer.

Why?

Because it was something that would keep my brain

“

...if you have more than that... you need to find a way to cut the list down, and your stress levels too.”

stimulated, I was genuinely interested in them, and I wanted to experiment.

It did take 6 months, but I got there, and now when I have an hour or two free a week - I will fire up the 3D Printer and print something, create a 3D file on TinkerCad or just learn more about the subject.

The other list I have is a entertainment and leisure goals list, with books, movies or TV series and games I want to play.

While this is a lower priority list - when I have time - I tackle something from it.

But books are my weakness, and I can't pass a book shop without browsing and buying something - anything new to read.

In conclusion, remember:

1. Write EVERYTHING down on your list you want to accomplish.
2. The more you can account for, the smoother your day will run.
3. Break down large projects into smaller ones, with deadlines to match.
4. Revise and update your lists regularly - my daily to do list is updated every time I finish a task, or when a new task is

added.

5. Delegate if you have to.

6. Accept that some tasks just can't be done today - and shift them to do tomorrow (I try to put those tasks at the top of my list)

7. Don't procrastinate by re-writing you list over and over. I start by numbering my list, then I use A,B,C, then roman numerals, then renumber, etc. as tasks get added.

8. Finally - keep separate long term goals and leisure lists - you deserve a break.

Try it and see how you go with organising your day at the end of the day.

Earl P

EDITING TIP:

Don't edit any script, straight after you have finished writing it.

Instead, leave it for an hour, or the next day (if you can), why?

You will come back to it with fresh eyes.

Even better, is have a co-worker go over the script for you (if you are in a rush).

I worked at one radio station where a team of 5 copywriters worked in one room together, they would each bounce ideas and editing off each other.

Earl P



TIME WAITS FOR NO-ONE IN RADIO

If there's one thing that rules the life of everyone who works in radio, it's the almighty clock.

If you are a DJ then the seconds, minutes, hours are the bane of your existence, constantly keeping us on our toes and making sure we don't go a millisecond over our allotted talk breaks.

Time is the most precious commodity we have.

It's like gold, but instead of using it to make fancy jewellery, we have to cram as many ads, songs, and witty remarks into each hour as humanly possible.

Then there are your other duties, at my station I also do: scheduling, write ad copy,

voice ads, produce ads AND I am the drive jock.

3 very different tasks, mind-sets and timings required.

So, every part of my day (and a lot of my nightmares) are full of time, timing, time lost, gained and lost again.

From ad breaks that are 1 minute long, 2 minutes long, or 3 minutes long.

There's the dreaded station ID's and short sponsored spots that leave you scrambling to squeeze in your outro before the music kicks back in.

It's like a high-stakes game of radio Tetris, trying to fit all the elements together without going over time in one way or another.

We also have clients who

want to fit 60 seconds worth of content into a 30 second spot (and can't grasp the concept of words = time, let alone numbers = words = time!).

And don't even get me started on how time is bought and sold in this industry.

Station managers are like Wall Street traders, constantly monitoring the clock and adjusting their rates based on the time of day, the size of the audience, and the phase of the moon (maybe not that last one, but you get the idea).

One minute you're riding high, commanding top dollar for that coveted drive-time slot, and the next you're begging advertisers to fill the dead air of the overnight shift.



“

We also have clients who want to fit 60 seconds worth of content into a 30 second spot... ”

But you know what they say, “time waits for no man” - or woman, in my case.

And in radio, that couldn't be truer.

We're constantly racing against the clock, trying to squeeze in one more song, one more joke, one more shameless plug for the station's latest contest.

And let's not forget about those dreaded technical difficulties when the entire system decides to take a coffee break just as you're about to go live.

Suddenly, you're staring at a blank screen, frantically trying to figure out how to fill 60 seconds of dead air without sounding like a complete and utter mess.

So, the next time you here your local Jock on-air who seems a little frazzled, just remember - they're probably silently cursing the very concept of time and wishing they could just hit the pause button and catch their breath.

Because in radio, time is your friend, your enemy, the boss, and the ultimate dictator.

I am SO glad I got that off my chest.

Now, if you'll excuse me, I've got a talk-break to nail, and that clock just keeps on ticking.

Here I go...

Tick tock, tick tock...

ANON

SOME TOTALLY RANDOM THOUGHTS FROM THE EDITORIAL CHAT ROOM:

“Coffee should be free to anyone who makes noise when they stand up or sit down!”

“Why does everyone hate Mondays, Tuesdays deserve more hate in my opinion!”

“A downtown parking space here in Toronto is worth \$27/hour.

Why is it that I, a real person with thoughts and feelings, and capable of creativity - makes less than a parking space?”

“There should be a ‘Take Your Friend To Work Day’ so we can actually see what our friends do all day, and finally meet the characters from all their work stories.

“Once per year - every single C.E.O., and I do mean EVERY single C.E.O. in the world, should have to apply for a job at their own station under a different name and see how difficult the process is.”



ADVICE: 5 WAYS TO TIME OUT YOUR SCRIPT

Timing your commercials to run to time can be done in several ways, here are our TOP 5 that we have either come across, or used ourselves:

1. By strict word count. This doesn't account for emphasis, effects or music. But does give you a good ballpark figure to aim for.

2. By reading the script out loud, to a stopwatch. This is okay IF you are reading at the same rate as the voice talent.

3. Read the script out loud but always be 2 to 3 seconds shy of your final recording time. For example, if you are recording a 30 second spot, it's a good idea to aim your scripts length to read in the

25-29 second range. This will give your voice acting talent plenty of room if they need to emphasize words.

4. Different read-rates are noted for the voice talent you are using. This is an over complex system, but it really helps if you know who you are using.

5. By Syllable count. We have only heard of a couple of places who use this system, and its an interesting take on counting the words.



If you need some help with script lengths and durations, we recommend the following websites:

FOR WORD COUNT:
<https://script-timer.com/>
or
<https://www.thevoicerealm.com/count-script.php>

FOR READING ALOUD:
Use the **Google Stopwatch** or
<https://www.online-stopwatch.com>

COUNTING SYLLABLES:
<https://syllablecounter.net/>

If you know of any other ways to time out your scripts, or websites that help, then please let us know via email.

The Editorial Team

It pays to be polite to your fellow coworkers, but sometimes they just don't get the message:

1. Whenever I don't want to be bothered at work, say: *"I'll get back to you on that. I have to get this done right now."* Having a phrase like this will help you get the message across, fast. It's gentle, yet effective, and polite.

2. Wear headphones. These days, it is becoming a clear sign that you're not available to talk, and as you work in radio I am sure you have access to headphones.

3. Put chats apps on "do not disturb" mode. People can bother you in the virtual world too, so put Slack, Messenger and Reddit into 'Busy' or 'Do not Disturb' mode.

4. To Start with... Don't start. Maybe you think that you can pop in, offer your opinion about the local sports team or game, and then quickly pop out of that conversation. No. Just don't start it in the first place.

5. Explain yourself. Be explicit "I would love to talk, but have to send three emails and write up a new report before lunch." That should make them think again before interrupting you today.

6. Out of Sight, Out of Mind. Modern offices are designed to provide a variety of environments to sit down and work. Hide out in some corner of the office, or the boardroom,



a studio or the cleaners cupboard where you can stay focused on the task at hand.

7. Turn the tables on them. When they ask about the game, politics, or whatever, wait for a lull in the conversation and then ask them a question about work. "Boy this is going to be a crazy day. Did you hear anything on the Smith account?" This is signaling that you want and need to talk to them about work.

8. Add a sign to your desk. Make it a fun sign that says, "I'm busy." Maybe a play on a dishwasher sign and rather than "clean/dirty" you write "busy/free." It should get the message across. Mine says: "Do Not Disturb"

9. Invite the talkers to create solutions. Have a non-threatening chat with the people who annoy you most. Start out by asking what you do that annoys them "when would be the best time when you should be free to chat." That way, they're invested in the solution rather than you simply demanding that they change their behavior.

10. Escape! When in doubt, get the heck out of there. Any boss worth working for will have no problem with letting an employee work from home or a coffee shop if it means they'll actually be productive. Tell your manager you need some focused time to work and head for wherever it is you get your best work done.

Brian



BAD ADVICE: **USE YOUR WORK TIME CREATIVELY... OR... HOW TO NOT WORK AT WORK AND... KEEP YOUR JOB!**

In the realm of daily office dynamics, the ability to appear productive while minimizing actual effort can be a valuable skill.

Inspired by the legendary risk management guru, George Costanza from *Seinfeld*, we present 2 Methods to help you to avoid work while maintaining the illusion of productivity.

Method 1: The Art of Looking Busy

Step 1: Embrace the Power of Movement

Sitting idly at your desk is a surefire way to attract suspicion, make people come over and talk to you, this step is so simple anyone can do it without raising any suspicions.

So, channel your inner hus-

tlar and move around the office with a purposeful stride, clutching a stack of papers or a folder of paper.

This simple act creates the impression of a dedicated employee grappling with looming deadlines.

Periodically, take brisk walks around the office, visiting other departments to ask questions in person rather than sending emails.

If someone attempts to engage you in conversation, politely apologize and explain that you're "in the middle of something."

Step 2: Cultivate a Messy Desk

A cluttered workspace is a powerful ally in your quest for perceived busy-ness.

Strategically scatter papers,

leave a half-empty coffee cup, and spread out calculators, pens, sticky notes and note-cards, across your desk.

This chaotic display suggests a multitasking whirlwind, you must be busy as you are constantly jumping between all those tasks.

Additionally, prevent your computer from going to sleep by periodically clicking on the screen, reinforcing the illusion of active engagement.

Step 3: Master the Art of Stress Acting

If you want to avoid being assigned additional work, adopt the persona of a stressed and overwhelmed employee.

Sighing heavily, grimacing, and rubbing your forehead can create the impression that



you're already burdened with a full plate.

Supervisors, reluctant to pile on more responsibilities, may steer clear of assigning you new tasks.

However, exercise caution during slow periods, as over-acting when everyone knows you have little to do may raise suspicions.

Step 4: Embrace Controlled Dishevelment

A perfectly neat and polished appearance can undermine your efforts to appear busy.

Instead, strategically ruffle your hair, roll up your sleeves, and loosen your tie slightly.

This controlled dishevelment suggests that you've been actively engaged in work-related tasks.

However, be mindful not to

overdo it, as there's a fine line between looking like you've been working and appearing as if you've just rolled out of bed.

Step 5: Dine at Your Desk

Eating lunch at your desk or work station reinforces the notion that you're too consumed by your workload to take a proper break.

This not only creates the illusion of dedication but also preserves your solitude, preventing others from witnessing any potential time-wasting activities during your meal.

Method 2: Leveraging Technology for Deception

Step 1: Employ Decoy Screens

While indulging in web surfing or gaming, keep a decoy screen open on your computer.

Display a program, email, or project you're supposed to be working on, and minimize any non-work-related activities whenever someone approaches.

Even if caught not actively working, the decoy screen will suggest you're merely taking a short break rather than actively avoiding tasks.

Step 2: Forward Office Calls to Your Personal Cell/Mobile

By forwarding your office phone to your cell phone, you can maintain the illusion of being at work even when you're not.

Simply dial the appropriate code (*72 or similar) on your office phone, enter your cell number, and voilà!

You can now respond to colleagues as if you're in the office.

If questioned, you can spin

the situation by claiming you don't want to miss any work calls after hours, reinforcing the perception of a dedicated employee.

Step 3: Stay Vigilant with Email

Inactivity on email can be a telltale sign of your absence from work.

To avoid suspicion, periodically respond to work-related emails, even after hours.

This will not only give the impression of attentiveness but may also trick others into believing you have an exceptional work ethic, deflecting scrutiny from your lack of daytime productivity.

Step 4: Leave Tracks, or a Visible Marker

If you need to step out of the office when you're not supposed to, leave a heavy and colorful piece of clothing, like a coat or backpack, on the back of your chair or at your desk.

This subtle cue will suggest to passersby that you haven't left the building, even if you have.

Step 5: Master the Art of Fake Phone Conversations

When you hear or see someone approaching, and have time to pull out your phone, pretend to have a work-related conversation.

This simple tactic can help you avoid colleagues and supervisors, as they won't want to interrupt an important call.

Take it a step further by walking out of the area or building while maintaining the charade, buying yourself extra free time outside your workspace.

(CONTINUED OVER)

Step 6: Play Hooky (at Your Own Risk)

For the truly daring, you can choose to simply sneak out of the office and go home for the day.

If caught, you can always invent an emergency or claim you were planning to work from home.

However, be prepared for potential uncomfortable conversations with your boss, as this approach carries significant risks.

Warnings & Considerations

It's important to note that if your company monitors computer or internet usage, your deceptive tactics may be short-lived, as wasting time on games, internet surfing, or other online distractions will likely be detected.

Additionally, if you find yourself constantly seeking ways to avoid work, it may be

a sign that it's time to reevaluate your career path and explore more fulfilling opportunities.

Remember, while these methods can provide temporary relief from the daily grind, they should be employed judiciously and with caution.

Maintaining a healthy work-life balance and finding genuine satisfaction in your professional endeavors is ultimately the most sustainable path to workplace contentment.

Word Monkey

Websites to help...

Make Reddit appear as if it is your outlook emails:

<https://pcottle.github.io/MSOutlookit/>

Play 2048 - but in Excel (download required)

<http://mymillionsonline.files.wordpress.com/2014/06/xl2048.xls>

Browse articles without the clutter by using your web browser in READER VIEW.

On Firefox, press F9.

On Edge, press Ctrl + Shift + R.

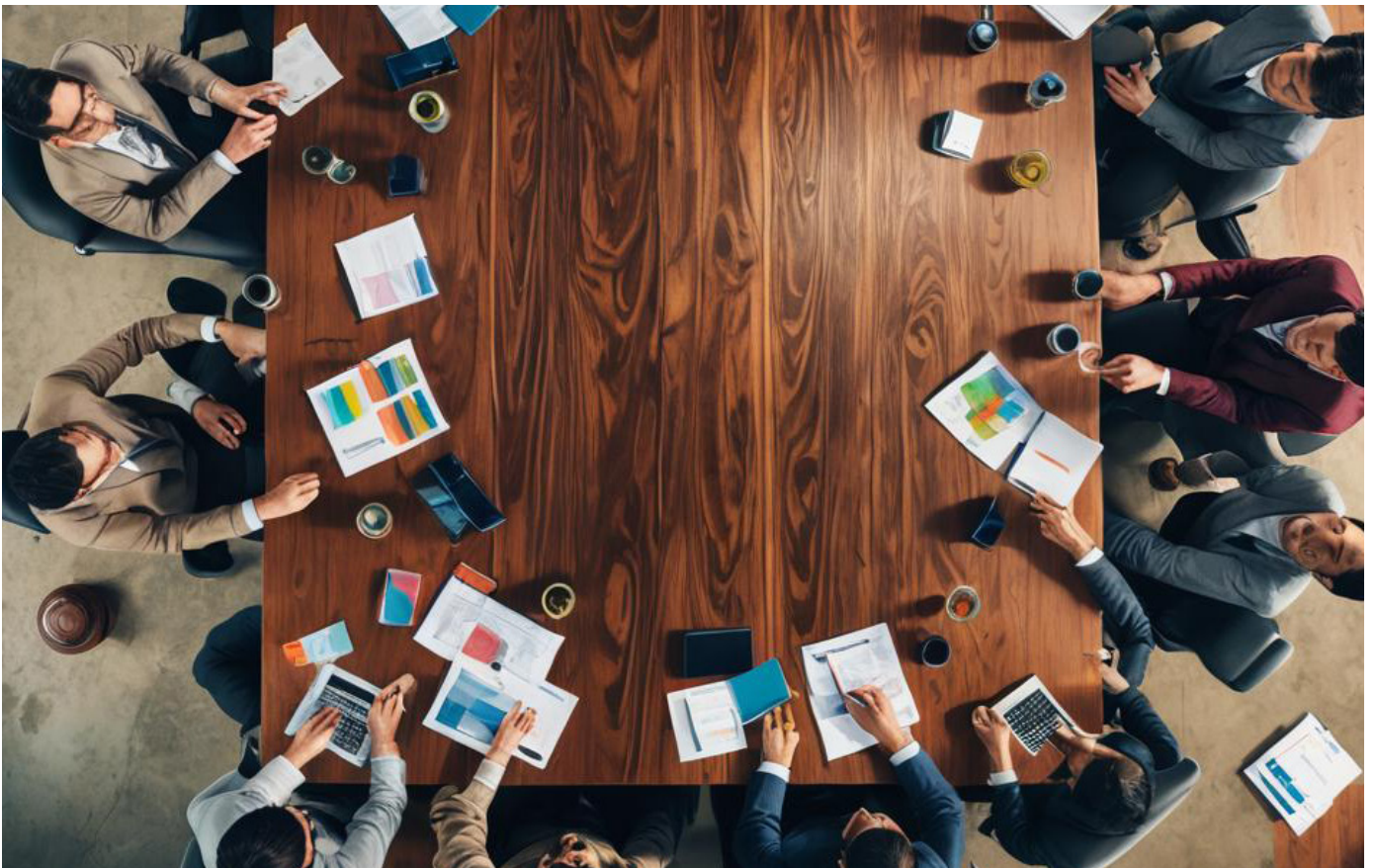
On Chrome, you need to enable the feature, visit <chrome://flags/#enable-reader-mode> in your address bar, switch the dropdown to Enabled, and click Relaunch.

You will now see a new icon in the address bar that you can click to toggle between reader view.

Finally...

A favourite, pretend to update your computer:

<https://fakeupdate.net>



Submission Guidelines

At Radio Copy Paste...

We are thrilled to receive your submissions and share your expertise with our passionate community of radio copywriters.

Theme-Based Submissions

Each issue of our tri-monthly magazine revolves around a specific theme, which will be announced well in advance.

We encourage you to submit ideas for articles that explore the theme from various angles, offering fresh perspectives, insights, and practical tips for creating captivating radio copy.

Article Length

Typical article length should be around 500 words, but we welcome longer submissions if the content warrants it.

Our goal is to provide our readers with in-depth, informative, and engaging articles that truly resonate with their craft.

Content Guidelines

Articles should be researched, informative, and offer actionable advice for radio copywriters.

Submissions should be original and previously unpublished work.

Articles should be written in a conversational style.

We test all submissions against an AI bot detector. Any AI-generated articles will be rejected immediately.

Subjects

We welcome a range of topics, including but not limited to:

*** Copywriting techniques & strategies**

*** Creative ideation & brainstorming**

*** Effective use of sound & music**

*** Storytelling through radio ads**

*** Trends & best practices in the industry**

*** Case studies & success stories**

Submission Process

Submit your idea to:

allmarketing@radiocopywriters.com.

Identification & By-Line's

Include a brief author bio (10-50 words) and a high-resolution headshot (optional).

Clearly state if you wish to remain anonymous or if you wish to use a pseudonym.

Submissions are accepted on a rolling basis, but we recommend submitting your work

at least two months before the desired issue's publication date.

Copyright & Compensation

Radio Copy Paste does not offer monetary compensation for published articles (for now). As this is a free publication.

Authors retain full copyright ownership of their original article submitted work.

By submitting your article, you grant Radio Copy Paste permission to publish and distribute your work in print and digital format.

We look forward to receiving your insightful and engaging submissions.

Together, we can elevate the craft of radio copywriting and inspire our community to create exceptional work.

For any further questions or inquiries, please contact us at: allmarketing@radiocopywriters.com.

Next month's issue theme is:
TRAINING

If you have any stories, article ideas you would like to submit to us - please reach out, we would be happy to chat about your article.



TIME WASTERS: HOW TO AVOID THEM

While most professionals are aware of how important it is to avoid wasting time at work, it can be challenging to do so.

If you're struggling with your productivity levels, it may be helpful for you to identify strategies for overcoming time-wasters.

There are various environmental and individual factors that can contribute to wasted time at work, and being aware of these factors can help professionals overcome them to cultivate success in their careers.

Here are nine time-wasters you may experience at work and strategies for avoiding them so you can work more efficiently and better meet expectations in your role:

1. Social Media

Social media is one of the biggest time-wasters for professionals in any work environment.

You can log onto social media platforms via any device, including your phone and computer, meaning such distractions are highly accessible regardless of where you are and what you're doing at a given moment.

Therefore, it's important to be able to overcome the urge to scroll through social media feeds instead of focusing on other tasks.

To avoid wasting time on social media, remove temptations by using settings on your phone and computer that block certain applications during designated hours.

2. Interruptions

It's common for professionals to face a variety of interruptions throughout their workday, including those from email notifications, calls, text messages and coworkers stopping by to ask a question.

While these interruptions may seem harmless, they can distract you from the tasks you were originally working on and make it challenging to refocus.

Consider setting a specific time period during your workday that you can use to focus without interruptions.

You can put up an away message on your email, turn off your phone and hang a sign on your door to notify colleagues so they can come back later.



“...overcome the urge to scroll through social media feeds instead of focusing on other tasks.!”



3. Multitasking

Many professionals believe that multitasking—or the act of working on multiple tasks simultaneously—can help them save time and accomplish their goals more efficiently.

Unfortunately, though, this isn't usually the case because multitasking often takes the form of task-switching, where professionals shift between tasks rather than performing them at once.

Therefore, to avoid wasting time, try to focus on one task at a time and see it through to completion rather than attempting to multitask.

4. Working without a plan

As professionals often face many tasks throughout a single workday, it's important to

plan strategically.

If you work without a plan, you may risk wasting time as you attempt to figure out what duties to focus on and when.

You can overcome this challenge by purposefully planning your workflow for the next day at the end of your shifts.

From here, you can come up with a schedule that you can follow to achieve your objec-

tives most efficiently.

5. Taking on coworkers' tasks

In a collaborative work environment, it's common for professionals to help coworkers by taking on some of their responsibilities.

While doing this can periodically help move workflow forward, it's important to avoid
(CONTINUED OVER)

taking on too much so you can save your time and energy for completing your own tasks.

You can overcome this challenge by being reasonable with your expectations of yourself and setting clear boundaries with your coworkers regarding project workflow.

6. Disorganization

Working in a cluttered environment can lead to higher rates of inefficiency.

If you need to spend time searching for paperwork in your office or finding files on your computer, you may waste more time trying to accomplish your goals than if you develop a more effective organizational system.

You can avoid wasting time due to disorganization by decluttering your workspace and strategically organizing key items so you can easily access them when you need them.

7. Procrastination

When professionals procrastinate completing key to-do list items, they may waste more time than otherwise.

This is because procrastination often results in professionals spending time putting off their tasks by worrying about them and rescheduling them continuously.

To avoid wasting time procrastinating, shift your workflow principles and implement a personal policy for taking care of your tasks as they arise.

This policy can help you become more efficient over time and strengthen your reflexes so you can overcome the impulse to procrastinate.

8. Unnecessary meetings

Meetings aren't always necessary.

Sometimes, the information communicated in a meeting can be relayed through alternative methods like email, instant messages or memos.

Therefore, both in-person and virtual meetings can often lead to wasted time in the workplace.

You can avoid unnecessary meetings by thinking logically about the objectives of a proposed meeting prior to its occurrence.

Try to identify the goals you intend to achieve through a meeting, and evaluate whether you may be able to meet those goals more efficiently through other actions.

9. Equipment issues

Many professionals use equipment such as computers, tablets and phones to perform their tasks on a regular basis.

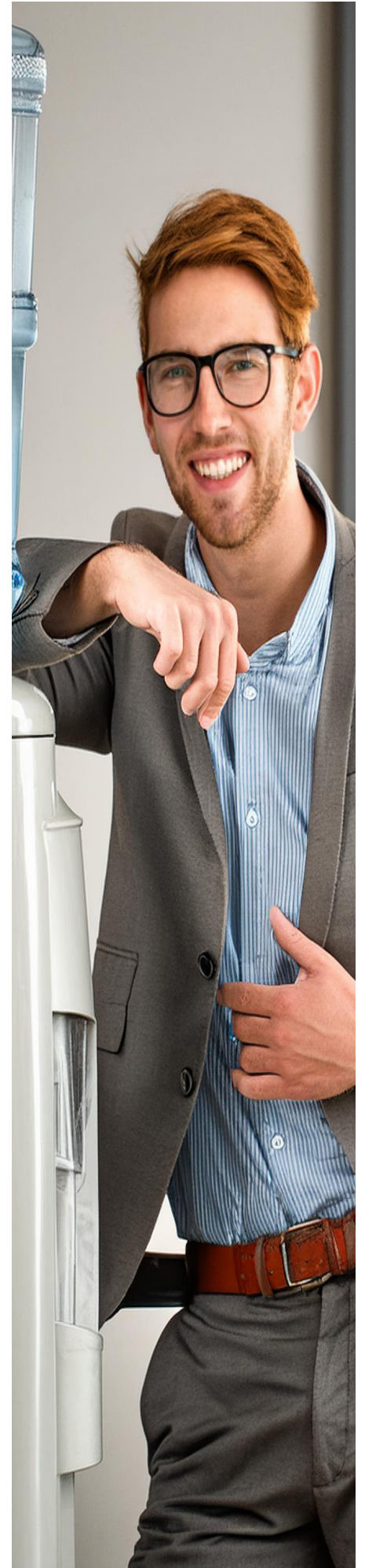
With this, when equipment malfunctions, it can create significant delays to workflow and result in inefficiency.

Therefore, it's important to avoid facing equipment issues whenever possible.

You can do this by ensuring all of your equipment is up to date, has functional software and is serviced regularly.

Hopefully these strategies can and will help you in the long run, although some are a challenge to implement - they will work if you give them time.

RICHARD



YOU ARE AWESOME: COPYWRITERS AFFIRMATIONS

Comments from last issue said how how timely the magazine was - with many people either experiencing, or having a work companion experiencing stress soon after they read the issue.

Another was the need to feel like our (and your) work goes under appreciated; So, let us remedy that right now:

That script that you just wrote... is perfect! If the client can't see that - then they don't understand how amazing YOU are!

Fantastic and Inspirational - that is you in a nutshell! You are **Fanspirational!**

Thankyou for always delivering above and beyond what you are asked for as a copywriter - you rock!

Another script down for the day... You are smashing it!

In the Dictionary... under awesome, there is a photo of you, this is the same dictionary that also doesn't have the word "impossible" in it!

The votes are in... **You are the new Mayor of Copyland!**



Leonardo DaVinci has got nothing on your creativity.

The world is a better place with you in it - so lets keep it that way!

If good things shine - **you are a GLITTERBOMB** of gloriousness!

That idea, in that last script - it rocked! You should win an award for it!

Your mind, and YOU are... AMAZING!

You DO matter! Don't ever stop telling yourself that!

You are a talented copywriter.

You have the power to shine a light on the things that a client needs to succeed in their business. **Be that lighthouse my friend!**

EP

Night Café
ART VIA ALGORITHM

JOIN OUR COMMUNITY AT:

www.creator.nightcafe.studio

and follow @1970WordMonkey

HEAD TO HEAD

See the original brief sent to our 2 copywriters and then vote on which one should have won the pitch - go to www.radiocopywriters.com and vote at the Issue 2 Bonus Material link.

This issue our brief is for a old bricks and mortar, mom and pop grocery store called DeLittles.

SCRIPT 1:

NOTES: ((77 words)) Bright classic 60s music bed with warm friendly male voice.

Looking for farm fresh food and convenient meal solutions?

Visit DeLittles!

Our family-owned market offers a wide selection of locally grown fruits and veggies, guaranteeing maximum freshness.

Need a quick treat or last-minute ingredients?

We've got you covered with delicious baked goods, snacks, and all the pantry essentials like bread, eggs, and even ready-to-eat traditional kitchen meals by Momma.

DeLittles - your neighbourhood grocer, big on value with quality foods.

Downtown on Main Street.

Stop by today.

**VOTE ON OUR WEBSITE
FOR YOUR FAVOURITE
SCRIPT, OR, NOMINATE
YOURSELF TO BE IN
NEXT MONTHS HEAD 2
HEAD.**

SCRIPT 2:

NOTES: ((79 words)) No music until indicated - various voices

((REVERB EMPTY WAREHOUSE))

((SMALL VOICE)) "Hello? (PAUSE) Can someone help me?"

((BORED OVER TANNY)) "Clean up on aisle seventy-eight!"

((CLICK - ECHOES FOR A SECOND))

Soulless supermarkets suck!

((SHOP DOOR-BELL RINGS AS DOOR OPENS))

((BOTH OWNERS)) "Welcome to DeLittles!"

Get traditional, hometown hospitality at DeLittles!

From hand-picking the freshest local produce to real homemade baked treats by Momma, the DeLittles put their hearts into every item. Need a ready-made meal for tonight's dinner?

Or kitchen staples?

DeLittles have you covered.

Taste the difference that DeLittles make.

DeLittles, on Main Street.

((BOTH OWNERS)) "See you next time!"

Offensive language & stereotypes in your scripts: Some clients try to be edgy, even trying to use offensive language or tried to perpetuate harmful stereotypes, this can be highly controversial. For example, a radio ad featuring a fake New Zealand accent was recently criticized for being in poor taste and potentially harmful, even though it was intended to be humorous. Similarly, an ad for a VW Amarok was banned for perpetuating harmful gender stereotypes, portraying women as superficial and consumerist. Be careful, and considerate in your copy.

CLASSIC COPYWRITING FORMULAS

THE 3 REASONS WHY

1. **Why are you the best?**
2. **Why should I believe you?**
3. **Why should I buy right now?**

This trio of ideas is an expansion on a tried-and-true question that all copywriters strive to answer: “Why?”

Why should I buy from you at all when I understand your competition better than you do, and there’s no difference?

Examples:

“Our H.R. staff have a 98% placement rate that astounds the industry! And those we place, are still working! Contact us now to find your next job”

“We’ve won best agency in the country... again! That’s 5 years running! We must be doing something right, but we have to prove it, to YOU!”

“Our clients love us! Why? If they are not 100% satisfied, we give them their money back, no questions asked. Are you ready to follow their success!”



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www.radiocopywriters.com**

THE COPY VAULT: NIGHTCLUBS

45-second radio script (129 words):

((MUSIC UP))

Are you ready to experience the ultimate weekend getaway?

Escape the monotony of the daily grind and head to Club Metropolis.

((SFX: CROWD NOISES, WHOOPS FUN AND PARTY ATMOSPHERE))

Club Metropolis is the most electrifying nightclub in the city!

Every Friday and Saturday night, we feature live performances from the hottest up-and-coming artists.

Lose yourself in the pulsing beats, dance until your feet can't move anymore, and create memories that will have you coming back weekend after weekend.

Club Metropolis is the place to meet up and catch up with friends old and new.

Featuring world-class sound system, stunning visuals, and a crowd that knows how to party, you'll wonder why you ever spent your weekends anywhere else.

So what are you waiting for?

Come experience the magic of Club Metropolis - where the party never stops.

**NEXT TIME:
3 REAL ESTATE ADS
FROM THE COPY VAULT**

30-second radio script (78 words):

((MUSIC UP))

Tired of the same old weekend routine?

Looking for a place to let loose and experience something new?

Then head to Club Metropolis, the hottest nightspot in the city!

((SFX: CROWD NOISES, WHOOPS FUN AND PARTY ATMOSPHERE))

Every Friday and Saturday, we feature live music from the most talented up-and-coming artists.

Lose yourself in the rhythm, dance the night away, and make memories that will last long after the music stops.

Club Metropolis - where the party never ends.

We'll see you on the dance floor.

15-second radio script (28 words):

((MUSIC UP))

Experience the ultimate weekend at Club Metropolis!

Live music, pulsing beats, and an unforgettable party every Friday and Saturday night.

Club Metropolis - where the party never ends.

COPY BRIEF GRIEF

Submit your photos and stories at:
allmarketing@radiocopywriters.com

We got swamped with a large amount of Copy Brief Grief submissions - below is what I will call the best of the worst that were submitted - enjoy!

“We need a radio ad that will go viral when we use it with our Tik-Tok footage and get us tons of leads. Make it super catchy and shareable.”

“The client has a new dog treat line, can you just write some fun, punny ad copy? Something like ‘Pup-tastic Jerky’ or ‘Bow-Wow Bites’, and then the client wants to voice it doing all the voices because they have no money for production.”

“The client is running a competition for their new boat, let’s just let the public come up with something fun and creative. No need to provide any guidelines, and we’re not sure what the prize is going to be yet, or how long the competition will run for... we will know when we find the winning name.”

“Make an ad for their new product <NAME NOT SHARE-ABLE OR LIKELY TO EVER GO TO AIR ON ANY RADIO STATION>, call the client if you get stuck”

My favourite one ever was a brief that requests a “fun, energetic tone” but also “completely serious”. I still have it on my wall.

“I had one for a 60-second commercial, it was less than 20 seconds of material, and they didn’t want anything creative.”

“I had a brief that referred to the company as “<NAME> Co.” when the actual name is “<NAME> Corporation” then 2 weeks later I had another one come through for a different company (same sales rep) they wanted to go with “<NAME> Bros.” and they wouldn’t allow me to say “<NAME> Brothers” - why? Because “thats not what our signs say!”

I had a corker yesterday... it was a brief that describes the product as “an innovative solution” without explaining what it actually does, or what it was innovating.

“Our most clueless client ever wanted to include not only his email address, but his phone number, website, and street address in every single ad over 15 years - and every time I told him he could only have one, and I kept on suggesting his website. Years later I found out that he never listened to the radio and we could have done anything in the ad.”

“I want an ad to bring in customers’ and that was it????? Why would they want to come in I asked? I don’t know, just do it!”

“The client says that their last radio ad made the boss sound fat. He needs to sound thinner in the next ad or they are cancelling their account!”

“They wanted a radio ad that they could play on the ‘Dark Web’ (???) that might work as a guerrilla marketing campaign - and since it’s not playing on our station - didn’t want to pay for production.”

“Not really a copy Brief Fail - but this comment from an idiot client kind of fits into this category... ‘I want a refund for my ads because the buiness failed and I owe money’.”

I had this client “Here is my marketing folder (which contained press clippings from back in the 1980s to this year) I want you to make an ad based on this (he tapsit again) and as I am testing radio, It has to work better than any of these (taps again).”

‘So’ I ask, ‘what do you want to offer?’; “Offer! Nothing This is the folder, this is what you need to copy! It’s not that hard! I never get this grief from the newspaper!”

I got a call from his newspaper rep the next day saying that their client thought we were idiots and wouldn’t do what he wanted without asking ‘dumb questions’.

TECH HELP: Are You Down With OCR?

We've all been there...

A sales rep or a client will send you a photo, snapshot or screenshot of some information and expect you to extract those details, and use it in their ad copy.

AND who has time (*or the inclination*) to sit there and re-write all that? *Not me!*

To the rescue comes OCR software. Optical Character Recognition (OCR) software has become an invaluable tool in my arsenal, that I use on a daily basis.

OCR lets you extract text from photos and screenshots, converting visual information into editable text.

This means that you can extract text from images, logos, product packaging, billboards, or any other visual material, if it is clear enough.

By doing so, you can quickly capture and repurpose relevant phrases, slogans, or taglines.

Similarly, OCR software can be used to extract text from product packaging, allowing you to analyze and incorporate the pre-approved marketing language or product descriptions into your commercial scripts.

So what do I use?

PDF24 CREATOR - my favourite option for all my pdf needs - available as a free download (or online use) at <https://www.pdf24.org/> - it

takes a tiny bit of mucking about to learn how to get the OCR software working perfectly, but I like it because I can also do so much more with the PDF24 Creator. It comes highly recommended.

And I have only just started to use **IrfanView**, its an image software package that also has a very useful plug-in feature called **TESSERACT-OCR**.

This plug-in blew my mind, on the same image I used on PDF24 CREATOR (which added/changed some of the lines into something unreadable) Tesseract OCR was 100% accurate and far simpler to use - it may very well become my go to OCR software in the future

In both cases, once you run the software on your image, you have the option of saving or editing the text it extracted. I edit before I save.

Accuracy is always something you need to be aware of, both don't always give 100% accurate results, sometimes they do - I always ALWAYS check what they come up with before I use it and send a script to a client.

Sure there might be other OCR software out there, but these 2 of the many, have a simple learning curve, prove to be mostly accurate, and have other functions which I use on a daily basis - so that's why I recommend them.

In conclusion, I encourage you to embrace OCR software to enhance your commercial writing process and craft compelling, and more importantly - save yourself some time!

Word Monkey



TEXT WRITING

PROMPTS: #2

The response to the Writing Prompts sections in the last issue was overwhelmingly positive - and many people wanted more.

The feedback for the visual writing prompts was also positive, so we have more of those too.

- Find 5 verbs that match the client's product or service, of those 5, pick 2 that you want to concentrate on for the script.

- **Using smells, describe a client's product or service in positive terms.**

- Every line in your script needs to be 12 words long, no less, no more.

- **Have the voice artist start to read the script, then edit it as they go along (essentially you will have the same 2-3 lines repeatedly with different edited points).**

- Imagine you're an alien visiting Earth (and your client's location) for the first time. Describe their impressions through a radio ad for their home planet.

- **Write a radio ad in reverse, so the first line is what would usually be the last line, etc.**

- Create an interview with the client, they want to talk about their new product or service, and you want to talk about them only, so they keep on interrupting.

- **"Imagine a world..." the cliché movie trailer opener, but for your client's business.**

- A niche audience (e.g., professional dog walkers, competitive knitters, space tourists) is taking a great interest in the client's business... why?

- **"Listening to this ad can help calm your fears" or other problem - why??**

- Have a dream interpreter, who is revealing what your dreams mean - and funnily enough - they point to a client's product or service!

- **Your V/O artist is a time traveler from the future, and they reveal how the client's product or service saves the world in some strange, convoluted way.**

- With the change in weather, how can a client's product or service benefit a listener in a very strange way?

- **Write a commercial that is 5 seconds long, then start another commercial (1st line only) and then break into the commercial again to remind people about the first part.**

- Write a car dealership commercial as if it was for a beauty salon (or the opposite).

- **Your client's ad only plays on one side of the Left/Right stereo, the next time it is played - it is on the other side, then the next time it is in the middle. It will drive listeners crazy!**

- A client's New Year's reso-

lutions are used in their radio commercial.

- **You are suffering from writers block, write the ad about that, and how the client helps you get through it.**

- Start your script with a very creative line or scene, then never reference it again, until the end of the script.

- **Ask for client testimonials and write a script using the words, phrases, and sentences from the testimonials.**

- Parody a popular song (lyrics only) and tie them into a client's business, product, service - be very careful with this one.

- **Describe the client's business as if you are on a stake-out - people going in and out, etc.**

- A group of criminals are planning a heist - but they get the address wrong and when they break in discover the client's products and services (which they are willing to pay for).

- **Use the Wilhelm Scream in an unpredictable way (i.e.: a customer's reaction to a client's product or service).**

- A sound effect is used to replace a client's name everywhere in the ad except the last line, then the sound effect plays twice more before the ad ends.

- **Tell the story of the product or service from the point of view of the product.**

Hope they help!

VISUAL WRITING PROMPT: #5

Strange things are happening around the client's business!

What is happening and how would you describe it in a commercial?

It could be in the fantasy, or supernatural genre, or just something weird that has happened (eg: the client has turned into a pumpkin).

Let your imagination go wild!



VISUAL WRITING

PROMPT: #6

We hear lots of different conversations and testimonial like comments from people who have used the clients business/products and services, you need to think about:

- What do they say?
- Why do they say that?
- What emotional problem did it fix?
- Was it their trust in the person/product or business name?



VISUAL WRITING PROMPT: #7

The scene is a campsite at sunset.

Have 2 insects are sitting on a log (or maybe 2 animals), talking about the strange things they saw when they were on holiday.



VISUAL WRITING

PROMPT: #8

A Wizard or a Bard is telling the tale of the clients business, how would they talk about something that they have never seen or experienced?

You could use rhyme, or it might be slightly sung poetic imagery, just remember that the shorter and more emotional the language, the better the results for the client.



VISUAL WRITING

PROMPT: #9

Write the script as if it was a factual report written by an Ai Bot, just the facts, no creative or long descriptions, no adjectives.

Keep to the facts, just the facts and nothing but the facts.

Then at the end, make a huge mistake, eg: 'see Dave riding the elephant daily at 2'.

Its so left of centre that people will stop and say, "did I hear that right?"



VISUAL WRITING PROMPT: #10

2 people who work together are discussing a need that one of them has.

Does the clients products or services fill this need?

Even if it doesn't do that, would the conversation be weird enough to make listeners pay attention?

Find a way to make the ad stand out in this situation.



PROMOTIONS

I have said over the years that... “Not many copywriters/DJ’s/Managers or sales people actually understand the complexities and work behind creating and crafting an effective promotion for clients.”

So I am going to break that down.

We will explore the timeline and key elements involved in bringing a sold promotion to life, as well as the potential pitfalls to watch out for.

From the initial concept to the live on-air delivery and listener feedback, each step in the process demands careful consideration.

There are 6 steps to a successful promotion, and the final step is - I consider - to be the most important one of all, but it is the final step for a reason - read on McDuff!

STEP 1: Conceptualization and Proposal

The first step in the process is to work closely with the client to develop a compelling promotion concept.

This involves understanding the client’s objectives, target audience, and desired outcomes.

The promotion should be tailored to the client’s brand, products, or services, and designed to capture the attention of the radio station’s listeners.

Once the concept is solidified, the next step is to create a detailed proposal that outlines the promotion’s key elements, including the mechanics, prizes, and any associated costs.

This proposal should be presented to the radio station’s sales team for review and approval.

STEP 2: Coordination and Planning

With the promotion concept approved, the next phase involves coordinating with various stakeholders within the radio station.

This includes the programming team, who will be responsible for scheduling and airing the promotion, as well as the production team, who will handle the creation of any audio or visual assets.

During this planning stage, it’s crucial to establish a clear timeline that outlines the key milestones and deadlines.

This will ensure that all parties involved are on the same page and that the promotion is executed seamlessly.

STEP 3: Content Creation and Production

Once the planning phase is complete, the content creation and production process can begin.

This may involve the creation of custom audio spots, social media assets, or other promotional materials.

The production team will work closely with the client to ensure that the final assets align with the approved concept and meet the station’s technical requirements.

It’s important to allocate sufficient time for this phase, as the production process can often be more complex and time-consuming than antici-

Planning & Executing a Promotion Correctly

pated.

Unexpected delays or technical issues can quickly derail the timeline, so it’s crucial to build in buffer time to account for any unforeseen challenges.

STEP 4: On-Air Execution

With the promotional assets in hand, the next step is to execute the promotion on-air.

This involves coordinating with the programming team to ensure that the promotion is properly scheduled and integrated into the station’s programming.

During the on-air execution, it’s essential to monitor the promotion’s performance closely.

This may involve tracking listener engagement, monitoring social media activity, and gathering feedback from the client.

Any issues or concerns should be addressed promptly to ensure the promotion’s success.

STEP 5: Listener Feedback and Evaluation

The final phase of the process involves gathering and analyzing listener feedback.

This may include conducting surveys, monitoring social media comments, or reviewing any contest entries or submissions.

The feedback gathered during this phase can provide valuable insights into the promotion’s effectiveness and help inform future campaigns.

It’s also an opportunity to identify any areas for improvement and to share the promotion’s success with the client.



STEP 6: Potential Pitfalls to Watch Out For

Throughout the planning and execution process, there are several potential pitfalls to be aware of:

- 1. Unrealistic Timelines: Underestimating the time required for content creation, production, and on-air execution can lead to missed deadlines and a rushed promotion.
- 2. Technical Issues: Technical problems, such as audio quality issues or website outages, can disrupt the promotion and

negatively impact the listener experience.

- 3. Lack of Coordination: Poor communication or a lack of coordination between the various stakeholders involved can result in confusion, delays, and a suboptimal promotion.
- 4. Insufficient Promotion: Failing to adequately promote the campaign across multiple channels can limit the reach and engagement of the promotion.
- 5. Regulatory Compliance: Ensuring the promotion complies

with all relevant regulations and station policies is crucial to avoid legal issues or reputational damage.

By anticipating and addressing these potential pitfalls, you can increase the chances of a successful commercial radio promotion that delivers value to both the client, the station's listeners, and more importantly - to the station with a return promotion and commercial sales.

JOHN

PROMOTIONAL INSPIRATION FROM UNLIKLEY SOURCES:

If you are looking for some promotional inspiration then we would like to suggest that you try reading some magazines you wouldn't normally pick up and read..

Here are some suggestions from one of our UK editorial team members:

FORTEAN TIMES; THE CHAP; THE IDLER; SKIRMISH; HOLIDAY; THE GROCER; MASTER DETECTIVE; THE BIG ISSUE; and finally... THE SEARCHER.

SALES Timelines and deadlines for commercial bookings.

As an experienced radio advertising salesperson in Germany, I know how important it is to carefully address the topic of timelines.

This is so we don't suddenly forget to put something through - it is our clients that cause problems, not us!

Let's go through the best and worst timelines for campaigns, from different points of view.

The Ideal Timeline for Radio Advertising

The optimal time frame looks like this:

At Least 4-6 Weeks Before Broadcast:

- A client will meet with the sales representative to discuss their goals, target audience, and desired broadcast period.
- We give them advice on which broadcast times and slots best suit their campaign.
- Then we coordinate the production plan with the copywriter and the producer and agree on a recording date.

3-4 Weeks Before Broadcast

- Have the finished advertising material (script, music, voiceover, etc.) approved by the client.
- Discuss the final details with the production team and make any necessary changes.
- Receive the final broadcast schedule and review it carefully.

2 Weeks Before Broadcast

- Ensure that all documents

have been submitted to the station on time.

- Confirm that all preparations are complete.
- Discuss together how you will monitor and measure the campaign.

This timeline gives enough flexibility to complete all the steps in a relaxed manner and accommodate any delays.

This way, you can be sure that the clients advertising will go on air punctually and smoothly.

The Worst Timeline for Your Radio Advertising

Unfortunately, we also frequently encounter cases where the timeline is much too tight.

There can be various reasons for this - for example, if customers book a campaign at very short notice or if unforeseen events disrupt the process.

In such situations, the timeline often looks like this:

It's late on a Monday:

- The customer contacts us very late and wants to set up their campaign quickly, ie: I need it for this weekend.
- There is hardly any time left to coordinate the production plan and create the advertising material.
- The station may have already allocated all the attractive broadcast slots.

On a Thursday:

- They want the ad to start on Monday.

- The customer delivers the advertising material late or incompletely.
- Last-minute changes to the spot need to be made.
- The station has difficulty scheduling the spot in the broadcast plan in time.

The same day:

- Technical problems arise, e.g., with the transmission of the advertising material.
- The customer wants to make last-minute changes to the spot.
- The station may not be able to air the spot on time.

In such cases, it is an enormous challenge for all involved to get the campaign up and running on time.

We often have to make compromises - for example, with the placement of the spot or the quality of the advertising material.

This can negatively impact the success of the campaign.

That's why it's so important that we establish a realistic timeline from the beginning and involve all parties early on.

This is the only way we can avoid delays and malfunctions and guarantee you a smooth radio campaign.

TOMAS

Dont forget... Late nights are a great time to target shift workers and those people up late. If you have a late night or 24 hour food/convenience store, this is the PERFECT time for them.

ON-AIR

The Writing's on the Wall: And It's Time to Sign Off.

With over 30 years in radio, wearing multiple hats, I've seen it all - the good, the bad, and the painfully ugly.

There's been recent seismic shifts in technology, audiences, and business models.

As a DJ, copywriter, and sales rep, I've learned to read the signs, and finally, it's time to tender my resignation.

If you are thinking about it too, here's 20 indicators that it might be time for you too...

1. The Passion Is Gone

They say love what you do and you'll never work a day in your life. Well, I've been "working" a lot lately. The spark that once set my soul on fire has dwindled to a flicker. Showing up to the studio with energy and enthusiasm is a struggle. The magic (like yesterdays hit) is fading fast.

2. Inconsistent & Incompatible Leadership

Regime changes at the top were once chalked up as "shaking things up." But lately, each new boss seems to veer further from what radio 'actually' is.

3. Stunted Growth & Lack of Challenge

I've never been one to rest on my laurels. The daily grind has become...well, a grind. Mundane tasks to check boxes. My skills are decaying from disuse and boredom.

4. Clients From Hell

Clients have always been the

spice of this career. But lately, it feels like I'm just being hazed and disrespected at every turn. I've got decades of expertise under my belt, yet I'm treated like a clueless intern.

5. Culture Clash

Maybe it's me, maybe it's them. But the "culture" feels mass-produced by the same social media consultants as every other corporate Kool-Aid. I'm too old and jaded to drink what they're serving.

6. Stagnant Position & Compensation

I've paid my dues a million times over, proven my worth through driving massive audiences and revenue. Yet I'm still mired in the same entry-level purgatory as the fresh-faced kids - with no opportunities for upward mobility or pay increases commensurate with my experience.

7. Outdated Skills & No Training

The media world is evolving at warp speed, but my employer is the inflexible monolith stuck in the 1990s. New technologies, platforms, and audience behaviors emerge weekly. AND I'm expected to just "pick it up" through osmosis, with zero investment in meaningful training. It's like being handed a roadmap written in hieroglyphics.

8. Chronic Stress Is Killing Me

I seem to live in a constant

state of frantic anxiety and dread. The relentless stress is seeping into every aspect of my life - my sleep, my relationships, my overall health and well-being. I'm operating at a deficit daily, with no chance to recharge my depleted batteries.

9. Unrealistic Sales Targets

As a veteran sales rep, I pride myself on being a quota-crushing machine. But lately, the revenue goals have become so divorced from reality that it's essentially corporate gaslighting. No matter how many miracles I pull off, my commissions remain insultingly stagnant.

10. Looming Layoffs & Job Insecurity

Restructuring. Rightsizing. Downsizing. Whatever euphemism is in vogue, the writing is on the wall - widespread layoffs are coming. Colleagues are being culled left and right as the company flails about. It's impossible to feel settled or motivated. I'm just waiting for the other shoe to drop.

11. Mediocrity

Whether it's subpar programming, unethical sales tactics, or just cringe-worthy ad copy, My talents and skills are being wasted putting lipstick on these pigs. I know I'm capable of qualitative work - this is an insult.

12. Work-Life Imbalance

Lately, "LIFE" is as mythical as
(CONTINUED OVER)

unicorns, consumed whole by the gaping maw of work. Every waking hour is spent chasing ever-escalating demands and dwindling deadlines. I've got no time for family, friends, or even basic self-care. This job is devouring me.

13. Lack of Faith in Leadership

With each new baffling, short-sighted, or unethical decision from the C-suite, I lose a little more faith that the people steering this ship have any idea where they're going, leaving us rudderless and aimless.

14. Diverging Values

Maybe the company has drifted from its once-admirable core mission and values. Or perhaps my own ethics and integrity have become more defined with age and experience. Whatever the case, I'm constantly compromising the principles I hold dear just to keep this gig.

15. An Industry Stuck in the Past

While media and audience behavior is hurtling forward at cyberspeed, my employer remains stubbornly anchored in the past with an antiquated business model. I'm a modern mind trapped in an antique shop, screaming into an void that can't hear me.

16. I've Peaked Professionally

After scaling every possible summit in my roles, there's simply nowhere left for my career to climb. The thrill of achievement and growth is

gone, and I'm just maintaining a plateau. I need a new mountain to conquer.

17. The Commute Is Soul-Crushing

What was once an easy 20-minute commute has devolved into a grueling multi-hour gauntlet of gridlock, road rage, and mind-numbing boredom. By the time I arrive to the office, I'm already exhausted and drained.

18. Undervalued & Underpaid

For the sheer level of experience, expertise, hustle, and results I bring daily, my compensation is laughably insulting. I'm the core and engine of the entire operation, yet treated (and paid) as utterly disposable.

19. Toxic Office Politics & Negativity

Backstabbing, gossip, and interdepartmental pissing contests have supplanted any semblance of teamwork, shared mission, or basic hu-

man decency.

20. Physical & Mental Health Woes

Insomnia, anxiety, burnout, high blood pressure - you name it, this job is exacerbating every condition known to man. My well-being is being sacrificed at the altar of a company that views me as supremely disposable. The toll it's taking, both physically and mentally, is simply unsustainable.

That's it - This is my 2 weeks notice. I QUIT!

If you found yourself nodding at this, then... STOP!

My friend, it may be time to explore fresh opportunities just like me.

After 30+ years, I've learned it's better to leave them wanting more than to become a jaded, bitter shell of yourself.

Food for thought as you weigh up your next move.

ANON



THE FINAL WORD

THANKYOU

As we said in the editorial at the start of the magazine, we want to say a HUGE thankyou to everyone who downloaded, shared, and told people about the first issue.

The results were beyond our wildest dreams.

This issue came together so incredibly fast that it surprised all of us in the editorial team.

That is in no small part to those readers who got excited by the magazine, and then contributed to this issue and shared their knowledge with our community.

CONTRIBUTIONS

The next issue hopefully will be just as big - and if you too would like to contribute like the writers in this issue - please reach out to us and let us know.

Or if you would like to take part in HEAD-TO-HEAD, please let me know - we are eager to see other writers from diverse station backgrounds have a crack and show off their skills.

Ai ART

We would also like to ask you, our reader - what you think of the Ai art that we use?

We decided from the start that we were going to use Ai generated art to be a bit different, and to show people how

easy it is to use your skills to create a prompt that will give you an instant feedback - now that's an idea - I wonder how an Ai prompt would react to a 15 second radio script? Hmm?

We dropped the 15 second script from the Copy Vault in this issue, into our Ai Art Generator and this is what came up with...



...very interesting how it came up with that interpretation!

So anyway, what do you think about our use of the Ai art in Radio Copy Paste?

Should we continue to use it, or go the standard stock photo route instead?

Let us know, and give us your reasons why?

COPY BRIEF GRIEF

We were very interested to see how you would react to the idea behind the Copy Brief Grief part of the magazine, and was not disappointed - if you sent a story through, and it

wasn't in this issue - it will be in the next (*although I will not be going in – Tomas [as I said in my email to you] you need to talk to your management about that – that is just not acceptable, at any time, from anyone*) - who knew we had so many horror stories out there about clients, reps, and copy briefs!

Finally: THE RE-DESIGN?

The redesigned look of the magazine... are you a fan of it?

We worked long and hard at the aesthetic look, font choice, photo placements and more (*who knew there was so much to do with the design of a magazine?*) and we are keen to know what you think - did we get it right?

Should we go even further? Again, please let us know.

And thankyou, thank-YOU, and thanks to every one of you.

You are all amazing!

The Editorial Team

ADS & LINKS

ADS: FREE FOR FREELANCERS

If you are a Freelance radio copywriter, great news! If you want to advertise your services, you can do so here, for free, for the foreseeable future.

Freelance radio copywriting is hard enough without adding an extra cost for you - so if you wish to submit an ad for your services, it will appear as per the demo below - max word count is 80 words, not including your website, socials or hyperlink to an email address.

Australian Radio Copywriter Looking for Freelance Work in Australia.

Sydney based. 40 years' station experience. Retired. Willing to write per job, or on long term contract basis for Australian station/sales.

Fast script turnaround (within workday Eastern standard hours).

Experienced in writing ad copy, proposals, and web copy.

See my website [HERE](#) for examples and demo reel - or contact direct for prices. EMAIL: DAVE.

Send your details to our usual email address: allmarketing@radiocopywriters.com

MAIN LINKS:

Our website is: www.radiocopywriters.com where you can download the latest issue of **Radio Copy Paste**, plus other free resources and access more information, including the bonus material for this issue.

If you want to email us for anything at all, including feedback, interest in submitting articles or about advertising in their magazine, send your email to: allmarketing@radiocopywriters.com

THIS ISSUES LINKS:

PAGE 9: The magazine subscription to look at is available at: www.sillylinguistics.com

PAGE 11: Various mentioned...
Radio Advertising Bureau www.rab.com
Wizard of Ads www.wizardofads.com
Radio Ink www.radioink.com
Radio World www.radioworld.com
AWAI www.awai.com
Audible Genius www.audiblegenius.com
YouTube Channel: Copywriting
www.youtube.com/@Copywritingcom
Copywriting www.Copywriting.com

PAGE 13: The very delicious Coffee Banana Smoothie and a lot more recipes are available at www.eatingwell.com

The Christmas and Coffee inspired Italian Panforte, and many more recipes are available at: www.delicious.com.au

PAGE 31: The study mentioned is available at: <https://www.siriusxmmedia.com/insights/are-15s-or-30s-ads-more-effective-the-answer-is-yes>

PAGE 36: Word Count sites:
<https://script-timer.com/> or
<https://www.thevoicerealm.com/count-script.php> then there is the Google Stopwatch or
<https://www.online-stopwatch.com>
And if you are counting by syllables for your scripts see: <https://syllablecounter.net/>

PAGE 40: Had a heap of links to other sites...
Make Reddit appear as outlook emails:
<https://pcottle.github.io/MSOutlookit/>
Play 2048 - but in Excel (download required)
<http://mymillionsonline.files.wordpress.com/2014/06/xl2048.xls>
Or pretend to update your computer
<https://fakeupdate.net>

PAGE 45: join the Nightcafe community at: www.creator.nightcafe.studio and follow [@1970WordMonkey](https://twitter.com/1970WordMonkey)

PAGE 49: Submit your Copy Brief Grief stories and photos to us via email at: allmarketing@radiocopywriters.com

HOW TO PRINT

HOW TO PRINT



Within Adobe Reader or your preferred text reader:

Select print.

In 'Printer Properties'
select colour.

Print all pages (or the page range you want).

Print on both sides.

Shrink oversized pages to fit & flip along long edge.

Portrait orientation.

Print - then read - and enjoy.

Due to technical issues our promised Mugs & TShirts have been delayed

By next issue we will have all the problems ironed out and you will be able to order some very smart, pithy and clever mugs and shirts specifically created for radio copywriters by our team.

But if you want to get a sneak peek as soon as they become available, email us at: allmarketing@radiocopywriters.com with **Mugs & Tees** in the subject line to be one of the first to get on-board with a special discount!

We can't wait!

Ai Prompts for Pictures

Night Café

ART VIA ALGORITHM

Below are the writing prompts we used for each of the images in this issue.

Not included is the settings or weights to each prompt - instead - just the basic description used to generate the image in Nightcafe.

COVER: Young Asian man in an office looking at a single analogue stopwatch clock on the wall is displaying 30 seconds. He is counting down with his hand.

PAGE # AND DESCRIPTION:

1: Icon for use as a 'Feedback' section in a magazine.

2: Icon for use as an 'Editorial' section of a magazine.

6: The 1960 "TIME MACHINE" movie inspired prop and scene.

7: Dr Who Tardis standing next to a giant transmitter tower.

9: A closeup of the controls of a time machine with words in an alien language as labels.

10: A sand timer stands in the middle of a busy modern office.

12: We see the back of a woman choosing between products on a shelf, she is standing on the left hand side with the shelf and products on the right.

14: A male cartoon character trying to rescue a cartoon character clock while it is falling.

15: We see the inside workings of a clock in cartoon form.

16: An overflowing Waste paper bin in a busy office.

17: A waste bin in an office with paper on the floor around it.

18: A globe of the world is rotated to show India and asia, it is surrounded by speakers.

20: Inside a television we see a modern day

Max Headroom TV series character.

21: Sign in a conference room saying -TRAINING-, no attendees, empty hall.

22: Busy national radio station office scene. Copywriters are talking, working on computers and writing.

23: 2 people backpacking through the Auckland landscape.

24: 2 people looking out over a country landscape in New Zealand.

26: Show the evolution of radio, from crystal sets to Bakelite and 1950s radio to modern day digital radios.

27: A funny Ghibli inspired character of a clock with a female personality.

28-29: A group of diverse people in a park.

30: We see a person driving. We see the back of his head, a steering wheel, the road ahead and the car radio. The radio is the focal point with the American flag half mixed into the skyline.

32: A notepad with "to do list" written on it, sitting on an office desk

34: A quirky Pixar inspired character, working in an office, surrounded by watches and clocks.

36: A quirky female character is watching a clock very closely.

37: A female cartoon character is having a coffee at a cafe with a clock cartoon character sitting opposite her.

38: Busy national radio station office scene. Copywriters are talking, working on computers and writing.

40: A group of people sitting on either side of a boardroom table.

42: In the style of THE PIT & THE PENDULUM have a steampunk style clock swinging from left to right, above a person lying down on an altar.

43: A sand clock running down time.

- 44:** An office timewaster standing at a water cooler not working, but smiling.
- 45:** Random paint splatters in an X shape.
- 45:** A green sign saying "Welcome to Copyland" in the middle of an empty street.
- 46:** Origami inspired 2 human heads looking at each other very closely.
- 48:** Nightclub dancefloor, with DJ and mixing desk in the foreground.
- 49:** OMG covering face with a serious face palm.
- 50:** Close up of a computer screen displaying the text "OCR" with a working circle spinning on the screen.
- 52:** Rainbow at dawn over a floating town.
- 53:** A modern busy main street in a town in England.
- 54:** Camp Crystal Lake at dawn.
- 55:** A wizard like Gandalf, he is playing a guitar, and a flute. In a dramatic smoke and light lit fog.
- 56:** A Studio Ghibli inspired clock robot character
- 57:** A quirky female character is pretending to work, while avoiding her boss.
- 58:** A very, very large, year long calendar wall planner in an office with notes stuck to it
- 59:** We see a person giving away drinks and prize bags, from the back of a vehicle with radio station promo car.
- 60:** A cartoon character trying to explain timelines with an infographic that makes no sense.
- 61:** ON-AIR- sign turned on with a blurred bokah effect, version 1.
- 62:** ON-AIR- sign turned on with a blurred bokah effect, version 2.
- 62:** A woman talking into a microphone in a studio.
- 63:** An evolving natural landscape.
- 63:** We pasted in the full 15 second script on page 48.

BACK COVER: A random steampunk image that is useful as a desktop wallpaper.

Learn how to create your own images
(it is very simple to do):

Join the NIGHTCAFE community online now at:

www.creator.nightcafe.studio
and follow **@1970WordMonkey**

FIND TOOLS, TIPS AND FREE E-BOKS AT OUR WEBSITE: RADIOCOPYWRITERS.COM

Come for the free samples and e-books, stay for the community of our growing radio copywriters - working together to further our voice in the radio industry.

Some of the freebies available at the Radio Copywriters website include:

- * THIS magazine and previous issues.
- * Get your FREE e-book of **31 CLASSIC COPYWRITING FORMULAS**
- * On-Air Show Prep Sheet
- * **Just The Facts** one pagers - useful when talking to clients about using phone numbers, websites and product names in their radio commercial scripts.
- * **A CAN OF COPYWRITERS WORMS** is a free ebook of posts from the previous version of the website, includes posts not released.
- * **YOU ARE LISTENING TO...** - free e-book of slogans, tag lines and positioning statements for radio stations. (Valued at \$15 Australian)
- * **HOOKS, FIRST LINES, & SCENE SETTERS** our free e-book containing over 100 ideas for each of the 25 major industry categories that you can start writing your script from - or inspire you to write something different. (Valued at \$10 Australian).

EP

