


Radio Copy Paste



We have a way with words

#4: THE CLIENT ISSUE

Clients... Want To Have
Their Cake & Eat It Too!

Clients That Make You Question Your Sanity!

Trust Your
Clients
Information??
Should You?

Ai Wrote Your
Script? REALLY!!!!
I Couldn't Spot That!

Have You Met Hank
The Client
Whisperer?

Do You Suffer From More Cowbell?
The Sound Effect Syndrome!

SPECIAL FEATURE:
Try It Today...

3 Other Ways to Time Your Scripts

CLIENT

COPYRIGHT & DISCLAIMER

*For best viewing, use Adobe Reader:
Show 2 Page View & Show Cover page.*

RADIO COPY PASTE is a FREE digital online magazine published by, and available from: www.RadioCopywriters.com

Contact for any and all marketing, article submissions and all requests for information at: allmarketing@radiocopywriters.com

All content copyright 2025 by our Chief Editor Earl Pilkington, and also his website: www.RadioCopywriters.com

We have tried to make sure that all content within these pages is written by a warm, living, and breathing human and not written by an ai-bot.

However, the same cannot be said for most of the images in the magazine.

Unless otherwise stated, all images have been created using the websites:

NightCafe Creator Ai
Adobe Firefly
and **ideogram.ai**

As copywrite holder, all rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form, or by any means without prior permission being sought from the team at the Radio Copywriters website.

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, and we want to thank-you ahead of time for educating the next generation of radio copywriters.

R.C.P. is created using SCRIBUS.

THE EDITORIAL TEAM
March 2025

INTRODUCTION:

In this issue we cover something that we all deal with on a daily basis... yes, the bane of our lives, the dreaded... "Clients" in all their forms.

We look at those clients who want too much, expect miracles, or don't respect you, the process or the medium itself.

We dive into the issues of trusting clients information, and meet someone who we all should take lessons from, *you have got to meet Hank!*

All of our regulars return, and we also cover in our special feature 3 very different ways to time out your scripts - they both are very different from the standard method of word count, and after trialling them ourselves, half of the editorial team have adopted one or the other, so that article is really worth reading.

You may also notice some stylistic and design differences in this issue compared with the previous issue after some very constructive feedback from readers just like you.

We hope you didn't miss our Christmas present to our readers - or did you? On Christmas week we put up a small e-book with over 600 writing prompts called **CREATIVE SPARKS** - it's still available to download for FREE on our website.

Also 2025 see's some new content on the radiocopywriters.com website, and we will see some sneak peeks of that content here.

PLUS: on the opposite page (down the bottom there) you will find a list of the 2025 Schedule for each issue of Radio Copy Paste, plus the theme for the next issue - or follow us on Instagram to keep up to date!

Earl Pilkington

#4 THE CLIENT ISSUE - TABLE OF CONTENTS

| | | | |
|-----------|---|----|---|
| 1 | COPYRIGHT & DISCLAIMER | 43 | Are Your Ad's Suffering From More Cowbell? |
| 1 | INTRODUCTION | | |
| 3 | FEEDBACK | 45 | REGULAR - Ai PROMPTS: Getting The Best Results From Claude Ai |
| 6 | OUR DESIGN & GOALS | | |
| 7 | COPYWRITERS AFFIRMATIONS | 47 | Submission Guidelines |
| 8 | MINI MOTIVATIONAL POSTERS x6 | | |
| 14 | THIS ISSUES THEME: CLIENTS | 48 | Surveys Online Now |
| 15 | Clients: What They Want & What They'll Get In 2025 | 49 | Mate! Your Competitor Just Called... They Want Their Ad Back |
| 17 | Clients Who Want To Have Their Cake and Eat It Too! | 50 | 9 Tips To Help Capture Your Client's 'TRUE' Voice |
| 19 | Clients That Make You Question Your Sanity | 51 | Been Downsized? What's Your Next Step? |
| 23 | Clients: Don't Trust Their Information | 53 | Easter Themed First Liners & Scene Setters |
| 25 | Ai Wrote Your Script! Really? I Didn't Notice! | 55 | Writing Prompts - Text |
| 27 | Meet Hank The Client Whisperer | 57 | Writing Prompts - Visual x4 |
| 29 | 10 Ways To Attract Clients | | |
| 31 | Client Induced Writing Blocks (Client Blocks) | | |
| 33 | Copywriter MeetUps | 61 | Regular - Health: Your Headphones... Are They Your Frenemy? |
| 35 | FEATURE: 3 Other Ways To Time Out Your Radio Scripts | 63 | Regular - On-Air |
| | | 65 | Regular - Promotions |
| | | 67 | Regular - Sales |
| 39 | Copy Brief Grief | 69 | x4 Radio Powered Recipies |
| 40 | Classic Copywriting Formulas: #4 The 4 U's | 71 | Radio's Reality Check - Part 2 |
| 41 | The Copy Vault | 73 | The Final Word: A Moment of Gratitude |
| | | 74 | We Are Now On INSTAGRAM! |

BOLD text are articles from the front cover.

HEAVY-BOLD text are our Feature articles

=====

2025 RELEASE SCHEDULE FOR RADIO COPY PASTE (QUARTERLY):

ISSUE 4 - out on the week commencing Monday MARCH 3 - Theme: CLIENTS

ISSUE 5 - out on the week commencing Monday JUNE 2 - Theme: IDEAS

ISSUE 6 - out on the week commencing Monday SEPTEMBER 1

ISSUE 7 - week commencing Monday DECEMBER 1

FEEDBACK



YOUR FEEDBACK BY THE NUMBERS...
132 EMAILS ABOUT ISSUE 3
99 COMMENTS ABOUT OUR THEME
AND 115 SURVEYS FILLED IN ABOUT
THIS ISSUES THEME 'CLIENTS'

Constructive Feedback:

Hi team, brilliant third issue, but, and it's a big BUT... I really think you are being a bit too heavy on the editing of articles, as a lot of them sound like they are written by the same person, and in the same voice/style. WHY? Please, let's hear the different voices of other copywriters, other than that - keep the magazine coming.

Ahmad S (Singapore)

Thanks so much for your feedback Ahmad, and after some reflections - you are 100% correct. We have been trying to impose a certain style of the articles, and as such we have probably stifled the voice of each article author - so this issue we have held back and tried to keep to more of the voice of the original article - see what you think and let us know.

Issue 3 Quickie?

Just a quick email to say that Issue 3 of RCP was very, very good, very BIG and contained way more than I could read in one session (2 cups of tea later and I am still reading), especially with the bonus magazine article

on The Goon Show which was quite an interesting read.

Just to let you know that I tried to get onto the surveys that you mentioned in the magazine (which took a while as they didn't work straight away), but it was interesting to see how you did some of the research for the next issue.

Also, the Radio Days conference information was something I was really interested in as I have never been to one - I will try to make an effort and get to at least one of them in 2025.

Finally, I wanted to say that I loved the Training theme it was very interesting, and I also really like the motivational posters you have in each issue. Keep them coming.

Jack MRT (England)

Awesome Jack, thanks for your quick (?) email, and your feedback. Yes we had a technical issue with our survey page, and I encourage each reader to try to fill in at least one after each issue comes out as we need the information for the next issue, and to improve.

I might see you then at RDEurope. Cheers.

More Feedback:

I am new to the magazine, and it's interesting to see the progression from issue 1 to 3. I do have some comments on the style of each article - why do they look the same? You say that different people are writing them, do they have a strict format to adhere to - why is that?

Issue 3 was your best so far, and I have passed it on to our work experience student who was looking at what and where they should go to study radio. Thanks.

Joshua J (Canada)

Thanks Joshua, and yes - we do agree, and have allowed more freedom in this issues articles, and removed the format restrictions that each writer had to adhere to, so hopefully you will see some very big differences in this issue. Great to hear you are also passing the magazine on too.

AI Prompt Article - Too Long:

Just a teeny, tiny, wee bit of feedback - the Ai prompts article was a bit too long, and dry. Not to mention hard to follow - if this

is going to be a new regular feature, please try to simplify it and make it shorter for us.

Amita D (India)

Thank you Amita for your honest feedback, and we agree that it was a very long article, and the one in this issue about Claude Ai is much shorter, simpler and far easier to follow.

Practical & Useful Content:

Hello and thank you to everyone on your team (writers, editors and ai bots?) - you have made a great magazine, but I feel that there may be a lack of depth to some of the articles about training - I know it is a hard topic to cover (as you know, I teach radio copywriting to my students and struggle to convince them to continue their studies after high school). But I did like the quiz at the start of this issue as it helped to identify a student's style of training really effectively. I also use the practical content you include in my lessons, so thank you for supplying that. Keep up the good work.

Dale F(Australia)

Dale reached out to us about using the content with his students at a high school radio station. The lack of depth comment we think may be well founded as we did try to cover every single type of training we could think of. Next time we will focus in on only one or two of the feature ideas from now on. Thanks Dale for your feedback and thank you for helping to train the next generation of radio people - you rock!

RDA24 Feedback:

I downloaded your magazine after doing a Google search for coverage of Radio Days Asia (I was there and wanted to see what other people thought about it). Thank you for the coverage notes and photos. Did you not think that the content was a bit average? And that the industry seems to have given up due to the onslaught we are faced with Ai and Streaming Services?

Ethan D (Australia)

Cheers Ethan for your feedback, I disagree with the comments about RDA - I really thought that the content was very interesting and if I could have gone to every single session I would have. As far as the industry facing some hard times, I agree - but in the conversations I had with different industry leaders, and the chats at the forums and workshops that I attended - we all seemed to be looking for some type of solution. Ai and streaming seemed to be all we talked about for most of the conference - and some of the ideas kicking around were very interesting, thought provoking and looked towards the future of radio very positively.

More Please!

Just wanted to let you know that the articles about writing, and giving ideas and prompts are very valuable. I liked in this issue how you had ones for Christmas, could you do more like this please. Also, I sent the link to download the magazine to other copywriters I know, and they all were trying to find the magazine on social media. I also did the

Survey on social media - so when are you going to make the leap??

Jacob B (Sweden)

Thanks for your comments Jacob - and yes we will be including more articles on writing, and thanks for filling in your survey. Hopefully by the next issues we will be sorted for social media.

I Need Ideas!

Hi there! I need ideas, and your magazine is helping me to create some - but I need more. Our station is a community station in England. We have a very small team of people who work here, and a lot of us are volunteers. That's why I found your magazine so helpful for me. Please: More script ideas!

Michelle (England)

Thanks Michelle, we try hard to deliver lots of different content each issue, make sure you download the free e-book CREATIVE SPARKS, and our next issue will definitely be one for you as it will be based around ideas. Thanks for reading.

Magazine Design & Goals:

You mentioned in issue number 3 about the design and goals for the magazine. I for one would like to see what those are. Could we have an article on this in the next issue?

Dee (Australia)

Hi again Dee. Thanks again for your feedback. And Yes, and you will find that on page 6.

<ENDS>



Radio Copy Paste

We have a way with words

OUR DESIGN & GOALS: THIS IS OUR PLAN BEHIND R.C.P.

We want you to imagine two radio copywriters sitting in a cozy café, steam rising from their coffee cups, leaning in and talking to each other with that spark of excitement that comes from understanding a shared passion.

That's the spirit we want to capture in each and every issue of **RADIO COPY PASTE** - a magazine that's more than just pages, but a living, breathing community for the wordsmiths of the airwaves.

We're not just creating another industry publication, we want to create a magazine that is different because together we often feel that we are ignored.

We want to build a global living room where radio copywriters from Tokyo to Toronto, from London to Lagos, can drop their professional guards and truly connect.

Our pages are to be our shared canvas - while limited to 100 pages or less, it is to be unlimited in imagination and scope - where every word is an invitation to having a friendly dialogue, to challenge, and to understand through shared experiences.

This magazine is to be about breaking down barriers, pushing the boundaries we may find ourselves in every day.

It's about that copywriter in a small local station in Nebraska feeling as connected to the craft as the seasoned pro in New York's top radio networks.

We're here to explore the stories behind the scripts, the emotions behind the words, and the real-world pulse that drives our work through themed issues.

Speaking of issues, we'll dive into the hot topics that are shaping our industry today, like:
>How are AI and technology

changing radio copywriting?
>What social movements are influencing our narrative?
>How do we stay authentic in an increasingly digital world?
>And how to look after our mental and physical health.

But we're not just asking questions - we're creating a space where answers emerge through the shared collective wisdom.

RADIO COPY PASTE isn't just about writing for radio, it's about writing that connects, that resonates, and... matters.

It is about writing that can be shared and inspires, writing that will spark something in anyone who reads it - so that they can tackle their day knowing that at least other copywriters around the world have their back.

These then are our goals for **Radio Copy Paste**.



RADIO COPYWRITERS AFFIRMATIONS

Words are your playground, and creativity should be your favourite game.

Every sentence I write is a small victory worth celebrating.

My imagination has no limits, and my potential is boundless, the words I choose are the key.

Take the time to embrace imperfection in your writing, the mistakes we make along the way pave the pathway to authentic storytelling.

Remember: Each word I write connects me to something larger than myself.

I give myself permission every day to write without judgment.

My creativity is a renewable resource that will never, ever run dry.

I am curious, open, and ready to edit, for this is where my writing truly comes to life.

Small moments of inspiration are gifts to be treasured.

Today is a good day to write. Tomorrow? Well, that's another story!

My writing journey is about growth, not perfection.

I trust my creative instincts and embrace each revision as it brings me closer to the best version of my work.

I will trust my instincts to know what works and what doesn't in my writing.

Learning to edit my own work is an investment in my growth as a writer.

People don't speak grammatically correct, that's why I write like I do!

I am going to be kind to myself during the editing process, knowing that improvement takes time.

What kind of writer are you? I am the kind who gets things done! I've got this.

I am doing my best, and my writing is WAY better than I think it is!

I have a place in this world, and in this job that I am good at. I belong here.

**2 Thumbs UP!
That script rocks!**

I never stop learning, because life never stops teaching me.

You know what... Happiness looks great on you, you should wear it more often.

Stay calm, breathe, close your eyes, breathe, open them... and write!

**"IF YOU FELL DOWN YESTERDAY,
STAND UP TODAY."**
H G Wells





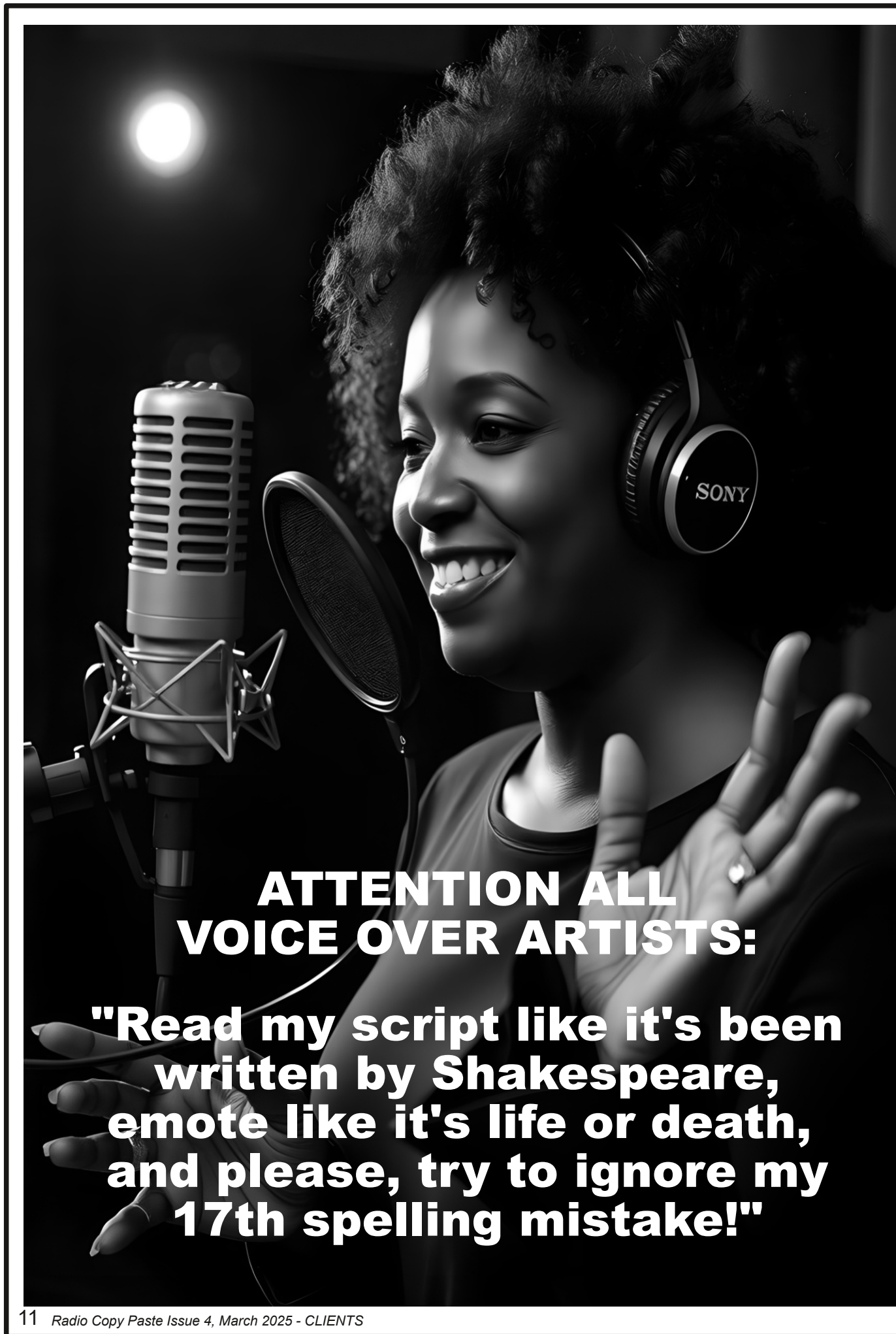
It is
NEVER
to late
to start
something
NEW.

GOOD COPYWRITING
PUTS WORDS INTO
YOUR PROSPECTS MIND.

GREAT COPYWRITING
PUTS IMAGES IN YOUR
PROSPECTS HEAD

CHASE DIAMOND





**ATTENTION ALL
VOICE OVER ARTISTS:**

**"Read my script like it's been
written by Shakespeare,
emote like it's life or death,
and please, try to ignore my
17th spelling mistake!"**

Today I will:

STAY

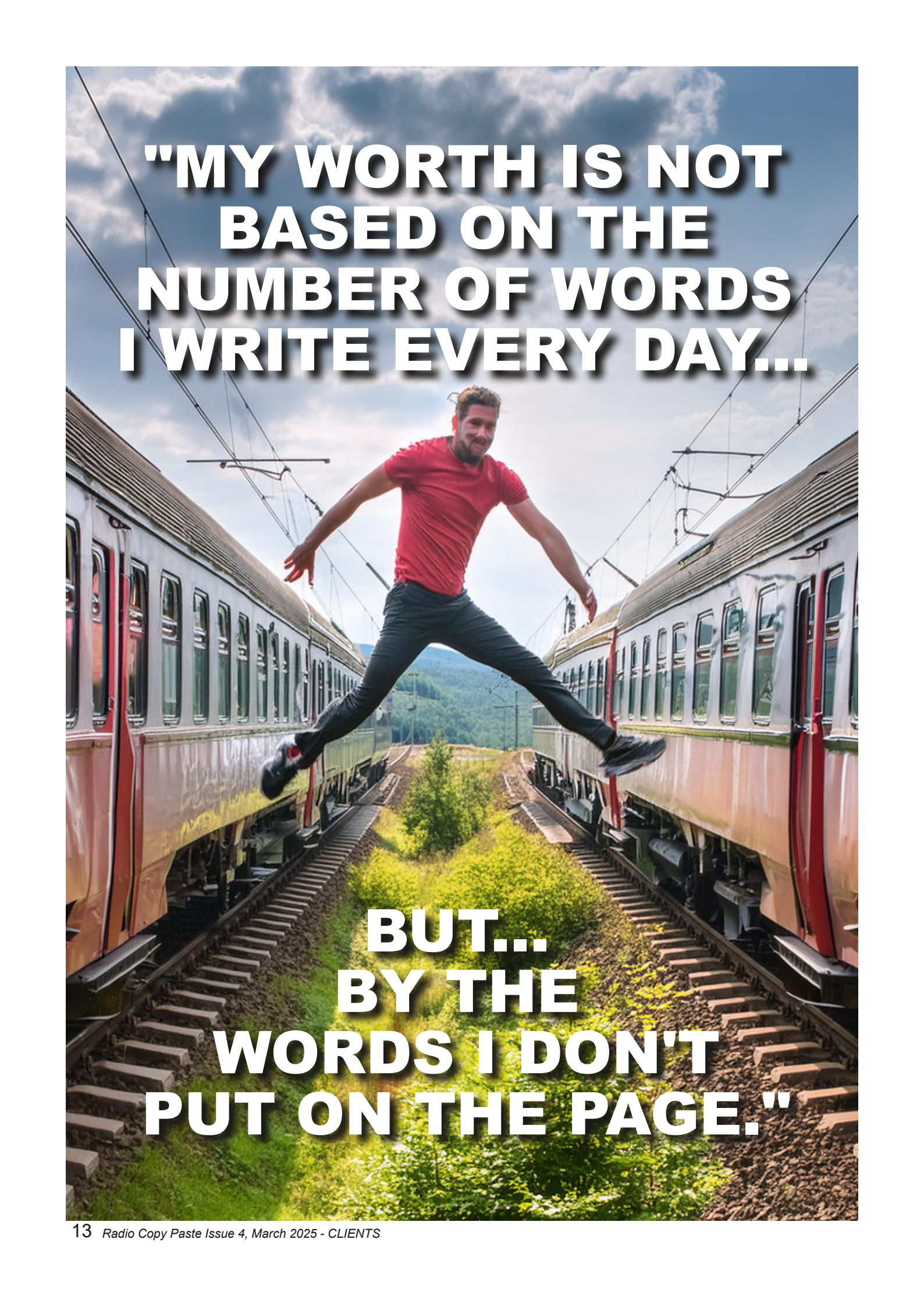
strong

STAY

focused

STAY

on track

A man in a red t-shirt and dark pants is captured mid-air, jumping between two parallel train tracks. The trains are silver with red accents and are moving away from the viewer. The background shows a lush green landscape under a blue sky with scattered clouds. The text is overlaid on the image in a bold, white, sans-serif font.

**"MY WORTH IS NOT
BASED ON THE
NUMBER OF WORDS
I WRITE EVERY DAY..."**

**BUT...
BY THE
WORDS I DON'T
PUT ON THE PAGE."**

DON'T MISS OUR 18 PAGES OF THIS ISSUES THEME TOPIC ARTICLES:

CLIENTS



R.C.P. FEATURE: CLIENTS

| | | | |
|--|---|--|--|
| Radio Copy Paste theme: CLIENTS | 23 | <i>Clients: Don't Trust Their Information</i> | |
| 15 | <i>What They Want & What They'll Get in 2025.</i> | 25 | <i>Ai Wrote Your Script! Really? I Didn't Notice!</i> |
| 17 | <i>Clients Who Want To Have Their Cake and Eat It Too!</i> | 27 | <i>Meet Hank The Client Whisperer</i> |
| 19 | <i>Clients That Make You Question YOUR Sanity</i> | 29 | <i>10 Ways to Attract Clients</i> |
| | | 31 | <i>Client Induced Writing Blocks (or Client Blocks)</i> |



CLIENTS: WHAT THEY WANT & WHAT THEY'LL GET IN 2025

Written in December 2024 over a steaming hot coffee and a Zoom meeting, very early one morning, our editor Earl Pilkington looked into his childhood Crystal Radio (Ball) Set and tried to predict what would happen in 2025...

Buckle up, it's 2025, and clients not only want, but are demanding more for their advertising buck.

Clients are expecting it all: precision, creativity, and results - and they expect it across all forms of their advertising, that's online, and in the real world too.

And in radio, what is it that we are doing to justify their spend?

Well, number 1: Good News... Radio advertising is still alive and kicking (which really is great news for us copywriters), but now... it's got a whole new set of wheels that we all need to get behind.

YES! Clients are demanding more bang for their buck, and as radio stations we are trying to pull out all the stops to deliver.

Let's dive into what advertisers are expecting in this brave new world.

Geotargeting: The New Holy Grail

Remember when you'd hear ads for ski equipment while you are sunbathing on the beach?

Those days are gone, baby!

Because the American FCC gave approval of over-the-air geotargeting for FM stations, advertisers can now zero in on specific neighbourhoods [1].

Want to advertise your artisanal beard oil only to hipster enclaves? Done. Selling mobility scooters to retiree communities? You got it.

It's like GPS for your ears, and

clients are eating it up... *the problem is - the cost to implement it.*

The Three R's: Retail, Restaurants, and Real Estate

Forget reading, 'riting, and 'rithmetic... In 2025, it's all about Retail, Restaurants, and Real Estate [1].

These industries are the hot tickets for radio advertising, and they're not playing by the old rules:

- **Retail:** It's a 12-month party now. Black Friday? More like Black Year-day. Clients want ads that keep consumers shopping 24/7/365 days a year.

- **Restaurants:** They're back. And they're hungry for ads that'll make listeners' mouths water.

- **Real Estate:** Picture this: audio tours of homes. It's like MTV Cribs for your ears. Clients are clamouring for creative ways to showcase properties on the airwaves, and we can deliver.

**Digital Audio:
The Cool Kid at the Party**

While traditional radio is still invited, digital audio is the one doing keg stands while they are surrounded by a crowd.

No matter which country you are in, clients are expecting a seamless blend of over-the-air and digital offerings.

Podcasts, streaming, and online radio are the new triple threat[6]. And let's not forget about those loyal podcast listeners – they're like audio groupies, and advertisers want backstage passes to their ears [6].

**AI-Powered Personalization:
Because We're All VERY
Special Snowflakes**

In 2025, generic ads are about as welcome as a telemarketer at dinner time.

So, clients are demanding hyper-personalized content that makes listeners feel like the DJ is their new BFF.

And Ai companies (and their algorithms) are working overtime to serve up ads tailored to individual listening habits... *"Hey, we noticed you like true crime podcasts and smooth jazz. Have you considered our new line of saxophone-shaped pepper spray?"*

**Metrics That Matter:
Show Me the Money!**

Gone are the days when clients were satisfied with vague

promises of "exposure," NO... in 2025, what they want is cold, hard data that they are getting it.

ROI is the new CEO, and advertisers are expecting radio stations to deliver analytics that would make a data scientist swoon.

From engagement rates, conversion tracking, and listener behaviour analysis - these are the new currency they expect the sales team to deal in [6].

**The Fun Factor:
Because Boring Fun Is
Just So 2024**

Here's the kicker: clients want all of this, but they also want it to be fun.

Remember, radio is still the medium that can make you laugh out loud in traffic.

Advertisers are looking for that perfect blend of information and entertainment – infotainment on steroids, if you will [2].

They want ads that listeners will actually look forward to, just like that one friend who always has the best stories at parties.

In conclusion, radio advertising in 2025 will be a wild ride of targeted, personalized, data-driven content that still knows how to have a good time.

We are rising to the challenge, proving that in the world of advertising, it's not about the size of your antenna, but how you use it.

So, strap in and enjoy the ride.

We as copywriters need to learn the new, station owners and technical people need to spend where they need to, to deliver what clients want, and we need to embrace the changes coming.

Because, in my book: The future of radio advertising is here, and it's sounding pretty darn good.

<ENDS>
<Earl Pilkington>

Citations used in this article:

- [1] <https://radioink.com/2024/09/26/bia-reveals-its-top-revenue-strategies-for-radio-in-2025/>
- [2] <https://articlewriters.com.au/how-to-create-a-memorable-radio-commercial/>
- [3] <https://blog.midwestfamilymadison.com/audio-advertising-trends-to-watch-in-2025>
- [4] <https://content.communicorpuk.com/article/radio-advert-examples>
- [5] <https://greaterpublic.org/blog/leveraging-the-local-radio-ad-spend-forecast-for-2025/>
- [6] <https://www.siriusxmmedia.com/insights/why-your-2025-media-plan-needs-to-include-digital-audio-advertising>
- [7] <https://radioinfo.com.au/advertising/mark-ritsons-top-marketing-trends-for-2025-adma-christmas-function/>
- [8] <https://www.adnews.com.au/news/perspective-another-big-year-in-audio>

CLIENTS: WHO WANT TO HAVE THEIR CAKE, AND WANT TO EAT IT TOO!

A Sassy Survivor's Guide to Perfectionist Clients



Listen up, fellow radio word warriors!

It's your girl, Jess, coming at you live from the trenches of copywriting hell (also known as California radio).

After eight years in this circus - including the dumpster fire that was Covid - I think I have seen it all (at least it feels like it).

BUT... nothing, and I mean nothing, grinds my gears quite like the members of the illustrious Cake-Eaters' Club: those clients who want perfection served on a silver platter, garnished with their impossible expectations, and all for the bargain price of basically free.

Let's talk and dish about these delightful specimens, shall we?

First up, we have the "Budget? What Budget?" brigade.

These lovely folks waltz in expecting a Michelin-star ad campaign on a McDonald's Dollar Menu budget. Honey, I just can't turn your \$50 into a masterpiece unless I'm secretly hiding a magic wand in my desk drawer (*spoiler alert: I'm not - seriously, look, there's nothing there but chocolate bars and empty wrappers*).

Then there's the "We Need It Yesterday" crew.

These time-bending wizards seem to think I have a TARDIS parked outside. News flash: I can't whip up a Grammy-worthy jingle in the time it takes you to

microwave your sad desk lunch. Time is money, and last I checked, my landlord doesn't accept "client urgency" as rent payment.

Oh, and let's not forget the "Just One More Tiny Change" gang.

These perfectionists will nitpick every syllable until your once-snappy 30-second spot sounds like a robotic recitation of their company's entire history. I swear, if I hear "Can we just tweak this little thing?" one more time, I might start tweaking some little things myself—like their noses.

But my absolute favorites?

The "Make It Go Viral" dreamers.

Darling, this is radio. Unless your ad accidentally summons a demon or reveals the secret location of Jimmy Hoffa's body, it's not going viral. I'm good, but I'm not "break the laws of physics" good.

Now, there's nothing quite like the rush of nailing a script or hearing your words come to life on air. But after surviving the apocalyptic landscape of Covid-era advertising - where every client suddenly wanted to be "in these uncertain times" and "all in this together" - my patience for perfectionism has worn thinner than the excuses I hear for late payments.

So, to all you cake-eaters out there, here's a slice of reality: *Great radio ads are a delicate balance of art, science, and a dash of magic.*

They require time, talent, and yes, a reasonable budget.

We're not miracle workers; We are hardworking creatives trying to make your brand shine in a 30-second slot between traffic reports and the latest pop hit.

To my fellow copywriters: Stay strong, stay sassy, and remember that a good sense of humor (and perhaps a hidden stash of chocolate) is your best defense against the onslaught of impossible demands.

And to the clients reading this: We love you, we really do. But please, for the love of all that is holy in advertising, **trust the process**. We want your ad to succeed just as much as you do. So let's work together, set realistic expectations, and create something truly amazing, without driving each other (or ourselves) completely bonkers.

Now, if you'll excuse me, I have a date with a deadline and a very large cup of coffee.

May the copy gods be ever in your favor, and remember: In radio, as in life, you can't always have your cake and eat it too. But with a little

compromise and a lot of creativity, we can bake something pretty darn delicious together.

<ENDS>
<Jess CT>

Jess is based in California, and has 8 years of copywriting experience at several commercial radio stations across California and Oregon.

Our **CLIENT SURVEY** hosted on our site gave us a lot of information for this issues articles, from 113 respondents we gleaned the following information:

60% of the respondents worked with between 16 and 30 clients per month.

Their **BIGGEST challenges** were (multiple selections were allowed for this question):
80% of clients had **UNREALISTIC EXPECTATIONS**
60% of the issues were with **COMMUNICATION**
40% of you sited **LACK OF INPUT** from clients
20% said **TIGHT DEADLINES** we amongst the biggest challenges.

The **most common misconceptions** about radio copywriting amongst clients was:
80% "it's just about writing scripts"
40% "It's Quick and easy"
20% "It doesn't require much creativity"



CLIENTS THAT MAKE YOU QUESTION YOUR SANITY

As a seasoned radio copywriter, I've had my fair share of, let's call them for now... "challenging" clients.

From unrealistic demands to last-minute changes, the world of radio advertising can be a rollercoaster ride.

But there comes a point when we must ask ourselves: Are bad clients worth sacrificing our mental health, sanity, stress levels, and potentially even our jobs for?

Let's discuss!

The Allure of the Difficult Client

It's easy to fall into the trap of believing that every client is worth keeping.

After all, they bring in revenue, and in the competitive world of radio advertising, turning away business seems counterintuitive.

However, the hidden costs of dealing with problematic clients often outweigh the financial benefits.

The Mental Health Toll

Constant stress from these demanding clients can lead to burnout, anxiety, and worst of all, depression.

Late-night calls, impossible deadlines, and continuous revisions can leave you feeling drained and questioning your abilities.

Your creativity - the lifeblood of copywriting - can suffer, this impacts not just the work for difficult clients but for all your projects.

Sanity Check: When Enough is Enough

There's a fine line between a challenging project and a toxic client relationship.

If you find yourself dreading client calls, losing sleep over projects, or feeling a sense of relief when a particular client cancels, it's time for a sanity check.

Your peace of mind is

invaluable, and no paycheck is worth compromising it.

Stress:

The Silent Productivity Killer

Chronic stress doesn't just affect your mental state; it impacts your physical health and work quality.

High-stress levels can lead to decreased productivity, more errors in your copy, and a general decline in the quality of your work.

This can have a ripple effect, potentially jeopardizing your reputation and relationships with other clients.

Job Security vs. Job Satisfaction

While it might seem that keeping difficult clients ensures job security, the opposite can be true.

Constantly battling with problematic clients can lead to mistakes, missed deadlines, and

a tarnished reputation within your radio station or agency.

In contrast, focusing on clients who value your work can lead to stronger portfolios, better references, and more satisfying career growth.

The Power of Saying NO!

Learning to say no to bad clients or setting firm boundaries is a crucial skill in the radio copywriting industry.

It's not about being difficult; it's about valuing your expertise and maintaining a standard of professionalism that benefits both you and your clients in the long run.

Cultivating Positive Client Relationships

Instead of pouring energy into difficult clients, focus on nurturing relationships with those who appreciate your work.

These positive collaborations often lead to repeat business, referrals, and a more enjoyable work experience overall.

The Bottom Line

It is very easy to lose sight of what truly matters in the middle of your day.

While every client and project presents its own challenges, there's a clear line between professional obstacles and toxic situations that threaten your wellbeing and career.

Remember, your skills as a copywriter are valuable.

You have the power to shape narratives, influence audiences,

and create compelling radio content.

This talent shouldn't be diminished by clients who don't respect your time, expertise, or mental health.

Ultimately, prioritizing your wellbeing isn't selfish—it's essential for sustaining a long and successful career in radio copywriting.

By focusing on clients who value your work and maintaining a healthy work-life balance, you'll not only produce better copy but also enjoy a more fulfilling professional journey.

So, are bad clients worth your mental health, sanity, stress, and job?

The answer is a resounding no.

Your talent, time, and peace of mind are far too precious to waste on those who don't appreciate them.

THE 9 COMMON TRAITS OF BAD CLIENTS:

Identifying bad clients can save significant time, stress, and resources.

Here are some common traits that indicate a client may not be a good fit:

1. They Demand Special Treatment

Bad clients often request special treatment right from the start, expecting preferential pricing or services that go beyond what was initially agreed upon.

This behavior signals a lack of respect for established

processes and can lead to ongoing issues as they push for more accommodations over time.

2. Negative Talk About Other Providers

If a client frequently speaks poorly of other service providers, it's a red flag.

This behavior suggests that they may be difficult to satisfy and could potentially speak negatively about your services as well.

Such clients often focus on complaints rather than constructive feedback, which can harm your reputation.

3. Inability to Align on Goals

A significant warning sign is when you find that you and the client consistently do not see eye to eye on project objectives or creative direction.

While some disagreements are normal, a persistent lack of alignment can lead to frustration and poor outcomes for both parties.

4. Overstepping Professional Boundaries

While building personal relationships with clients is beneficial, some clients may cross professional boundaries, treating the relationship too personally or expecting you to cater to their emotional needs.

Maintaining clear boundaries is essential; if a client disregards them, it can lead to uncomfortable situations and stress.

((Continued on next page...))

5. Pushiness and Lack of Respect for Your Process

Clients who are overly pushy or refuse to follow your established processes can create an uncomfortable working dynamic.

This often indicates that they will try to dominate the conversation and dictate the terms of engagement, undermining your expertise.

6. Unrealistic Expectations

Clients who have unrealistic expectations regarding timelines, budgets, or deliverables tend to create unnecessary pressure on service providers.

If a client expects results that are not feasible within the agreed-upon parameters, it can lead to dissatisfaction and conflict.

7. Frequent Changes in Direction

A client who frequently changes their mind about script details or direction can disrupt workflow and lead to inefficiencies.

This indecisiveness often results in wasted time and resources as you scramble to accommodate their shifting demands.

8. Lack of Communication

Poor communication from a client can lead to misunderstandings and frustration on both sides.

If a client is unresponsive or vague in their feedback, it can complicate the creative process and hinder the script or campaign progress.

9. History of Negative Reviews

Harder to spot, but if you discover that a potential client has a history of leaving negative reviews or complaints about previous service providers, this could indicate that they may not be satisfied with your work either, regardless of its quality.

Conclusion

Recognizing these traits early on can help you to avoid difficult client relationships that drain energy and resources.

Building strong partnerships with clients who respect your expertise and processes is crucial for long-term success in the radio industry.

Prioritizing mental health and job satisfaction should always take precedence over accommodating challenging clients.

NOW: Meet the Menagerie, 15 Clients You Might Know!

1. The Micromanager Extraordinaire

THE Karen is back, armed with a red pen and a penchant for changing every word while claiming she "totally trusts your expertise." Just remember, her idea of a "tiny tweak" could mean rewriting the entire script.



2. The Budget Basement Bargain Hunter

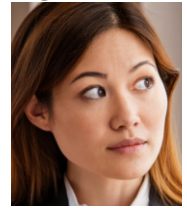
This client believes that radio advertising should cost less than their morning coffee. They want a



blockbuster ad for the price of a Happy Meal. *Spoiler: You can't get Oscar-worthy performances on a dollar menu budget.*

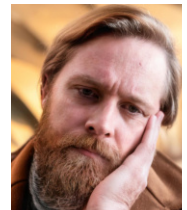
3. The Corporate Jargon Junkie

For this client, every ad must be filled with the latest buzzwords like "synergy" and "disruptive innovation." They think it sounds smart, but it just makes listeners want to hit the mute button.



4. The "My Nephew Could Do This" Genius

This character has a relative who made a viral video once and now thinks he's the next big marketing guru. Expect constant suggestions that would make even the most patient copywriter reconsider their life choices.



5. The Deadline Denier

Time is merely a suggestion for this client. They'll send feedback at midnight before an ad airs, then act shocked when you can't work miracles in two hours.



6. The Industry Insider Who Knows Everything (But Actually Knows Nothing)

Armed with some half-baked facts from Google, they will lecture you on their industry while demonstrating how much they know about effective communication.



7. The Compliance Crusader

Every word must be approved by legal, compliance, marketing, and possibly their cat. Your 30-second spot could take longer to approve than it took to write.



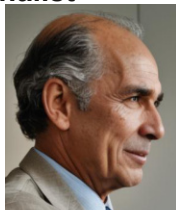
8. The Trend Chaser

“Can we make it go viral?” they ask, as if radio ads are just TikToks waiting to happen. They want hashtags and memes in a medium that’s primarily auditory.



9. The "We've Always Done It This Way" Traditionalist

Innovation scares them more than spiders. They want ads that sound like they’re from the 1980s, complete with cheesy jingles that make listeners cringe.



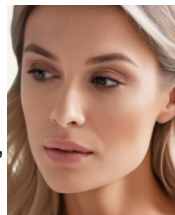
10. The Unicorn Client

This is a rare gem the actually understands the creative process, provides clear briefs, and appreciates your expertise. Hold onto them like they’re the last slice of pizza.



11. The Cutting Edge AI User

This client is convinced that AI can do everything better than humans, except write ads that don’t sound like robots reciting legal disclaimers. They’ll insist on AI-generated scripts while wondering why their ads lack any human touch.



12. The Overly Enthusiastic Newbie

Fresh out of marketing school and brimming with ideas, this client is all about “disrupting” the market, often with no clue about what that actually entails. Their enthusiasm is infectious... until you realize they have no practical experience.



13. The Social Media Influencer Wannabe

They think radio is yet another of their platforms for their influencer dreams. These are the clients who will want to voice their ads, so you can expect requests for “Instagrammable” content in your scripts because apparently, sound bites should also look good on a feed.



14. The Data-Driven Decision Maker

This client lives and dies by analytics and metrics but often forgets that creativity doesn’t always fit neatly into spreadsheets. They’ll want you to justify every word based on data while ignoring the art of storytelling.



15. The Last-Minute Panic Merchant

They’ll come to you in a frenzy two days before an event, demanding an ad that will “save” their campaign from certain doom. Spoiler: No amount of last-minute magic can fix poor planning.



Here is my final BIG survival tip for radio copywriters everywhere: ***Embrace the client chaos!***

Each quirky client you encounter is just another chapter in your ever-growing book of bizarre experiences in radio advertising. They can make you, they can break you (if you let them), but, in the end, you write the words that they live and die by.

<ENDS>

In our CLIENT SURVEY we asked about POSITIVE CLIENT EXPERIENCES - these were the best...

- A client that had a clear idea on their target audience, their message, their brand and trusted us to do what was best on their behalf.
- Achieved larger amounts of bookings than previous campaigns with other copywriters, and sold out of inventory, they booked again!

- The client bought in their product, cakes. We tried them and then wrote 3 ads around them.
- The client said it was the best marketing she ever did
- Do what you want, you are the expert, you've done this before.
- Do whatever you like, I trust you based on what other business owners had said to them.

CLIENTS: DON'T TRUST THEIR INFORMATION?!

From Blog Post To Radio Ad and To Legal Action

Hey Eddie here from Boston. So, let me tell you about this wild ride I have just been on.

Trust me, it's a story you'll want to hear, especially if you're a radio copywriter like me.

Picture this: I'm a 22-year-old copywriter, fresh out of college, thinking I've got it all figured out. Hard working for 8 months when...

BAM! A lawyer visits you at work.

I get hit with a reality check that nearly cost me my job and got a radio station and the client in hot water.

All because I didn't double-check the info from a client's blog. Yikes!

So, here's what I learned about researching for radio commercials:

Accuracy:

Don't Just Take Their Word for It!

Okay, so when a client hands you a link to their blog post to write a radio commercial from, don't just skim it and think, "Cool, I've got all I need!"

Nope, nope, NOPE!

You've gotta play detective.

Look for those sneaky phrases like: "Studies show..." or "Experts say..." without any actual names or sources. Red flag, people!

If you see stats or facts, hunt them down like you're on a true-crime podcast. Cross-check with other legit sources to make sure.

And hey, spelling and grammar matter! If their blog looks like it was written by a cat walking on a keyboard, chances are the facts

might be just as messy.

Authority: Who's Really Behind the Keyboard?

This one's crucial, trust me. I learned the hard way that not everyone who calls themselves an "expert" actually is one.

Dig into the author's background. Are they actually qualified to talk about this stuff, or did they just watch a YouTube video once?

Make sure it also wasn't AI generated too, ie: not right!

Also: Check out their other work. If they're legit, they should have a solid track record.

For company blogs, snoop around their reputation. Are they known for being straight shooters or spin doctors?

Objectivity: Cut Through the Fluff

Alright, here's where it gets tricky. Clients want to sell their stuff, I get it. But there's a fine line between promoting and straight-up misleading.

If the blog reads like one long ad, pump those brakes. You need facts, not just fluff.

Watch out for emotional language or super biased views.

We want the tea, not the whole tea party, you know?

Remember, your job is to create an honest radio ad, not to be a hype machine.

Timeliness: Don't Be Living in the Past

And using outdated info is like showing up to a party in last season's trends – not a good look.

Always, always, ALWAYS check when the blog post was written or updated.

For technical reasons or for current events, even a few months can make info ancient history.

If there's no date, get creative! Use tools like the Wayback Machine to play time detective.

Look, I know it's tempting to just take what the client gives you and run with it.

But trust me, it's oh so not worth the risk of not checking.

Take it from someone who learned the hard way – a little extra digging can save you from a whole lot of trouble.

So next time you're writing that radio commercial, channel your inner Sherlock.

Your future self (and your boss, and the radio station, and probably your client too) will thank you for it!

Remember to look for:

**ACCURACY
AUTHORITY
OBJECTIVITY &
TIMELINESS**

It will save you more than you think in the long run.

<ENDS>
<EDDIE H>

Eddie (is based in Boston) and was very, very keen to share his story with you. It is a lesson hard learnt. Well done Eddie, and we are glad it worked out for you in the long run.

Our **CLIENT SURVEY** had a section on **EDUCATING CLIENTS**, and we asked how often you did it on a daily basis:
40% said ALWAYS
40% said SOMETIMES
20% said OFTEN

We asked **what percentage of projects that you were worked on were either rushed, or had tight deadlines:**

60% of you said that over half (51% to 75% of projects) were rushed.
and **40%** of you said that 76% to 100% of the projects you worked on were rushed due to tight deadlines.

Managing Client Expectations

about turnaround times for projects was also insightful: **20%** of you said that there was clear communications and expectations set at the start of the project.

Interestingly, **40%** of you said that deadlines were set out in client contracts.

And **40%** of you said that you regularly updates deadlines throughout the process with clients so they knew that they either had to be changed, or what they now were.

CLIENTS: AI WROTE YOUR SCRIPT! REALLY?!

"I Didn't Notice!"

OH HECK NO! Not another one!

Yes another one landed in my inbox this morning. "Hey, I've got the script sorted - ChatGPT wrote it for me!"

Right, because that's exactly what I wanted to hear with my morning cuppa.

Look, I've spent eight years crafting the perfect tone for <CLIENTS NAME REMOVED> Bakery. We've carefully built them up as Glasgow's premium artisan baker, with adverts that ooze warmth and authenticity.

So imagine my delight when the client proudly presents me with an Ai-generated script that reads like a pound shop sales circular... "AMAZING DEALS! FANTASTIC SAVINGS! HURRY NOW FOR LIMITED TIME OFFERS!" Mate, you're a third-generation family baker, not Crazy Dave's Discount Warehouse.

It's not just the tone that's gone to pot. These Ai scripts are consistently trying to cram War and Peace into 30 seconds.

Last week, a client handed me what they swore was "the perfect radio ad." I counted - 287 words.

Unless they've invented a way to bend time and space, we're not fitting that into 30 seconds without sounding like those old legal disclaimers on PPI adverts.

But here's where it gets properly dicey. Last month, a local car dealership proudly presented their Ai-generated masterpiece.

It promised "guaranteed lowest prices in

Scotland" and "we'll beat any price or your car is free."

Brilliant stuff, except for one tiny detail - it's completely illegal under UK broadcasting standards.

Try explaining that to a client who's convinced their robot copywriter knows better than your 15 years of experience.

The thing is, I actually love technology. I'm not some dinosaur shouting at clouds.

But there's a massive difference between using Ai as a tool and treating it like your primary copywriter.

These scripts miss the nuances of regional advertising, broadcasting standards, and most importantly, basic human conversation.

Just yesterday, I had to explain to a client why their Ai-generated script for a funeral director shouldn't include the phrase "dying to serve you better." I mean, come on.

The real kick in the teeth?

After spending hours explaining why we can't use their Ai script, they'll often come back with, "But it was free!"

Right, and my years of experience building your brand voice, understanding RAJAR figures, and keeping you on the right side of Ofcom regulations - that is just a hobby, is it?

Here's the thing: Ai might be clever, but it also doesn't understand that in Glasgow, certain phrases land differently.

It doesn't know that the ASA will have your guts for garters if you make unsubstantiated claims.

And it also, certainly doesn't understand that your typical Brit would rather eat their own shoes than listen to an advert that sounds like it's trying too hard to sell them something.

So yes, by all means, use Ai for inspiration, get some ideas from it...

But perhaps run it past your **actual** human copywriter before declaring it ready for broadcast.

We might just save you from promising the impossible, breaking the law, or worst of all - sounding like you're from south of Watford.

<ENDS>
<DAVID L>

As you can tell 15 year radio copywriter veteran David is from Glasgow - and the client, while happy at first to be included in this article, eventually got cold feet and asked for the company name (and industry type) to be removed or changed - so we did.

In our survey, we asked you what the **IDEAL COLLABORATIVE PROCESS** was.

Below are only a random selection of the feedback we received:

- Quick responses, an indication that they understand the script and production notes, and they ask questions! They then would ask more questions, and come up with better ideas - they were engaged and involved in the process, and became advocates for our station.
- *A client took me to their business, I had hands on with the product before it launched, and talked to sales people who told me stories about why the product had been made, all of which I used in a series of ads that let the client sell out of their products. They LOVE RADIO!*
- I had a client say "This is what I want. Do it anyway you want, I just want results." That gave me the creative freedom to come up with some copy that not only worked once, but made the client sign a long term contract with us.
- *I love it when a client gives you the freedom to do what you think will work for them after and only AFTER they tell you the right details, then they made tiny suggestions for tweaks, meaning that they understood my pitch, my script, and my ideas! Love it when that happens.*
- They suggested a theme, I ran with it, they made some minor corrections, and we changed the script, they signed off on it, and loved it!

MEET HANK... THE CLIENT WHISPERER!

TIME TO GET THE BEST ADVICE FROM AN OLD TIMER



When I started in radio copywriting, bright-eyed and clueless, my first mentor - let's call him Hank - took me under his wing.

Hank wasn't flashy, but around here, folks would say he had a true gift: he really could "talk a possum out of a tree."

That skill served him well because Hank wasn't just a copywriter; he was THE station client whisperer.

Hank taught me one of the unspoken truths of this business: the client is *almost* always right. And when they're not? Well, that's when the magic happens.

"That's an Idea!"

Down here in the Bible Belt, we've perfected the art of diplomacy. You don't say, "That's terrible." You say, "Well, bless your heart," or, in Hank's case, "Now, that's an idea!"

One time, a roofing company wanted an ad featuring the sound of rain pounding on their competitor's roofs while a choir sang, "Safe and dry with Sunny Skies Roofing!"

Hank, with a straight face, said, "That's got a lot of drama. Let's think about how we can make it even catchier."

By the end of the meeting, the choir was gone, the thunder was toned down, and the final ad was a heartfelt testimonial from a family whose roof withstood the last big storm.

Hank's secret wasn't just knowing what worked - it was making clients feel like their ideas weren't being dismissed, just lovingly guided in the right direction.

When Dogs Bark and Prices Growl

Another time, a pet groomer came in with her Pomeranian and a dream: a jingle featuring the dog barking in rhythm.

Hank smiled and said, "You've got a star on your hands! But let's make sure your message is front and center so nobody misses it."

Instead of a canine cacophony, we ended up with a polished voiceover backed by soft, playful barks woven into the music.

The groomer was thrilled—and so were the listeners.

And then there was the local hardware store owner who wanted a voiceover growling, "Don't get nailed by high prices!"

Hank didn't flinch. He leaned back and said, "That's bold. But you know what really sticks with folks? Something personal."

By shifting the focus to the owner's connection to the community, the final ad felt warm and trustworthy—not like a bad horror movie trailer.

Hank's Rule of Three

Hank swore by the "rule of three." Always present three ideas to every client:

- 1. A safe, no-frills option.**
- 2. A creative twist that pushes boundaries a little.**
- 3. The wild card - a nod to the client's original idea, polished just enough to show you're listening.**

Nine times out of ten, (seriously you could bank on it) they'd choose option two, thinking they'd just had a stroke of brilliance.

Hanks Golden Rule

Hank always said, "As a sales guy, AND a copywriter you don't sell ads; you sell trust."

Clients might walk in with wild ideas, but when

they leave feeling respected, they'll keep coming back - and they'll bring their friends.

As I think about Hank today, sipping sweet tea on his porch, his lessons still guide me.

Because at the end of the day, the best copywriters aren't just wordsmiths.

They're translators, and also peacemakers, and a little bit of everything else in between.

<ENDS>
<Caleb B>

Caleb is a retired copywriter from Kentucky, who now lives in Texas, and still writes the occasional ad for his old radio station.

Our survey asked the participants about **legal issues with clients**, specifically when the client's vision conflicts with the legal requirements for commercial radio in your region/state/country?

The results were exactly what we expected...

80% of you said that you would discuss and then educate the client about what you can and cannot say 'legally' in a radio commercial. And **20%** of you said that you refused to write the radio script if they wanted to include information that was illegal or misleading.

We also asked what is the **single biggest challenge facing radio copywriters today** in terms of client relationships?

80% of you said that there was a lack of understanding from clients.

7% of you said that it was: Changing industry standards.

7% said Increased Competition.

6% listed client budget constraints.

In recent years, **60%** of you said that clients had become more demanding.

Only **20%** said they had become more collaborative, and **20%** said that clients thought they knew better than the copywriter, and more combative, perhaps due to Ai use.



10 WAYS TO ATTRACT CLIENTS:

We are not trying to tell you what you don't already know in this article - but sometimes, it is worth reflecting on what is obvious - especially for those new to the industry - or those clients who are new to radio.

Attracting new clients (as well as retaining or re-attracting old clients) to advertise on radio requires a multifaceted approach that showcases the medium's unique strengths and opportunities.

Here's a comprehensive look at various strategies to entice new advertisers and re-engage those who haven't used radio in a while:

1. Targeted Reach and Audience Engagement

Radio advertising offers a powerful way to reach specific demographics and communities[2].

Emphasize how radio allows

messages to be tailored and localized to each audience, targeting specific geographic areas, events, and genres[4].

This targeted approach can be especially appealing to businesses looking to connect with niche markets or local customers.

2. Cost-Effective Promotional Opportunities

Highlight the unique promotional possibilities that radio offers, such as:

- Live broadcasts from client locations
- On-air product sampling
- Competitions and giveaways
- Personalized endorsements from radio personalities[4]

These promotions can create memorable experiences for listeners and offer a level of engagement that's hard to achieve with other media[4].

3. Sponsored Content and Segments

Introduce the concept of sponsored shows or segments as a subtle yet effective advertising approach.

Clients can sponsor specific parts of broadcasts like traffic updates, weather reports, or entire shows[5].

This strategy allows brands to associate themselves with valuable content and build trust with listeners.

4. Interactive Digital Integration

Emphasize the potential for integrating radio advertising with digital platforms.

Suggest using interactive elements in internet radio ads, such as clickable links, to actively engage listeners and guide them to take action online[6].

This bridges the gap between traditional and digital marketing,

appealing to clients who prioritize measurable online engagement.

5. Data-Driven Pitches

Use advertising data to create compelling, hard-to-ignore pitches for potential clients.

Present reports that include ad revenue, instances, media share, and media outlet share for the prospect's competitors[7].

This data-driven approach can help businesses see the concrete benefits of radio advertising.

6. Customized Sponsorship Packages

Offer tailored sponsorship packages that can include a mix of on-air announcements, online promotion via the station's website and social media channels, outside broadcasts, giveaways, and event sponsorship[3].

This flexibility allows clients to create a comprehensive marketing strategy that aligns with their specific goals.

7. First-Time Advertiser Deals

Create special introductory packages or rates for first-time radio advertisers.

These could include discounted rates, bonus airtime, or complimentary production services to help new clients test the waters without a significant upfront investment.

8. Cross-Platform Promotion

Showcase the potential for

cross-platform promotion by offering packages that combine radio advertising with digital marketing on the station's website, social media channels, and email newsletters[8].

This integrated approach can provide a more comprehensive marketing solution for clients.

9. Success Stories and Case Studies

Share success stories and case studies from similar businesses or industries that have benefited from radio advertising.

Concrete examples of increased foot traffic, website visits, or sales can be powerful motivators for potential advertisers[10].

10. Creative Audio Branding

Emphasize the unique opportunity radio provides for audio branding.

Offer services to help clients develop memorable jingles, sonic logos, or distinctive voice talent that can become synonymous with their brand[1].

By presenting these diverse strategies, you can appeal to a wide range of potential advertisers, showcasing radio's versatility and effectiveness as an advertising medium.

The key is to tailor your approach to each client's specific needs and goals, demonstrating how radio can provide a unique and valuable addition to their marketing mix.

<ENDS>

<Earl Pilkington>

Citations:

- [1] <https://fastercapital.com/topics/optimizing-your-radio-advertising-strategy-for-success.html>
- [2] <https://www.bloomads.com/blog/the-anatomy-of-a-great-radio-advertising-marketing-strategy/>
- [3] <https://rtrfm.com.au/sponsorship/>
- [4] <https://www.radioresults.com.au/blog/posts/2020/jul/benefits-of-radio-advertising/>
- [5] <https://www.descript.com/blog/article/radio-ads>
- [6] <https://stevens-tate.com/articles/harmonizing-the-old-and-new-the-dynamics-of-radio-advertising-in-the-digital-era/>
- [7] <https://www.mediamonitors.com/how-to-find-pitch-and-win-radio-advertising-clients-in-2018/>
- [8] <https://www.rrr.org.au/sponsorship-and-promotions/become-a-sponsor>
- [9] <https://www.adimpact.com.au/blog/a-guide-to-radio-promotions/>
- [10] <https://blog.leighton.media/when-radio-advertising-will-help-you-reach-your-goals-and-when-it-wont>
- [11] <https://salesscripser.com/an-example-of-a-sales-pitch-that-doesnt-focus-on-value/>
- [12] <https://www.kcr-fm.org.au/sponsorship/>
- [13] <https://www.highlandfm.org.au/get-involved/sponsorship/>
- [14] <https://www.radioking.com/blog/15-great-radio-marketing-strategies/>
- [15] <https://hope1032.com.au/support/sponsorship/>



CLIENT INDUCED WRITING BLOCKS (or CLIENT BLOCKS)

A few years ago after dealing with a particularly hard client one day (*honestly it was after several weeks of back and forth with this client*) I tried really hard to clear my mind and find a way forward because - they had literally worn me out.

After listening to a couple of old motivational tapes, I found myself putting a short term plan (*and in the long run it turned out to be more like a system to work by, than a lofty goal*) in place, if that didn't work then I was ready to pull the pin and leave radio - fortunatley, it worked very well.

It might for you too - so let's start at the beginning and work from there...

As a copywriter, one of the most frustrating experiences is trying to craft the perfect script only to hit a wall because of client-induced creative blocks.

These blocks aren't about a

lack of ideas or inspiration - they usually stem from simple miscommunications, shifting expectations, and sometimes, clients who unknowingly stifle the creative process because they just don't know any better.

So by combining my exepience, and some motivational lessons, I found 5 ways to move forward with clients (difficult or not) and also motivate myself when a case of 'Client Block' happens.

1. Clarify Expectations Upfront

One of the most common causes of creative blocks is ambiguity around client expectations.

If a client is unclear about what they want or constantly changes their mind, it can throw off the entire creative process.

To avoid this, I've learned to

set clear expectations right from the start.

Before even beginning a project, I make sure we're on the same page.

This might mean having a thorough discussion about their goals, tone, and preferred approach.

In some cases, I'll even ask the client for examples of ads they like or dislike to better understand their vision.

This upfront clarity helps to prevent future confusion and ensures that I'm not working off a vague or ever-changing brief.

2. Embrace Flexibility Without Compromise

Sometimes, a client might suggest something that feels completely counterproductive to the original vision.

This is where flexibility comes into play.

It's easy to get frustrated when clients request changes that don't align with your creative instincts.

However, instead of viewing these requests as roadblocks, I try to approach them with an open mind.

If a client asks for a major shift, I'll take the time to reframe the idea in a way that still satisfies their needs but also stays true to the creative direction.

This could mean offering two options: one that follows their suggestion and one that sticks with the original vision, giving them a choice.

This keeps the conversation collaborative, while allowing for some creative freedom.

3. Break the Creative Rut with New Perspectives

If a client request has you stuck in a rut, it's time to shake things up.

I've found that stepping away from the project for a while and coming back to it with fresh eyes often helps.

This might mean going for a walk, brainstorming with a colleague, or revisiting the project after a short break.

Sometimes, discussing the project with someone who isn't

directly involved can spark new ideas.

I also find it helpful to step out of my usual creative bubble - listening to different music, reading a book, or even watching an unrelated ad for inspiration.

A fresh perspective can work wonders when you feel stuck.

4. Use Constraints to Your Advantage

Ironically, sometimes client-imposed constraints can help push creativity in new directions.

Whether it's a tight budget, a limited timeframe, or a very specific brief, limitations can often lead to innovation.

Instead of seeing these limitations as a creative block, I've learned to view them as an opportunity to get more creative within those boundaries.

For example, if a client is restricting the use of certain words or phrases, it forces me to think outside the box and come up with fresh ways to communicate the same message.

Constraints challenge you to find solutions that you might not have considered otherwise—and the result can be a more original, impactful ad.

5. Don't Be Afraid to Push Back (Politely)

If a client's request feels

particularly stifling, don't be afraid to gently push back.

Politely explain why a certain idea might not work, backed by your professional experience.

At times, clients may not realize that their suggestions are leading you down a path that's not in their best interest.

I've found that being diplomatic but assertive, offering alternative solutions that better align with their goals - can turn creative blocks into new opportunities for collaboration.

Final Thoughts

Client-induced creative blocks are a frustrating but are a common part of the creative process.

You can however make it easier for yourself from the outset by establishing clear expectations, embracing flexibility, and using constraints to your advantage, you can keep your ideas flowing, even when the road ahead seems blocked.

And in the end, it's sometimes those moments of overcoming creative challenges that often lead to your best work, I know it often has with mine.

<ENDS>

<Earl Pilkington>

What you have just read inspired me so much, that I have worked on expanded this article and before I knew it, had written an entire book on the subject. Look for "FLIPPING THE SCRIPT" coming out in 2025.



COPYWRITERS MEET-UPS

The freelance copywriting world has been buzzing with an exciting movement, and we believe it's time for radio copywriters to join in on that revolution too.

In 2012, renowned UK copywriter Vikki Ross launched #CopywritersUnite, a brilliant initiative that has transformed how copywriters connect and collaborate worldwide.

From Amsterdam to Berlin, London to Manchester, New York to Paris, and everywhere in between, copywriters gather to share ideas, support each other, and celebrate their craft.

These casual yet powerful meetups typically run for 2-3 hours, creating the perfect space for creative minds to discuss current projects, explore emerging trends, and share invaluable insights about what works (and what doesn't) in the industry.

The beauty of these gatherings lies in their inclusivity

– they welcome all types of creative professionals who share a passion for compelling communication.

At *Radio Copy Paste magazine*, we've been incredibly inspired by this concept and have been exploring ways to adapt it specifically for our radio copywriting community.

Ready to Start Your Own Radio Copywriters Meetup?

Here's the basic blueprint:

1. Connect with fellow radio copywriters in your area through local stations and networks.
2. Choose an accessible venue and set a specific time frame to make attendance manageable
3. Create a distinctive group identifier (like wearing red) or reserve a dedicated meeting space.
4. Arrive early to ensure smooth logistics and welcome early arrivals.
5. Bring business cards and prepare to facilitate introductions.

6. Document the experience with photos to share on social media and build momentum.
7. Keep conversations flowing and ensure everyone feels included.
8. End punctually to respect everyone's time.
9. Follow up with participants and share highlights, insights, and future plans.
10. Start planning your next meetup while enthusiasm is high

Want to join the movement?

Search for #CopywritersUnite on your preferred social media platform to find existing groups, or take the lead in starting your own radio copywriters' circle.

Together, we can build a stronger, more connected community of radio copywriting professionals.

Share your meetup stories and photos with us – we'd love to feature them and help grow this exciting initiative.

<ENDS>

OUT NOW!

**AVAILABLE AS A FREE DOWNLOAD
FROM: www.radiocopywriters.com**

Discover the Art and Science of Radio Commercial Timing

By EARL PILKINGTON

A comprehensive guide to timing out your scripts.
Contains worksheets and examples of 9 different script timing methods,
plus hints, tips and other bonuses.

the quick
brown fox



FEATURE: 3 OTHER WAYS TO TIME OUT YOUR SCRIPTS

In Issue 3 of RCP, Dee one of our readers - suggested using a different timing technique for our scripts: Syllable Timing. Intrigued we had one of our team break off and uncover other methods of timing – what we have here is a breakdown of their notes.

Today we dive into 3 different types, Syllable (or Stress Pattern), The Character Count System AND, the Word Rate Timing Table method - but first let's look at the 6 that are most common:

1. **Word Count Method**

- Count the number of words (and assigning words to numbers, and breaking up website addresses)
- Basic, simple, but doesn't account for longer words, or emphasis.

2. **Stress Pattern Method**

- Count stressed syllables only (typically English speakers anchor their timing on stressed beats)
- Example: "SHOP to-DAY at BIG Joe's MART" = 4 stress beats.
- Works well for rhythmic ads or

music-backed spots.

3. **Character Count System**

- Japanese radio often uses this (one Japanese character \approx 0.2 seconds)
- Could adapt for English: roughly 15-20 characters per second.
- Helpful for digital display timing too.

4. **Musical Bar Method**

- Time script to musical bars (like 4/4 time).
- Example: "Visit our store" (bar 1) "Deals galore" (bar 2).
- Great for jingles and musically driven ads.

5. **Breath Group Method**

- Break script into natural breath units (typically 2-4 seconds each)
- Example: [Take a breath] "Looking for the perfect car?" [breath] "We have the answer".
- Useful for emotional or conversational delivery.

6. **Sentence Length Pattern**

- Alternating long/medium/short

sentences creates natural rhythm

- Example: Long (8 words), Medium (5 words), Short (2 words)
- Good for building and releasing tension.

7. **Word Rate Timing Method**

- Each voice is timed, and averaged out to what they can read at a fast pace in 60 seconds.
- They are given a standard script with 170 words, and are timed out.
- Useful for hard sell reads.

SYLLABLE TIMING:

This is a useful technique voice actors and copywriters use.

A good rule of thumb for English language scripts is:

- Average speaking pace: \sim 2.5 syllables per second
- Therefore, 30 seconds \approx 75 syllables total

For more precision:

- Slow/deliberate pace: \sim 2 syllables/second (60 syllables for 30 seconds)
- Natural conversational: \sim 2.5

syllables/second (75 syllables)

- Fast but clear: ~3 syllables/
second (90 syllables)

Examples:

#1 Spring Sale Radio Spot (30 secs)

Total syllable count: 75

Target time: 30 seconds

Pace: 2.5 syllables/second

(conversational)

[Production Notes]

Music bed fades in first 2 seconds

Tag line delivered slower for emphasis

Allow 2 seconds for music fade out

[Music bed under]

Looking for the perfect way to start your
garden? [12]

Thompson's Garden Centre has

everything you need. [12]

From fresh herbs to flowering plants, [8]

And expert advice that really helps. [8]

This weekend only, save thirty percent
[10]

On all outdoor pottery and tools. [9]

Plus, get a free-soil testing kit [8]

When you spend fifty dollars or more.

[8]

Visit us on Oak Grove Road, [8]

Or shop online at Thompson's Garden

dot com [10]

[Tag]

Thompson's Garden Centre - Where

green dreams grow. [10]

#2 Spring Sale Radio Spot (30 secs)

Total syllable count: 75

Target time: 30 seconds

Pace: 2.5 syllables/second

(conversational)

[Production Notes]

- Music bed fades in first 2 seconds

- Tag line delivered slower for emphasis

- Allow 2 seconds for music fade out

[Music bed under]

Looking for the perfect way to start your
garden? [12]

Thompson's Garden Centre has

everything you need. [12]

From fresh herbs to flowering plants, [8]

And expert advice that really helps. [8]

This weekend only, save thirty percent
[10]

On all outdoor pottery and tools. [9]

Plus, get a free-soil testing kit [8]

When you spend fifty dollars or more.

[8]

Visit us on Oak Grove Road, [8]

Or shop online at Thompson's Garden
dot com [10]

[Tag]

Thompson's Garden Centre - Where

green dreams grow. [10]

#3 Spring Sale Radio Spot (30 secs):

Total syllable count: 75

Target time: 30 seconds

Pace: 2.5 syllables/second (Hard Sell

Read)

[Production Notes]

Music bed fades in first 2 seconds

Tag line delivered slower for emphasis

Allow 2 seconds for music fade out

[Music bed under]

Looking for the perfect way to start your
garden? [12]

Thompson's Garden Centre has

everything you need. [12]

From fresh herbs to flowering plants, [8]

And expert advice that really helps. [8]

This weekend only, save thirty percent
[10]

On all outdoor pottery and tools. [9]

Plus, get a free-soil testing kit [8]

When you spend fifty dollars or more.

[8]

Visit us on Oak Grove Road, [8]

Or shop online at Thompson's Garden
dot com [10]

[Tag]

Thompson's Garden Centre - Where

green dreams grow. [10]

The key differentiator is the
production style - if you're doing a
simple voice-over, word count is

fine, but if you're creating a more
produced piece with music and
sound design, syllable counting
gives you much more control over
the final timing.

THE JAPANESE CHARACTER COUNTING SYSTEM:

Let me explain the Japanese
character counting system (Mojikyū
- 文字数) and how it has been
adapted for broadcasting, and how
you can translate this into English
use.

Basic Timing Rules

- 1 Japanese character (kanji/kana)
≈ 0.2 seconds
- Standard 30-second CM = 150
characters
- News reading pace = 400-450
characters per minute

Character Count Guidelines

1. Kanji (漢字) = 1 count
2. Hiragana (ひらがな) = 1 count
3. Katakana (カタカナ) = 1 count
4. Punctuation (、。) = 1 count
5. Arabic numerals (123) = 0.5
count each digit
6. Alphabetic letters = 0.5 count
each
7. Spaces between words = 0.5
count

Example 30-Second Script with Count

...

東京スカイツリーで素敵な思い出を
作りませんか？

[とうきょうすかいつりーでステキ
なおもいをつくりませんか]
(34 characters = ~7 seconds)

春の特別キャンペーン実施中！

[はるのとくべつきゃんぺーんじっ
しちゅう]

(19 characters = ~4 seconds)

入場料20%オフ、
[にゅうじょうりょうにじっばーせ
んとおふ]
(15 characters = ~3 seconds)

さらに限定ギフトプレゼント。
[さらにげんていぎふとふれぜんと]
(17 characters = ~3.5 seconds)
家族で観る夜景は格別です。
[かぞくでみるやけいはかくべつで
す]
(18 characters = ~3.5 seconds)

スカイツリー。空に一番近い思い出
作り。
[すかいつりー そらにいちばんちか
いおもいでづくり]
(27 characters = ~5.5 seconds)

Total: 130 characters ≈ 26 seconds
(Leaving 4 seconds for music/
effects)
...

English Adaptation

The system can be modified for
English using these
approximations:

- 1 syllable = 1 character count
- Consonant clusters = +0.5 count
- Long vowels = +0.5 count
- Pauses/punctuation = 1 count

Example English Adaptation:
...

"Visit (2.5) Sky•tree (3) To•day! (3)
= 8.5 characters ≈ 1.7 seconds
..."

Production Advantages

1. Precise Control

- Each character represents a
fixed time unit
- Easy to adjust for music cues
- Consistent pacing across
different readers

2. Visual Timing

- Script length visible at a glance

- Easy to mark breaths/pauses
- Works well with teleprompter
systems

3. Multilingual Flexibility

- Can handle mixed Japanese/
English copy
- Adaptable to other Asian
languages
- Useful for international
broadcasts

Common Time Allocations

- 15-second CM = 75 characters
- 30-second CM = 150 characters
- 60-second CM = 300 characters
- News headline = 40 characters
- News brief = 200 characters
- Station ID = 25 characters

Professional Tips

1. Leave 10% character buffer for
timing adjustments
 2. Mark breaths with () = 1
character count
 3. Use • for emphasized pauses = 2
character count
 4. Highlight long words that might
need careful timing
 5. Consider regional accent
variations when counting
- What I find fascinating about this
system is its precision and
adaptability. The Japanese
broadcasting industry has used it
for decades because:

1. It's highly visual - you can literally
see how long a script will take
2. It works well for teleprompter
pacing (especially good for TV or
video web casting)
3. It handles multilingual content
smoothly
4. It's easily teachable to new
broadcasters

The English adaptation isn't
common in Western broadcasting,

but it could be very useful,
especially for:

- Multilingual markets
- International advertising
- Mixed language broadcasts
- Digital content timing

How would you adapt this system
for English language scripts, is very
interesting, particularly how it
handles things like "through"
(counts as 2.5) versus "via" (counts
as 2).

WORD RATE TIMING

METHOD:

One of the best ways of timing
commercials is to use the
announcers' word rate chart.

Here's how it works: Every
announcer reads at their own
natural pace.

Once you know how fast they talk,
you can figure out exactly how
many words to write for your
commercial's time slot.

It works the other way too - if you've
already written your copy, just
check the chart to see how long it'll
take them to read it, and who would
be best at the read.

While this method is super accurate
and takes the guesswork out of
timing commercials, there's a small
catch - these word rate charts take
time to create (see opposite).

Think of it like this: it's basically a
cheat sheet that helps you match
your words to your time slot,
making sure everything fits just
right.

<ENDS>

WORD RATE CHART

| NAME | BROOKE | SIMON | PAUL | RHIANNON | MARK | RICHARD | ? |
|-----------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|----------------------|
| NUMBER OF WORDS | 150 WPM, min, sec | 155 WPM, min, sec | 160 WPM, min, sec | 165 WPM, min, sec | 170 WPM, min, sec | 175 WPM, min, sec | 180 WPM, min, sec |
| 25 | 10 | 10 | 9 | 9 | 9 | 9 | 8 |
| 30 | 12 | 12 | 11 | 11 | 11 | 10 | 10 |
| 35 | 14 | 14 | 13 | 13 | 12 | 12 | 12 |
| 40 | 16 | 16 | 15 | 15 | 14 | 14 | 13 |
| 45 | 18 | 17 | 17 | 16 | 16 | 15 | 15 |
| 50 | 20 | 19 | 19 | 18 | 18 | 17 | 17 |
| 55 | 22 | 21 | 21 | 20 | 19 | 19 | 18 |
| 60 | 24 | 23 | 23 | 22 | 21 | 21 | 20 |
| 65 | 26 | 25 | 24 | 24 | 23 | 22 | 22 |
| 70 | 28 | 27 | 26 | 26 | 25 | 24 | 23 |
| 75 | 30 | 29 | 28 | 27 | 27 | 26 | 25 |
| 80 | 32 | 31 | 30 | 29 | 28 | 27 | 27 |
| 85 | 34 | 33 | 32 | 31 | 30 | 29 | 28 |
| 90 | 36 | 35 | 34 | 33 | 32 | 31 | 30 |
| 95 | 38 | 37 | 36 | 35 | 34 | 33 | 32 |
| 100 | 40 | 39 | 38 | 36 | 35 | 34 | 33 |
| 105 | 42 | 41 | 39 | 38 | 37 | 36 | 35 |
| 110 | 44 | 43 | 41 | 40 | 39 | 38 | 37 |
| 115 | 46 | 45 | 43 | 42 | 41 | 40 | 38 |
| 120 | 48 | 47 | 45 | 44 | 42 | 41 | 40 |
| 125 | 50 | 48 | 47 | 46 | 44 | 43 | 42 |
| 130 | 52 | 50 | 49 | 47 | 46 | 45 | 43 |
| 135 | 54 | 52 | 51 | 49 | 48 | 46 | 45 |
| 140 | 56 | 54 | 53 | 51 | 49 | 48 | 47 |
| 145 | 58 | 56 | 54 | 53 | 51 | 50 | 48 |
| 150 | 1:00 | 58 | 56 | 55 | 53 | 51 | 50 |
| 155 | 1:02 | 1:00 | 58 | 56 | 55 | 53 | 52 |
| 160 | 1:04 | 1:02 | 1:00 | 58 | 57 | 55 | 53 |
| 165 | 1:06 | 1:04 | 1:02 | 1:00 | 58 | 57 | 55 |
| 170 | 1:08 | 1:06 | 1:04 | 1:02 | 1:00 | 58 | 57 |

EXAMPLES:

So **BROOKE** can read 75 words in 30 seconds because she can speak at 150 word per minute at a fast pace and **PAUL** can read 80 words in 30 seconds because he speaks at 160 words per minute and **RICHARD** can read roughly 90 words in 30 seconds as he can speak at 175 words per minute at his fastest

COPY BRIEF GRIEF

Earl says... "I have a new favourite poster on my office wall (I have included this on the back page of this issue). It says: "Listen Like You Trust Me. Approve Like You Mean It. And Remember: Your Idea WASN'T This Good!"

I heard an ad on your radio station, and I want to copy it for my client, on another radio station (a direct competitor) and use the same music and sound effects - can you email me a copy of their script - **UMM NO!**

Sales Rep: "I need a 30 second BRANDING script" - a day later, and "can you add another 30 second script for call to action"... half a day later, and "they're now sponsoring a segment so we need credit lines too, and where are the scripts???" I replied - I haven't recieved a single piece of information or a Copy Brief - send me those and I will start on it. Half an hour later after no response, the rep emails "Nope, they've cancelled now you took too long, thanks you cost me commission I'm talking to the CEO about this..." yeah, nothing happened!

I have one client and this is their favourite catch phrase "Just 1 more tweak and then we're done." I have, let's see 15 emails with that on it for the latest campaign - which is now 2 months overdue.

The client wanted to know exactly - EXACTLY how long I was going to dedicate to his script, because he didn't want to be over charged (we don't charge an hourly rate), when I tried to explain this to him he said, "OH! So it's Free!" No, we charge a production and a script fee - it's built into the price, if I take longer you don't get charged, but if you change a script after it is approved and produced, then you will get charged. It was all too confusing for him and he demanded to be put through to our CFO to re-negotiate the contact.

It's 9.30 on a Saturday night and I get a client from client X about their commercial they just heard on-air - "It's WRONG!" and needs to be changed, NOW!!!" I was already 4-5 beers in at a BBQ 2 hours away from the station and said that there was no way I could fix it tonight, it would have to wait until I was at the station on Monday, explaining where I was and I was over the limit if I was to drive. He rang off, 10 minutes later I get a call from my manager, demanding that I fix the commercial now - I told him where I was, and why I couldn't do it until Monday. He didn't care. He wanted it done tonight. I said that the only way that would happen is if he payed for an Uber from the Party to work, and back again, and I would be getting overtime from now until I returned to the party (the party

by this time had gone quiet as I had him on speaker phone), he screamed that no, it was my job to fix it F#@#%# now, and HR would have my head in a basket on Monday. Someone yelled something disparraging and someone else told him to "stick it", the boss went client and asked if he was on speaker? I said yes, (as is usual with any call from my boss, I was also recording it) and that 200 people had just heard him cuss me out and demand that I drive drunk to work, and fix a commercial (which it turned out wasn't running again until Monday afternoon) without getting paid. He hung up. At work on Monday HR sat down with HIM, and me... HR did ask for a copy of the recording, as they were the ones to tell me previously to record EVERY phone conversation with him! Winning!

We had a client come in for a chat with the sales rep and me - all we had for an hour was conspiracy theories from him on everything from Trump to vaccines and lizard people - his commercial was never mentioned. I had to leave to do a shift on-air, so he spent the next (wait for it...) 4 HOURS with the sales rep, and eventually got the copy brief done at the end of that time!

"I used to work in radio in the 70's I know how things work!" No... No you really don't.

<ENDS>



CLASSIC COPYWRITING FORMULAS #4: THE 4 U'S

Introducing you to the 4 U'S, a formula used by almost every copywriter, many know it and do it automatically, but don't know it's name.

The 4 U's stand for:

1. **Useful** – Be useful to your audience.
2. **Urgent** – Provide a sense of urgency.
3. **Unique** – Convey the idea that the main benefit is somehow unique.
4. **Ultra-Specific** – Be ultra-specific with all the above.

Used from headlines that grab attention in direct mail through to long copy on the web, and in radio commercials worldwide, it is especially useful when selling anything that is limited in numbers.

The 4 U's formula has elements of urgency and specificity.

Examples:

“This Saturday meet Small Business Grants Specialist Dave Gray and he'll answer all your questions on getting money, for nothing... from the government. Starting at 9 am. Limited seating available... As of today there's only 5 seats left.”

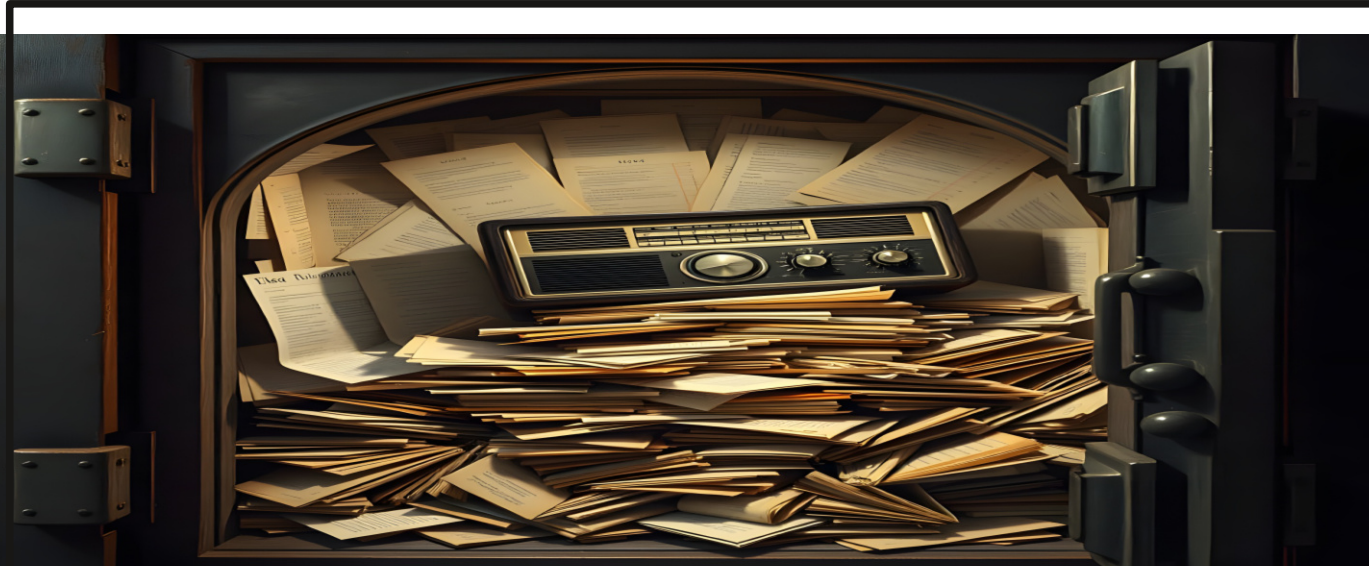
“Purchased clothing online and they don't fit? Don't leave them in the cupboard, going out of style, dig them out and bring them to Zippy Alterations... They do only 10 alterations a day, so first in, is best dressed!”



Download a copy of our classic copywriting formulas book.

No email required, no subscription, this is a totally free, yes it's a no strings attached, it's a **TOTALLY FREE** e-book.

Download your copy today at: www.radiocopywriters.com



THE COPY VAULT

THIS MONTH WE HAVE SCRIPTS TO ATTRACT NEW CLIENTS TO YOUR RADIO STATION. SEE BELOW FOR 30 SECOND AND 15 SECOND SCRIPTS.

SCRIPT 1: (75 WORDS - 30s)

((SFX: CASH REGISTER))

VOICE: Are you a business owner looking to boost your sales?

((SFX: CAR HORN HONK))

VOICE: Imagine reaching thousands of potential customers during their daily commute.

((SFX: RADIO TUNING))

VOICE: That's the power of radio advertising! With our targeted approach, your message reaches the right audience at the right time.

Don't be the best-kept secret in town.

Call <STATION NAME> today at <8 OR 9 DIGIT PHONE NUMBER> and let us help you turn listeners into customers.

Tune into success with <STATION NAME>!

SCRIPT 2: (77 WORDS - 30s)

((SFX: BUSY STORE AMBIANCE))

VOICE 1: Wow, business is

booming! What's your secret?

VOICE 2: Radio advertising with <STATION NAME>! It's affordable, reaches a wide audience, and really works!

VOICE 1: Really? I thought radio was outdated.

VOICE 2: Not at all! It's one of the most cost-effective ways to grow your business.

NARRATOR: Ready to see results like this for your business? <STATION NAME> offers personalized advertising solutions for every budget.

Call us for a free consultation and special new advertiser discount. <STATION NAME> - Your partner in growth!

SCRIPT 3: (87 WORDS - 30s)

((SFX: TYPING ON KEYBOARD))

VOICE: Searching online for affordable advertising?

((SFX: MOUSE CLICK))

VOICE: Stop scrolling and start listening! Radio advertising delivers results at a fraction of the cost of other

media.

((SFX: RADIO STATIC TRANSITIONING TO CLEAR MUSIC))

VOICE: With <STATION NAME>, your message cuts through the noise, reaching engaged listeners throughout their day. We'll help craft the perfect ad to showcase your business.

New advertisers get TWENTY PERCENT off their first campaign.

Call <8 OR 9 DIGIT PHONE NUMBER> now and let <STATION NAME> amplify your success.

Because when you're on our airwaves, everyone's tuned in to your business!

SCRIPT 4: (66 WORDS - 30s)

((SFX: EXCITING MUSIC WITH A FAST TEMPO))

VOICE: (ENTHUSIASTIC) Hey, business owners! Unlock your business potential...

((SFX: KEY UNLOCKING SOUND))

VOICE: Imagine your brand blasting through the airwaves, reaching customers while they drive, work, or relax at home! ((SFX: CAR DRIVING SOUND, FOLLOWED BY A CHEERFUL JINGLE))

VOICE: With radio advertising, you're not just buying ad time—you're investing in your success!

VOICE: (INVITING) Call <STATION NAME> at <8 OR 9 DIGIT PHONE NUMBER> today!

Let's create a buzz that gets people talking about YOU! ((SFX: CROWD CHEERING))

VOICE: Don't wait—your audience is listening!

SCRIPT 5: (78 WORDS) - 30s
((SFX: SOUND OF A MICROPHONE BEING ADJUSTED))

VOICE: (EXCITED) Attention, business owners! What if I told you that your voice could be heard by thousands?
((SFX: ECHO EFFECT))

VOICE: With radio advertising, your message can resonate across the community like never before!
((SFX: SOUND OF A CROWD CLAPPING))

VOICE: Whether you're a local café or a boutique shop, we'll help you craft the perfect ad that connects with listeners.

VOICE: (ENERGETIC) Call <STATION NAME> at <8 OR 9 DIGIT PHONE NUMBER> and let's get your business on the airwaves!

((SFX: UPBEAT MUSIC FADES OUT)) VOICE: Your customers are waiting—let's make some noise together!

SCRIPT 6: (79 WORDS - 30s)
((SFX: SIZZLING SOUND OF FOOD COOKING))

VOICE: (PLAYFUL) What's the secret sauce to a thriving business?

((SFX: SOUND OF A CHEF'S KNIFE CHOPPING))

VOICE: (EXCITED) It's the right mix of visibility, creativity, and connection!

((SFX: SOUND OF A BLENDER WHIRRING))

VOICE: With radio advertising, you can whip up a recipe for success that reaches hungry customers right where they are.
((SFX: CROWD MURMURING IN EXCITEMENT))

VOICE: (INVITING) Imagine your brand sizzling on the airwaves, enticing listeners to come through your doors! Call <STATION NAME> at <8 OR 9 DIGIT PHONE NUMBER> and let's cook up a campaign that gets results!

((SFX: CHEERFUL JINGLE))
VOICE: Your business deserves to be the talk of the town!

Script 7: 15 s (35 WORDS)
((SFX: CASH REGISTER DING))

VOICE: Turn our radio waves into your cash flow! <STATION NAME> can help! Our targeted ads reach thousands daily. New advertisers get twenty percent off their first campaign. Call <8 OR 9 DIGIT PHONE NUMBER> now!

Script 8: 15 s (32 WORDS)
((SFX: CROWD CHEERING))
VOICE: Are you ready to be the talk of the town? Radio advertising on <STATION

NAME> puts your message in front of new customers. Let's get your brand on air! See our website today.

Script 9: 15 s (32 WORDS)
((SFX: ROCKET LAUNCH))
VOICE: Launch your business to new heights with <STATION NAME>! Reach customers while they drive, work, and play. Blast off with our new advertiser special! Call <8 OR 9 DIGIT PHONE NUMBER> now!

Script 10: 15 s (38 WORDS)
((SFX: SIZZLING PAN))
VOICE: Is your business simmering? Let's turn up the heat! <STATION NAME>'s advertising gets your brand sizzling. We'll cook up a campaign that brings customers to your door. Call <8 OR 9 DIGIT PHONE NUMBER> and let's start the feast!

SCRIPT 11: 15 s (38 WORDS)
((SFX: MAGICAL SPARKLE))
VOICE: Abracadabra! Want to make new customers appear? <STATION NAME>'s Radio's advertising magic can help! We'll conjure up an audience for your business. Call <8 OR 9 DIGIT PHONE NUMBER> now for a spellbinding new advertiser offer!

If you have a particular theme you would like to see appear in the Copy Vault, then let us know via our usual email address: allmarketing@radiocopywriters.com



ARE YOUR ADS SUFFERING FROM "MORE COWBELL?"

After what feels like a lifetime in radio copywriting - *let's just say the Beatles were still topping the charts when I first started* as a teen in radio - I've finally hung up my keyboard.

But as I look back on the decades of jingles, taglines, and scripts often scrawled on coffee-stained napkins, one thing stands out above the rest: the strange, unrelenting obsession clients have with sound effects.

I call it **Sound Effect Syndrome,** and you may have seen it before...

A perfectly good ad gets turned into an audio circus because someone at the client meeting says, "It needs to pop!"

And before you know it, you're layering in multiple layers of whooshes, boings, and - heaven help us - cowbells.

A Brief History of Madness

Sound effects have always been a key part of British radio.

At their best and most creative in the glory days of Kenny Everett, they were used with wit and flair - think of his spoof ads or jingles that made you laugh before you even realized what he was selling.

Tony Blackburn wasn't afraid to throw in a quirky effect to keep things lighthearted too.

But the art of sound has given way now to something else entirely: a barrage of noise meant to grab attention at any cost.

I once had a client insist that their plumbing ad needed "the sound of rushing water to make it feel urgent." Lovely idea, until the voiceover got drowned out by what sounded like Niagara Falls.

Want another classic?

The local car dealer who demanded "a screeching tire sound—really loud, so people know we mean business." *Spoiler alert: It sounded more like a crash scene from a soap opera, and listeners complained.*

Don't think it's only England either, anything done by Stan Freeberg had a LOT of sound effects included, and who could forget the infamous Wilhelm Scream?

For the uninitiated, it's a stock sound effect of a man screaming that's appeared in countless films, tv shows, and radio ads.

Once, we cheekily slipped it into a horror-themed Halloween promotion.

The client loved it - so much that they wanted it in **every** ad after that.

Imagine trying to sell kitchen appliances with a bloodcurdling scream in the background.

Why “More Cowbell” Always Gets a Laugh

In the world of sound effects, nothing beats “more cowbell” being uttered in the production booth.

Made famous by a SNL comedy sketch (with Will Ferrell and Christopher Walken), it’s the ultimate shorthand for overkill.

Whenever a client demands we “spice things up,” my production team will joke about throwing in a cowbell, just to see if they notice.

Once, a cheeky sound engineer actually did it. The client thought it was “brilliantly innovative.”

The truth is, sound effects can elevate. when used sparingly.

But clients often treat them like glitter on a craft project - where more is better, and they insist on throwing on as much as possible without thinking about whether it is actually needed.

The Retirement Perspective

As I prepare to retire, I’ll miss the chaos of the studio and the camaraderie of the production team.

But I won’t miss the late-night arguments over whether the cash register *ding* was “punchy enough” or the hours spent perfecting the sound of the 'right kind of' dog barking.

Still, it’s all been part of the ride. The cowbells, the screams, the whooshes—they’re the quirks that make radio what it is.

So, to my fellow copywriters still in the trenches: keep laughing, keep adding those silly effects (when it makes sense),

and remember that even the most absurd requests will one day become fond memories.

As Kenny Everett might have said, “it’s all done in the best possible taste.”

**<ENDS>
<JAMES M>**

James has now retired after 45+ years in radio!

I know, that is simply AMAZING right?!

James has relocated from the UK to live in Australia with his children, grand-children, and very soon, great-grand-child.



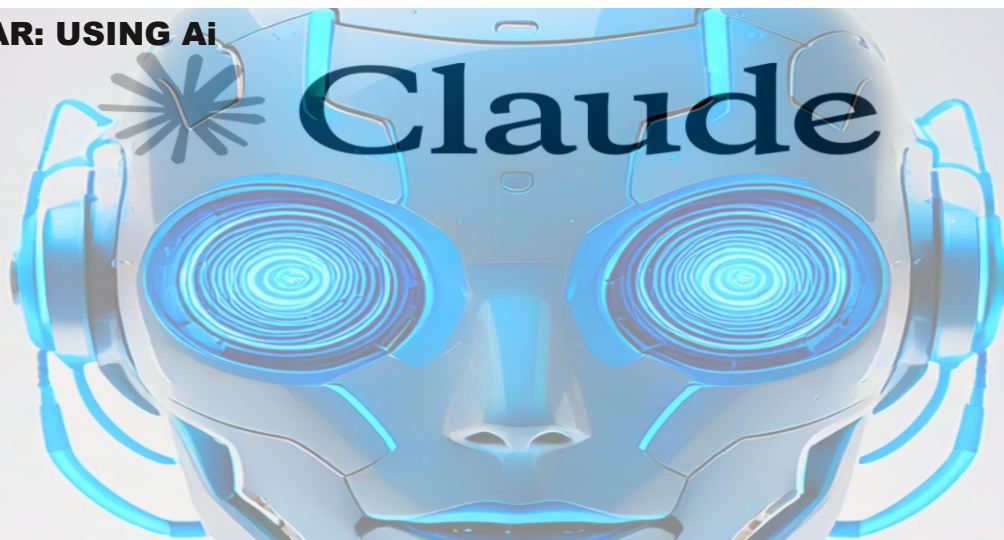
*One of the interesting questions/responses we received from our Client Survey was from the question: **What advice would you give to new radio copywriters about managing client expectations?** (the respondents were able to select multiple options)*

- **60%** of you said be open to client feedback.
- **40%** said that you should communicate clearly and often with clients to manage their expectations.
- **40%** said that you need to set realistic deadlines, and stick to them.
- **20%** said that the account manager (sales representative) needs to be on your side, and engage with the process from the start, so the client knows who and what to expect from you.

Funnily enough, the most common response to

the question: **Is there anything else you'd like to share about your experiences working with clients as a radio copywriter?** were the same 4 responses, over and over again...

1. Take your time, explain what you can and can't do and most importantly set up a system so they feel they have some input. (*With over half of the people who gave this response adding that they found recording audio of the scripts better than sending them the scripts helps too*).
2. Don't bother trying to be a people pleaser. Do what you can with what you've got, and try to survive with your sanity.
3. Clients may want them, but... Use sound effects, the latest popular style music, slang, or memes - all sparingly.
4. Listen to what they want, then clarify and be specific about what you can deliver.



GET THE BEST RESULTS USING CLAUDE Ai

Because radio scripts require precision, creativity, and a clear understanding of storytelling, I have found that Claude Ai can be an invaluable writing companion for natural writing, not the best, but I find it a pretty good place to start from - even if I only get 1 line that makes it into a script.

Claude Ai can seriously help in transforming your scriptwriting process from tedious to extraordinary (especially when you want to edit, or analyse - as you will see).

Here's how to harness the full potential of this powerful Ai tool.

First, clarity is king. When requesting a script, be extremely specific about your vision.

Provide detailed context about your target audience, the radio format (news, documentary, advertisement, drama), desired tone, and specific objectives.

The more information you

share, the more tailored Claude's output becomes.

Structure your prompts strategically. Begin by outlining the script's core elements: length, style, characters, and key message.

For instance, "Write a 30 second comedic radio ad for a local bakery targeting young professionals, highlighting their artisan sourdough and warm community atmosphere."

Utilize step-by-step guidance. Break down your script creation into manageable phases.

Start with a rough draft, then progressively refine dialogue, pacing, and emotional nuances.

Where Claude excels is at iterative improvements, allowing you to collaboratively shape your script, so it may take a while to get what you want - how?

Leverage Claude's versatility

by requesting multiple variations.

Ask for different emotional tones, alternative lines, or script adaptations.

This approach provides creative options and helps you discover unexpected narrative angles.

If you like, you can incorporate specific technical (and helpful) details like sound effects, music cues, or timing markers.

Claude can seamlessly integrate these elements, creating a comprehensive script that goes beyond mere dialogue.

Proofread carefully, and edit collaboratively.

Use Claude to refine the language used, eliminate redundancies, and enhance script flow.

Its ability to analyze and suggest improvements makes it

an invaluable editing partner.

Remember, Claude is a tool that amplifies your creativity, and is not a replacement for your unique vision or voice.

Your human insight, combined with Ai's computational power, can create truly remarkable radio scripts... in time.

To help with this I will give you my short cut to help Claude, (and teach myself) better ways to write prompts.

Start your chat with Claude Ai by telling it to do these three things:

1. *Analyze and improve your instructions*
2. *Show you the better version*

of what you asked

3. *Actually do the improved task*

It's like having a really smart friend who helps you ask better questions AND gives you great answers.

Here's the EXACT prompt I've been using:

"Whenever I give you any instruction, you will: Refine the instruction to improve clarity, specificity, and effectiveness. Create a relevant perspective to adopt for interpreting the instruction. Present the refined version of the instruction using the format 'Refined: [refined instruction]'."

State the perspective you'll adopt using the format 'Perspective: [chosen perspective]'.

Execute the refined instruction from the chosen perspective and present the result using the format 'Execution: [answer]'."

I'm quite happy with the results this prompt creates with Claude AI (3.5 Sonnet), it might work with ChatGPT other chatbots too, so give it a shot.

Just make sure to use it as your very first message when starting a new chat, and over time you will teach yourself (and Claude) how to write prompts better, and get great results.

<ENDS>

We had 99 people respond to the online survey about **issue #3 of Radio Copy Paste**, themed around education and training.

The feedback around what part of the magazine was most useful gave us hope that we are on the right track, given that people were allowed to give multiple answers we had:

100% of the 99 responses say that the feature articles were useful, and again **100%** of the 99 said that regular features and our writing prompts were useful for them.

66.7% of you said that the Copy Vault was useful.

90% of you liked the mini-motivational posters.

The results from the **Copywriters Affirmations** were split across the board, with exactly **33.7%** of you saying that you either: loved, liked or disliked this section of the magazine.

70% of you liked the new layout of the magazine.

65% of you thought that the 100 pages was too long (we agree on that)

66.5% of you thought that the issue theme of training and education was relevant to you and your job.

Interestingly, the **Radio Days Asis 2024** article was the one article that people specifically picked out as being **the most interesting or valuable**, with 95% of you commenting on it.

A vast majority (**82%**) of you said that the **Head To Head** section was not relevant or useful, so we have dropped it for now.

66.7% of you said that the writing prompts (both visual and text) were useful sections.

52% of you enjoyed reading the Health section, with many commenting that it was worth having and keeping.

SUBMISSION GUIDELINES

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.

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.

And yes we test all submissions against an Ai bot detector.

Any Ai generated articles will be rejected.

Subjects/Topics

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, we do recommend submitting your work at least two months before the desired issue's publication date.

Next issue theme is:

'IDEAS'

Article Proposal Cut-Off:

April 1st, 2025

Published:

1st Week In June

Copyright & Compensation

As a free magazine with no advertising, Radio Copy Paste does not at this time offer monetary compensation for published articles.

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

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

We look forward to receiving your insightful and engaging submissions.

Surveys

We use survey data to build a picture of the world that radio copywriters operate within. These surveys are hosted at www.radiocopywriters.com

Conclusion:

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

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



SURVEYS ONLINE NOW

WHY WE WANT TO KNOW & WHY YOUR VOICE REALLY DOES MATTER!

www.radiocopywriters.com features surveys designed to gather valuable (and evolving) insights from our community of radio copywriters.

The **Issue 4 Content Survey** invites readers to share their thoughts and feedback on this issue that you are reading right now, do you like what you read?

Your responses help us understand what resonates with our audience and informs our editorial decisions moving forward.

By participating in this survey, you directly contribute to the evolution of our publication and help us better serve our readership's interests.

Our **Next Issue Survey** is a permanent fixture on our website, and it is refreshed quarterly with our publication schedule.

This time the survey focuses on inspiration and idea

generation, so we are inviting you to share what captures your imagination and what you'd like to see in upcoming issues.

Whether it's emerging trends, specific topics, or creative concepts, your input helps us craft content that truly speaks to our community's interests and aspirations.

As a quarterly publication, we believe in maintaining an open dialogue with our readers, and while some surveys may come and go based on specific needs or initiatives, the **Next Issue Survey** remains a constant channel for communication between our editorial team and you, our reader.

This approach ensures we're always looking ahead and gathering fresh perspectives for future content, and staying focussed on what it is that you want to know.

We encourage you to participate in these surveys

regularly, as your feedback plays an essential role in shaping the magazine's future direction.

By taking just a few minutes to share your thoughts through our surveys, you become an integral part of our creative process.

Your feedback doesn't just disappear into the void – it actively shapes our editorial decisions, influences our creative direction, and helps us build a stronger, more engaging publication that truly reflects our community's passions and interests.

Whether you're a long-time reader or new to our magazine, *your voice matters*, we want to hear what you have to say.

Join in and shape our future issues - each survey takes only a couple of minutes to fill in and are anonymous.

<ENDS>



MATE! YOUR COMPETITOR JUST CALLED... THEY WANT THEIR AD BACK

Two years ago, I was happily producing promos when COVID hit and suddenly I'm wearing more hats than a Bunnings catalogue.

These days, I'm writing and producing ads, which means I get the joy of hearing "Hey, did you hear what [competitor] is doing? Can we do that, but louder?"

Oh Gawwd No!

First up, there's old mate Gary from Gary's Furniture Warehouse. Lovely bloke, brings tim tams to every meeting, but crikey - the moment his competitor across town starts shouting about a sale, he's on the blower faster than a seagull on a hot chip.

"They've got MASSIVE SAVINGS? Well, I want GIGANTIC SAVINGS!" Right, because that's how the English language works isn't it?

Also... Let's talk about volume for a half sec. I reckon half my day is spent explaining that just because Crazy Pete's Mattress Empire is screaming like they're being chased by a drop bear*, doesn't mean we need to join the noise party.

"But they sound so energetic!" Yeah, and so does my neighbour's Cockatoo at 5 am - doesn't mean I want to hear it.

The best one was last month. A local real estate agent rings up in a tizz because her competitor's ad mentioned they were the "fastest growing agency in town." They wanted us to say they were the "fastest growing agency in the ENTIRE REGION."

It took me half an hour to explain that unless she had the stats to back that up, we'd be in more strife than a dingo in a daycare centre.

Here's what I've learned since becoming everyone's favourite copy-producing-voice-directing-client-wrangling multitasker while working from home:

1. When clients want to copy competitors, ask them what they reckon Tesla's doing right now. Bet they're not checking what Toyota's up to.
2. For the shouters? I play them two ads back to back - one normal, one loud. Then ask which one they'd rather hear while driving their gran to the shops.
3. Sometimes you've got to fight research with research. "Actually, studies show that conversational ads get 40% better recall." I might have made that number up, but you get the drift.
4. When all else fails, there's

always the technical route: "Sorry, but the broadcast regulators have strict rules about comparative advertising and volume compression." Nothing like a bit of industry jargon to make them reconsider.

The real sticky wicket is when they grab their phone and play you their competitor's ad. "See? They've got the cash register sound effect AND a bell AND a whistle!" Beauty of working from home now - sometimes my internet connection mysteriously

drops right at that moment.

Look, at the end of the day, I get it. When you're paying good money for radio ads, it's tempting to follow the crowd. But my job isn't just to write and produce ads anymore - it's to help clients stand out, not blend in.

Besides, if everyone's shouting, who's actually being heard? Not the loudest one - the one with something worth saying.

Now, if you'll excuse me, someone just sent me a TikTok they want to turn into a radio ad. Send help. And coffee. Lots of coffee.

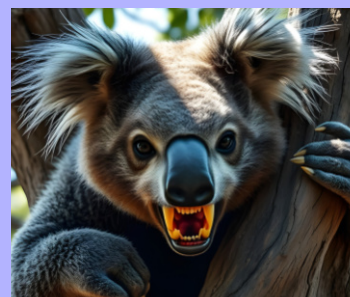
<ENDS>

<M.B. (Australia)>

M.B. lives and works outside of Melbourne Australia, she works for a radio station in Sydney - choosing to work remotely and travels to Melbourne once a month for a catch up with her manager and team (sounds like a great way to work to us).

*A "drop bear" is a fictional creature from Australia, created as a hoax or tall tale often told to tourists. It's described as a large, carnivorous koala that drops from trees onto unsuspecting victims below. The story is a humorous extension of real koala behavior, since koalas do live in

trees, but actually are peaceful herbivores that eat eucalyptus leaves. Ways to prevent drop bear attacks include: spreading Vegemite behind your ears or wearing forks in your hair. Some Australian government and tourism websites have playfully referenced them.



9 Tips to Help Capture Your Client's 'TRUE' Voice

Is your client *INSISTING* on voicing their own ad?

Here are some tips to make their commercials sound authentic and engaging:

1 - Understand Their Brand

Tone: Before the session, have a detailed conversation about their brand values, target audience, and tone (e.g., casual, professional, humorous).

2 - Ask About Preferences:

Discuss any specific phrases, words, or jargon the client wants to use to ensure consistency in their brand's voice.

3 - Use Real-Life Examples:

Incorporate client anecdotes,

stories, or experiences to make the ad feel more personal and relatable.

4 - Encourage Emotion: Guide the client to speak with the right emotion that aligns with the ad's message—whether it's enthusiasm, empathy, or urgency.

5 - Avoid Over-Scripting: Keep the script flexible, allowing the client to speak naturally. The less rigid the delivery, the more authentic the voice will sound.

6 - Collaborative Direction: Direct the session with gentle prompts, but allow room for the client to inject their personality and style into the read.

7 - Feedback and Revisions:

After recording, give constructive feedback and ask for adjustments based on the emotional tone and clarity of the message.

8 - Allow For Movement: If they talk with their hands, let them move about and share their energy.

9 - Keep Recording: you never know what 'audio gold' you will get when their guard is down.

These techniques help ensure the client's voice shines through while making the ad feel genuine and engaging for listeners.

<ENDS>



BEEN 'DOWNSIZED'?? WHAT'S YOUR NEXT STEP?

We asked a career coach to give us some tips about navigating being downsized...

With recent announcements around the world of mass layoffs in different areas of major media companies, commercial radio copywriters may find themselves facing unexpected career transitions.

Here's how to navigate this challenging situation and emerge stronger on the other side.

Assess Your Skills and Adapt

As a commercial radio copywriter, you possess valuable skills that can be applied across various industries.

Your ability to craft compelling narratives, understand audience psychology, and work under tight deadlines are very transferable.

Take stock of your strengths

and consider how they might apply to adjacent fields such as:

- Digital content creation
- Podcast scripting
- Social media management
- Marketing copywriting
- Brand storytelling

Expanding your skill set is also crucial, if you want to stay in copywriting.

Consider upskilling in areas like search engine optimization (SEO), digital marketing, or user experience (UX) writing to broaden your appeal to potential employers.

Embrace the Freelance Opportunity If You Can

The traditional agency structure is evolving, with many companies now preferring to work with freelancers or small, agile teams.

This shift presents an opportunity for you to:

- Diversify your client base
- Set your own rates and working hours
- Collaborate with a wider range of professionals

To succeed as a freelancer, build a strong online presence, network actively, and consider platforms that connect freelancers with clients in need of copywriting services.

Leverage Your Industry Knowledge

Your experience in commercial radio gives you unique insights into audio-based storytelling and advertising.

Use this expertise to position yourself for roles in:

- Streaming platforms
- Podcast production companies
- Voice-activated technology firms
- Audio branding agencies

These growing sectors value

professionals who understand the nuances of audio content creation and audience engagement.

Build Your Personal Brand

In times of career transition, a strong personal brand can set you apart.

Consider:

- Creating a portfolio website showcasing your best work
- Starting a blog or podcast about copywriting or industry trends
- Engaging with professional communities on LinkedIn and other platforms
- Offering workshops or webinars on radio copywriting techniques

By establishing yourself as an expert in your field, you'll attract opportunities even in a challenging job market.

Network Strategically

Your professional network is invaluable during career transitions.

Reach out to:

- Former colleagues and clients
- Industry associations and groups
- Alumni networks from your educational institutions

Attend industry events, participate in online forums, and don't hesitate to ask for introductions or informational interviews.

Consider Entrepreneurship

While you may consider the opportunity to start your own venture outside of copywriting, consider these simple ways to extend or grow off what you already have as a skill set:

- Launching a copywriting agency specializing in audio content
- Creating a course teaching radio copywriting skills
- Developing a software tool for audio scriptwriters

Remember that while entrepreneurship allows you to leverage your expertise while creating new opportunities for yourself and others in the industry, it does come with risks - only do so if you have the

financial means to try to go it alone.

Stay Positive and Resilient

Facing downsizing can be emotionally challenging.

Remember that career transitions are increasingly common in today's dynamic job market.

Maintain a positive outlook, focus on your strengths, and view this as an opportunity for growth and reinvention.

By taking proactive steps to adapt your skills, embrace new working models, and leverage your unique expertise, you can navigate the challenges of downsizing and emerge with a rewarding new career path.

The world of media and communication is evolving, and your skills as a commercial radio copywriter are more valuable than ever – it's just a matter of finding the right fit in this changing landscape.

<ENDS>
<Nick R>

More of Nick's advice:

- Communicate candidly with your partner and friends
- Take ownership of the decisions
- Prepare for stress (don't think that it won't come, it will, you can't ignore it - so be prepared)
- Be ready for ongoing transitions that you might not have foreseen, and...
- See this upheaval as something good.

Get ready to:

Embrace change and uncertainty as an opportunity to grow.

Set some time for yourself to help identifying the

barriers that may be holding you back - a career coach can help identify those barriers and offer to improve and collaborate with you on solutions.

Setting Goals:

A career coach can help you set goals and write out an action plan.

It is a hard thing to go through, but being downsized can also lead to the next exciting and more fulfilling chapter of your life.

Tackle it with the right mindset and you will thrive, and survive.

It will be okay - You can do it!



EASTER THEMED FIRST LINERS & SCENE SETTERS

((VO1)) Imagine if your teeth could talk...

((VO2)) "This filling? An easter egg in ninety-eight got me!" ((VO3)) "Halloween last year mauled my molar!" ((VO4)) "Valentine's Day chocolate got me!" ((VO1)) How would they sound after visiting <BUSINESS NAME>?

"Hop into savings this Easter at Johnson's Furniture, where every bedroom set comes with a free spring mattress upgrade. Our Easter Bunny Special ends Sunday!"

"The Easter egg hunt is over - we found all the deals at Metro Electronics! Get up to 70% off on smart home devices this weekend only."

"What's better than chocolate eggs? How about a mouthwatering Easter brunch at Carlo's Italian Restaurant? Reserve your family table today."

"Need a last-minute Easter outfit that won't break the bank? Fashion Forward has your whole family covered with our Easter Sunday Style Event."

"Attention business owners: Make this Easter season work for you with PrintMaster's egg-citing promotional package deals. Your marketing will spring to life!"

"The Easter Bunny dropped something special at Pete's Auto Service - three months of free oil changes with any major service! Hop in before it's gone."

"Create Easter memories that last forever at Sunshine Photography Studio. Book our Easter Mini Session package and receive a free family portrait."

"Your Easter feast deserves the finest ingredients, and Fresh Market is delivering with incredible savings on premium hams and all the fixings."

"Yes, we ARE doing it again this year at <BUSINESS NAME>, come in this weekend for a sneak peek at our easter stock before they hit the shelves on Monday... from chocolate eggs to Hot Cross Brioche Buns, there's our popular Easter Egg Dipped Cake and our local favourite... white chocolate and lemon hot cross buns!"

"Transform your home for spring at Harrison's Home Decor - our Easter collection is here! Members get early access to our egg-stravagant savings."

"The Easter Bunny went digital at Tech Solutions, offering small businesses a basket full of savings

on IT services. Hop into the future with us!"

"Who needs another chocolate this easter? Why not treat yourself with a new coffee machine from <BUSINESS NAME> and spoil yourself AND the family! All our coffee machines come with FREE hot chocolate pods just in time for easter!"

"Make room for Easter treats by storing winter gear at SecureBox Storage. New customers get their first month free during our Spring Special."

"Hippity hop to Happy Paws Pet Store for our Easter Pet Parade and adoption event! Every new pet parent receives a deluxe starter kit."

"Easter just got sweeter at Bella's Bakery with our limited-edition spring dessert collection. Pre-order now for your holiday celebration!"

"Looking for family fun this Easter? Bounce over to Adventure Zone, where kids eat free all Easter weekend with paid admission, plus they can join in on our Easter Egg Hunt."

"Don't put all your eggs in one basket - diversify with Liberty Financial's special Easter CD rates."

New accounts receive a bonus deposit!"

"The Easter Bunny's secret is out: Kids Korner is having their biggest toy sale of the season! Fill those baskets for less."

"Spring into action at Fitness First with our Easter enrollment special. Join now and we'll waive all fees plus give you a free personal training session!"

"Spring has sprung at Garden World, and we're celebrating with our biggest Easter plant sale ever. Everything's blooming at 40% off!"

"Who says Easter baskets are just for kids? Treat yourself at Sweet Dreams Spa with our Easter Weekend Wellness Package."

"Sneak peeks don't get sneakier than this weekend's Easter preview at <BUSINESS NAME> with small displays of all the goodies hitting the shelves on Monday... pop in and try the crowd favourites... Easter Egg Dipped Cake and our local best seller... white chocolate and lemon hot cross buns! All on the shelves on Monday."

<ENDS>



Inspired by these?

**Find more in the free eBook:
Hooks, First Lines and Scene Setters.**

**There's over 101 ideas in 25 different
major business categories.**

**Download it today at:
www.radiocopywriters.com**



WRITING PROMPTS #4 - TEXT

A piece of clothing (or other object) is identified as being the exact thing that a character needs, where can they get it? And why do they need it?

Come up with 10 questions that you ask the client, record their answers, and use them to write your script from on the points that sound the most intriguing or genuine in their response.

List songs and artists that could be on the playlist for a business, because of <reasons>, it's the business top 10 (tie in with business type) hits

We are hearing the prep work and planning that goes into using the clients product and/or service.

Use pseudo-scientific-sounding audio techniques to create a humorous product narrative.

Use an Ai bot to write song lyrics about the clients products and services.

A character is shopping in the wrong store for the product or service they are after

Historical Alternate Reality:
Explore "what if" scenarios that dramatically alter historical trajectories

2 people are making a list of the jobs that they need to do today.

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

Someone is eating alone, why are they doing that?

Ever been disappointed? Tell what those expectations were, and why you won't have any disappointment when you use the clients business.

Write in a character voice you wouldn't use normally, then rewrite what they said.

Develop a narrative that explores emotional healing through progressively softer vocal tones

Position the product as a modern-day magical artifact with transformative powers

Use scientific-sounding audio techniques to create a humorous product narrative

Superhero - Position the product as an unexpected superpower that transforms everyday challenges

A book is found that contains all of the secrets from the clients business, how would you write a commercial around the clients secrets?

Describe the atmosphere in the location that is the setting for the commercial, where the product/service is being used.

Create a review from an Alien about the clients product or service.

Imagine the smells, the taste and texture of a product that people wouldn't normally eat... e.g.: what does a tyre taste like? How does a tax return smell?

We can't see a product/service as it is behind a screen - all we can hear are sound effects until... the big reveal!

Cavemen in the past are talking about what will happen in the future, what weird and crazy things do they discuss... the clients product/services!

People are following a treasure map; it leads them too... the clients business!

Use the first three quarters of a commercial to only play music or only use sound effects to sell the product or service, then the last quarter to tell the listener about it.

It's the return of a popular

person to the business, how is it celebrated?

**Psychological
Deconstruction: Unravel a character's interior landscape through fragmented narrative techniques**

Explore emotional transformation through sound patterns that gradually change and adapt

Employ a serious, investigative tone that reveals the product as a ground-breaking discovery.

Quantum Entanglement of Form - Investigate physical properties by exploring interconnected, non-local relationships.

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

Someone is sleeping and talking in their sleep, their partner hears them talk about the clients business

Come up with 10 new tag lines for the business, if the business doesn't already have an existing one, use the best one to end the script on.

Create a heartwarming opening scene that emotionally charges the content you need to write about, in an unexpected way.

Create a short, punchy name or slogan for users of the clients products or services.

Imagine the commercial script as a podcast promotion, advertising the stories that people will hear "this week on..." and a snappy podcast title name. The stories could be serious, silly, or paranormal in nature.

<ENDS>



DOWNLOAD FOR FREE AND GET:

- + Visual images stimulate your writing cortex
- + Text prompts that can help you to kick your writers block to the curb
- + Space to write your own

We have sorted the prompts into...

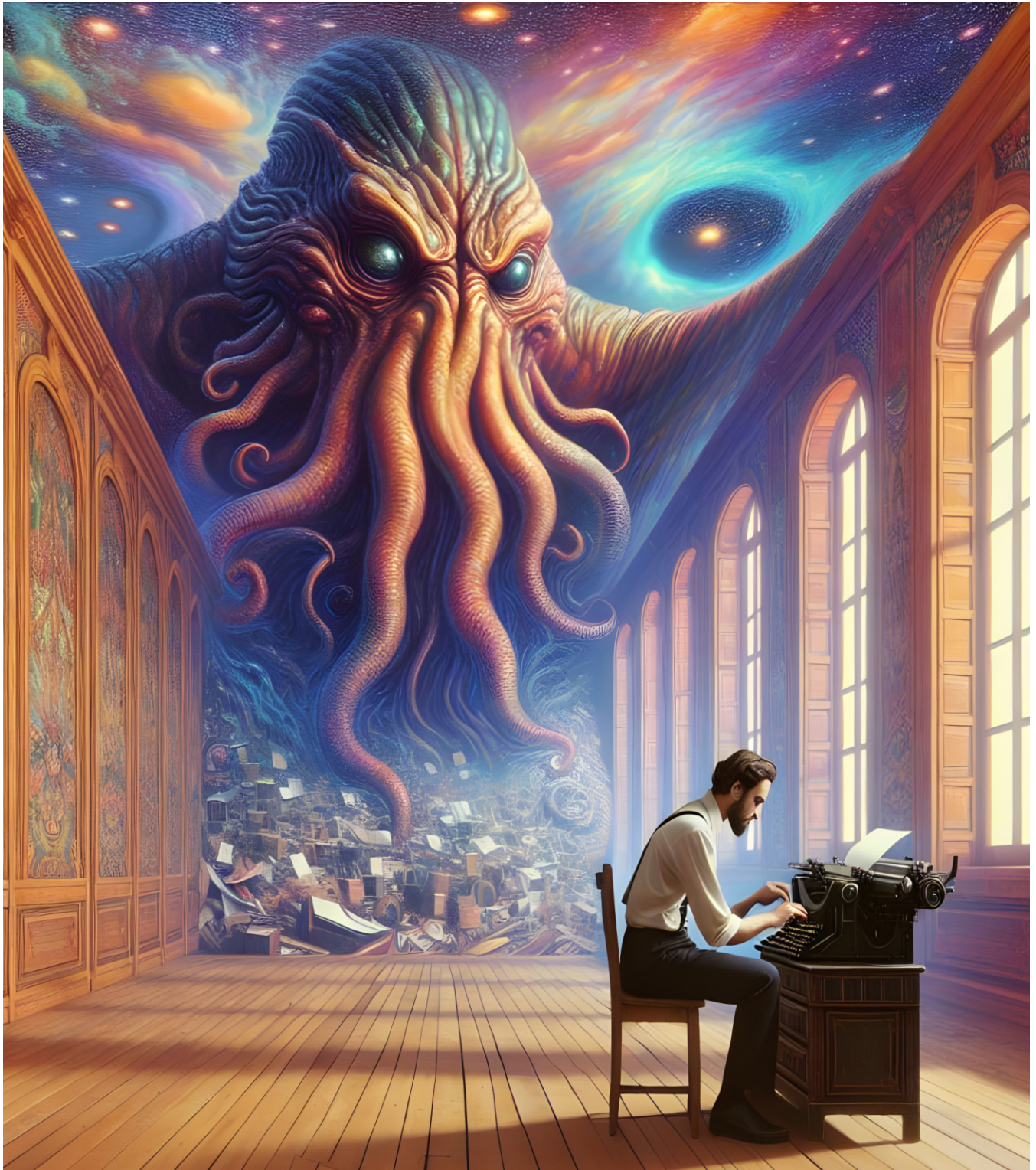
- + Challenge Prompts
- + Character Prompts
- + Classic Prompts
- + Dialogue Prompts
- + Emotional Prompts
- + Genre Prompts
- + Physical Prompts
- and...
- + Setting Prompts

**Download for FREE from:
www.radiocopywriters.com**

WRITING PROMPTS - VISUAL PROMPT #18

Are you familiar with the cosmic horror of H.P. Lovecraft? If not, do a quick 5 minute search on the web (try to ignore the racist implications that some modern day 'scholars' claim are within his works) - see which movies have been inspired by his writing. In most of his books he talks about cults

and weird gatherings - imagine one such gathering of fanatical followers of your clients business. What would they chant if they were obsessed with that product or service?



WRITING PROMPTS - VISUAL PROMPT #19

It's B-grade movie time, imagine a trailer for a movie with the main focus being on an unlikely fruit or vegetable that has become a killer - the only salvation is the clients product or service. Pitch it in 60 words or less.

Imagine a piece of fruit or vegetable that is talking to the listeners, they talk about the offer. They are fanatical about the offer, like manically fanatical about it.





HEALTH: YOUR HEADPHONES ARE THEY YOUR FRENEMY?

Let's talk about something we all use daily in radio, but rarely think about: Headphones.

Yes, those wonderful little sound machines that help us during our workday, and keep us company during our workouts and commutes... they might be doing more than just helping us hear our favourite tunes.

When was the last time you cleaned yours? Let's take a minute, grab a cleaning wipe, and let's discuss...

The Myth vs. Reality

You might have seen some viral posts online claiming that wearing headphones can increase ear bacteria by 700 times.

Spoiler alert:
That's not ENTIRELY true.

While headphones won't transform your ears into a raging

dance party of bacterial bugs, or a bacterial playground, they're not completely innocent either.

The Real Risks:

According to Dr. Priyajeet Panigrahi, an ENT specialist quoted on THIP Media Fact Check[1]: Headphones can potentially harm your ears in three key ways:

- 1. Hearing Loss:** Blast your music too loud, and you're risking permanent damage.
- 2. Ear Canal Irritation:** Hard earbuds can cause serious discomfort.
- 3. Accident Risk:** Blocking out surrounding sounds can be dangerous, especially in traffic.

Quick Health Check: Are Your Headphones Safe?

Volume Control

- Keep sound levels below 85 decibels.
- The World Health Organization recommends this as the safe

listening threshold.

- Think of it like a speed limit for your ears.

Usage Tips

- Limit continuous headphone use.
- Take regular listening breaks
- Choose over-ear headphones when possible.
- Opt for noise-cancelling models to reduce volume needs.

Hygiene Matters

- Clean your headphones regularly. Use anti-bacterial wipes, or cleaner.
- Never share earbuds.
- Replace ear covers periodically.

Warning Signs:

Please stop, check, and immediately discontinue use if you experience any of the following conditions:

- **Ringing sounds (tinnitus)**
- **Ear pain**
- **Discomfort**
- **Reduced hearing sensitivity**

Bonus Myth-Buster: NO... Bluetooth headphones don't cause cancer. That (again) is just internet noise.

Pro Tips from the Experts
- **Soft-covered earbuds are gentler on your ears.**
- **Moderation is key.**
- **Listen to your body (and your ears!).**

Remember, your ears are delicate instruments, and you rely on them to continue working in radio.

Treat them with respect, and they'll keep the music of life playing clearly for years to come.

<ENDS>

Want to know more about this topic? Don't just trust us, find out more...

1. THIP Media Fact Check - <https://www.thip.media/health-news-fact-check/fact-check-does-wearing-headphones-increase-bacteria-growth-in-ear/51926/>

2. Manipal University Study
- A 2008 study conducted at Manipal University in India found that frequent use of earbuds increased the population of bacteria in the ear.

3. Science Focus (BBC)
- There is an article from BBC's Science Focus that discusses the risks of headphone use and ear health.
- <https://>

www.sciencefocus.com/the-human-body/headphones-ear-health/

4. The ENT Specialists
- The source discusses how prolonged headphone use creates a warm and moist environment conducive to bacterial or fungal growth.
- <https://theentspecialists.in/unplugging-the-myths-does-wearing-earphones-cause-harm/>

5. NCBI (PubMed)
- The article links to a relevant scientific study on PubMed about bacteria and ear infections.
- <https://pubmed.ncbi.nlm.nih.gov/28474253/>

According to Nielsen Media Research data published by the Radio Advertising Bureau (RAB):

- Every week, 92% of Americans tune into the radio.
- The Asian radio market is predicted to reach USD 4.0 billion by 2024, with a compound annual growth rate (CAGR) of 1.04% from 2024 to 2028.
- By 2024, China is expected to generate the highest radio market revenue, estimated at - USD 2,136 million.
- Argentina has the highest number of radio listeners by weekly hours, with an average of 20.8 hours.
- The projected revenue per person in the Asian radio market in 2024 is USD 0.89, with an expected volume growth of 2.0% in 2025.
- Global radio advertising spending reaches USD 36.1 billion annually.
- More than half of radio listeners in the US come from every age group and gender.
- Americans listen to the radio more frequently than they use Facebook each

- week.
- In the US, 55% of Gen Z listen to AM/FM radio daily.
- Adults listen to radio for an average of 104 minutes per day or 12.2 hours per week.
- Radio is considered the most trustworthy among all advertising channels.
- 77% of listeners are likely to try a brand or product recommended by their favorite radio personality.
- It usually takes 2.4 days for listeners of audio ads to take action.
- About 70% of radio listeners tune in for between 30 minutes to 2 hours daily.
- 74% of radio listeners tune in more than three days every week, with about 25% being regular decision-makers who listen daily.
- The preferred types of radio content in the US in 2023 were country music and rock/alternative or indie music, each attracting 43% of listeners.
- 47% of listeners feel that radio ads are a fair trade for their listening time.



REGULAR - ON-AIR: A Not So Smooth Soundtrack

Listen, I've been spinning tracks and talking into microphones for over fifteen years, and let me tell you - commercial radio isn't always the glamorous gig people imagine.

At my current station I am on-air, do sales, write the copy AND produce the spots.

Most of my clients are absolute legends.

They really get the ecosystem of the small station: I help promote their business, they support our station, everybody wins.

But then... (Deep sigh)
There are... *those* clients.

The Interruption Artists

Picture this: I'm mid-cue to call for a competition, listeners are calling in to win concert tickets, and my phone lights up - our

Phone Box system flashes green telling me it's a client calling...

It's Bob from Bob's Discount Furniture, demanding I give him a shoutout RIGHT NOW.

Never mind that I'm literally live on air with a caller who's about to win something.

Bob doesn't care.
These guys seem to think radio works like their personal megaphone.

"Hey, can you mention my new summer sale?" they'll ask, as if I can just hit a magic button and derail everything happening in the studio, let alone what the schedule is - or that they haven't paid for a shout-out or live read.

The Expectation Merchants

Some businesses treat a 30-second ad spot like it's a guarantee of instant customer

flood running through the door every time that the commercial runs.

They'll call demanding metrics, audience breakdown, and basically want me to be their entire marketing department.

Newsflash: I'm a DJ, not a data analyst.

The real pros understand radio is about relationship and reach.

They know a good ad read, delivered with my signature style, can genuinely move the needle for their business.

But the desperate ones? They want miracles.

Your Want MORE??

Last month, I had this local car dealership owner - let's call him Mike - who thought he could bully his way into getting extra airtime.

Mike calls me mid-morning show, demanding I plug his weekend sale RIGHT NOW.

His exact words? "I spend good money with this station, and I want more bang for my buck."

Here's where it gets fun.

Instead of getting defensive, I saw an opportunity. I said, "Mike, you want more exposure? Let's talk strategy."

I pitched him a full sponsorship package that was way more comprehensive than his current 30-second spots.

We designed a custom segment called "Mike's Motor Minute" during our peak drive-time slot, complete with:

- Live reads by yours truly
- Social media cross-promotion
- A dedicated competition where listeners could win 'exclusive'

test drive experience.
- Plus: Branded station content.

The kicker?
This package cost three times what he was originally spending.

And Mike? He loved it. Why?
Because I didn't just shut down his demand - I transformed it into a win-win.

He got massive visibility, and we got a more lucrative long-term client sponsoring my show.

Radio isn't just about playing music; it's about creating strategic partnerships.

Sometimes, the best response to a demanding client isn't resistance - it's creativity.

The Golden Rule

Here's the thing - I actually love what I do.

Most of my clients are fantastic.

They understand we're partners in this crazy media dance.

For every demanding Bob or Mike, there are ten awesome small business owners who get it, or can be taught to get it.

My advice?

Respect the craft, respect the airtime, and remember - we're here to entertain AND inform.

Not just push your specific agenda.

Now, I've got a show to run.

And no, Bob, you can't interrupt me right now.

<ENDS>

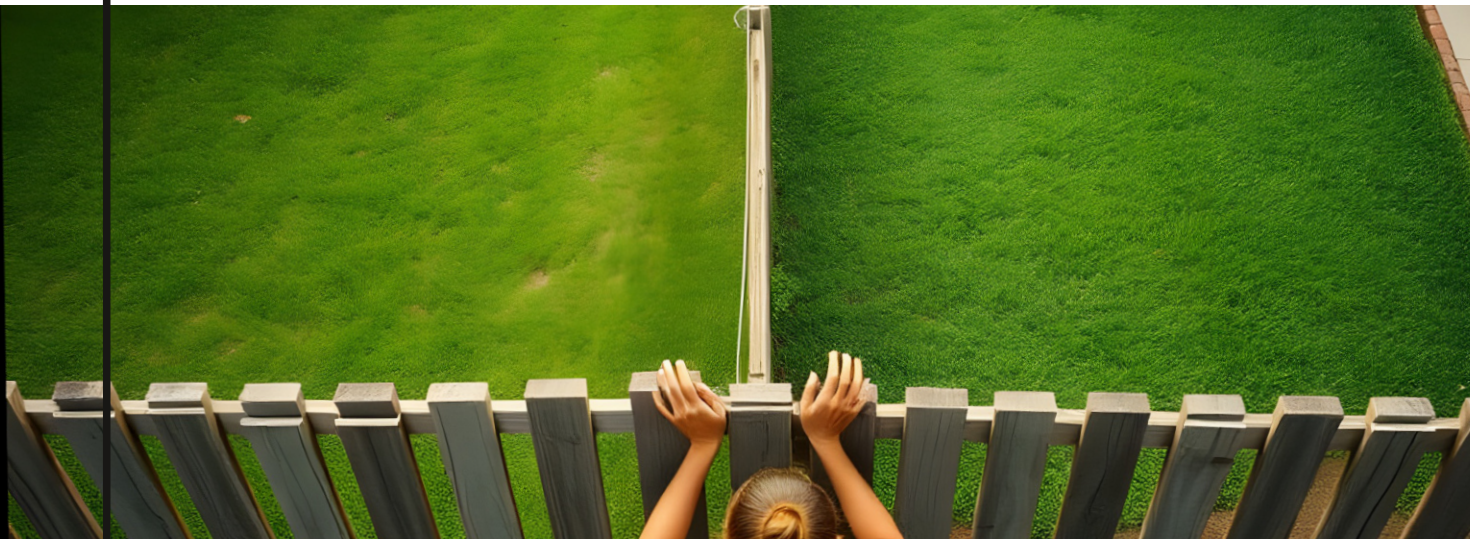
<Bobby D>

Bobby works in Middle America at a station with only 5 staff.

THE FUTURE OF RADIO - According to Nielsen Media Research data published by the Radio Advertising Bureau (RAB):

- By 2028, the volume of radio units in the American region is projected to reach 73.0 million, with a growth of 0.5% in 2025.
- The radio industry is expanding through smart speakers and online listening, with 100 million Americans owning a smart speaker.
- The average cost of a radio advertisement in the largest US cities is USD 513.40.
- By 2029, the number of radio users is expected to reach 3.2 billion.
- User penetration is forecasted to be 39.9% in 2024, remaining stable until 2029.
- The average revenue per user (ARPU) in the radio industry is expected to be USD 11.44.

- By 2027, Radio's local spot Ad market is estimated to grow at a CAGR of 5% reaching \$9.03 billion.
- The worldwide radio market is estimated to grow at a CAGR of 1.09% from 2024 to 2028.
- In 2023, it was projected that in 2024, the per-person volume on average is estimated to be 0.1 pieces.
- The volume of the radio market is projected to reach 0.4 billion pieces by 2028.
- By 2025, the growth of volume is projected to be at 1.4%.
- As of 2024, the Australian and Oceania market is valued at \$97.8 million and is expected to grow at a CAGR of 0.50% between 2024 and 2028.
- In 2025, the volume growth is projected at 0.2%.



REGULAR - PROMOTIONS: Will The Grass Be Greener?

Hey there, I'm Andrea, and I've just handed in my notice at the independent radio station where I've been working as a promotions coordinator for the past two years.

Don't get me wrong, I love radio, and I thought I'd found my dream job when I landed this gig.

The freedom to run promotions at an indie station? Sign me up!

But let me tell you, it's not all it's cracked up to be.

Sure, I've had some great moments, but dealing with the demands of business clients who think they know better than a trained professional?

It's enough to make a girl want to pull her hair out.

These clients, they want to have their input into everything I

do on a daily basis, and I mean everything.

It's like they think they know better than someone who eats, sleeps, and breathes radio promotions.

Take the 'Trend Chaser' type of client, for example.

They're always after something new and cutting edge, like they think radio promotions should be the next TikTok or something.

"Andrea, we need something fresh, something that's never been done before!" they'll say. And I'm like, "Hello, this is radio, not the next Silicon Valley startup!"

And don't even get me started on the 'Traditionalist' clients we have.

They're stuck in their ways, always wanting to do things the

same old way because "that's how we've always done it."

It's like they think radio promotions should be stuck in a time warp or something.

And then when one complains about the other! "OHHHH BOY!!!"

Between these two types of clients, it's like being stuck between a rock and a hard place.

I'm trying to run professional, engaging promotions that actually work, and I've got clients pulling me in opposite directions.

It's enough to make a girl want to scream.

And you know what? I've had enough.

I've just handed in my notice, and I'm moving to Toronto to find

work at a 'real' radio station.

One that doesn't let clients interfere with what trained professionals do.

One that values the expertise of its staff and doesn't let outside influences dictate how we run our promotions.

Don't get me wrong, I'm grateful for the experience I've had here.

I've learned a lot, and I've had some great moments and worked with some amazing people.

But dealing with clients who think they know better than professionals?

It's not worth the stress. I'm excited about my move to Toronto.

I'm ready to work at a station that respects the expertise of its staff, one that doesn't let clients dictate how we run our promotions.

I'm ready to show what I can really do when I'm not constantly fighting against client interference.

To all my fellow radio promotions people out there, keep fighting the good fight.

And to those considering a career in radio promotions?

It's a great field, but make sure

you're working somewhere that values your expertise.

Trust me, it makes all the difference in the world.

As for me? I'm off to Toronto, ready to take on new challenges and show what I can really do.

Hopefully the grass will be greener once I get there.

Here's to new beginnings and radio promotions done right!

<ENDS>

<Andrea S>

Since this article was submitted Andrea has decided to leave the radio industry and started a job at an advertising agency in Toronto. Good luck Andrea.

We took a deep dive into our ever expanding promotional file, back at the year 2023, there were 5 standout promo ideas that we loved:

1. SMILE FM Cape Town – "Cape Town's Loudest Snorer"

AC station ran a three-week contest for listeners to submit snoring videos of their spouses. The winner received a Dial-A-Bed makeover, cash prize, and sleep center assessment. And this was a national radio awards winner.

2. BBC RADIO 1 – Greg's Giant Jigsaw

Morning host Greg James had to complete a 20-piece puzzle to return on-air. Over six days, listeners found pieces across the UK based on clues (included pieces embedded in ice), with the final piece discovered on a beach with a metal detector.

3. ZM New Zealand – The Box

National CHR station ZM New Zealand reimagined the mystery box promotion with

an interactive talking box that engaged with callers. A brilliant use of Ai meant that the campaign generated 11-million TikTok views across 25 videos.

4. KIIS FM Sydney – Kyle's Baby Gender Reveal

Kyle & Jackie O show revealed the gender via fighter jets flying in formation over Sydney Harbor, drawing major attention to the Adult Top 40 station.

5. Radio Veronica Netherlands – Veronica Express

The October promotion for the heritage radio station was based on the 1970 Festival Express, the cross-country Canadian train that became a rolling jam session for major artists. Listeners rode along with "the most musical train in the Netherlands" across the country, culminating in a four-hour live concert at the station's studios that doubled as the debut of a live music show.



REGULAR - SALES: Adaptability Is The Key

As a fresh-faced radio sales representative in Ireland, I quickly learned that success in this industry isn't just about selling airtime - it's about understanding and adapting to diverse client personalities.

From my desk at a bustling Dublin station, I've encountered three distinct client types that have shaped my approach to both sales and copywriting.

The Last-Minute Panic Merchant

We've all met them - clients who swoop in with urgent requests, expecting miracles on impossibly tight deadlines.

Just last week, a local restaurant owner called in a frenzy, wanting to promote a weekend special... on a Friday afternoon.

Dealing with these clients requires a mix of preparedness

and calm.

I've learned to anticipate their needs by keeping a pulse on local events and seasonal trends.

Now, I proactively reach out to potential "panic merchants" with pre-crafted campaign ideas, saving us both from last-minute stress.

When writing copy for these clients, I focus on clarity and directness.

There's no time for flowery language or complex messages. Instead, I craft scripts that get straight to the point, using strong openers to hook listeners immediately.

The "My Nephew Could Do This" Client

These clients often undervalue professional expertise, comparing our services to

amateur alternatives.

I recently pitched to a small business owner who insisted his tech-savvy nephew could handle their advertising needs.

To counter this mindset, I've developed a strategy of education and demonstration.

I share case studies of successful campaigns we've run for similar businesses, highlighting the return on investment.

When writing copy for these clients, I focus on showcasing our professional touch - using techniques like strategic repetition and emotive language that amateurs might overlook.

The Cutting-Edge AI User

As AI becomes more prevalent, I'm increasingly encountering clients who are enthusiastic about incorporating it into their

marketing strategies.

While this can be exciting, it also presents challenges in balancing technology with human creativity.

For these clients, I emphasize how our team leverages AI tools to enhance our copywriting process, while still maintaining the human touch that resonates with Irish listeners.

I might use AI to generate initial ideas, but I always refine and localize the content to ensure it speaks authentically to our audience.

Unifying Approach: Adaptability & Personalization

Regardless of the client type, I've found that success in radio sales and copywriting boils down to adaptability and personalization.

Here's my approach:

1. ****Listen First****:

Before pitching or writing, I take the time to understand the client's business, target audience, and specific goals.

2. ****Tailor the Pitch****:

I adjust my sales approach based on the client's personality and needs. For "panic merchants," I emphasize our quick turnaround times. For skeptics, I focus on data and results.

3. ****Craft Compelling Copy****:

When writing ads, I always read the copy aloud, ensuring it flows naturally and captures the essence of the client's message in the limited time available.

4. ****Emphasize Local Connection****:

Being in Ireland, I leverage our

understanding of local culture and current events to create ads that resonate with our audience.

5. ****Continuous Learning****:

I stay updated on industry trends and copywriting techniques through resources like Learning Waves workshops.

By embracing these diverse client personalities and adapting my approach accordingly,

I've not only improved my sales performance but also honed my copywriting skills.

In the dynamic world of Irish radio advertising, every client interaction is an opportunity to learn, grow, and create compelling content that cuts through the noise and delivers results.

<ENDS>

<Craig W>

1. CAN YOU HELP?

Have you got a story about your radio stations **SHOP LOCAL CAMPAIGN?**

We are looking for interesting stories, compelling data and feedback from listeners and clients to add to a book we are writing on the subject, to be released later this year.

If you think you have something (no matter how small) to contribute, we'd love to hear about it.

Email Earl at:
allmarketing@radiocopywriters.com
With: SHOP LOCAL in the subject field.

Contribute and get your name in print!
We can't wait to hear from you.

2. CAN YOU HELP?

Next issue of **Radio Copy Paste** is themed around **IDEAS**.

If you have an interesting thing that you do to help you come up with ideas - we'd love to hear about it.

From reading comics, to going for a walk - no idea generator is too small, too silly, or too out there!

Again, email Earl at:
allmarketing@radiocopywriters.com
With: IDEAS in the subject field.

Some of the things that people have already suggested are 'out there' - and we only want 'legal' ways of generating ideas too please!

RADIO POWERED RECIPIES:



Empty-Out-the-Fridge Frittata

Prep time = 5 mins

Cooking time = 5 mins

Serves = 1 or 2 depending on how hungry you are!

NOTES:

This is a great way to clear out the fridge of left over roasted veges, ham, cooked sausages, roast lamb, beef or pork, or steamed vegetables.

Only add cooked ingredients or ones with a low water content. Adding ingredients such as raw mushrooms or zucchini, for instance, will stop your omelette being light and fluffy. The excess liquid can also make it fall apart.

INGREDIANTS:

2 tsp extra virgin olive oil

2 eggs

1/3 cup shredded cooked chicken (see notes)

1 cup chopped leftover roasted vegetables

Fresh flat-leaf parsley leaves, to serve

METHOD:

Step 1

Heat oil in a small 18cm (base)

non-stick frying pan over medium-high heat.

Step 2

Whisk eggs with 1 tablespoon water in a jug until well combined. Season with salt and pepper. Pour mixture into prepared pan. Using a wooden spoon, drag cooked egg from outer edge into centre. Tilt pan so uncooked egg comes into contact with base.

Step 3

Top omelette with chicken and vegetables, pushing into mixture. Cook for 2 minutes. Cover pan with lid. Cook for 1 minute or until top is just set. Sprinkle with parsley. Serve and enjoy.



Air Fryer Pork and Apple Sausage Rolls

Prep time = 25 mins

Cooking time = 35 minutes

Makes about 18

INGREDIANTS:

500g pork mince

1 Granny Smith apple, peeled, grated

1/2 cup grated vintage cheddar

2 green onions, chopped

2 garlic cloves, crushed

2 tbsp chopped fresh flat-leaf parsley

2 tsp fresh thyme leaves

2 eggs, lightly beaten

3 sheets frozen puff pastry, partially thawed

2 tsp fennel seeds

2 tsp sesame seeds

Tomato relish, to serve

Method

Step 1

Place mince, apple, cheddar, onion, garlic, parsley, thyme and half the egg in a bowl. Season with salt and pepper. Mix well to combine.

Step 2

Place one sheet of pastry on a flat surface. Cut in half to form two large rectangles. Leaving a 1cm edge, spoon 1/3 cup mince mixture along one long side of each piece of pastry. Brush edges with a little of the remaining egg. Roll up pastry to enclose filling. Trim ends. Cut each roll into 3 pieces. Place rolls, seam-side down, on a baking paper-lined tray. Repeat with pastry, mince and egg.

Step 3

Brush tops of rolls with egg. Score lines into the tops of rolls with a small knife. Sprinkle with fennel and sesame seeds. Season with salt and pepper.

Step 4

Preheat air fryer to 200C. Cook sausage rolls, in batches, for 10 to 12 minutes or until golden and puffed. Serve with tomato relish.



Microwave Chickpea and Eggplant Curry

Prep time = 15 mins
Cooking time = 15 minutes
Serves 4

INGREDIANTS:

1 teaspoon of vegetable oil
1 large (200g) brown onion, finely chopped
2 cloves of crushed garlic
1 fresh long red chilli
3cm (15g) piece of fresh ginger, grated
1 teaspoon of ground cummin
1 teaspoon of ground coriander
1/4 teaspoon ground tumeric
1 small (230g) eggplant chopped coarsely
1 medium (120g) carrot, chopped coarsely
1 medium (200g) green capsicum, again chopped coarsely
2 cups (500ml) of vegetable stock
1/2 cup (140g) tomato paste
420g can of chickpeas (rinsed and drained)
1/4 cup (85g) of mango chutney
100g cherry tomatoes - halved
1/2 cup of loosely packed coriander leaves
Optional:
1 frozen long red chilli, grated in a box grater and dusted over the top when done.

METHOD:

Step 1

Combine oil, onion, garlic, chilli, ginger and spices in a large microwave safe dish. Stir.

Step 2

Microwave on HIGH (100%) for about 2 minutes or until the onion is soft to the touch.

Step 3

Add vegetables, stock and tomato paste. Stir.

Step 4

Microwave (covered) on HIGH (100%) for 8 minutes, stirring at the 4 minute mark, and again at the end.

Step 5

Add chickpeas; stir thoroughly through.

Step 6

Microwave, covered on HIGH (100%) a further 5 minutes or until the vegetables are tender, again stiring at the halfway point and again at the end.

Step 7

Lightly stir through the chutney, tomatoes and coriander, top with the optional grated frozen chilli.

Step 8

Serve curry in a bowl with a warmed chapatti, or a side of steamed rice if desired.

DO YOU HAVE A RECIPE YOU WOULD LIKE TO SHARE? WE'D LOVE TO SEE IT & TASTE IT.

**Email your recipe to:
allmarketing@
radiocopywriters.com**



Seafood Coconut Soup

Prep time = 15 mins
Cooking time = 20 minutes
Serves 4

INGREDIANTS:

250g of boneless white fish fillets, chopped
3 cups (750ml) of water
410ml can of coconut milk
1 finely chopped onion
1 tablespoon of grated fresh ginger
2 tablespoons of shopped, fresh lemon grass
1 small fresh red chilli, chopped
1 tablespoon of fish sauce
2 tablespoons of lime juice
100g of Chinese Cabbage, shredded
1/4 cup of fresh coriander leaves

Method:

Step 1

Combine all of the ingrediants in a large pan and bring to the boil.

Step 2

Simmer, uncovered for 10 minutes otr until the fish is tender

Step 3

Serve immediatley.

<ENDS>



RADIO'S REALITY CHECK PART 2

Industry leaders, take note... The radio industry stands at a critical juncture, facing a slow but steady decline that threatens its very existence. While some industry leaders remain in denial, some of us can see it: **Radio must adapt or risk following the path of newspapers towards potential extinction.** This is not a local issue either; it's a global challenge that radio professionals worldwide must confront.

The Harsh Reality

Recent forecasts paint a sobering picture (*see notes at the end of this article*). By 2025, AM/FM radio is expected to surpass TV in ratings for certain demographics. It may be short-lived as the industry grapples with numerous challenges. The rise of streaming services has fundamentally altered the audio landscape, offering listeners unprecedented choice and personalization. Traditional advertising revenue, long the lifeblood of radio, is declining as advertisers shift their budgets to digital platforms. Technological advancements are rapidly changing listening habits, with smart

speakers and mobile devices becoming preferred audio delivery methods.

The COVID-19 pandemic provided a temporary boost in listenership as people sought local information and companionship during lockdowns. However, this surge has not translated into long-term growth. Industry revenue is projected to recover slowly through 2025, but this modest uptick masks deeper structural issues that threaten radio's future viability.

Acknowledging the Problem

The first step towards recovery is to admit that radio has a problem. Denial and complacency are luxuries we can no longer afford. The data shows that our share of audio consumption is declining, particularly among younger demographics. How are we going to reverse this trend?

Embracing Digital Transformation

To survive and thrive, radio must undergo a comprehensive digital transformation. This means more

than just simulcasting FM signals online or launching a station app.

Radio stations must develop robust digital offerings that complement their traditional broadcasts. This includes on-demand content, personalized playlists, and interactive features that engage listeners beyond passive consumption.

Smart speaker and voice assistant integration is another critical area for development. As these devices become ubiquitous in homes and cars, radio must ensure it remains easily accessible through these new interfaces.

Leveraging Radio's Strengths

Despite the challenges, radio still possesses unique strengths that can be leveraged for future success. Its local connection and community engagement are unparalleled in the media landscape. In an era of global content, radio's ability to provide hyper-local information and foster community ties is a powerful differentiator. For now.

Radio's capacity for live and immediate content remains its key advantage. During breaking news events or emergencies, radio is often the most reliable and accessible source of information. Industry leaders must capitalize on this strength while adapting to the digital landscape.

Innovating Content and Delivery

To remain relevant, radio must invest in high-quality, original content that cannot be found elsewhere. This means moving beyond the traditional music and talk formats to experiment with new programming ideas that resonate with modern audiences.

Cross-platform distribution is essential too. Radio content should be available wherever and whenever listeners want it, whether that's through traditional broadcasts, streaming platforms, podcasts, or social media.

Rethinking Advertising Models

As traditional advertising revenue declines, radio must explore new monetization strategies.

This means that targeted digital advertising offers the potential for higher rates and better ROI for advertisers. Sponsored content and native advertising could then provide new revenue streams while delivering value to listeners.

Data-driven audience insights are crucial for attracting advertisers in the digital age. Radio stations must invest in analytics capabilities to offer advertisers the same level of targeting and measurement they've

come to expect from digital platforms.

Cultivating New Talent

The industry must invest in developing the next generation of radio professionals. This means providing training in digital skills, encouraging innovation and experimentation, and creating opportunities for diverse voices and perspectives. The radio hosts, copywriters and producers of tomorrow must be as comfortable with social media and data analytics as they are with a mixing board.

Conclusion

The radio industry's future depends on its ability to adapt and innovate. Leaders must acknowledge the challenges, embrace digital transformation, and leverage radio's unique strengths. By taking decisive action now, radio can secure its place in the evolving media landscape and continue to serve audiences for years to come. The time for complacency has passed. We must act now to ensure radio's survival and relevance in the digital age. The choice is clear: adapt or face extinction.

<ENDS>

<Earl Pilkington>

ARTICLE NOTES:

The data about radio surpassing TV comes from multiple Nielsen reports and industry analyses. Specifically, the key findings are from sources like Cumulus Media/Westwood One Audio Active Group and Nielsen's Total Audience Report[1][2][4].

- By 2025, AM/FM radio is projected to

surpass TV in the 25-54 demographic by 13%

- Radio's 18-49 ratings are expected to expand its lead over TV by 47%

- As of 2023, AM/FM radio's 18-49 ratings were already 12% higher than TV

- In Q3 2022, AM/FM radio's 18-49 average audience first beat TV by 3%, which was described as a "historic first"[4]

The projections are based on Nielsen's upcoming changes to Portable People Meter (PPM) crediting, which will shift the quarter-hour listening credit from 5 minutes to 3 minutes, potentially boosting radio audience measurements[3].

Citations:

[1] <https://www.adtonos.com/nielsen-2025-ppm-boost-impact-on-am-fm-radio/>

[2] <https://www.westwoodone.com/blog/2024/10/07/in-2025-total-u-s-am-fm-radio-listening-levels-to-grow-an-estimated-10-due-to-nielsen-portable-people-meter-crediting-enhancement-am-fm-radio-to-surpass-tv-in-25-54-average-audience/>

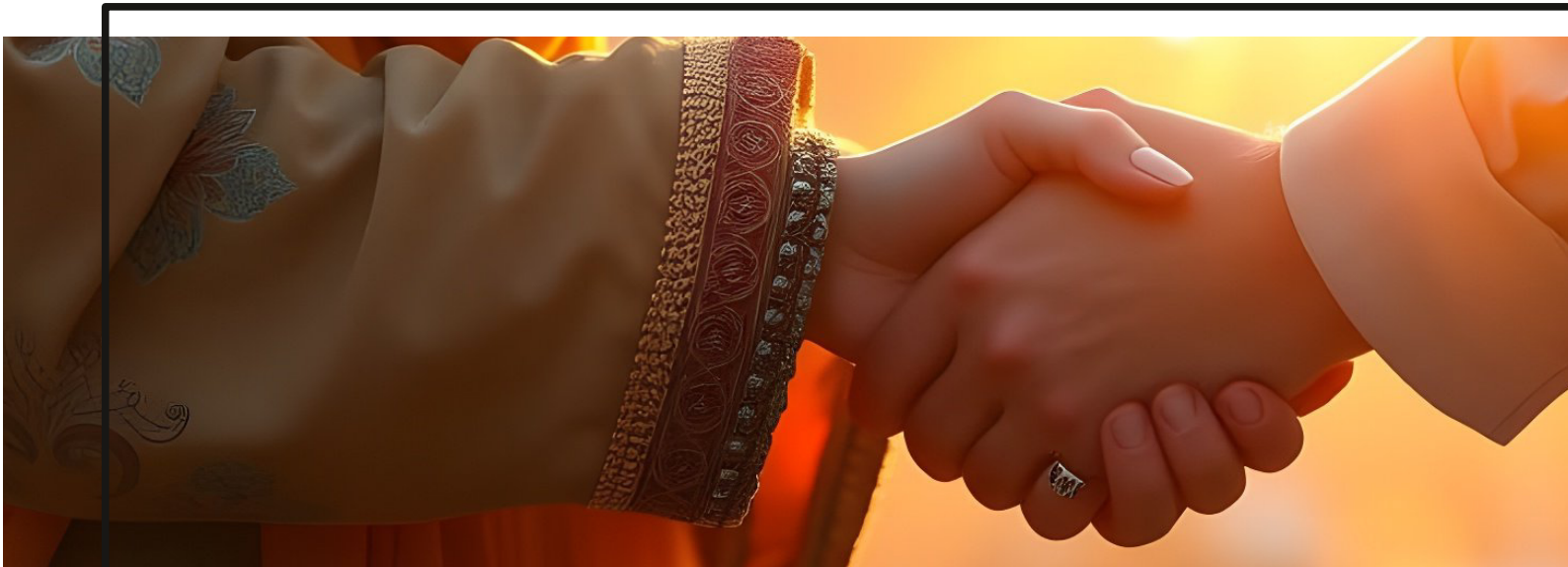
[3] <https://radioink.com/2024/10/08/early-2025-forecast-sees-radio-widen-ratings-lead-over-tv/>

[4] <https://hispanicad.com/news/surprise-am-fm-radio-ratings-overtake-tv-among-persons-18-49-for-the-first-time-in-media-history/>

[5] <https://www.marketingkeys.net/post/what-radio-will-look-like-in-2025>

[6] https://www.linkedin.com/posts/pierrebouvard_in-2025-total-us-amfm-radio-listening-activity-7249171836674936833-UAcx

[7] https://www.linkedin.com/posts/radio-connects_bia-reveals-its-top-revenue-strategies-for-activity-7245064652403924992-6Bic



THE FINAL WORD: A MOMENT OF GRATITUDE!

A Heartfelt Thank-You to Our Global Magazine Family

In our magazine's short journey so far, we feel we have woven what can be called a tapestry, each thread has been contributed to by an army of volunteers who transform their passion for radio and copywriting into the pages you have just read.

So we, want to take this time, and this space to say a heartfelt "THANKYOU!" to every one involved.

This moment of gratitude is dedicated to every single person who breathes life into our publication - a collective endeavor that transcends borders, languages, and cultural boundaries.

The Creative Architects

To our remarkable editorial team (past and present), your vision

transforms raw ideas into compelling narratives, ideas and more. Your meticulous editing, strategic planning, and unwavering commitment turn my scattered thoughts into coherent, engaging stories that resonate with readers across the globe.

Seriously, your dedication is the backbone of our magazine's integrity and quality.

The Storytellers and Contributors

Our writers are the soul of this publication. From personal essays to investigative pieces, from profound analyses, to rants about the industry or our current theme, you craft words that illuminate, challenge, and inspire. Your willingness to share your personal perspectives, research, and creativity without monetary compensation speaks volumes about your passion.

The Visual Innovators

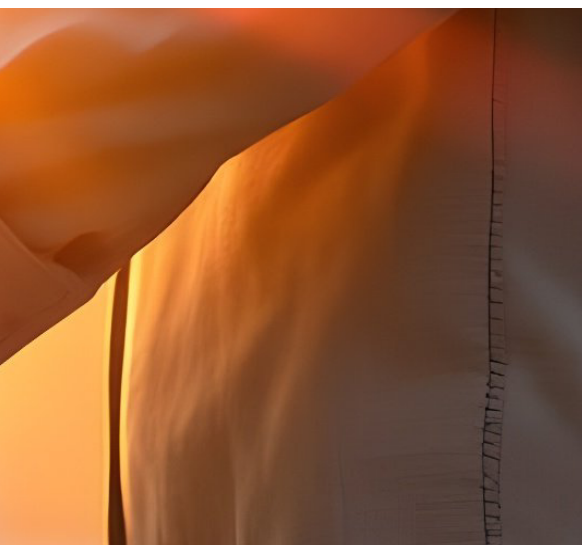
Our graphic arts team deserves special recognition. Spanning continents and cultures, you are the visual poets who conceptualize our AI-generated art and design our magazine's aesthetic. Your creativity transforms each page, making our publication not just a reading experience, but a visual feast.

The Silent Supporters

To our readers and those who provide feedback: you are the lifeblood of our magazine. Your engagement, constructive critiques, and enthusiasm fuel our continuous improvement. Your diverse perspectives from different corners of the world make our publication a truly global conversation.

This Is A Collaborative Symphony

What makes our magazine



extraordinary is not just the content, but the spirit of collaboration. We are a global community united by creativity, curiosity, and a shared commitment to meaningful communication. Each volunteer contributes a unique note to our collective symphony.

Your generosity of spirit, time, and talent transforms what could be a simple publication into a vibrant, dynamic platform of shared human experience.

From the depths of our hearts, thank you for making this possible.

With profound appreciation and respect... Thankyou,

See you next issue.

This message is from the entire team behind *RADIO COPY PASTE* including our Chief Editor Earl Pilkington.
 <ENDS>

JOIN US ON INSTAGRAM:

Turn up the volume on your social feed because **Radio Copy Paste Magazine** is hitting the social media airwaves on Instagram, bringing you behind-the-scenes glimpses into the world of radio creativity and exclusive previews of upcoming issues.

Our resident Word Monkey has promised weekly drops of the kind of content that makes copywriters' ears perk up.

So get social with us and join our global community of radio wordsmiths?

Find us **@rcp_mag** on Instagram and hit that follow button. We believe great copy is a conversation, which is why we'll follow you right back. Let's amplify each other's voices – one post, one follow, one creative brief at a time.

Double tap this page all you want... But following us on Instagram works better!
@rcp_mag - We follow back!



CLIENTS:

A black and white photograph of a woman with shoulder-length dark hair, wearing a large over-ear headset. She is sitting at a desk in an office, looking off to the side with a serious expression. The background is slightly blurred, showing office equipment like monitors and papers.

**"LISTEN LIKE YOU TRUST ME,
APPROVE LIKE YOU MEAN IT,
AND REMEMBER YOUR IDEA
WASN'T THIS GOOD."**