**[0:00:00]**

Jonathan: Welcome one, welcome all to the Podcasting 101 Workshop. This is session two. Today, we’re going to talk about topics. I got to make a change on the fly here because I changed this. I didn’t like audience, it was kind of boring. I turned tribe. Now we got tech, topics and tribe, the triple T of podcasting. First off, we got a lot to cover today and I only have a limited time to do it so I’m going to burn through this. As you guys know, the folks that have been here before at live workshop, you know that I try to just go ahead and answer your questions as we go through it. What I want you to do is as I’m going through something, just type your questions into the chat and I will answer them as I go through different segments. That way, we’re not waiting to the end and getting confused and we’re just hitting everything on the run.

**[0:01:00]**

 Before we dive in, I want to say thank you. I got a couple awesome reviews for the first workshop, really great reviews. One of them is from Nicolas. Both of these came inside the Street Smart Bidniz group. Nicolas says, “If you missed Jonathan Rivera’s Podcasting 101 webinar, then you missed out on some incredible info that he has been compiling for a while. The success blueprint is there for anyone interested in starting their own podcast. Great stuff, JR. I can’t wait for the next one.” Thank you, Nicolas. That was very cool of you. I wanted to read one other really quickly and I know Eric’s here. “I heard the first session last night and I can tell that Jonathan delivers big time. He lays out things in such a way that any doubt anyone could have about podcasting and/or his ability to create a show just vanishes. Concrete answers to specific problems. I enjoyed it very much.”

**[0:02:00]**

 I want to make this one just as helpful. I’m going to do everything I can. I’m going to try to limit it to 45 minutes because I’ve got another appointment right after this. I have to cover a lot of ground. Let’s just dive into the three things that we’re covering under topics today. That’s show style, schedule and swagger. Getting the show onto iTunes and all that kind of stuff, we covered in the last episode. Now we got to talk about this consistency component. If you want a magic bullet to success, if you want a way that you can never fail and I hardly ever say that because you’re just going to fail. One sure fire way to have success in your life, the magic bullet is consistency. If you show up every day and you’re there when you say you’re going to be there, then that goes a long way to building trust with the people around you, the people in your tribe and the people that maybe you want to talk to.

**[0:03:12]**

 That said, let’s just into show style. Three types of show styles that we have and you guy probably have heard all of this so it’s nothing new, interview style, single topic and talk radio. Interview style is what’s so popular right now. Interview is what most shows are about. There are a lot of reasons for that. One of them is that when you’re interviewing people, first of all, you get to talk to different interesting people more often, so that’s cool. There’s also the benefit of their audience.

**[0:04:00]**

 If you’re interviewing people with some influence, if you’re interviewing interesting people with some clout and their own audience, when they come to your show, they lend you some of that credibility and it rubs off on you. Some of those people you’ll resonate with them and they’ll stick with you. That’s another reason why interview shows are good. For me, the downside to interviewing and really this is something I’m trying to get over. I don’t know if I will get over it. Everybody’s just doing this interviewing thing. I like original content more than interviews. The problem with interviewing is that there’s like circuits of shows everywhere that are interviewing the same people and so you heard one interview, you’ve heard it three or four different times across different shows. That’s one of the reasons why I stayed away from interviews. Not the only one.

**[0:05:00]**

 Don’t let me talk you out of it because it really is a good way to develop your clout and it’s one of the reasons why my shows stay a little bit smaller and a little bit niched. Getting guest is a great way to expand your audience. Interview show depends on getting guests all the time. There’s going to be a lot of work involved in that, depending on how many times a week you air your show and how often you’re putting up new content determines how many interviews you have to get. Getting interviews becomes a whole another job. There’s another reason why I haven’t done it. I am working inside the Podcast Factory to put in place interview systems so that we can kind of systemize this and have our staff do it. Right now, I’m not down with it. Getting guests is one of the things you got to do when you’re interviewing. Making sure your sound is good is another thing. we talked about it when we were in session one, when we talked about the tech stuff about getting that Podcast Factory quality sound, that really excellent sound.

**[0:06:00]**

 You had to have each person recording on their own side and then merge that together. Really, if you’re going to be doing a show where you’re doing nothing but interviews every day, you’re going to have to look for other alternatives because most people aren’t going to want to do that and that can become a hassle or a road block from getting your interview show done. What I recommend is using Skype and Skype recorder or one of those other kind of call in or VOIP apps that records. Just remember, man, men and women, your sound is not going to be as good when you use that. Then you got to look at it from the perspective of content. The content has got to be solid. If your sound suffers, then you got to come with it extra on the content.

**[0:07:00]**

 One other thing to consider when you’re thinking about putting together your interview show is scheduling. What I’ve noticed is there’s a lot of flakes out there in the world. Scheduling is a thing that you get your guest, you put them on a schedule and sometimes they have to change that schedule and it throws everything off. Scheduling becomes another fulltime job and another reason why I stayed away from interviews. But don’t let me talk you out of it. Scheduling can be a nightmare. We’re going to talk more about batching and how to make it simpler when we talk about schedule. We’ll come back to that topic. Have I talked to you guys out of doing interview shows? I don’t think I painted a good picture. It’s the things you have to consider. It’s what you have to think about if you’re going to do an interview show. The benefits, I think, could outweigh all the bad talk I did there because really growing your audience, if that’s part of your strategy and it should be, interviews is a quick way to do it.

**[0:08:11]**

 Let’s see if we have any questions. Rob says, “A little dose of reality there.” You guys are here, anybody listening to this, anybody that knows me and knows the Podcast Factory knows we don’t have a lot of guests on our shows. We do not have a lot of guests. It’s more of this next type of show that we’re going to talk about. You’re so right, Rob says, “People hear about John Lee Dumas and think it’s easy.” John makes it look easy, but John’s doing five interviews a week.

**[0:09:00]**

 He’s got a very, very structured schedule. I’m actually going to give you the secret to that when we talk about scheduling. It really isn’t that easy. There’s a big frontend to it. Let me just give you an extra tip while we’re here. Here’s a big frontend tip and that’s basically getting a lot of your content done before you launch. If you could get ahead a couple months, that’s really where it’s easier to make this happen. Enough of that stuff. Any other questions? I like to do interviews once in a while, kind of sprinkle them out there. It’s a good tool for networking. Interviews are a good tool for networking with people that you might not normally have access to. That’s something to think about also.

**[0:10:00]**

 The man is a machine. That’s right, John Lee Dumas is a machine, I must admit. Machines take systems to make them work. That’s part of the key to success here, systems and consistency. Keep that in mind. Anything you do, not just podcasting. Let’s go into single topic like I said. At the Podcast Factory, all of our shows are pretty much single topic. When I talk to clients, when I talk to people that I’ll be producing shows for, that’s really what I push for always is single topic, one host, a producer, very simple strip down kind of straight to the point. My belief is that people have short attention spans. If you go too long or if you talked about too many topics, they forget half of the stuff you talked about.

**[0:11:00]**

 By doing single topic show, you can really be focused on what you’re talking about and go deep. It’s like these workshops. We have three different podcasting 101 workshops and each one dives into one main topic to keep you focus and able to do something with the information. If you get too much information and you can’t do anything with it, it’s 100% useless. Single topic show, one host, this would be most of you guys, I think. One host is you or maybe you’re going to do hour model and find yourself an expert and put them on the show. Whatever it is, single topic show, one host or multiple host you can do like I do on Making Agents Rich where Darin and I kind of co-host the show, but it’s really more his show. You always want somebody guiding the shop, whoever it is. Keep that mind if you have multiple hosts.

**[0:12:00]**

 Single topic one host, multiple hosts, really easy to record, really straight forward. You just pick one topic, go deep with it, 10-20 minutes and that’s the show. That’s it. Just that simple. The last and probably a little of what we dive into inside some of these shows, like Ben Settle’s Anti-preneur Show, he does single topic but he also does some talk radio style. If you’re starting to notice a pattern here, you don’t have to pick just one kind of show. You can interweave some of this stuff like I think Paul said earlier, you can interweave some of this stuff and mix it around and sprinkle it and it makes your workload easier. I don’t want you to think that you have to just choose one and go with it.

**[0:13:00]**

 Choose one focus and use the other stuff sparingly as you see fit. Talk radio, like your Howard Stern, your Rush Limbaugh, you’re talking current events. What’s going on in the news, what’s happening in pop culture, what’s popular today, what’s cool, what are people talking about. I had a good laugh over the weekend. I saw one of my good buddies and I’m like, “Hey man, did you see that dad bod article?” It’s kind of funny. I don’t know if you guys ran into it. They were basically saying in this article that the dad bod, slightly out of shape kind of beer drinking dude is the new hot for women. I’m not sure if women put that out there or if men put that out there to feel better, but it was funny. We talked about it. That’s the kind of stuff you can tie in in current events and then bring it back to your topic or to your point.

**[0:14:00]**

 That’s what’s fun about current events because there’s always different things going on that you can take and tie in. Another thing you can do is news events, what’s hot in the news right now, what’s hot on the newspaper or business insider. Any of that kind of news, you can use that for topic. That makes it super easy to talk about stuff because all you have to do is pick up your RSS feed or check out your email for all your subscriptions and see what’s going on in the news. Another thing that you can do when you’re doing this talk radio and like I said, you can use this on any of the formats, but the idea of segments. If you wanted to do a show with segments, you could break up a 30 minute show into maybe three 10 minute segments or maybe you could break it up into two 15 minute segments.

**[0:15:00]**

 One of the ways that we use segments in Making Agents Rich is that we go ahead and we have a welcome which is usually under 2 minutes. Then we have a numbers never lie. Usually, I want this numbers never lie segment to have something to do with the main topic, but it doesn’t always go that way. Sometimes it’s just for chat. Numbers never lie segment and we do that usually about 2 to 5 minutes. There’s like 3 minutes spent on that. And then we jump into the main topic and the main topic is good for 15 minutes. That’s kind of how we segment off the show and talk about a few different things, but keep it focused on one main topic throughout. Hopefully, that gives you an idea of how to structure your show even. Let me do this. Hopefully I’m not talking too fast there.

**[0:16:00]**

 What do you guys have as far as questions when it comes to selecting your show style in any of these specific show styles? Hit me with your questions in the chat and we’ll get those answered right now. Let me ask you this also, am I talking too fast because I have this looming deadline and still afraid that I’m not going to get through everything. I want to make sure that I cover everything you guys need to get your topic situation set up. I think most of you have an idea already of what you’re going to do as far as style of show, so that’s good.

**[0:17:00]**

 Good question, Andrew. Andrew just wrote, “Can a show be done without a producer or is it too hard?” If you don’t have a producer, Andrew, you are the producer, my friend. That’s the simple answer. The show has to be produced, so you’re the producer. I wonder if that’s even something to talk about. What exactly is a producer? What does a producer do? That’s kind of a question. Adds all the behind the scenes work. Basically, Andrew, if it’s just you doing the show and you’re recording yourself or you’re doing the interviews. Then after you’re done with the interview, you got to do all the production work of getting the intros and outros on there, the editing. You’re more than just the producer at that point. You’re the talent, you’re the producer, you’re the editor, you’re everything and that’s normal when you’re first starting out.

**[0:18:00]**

 What I want to warn you about with this scenario is that it becomes a lot of work. What I remember when I used to produce my own show, promote it, record it and do all that kind of stuff was that a 30 minute show turned into three hours of work in post-production. I want you guys to be careful of that and avoid that as best you can because that will burn you out quick. It’s something to think about. We did get another couple questions in here as I went on a rant there about self-production. That’s why we invented the Podcast Factory, right? “Do you go over the topics with your guys before you do the show?” Let’s see. This comes from Rob. Rob’s talking about if we go over topics.

**[0:19:00]**

 When guest comes on a show, like I told you, we sparingly do interviews. But when a guest comes on the show, we like to just talk to him. We don’t really do any prep beforehand. Maybe Ben, if he’s having somebody on the show, he talk to them a week before or whatever and prep him. I don’t know. I don’t get involved in that part. Same thing with Dan. He would probably talk to somebody before he got them on the show. As far as me and the guys when I’m doing production on this show and doing this Podcast Factory work, basically they send me a list of show topics for the day. If I look at my inbox right now, I probably have a message from Ben with four topics that we’ll be recording later on today. I just look them over and I take notes and I really just let them do all the work. I’m just the producer. They’re the talent. They’re the guys with all the knowledge and I’m just extracting that knowledge, putting it onto audio and delivering it to everybody that listens.

**[0:20:00]**

 Andrew says, “That’s the story of my life, wear many hats.” We all do as entrepreneurs. Join the club. That’s a good place to be though if you can get out of those jobs eventually. Rob asked, “Do they come up with topics or do you?” I think answered that already. “Do you have editorial calendar in advance?” Absolutely. Rob, great questions and we’ll be talking more about that in the schedule portion of today’s talk, but you are absolutely on the right track with that. “Other reason to do single topic.” Yes, single topic is the least amount in production. Andrew that’s wearing many hats says, “Good reason to do single topic is all that production work that comes with it.” It’s true, the less production necessary, the easier it is to ship a show. If you’re doing the production yourself, you definitely want to consider just straight talking rather than having segments for less production work.

**[0:21:00]**

 Make sure that you keep time codes and write yourself notes to make your production easy. That’s another tip. Getting a bunch of text messages here, I should have shut that off. That looks like I covered all the questions there and we can move on. I’m going to collapse some of these because some of the maps are going to disappear if I don’t. Remember, when I give you the downloads to this, you also get the map with everything branched out, so no need to worry if you missed anything. I got your back. Schedule and this is some of the stuff that we’re already touching on. You guys see that all right? We’re going to open up on schedule.

**[0:22:00]**

 One of the things you got to consider when you’re starting out your show is how long it’s going to be. However long it’s going to be, you’re also going to have production time tagged on to that, especially when you’re doing the show yourself, that’s going to really come into play. How long is your show going to be? We’ve got shows on the Podcast Factory like Selling On Azon and that show is five days a week and he does 10 minutes per day. When you’re doing a daily show, you can get away with that. Something else to consider and something that I often forget is your listeners. How are your listeners consuming your content, how are they using it? Are they taking you on a 10 mile run or they listening to you on a bike ride?

**[0:23:00]**

 That’s something that’s going to play into how long your show can be. How do you figure this out? Trial and error. I used to do shows that were an hour long, live shows that were an hour long every single week. It was a whole production and it wasn’t fun. Even when Ben and I started the Anti-preneur show, I told them half an hour and he was like, “No, it’s got to be an hour.” I’m like, “Dude, an hour is a lot of work.” You can see after about 15 shows we were burnt out and all of a sudden we went down to 20 minutes shows. Not it’s easy. It’s fun. If you want to keep it easy and fun, you got to keep your show length kind of tight because the more time that you have to fill, the more work that you have to do pre-production and post-production. If you’re doing something like a daily show, I believe you can get away with 10 minutes. I actually encourage 10 minutes. People with short attention, they can get you in between things.

**[0:24:00]**

 I had somebody just emailed me the other day and told me, “Hey, your show length is perfect because I can listen to it while I’m riding my bike to work.” I never thought, riding my bike to work. She says that riding her bike to work, that’s the only time she’ll ever listen to a show because she’s not going to take an hour bike ride so she’s not going to listen to an hour show. I never thought of that. Ask your listeners. Ask the people who will be listening to your show how they would listen to it or how they listen to podcast now. Ten minute show daily, I think that’s a good length. Ten minute show weekly, maybe you can get away with that. My preference and as I you can see, we keep it kind of at this number at the Podcast Factory, right around the 20 minute mark. Most of our shows are 20 minutes long and there’s a reason for that. You guys want to know that reason? Maybe I’ll tell you in batching. We like to keep them at 20 minutes.

**[0:25:00]**

 My original thought on 20 minutes. Any of you guys out there that study up on internet marketing, copywriting, direct response marketing, any of that kind of stuff, I’m sure you guys have already heard this and that’s the ideal length for a video sales letter. There’s arguments about this everywhere. People can seem to agree that around the 20 minute mark is the ideal time. When I heard that, I liked it and I thought, yeah because 20 minutes is enough time to give the information that’s necessary before asking a person to take action. I can’t say that this is the best way to do it. This is just my way to do it. I come from a direct response marketing background and this is a stuff that I study and I think, okay, the point to my podcast is to bond with the people listening, to give them new information and build trust with them, and then get them to take action.

**[0:26:00]**

 I haven’t perfected this yet and I’m still working on it, but I feel like a podcast should just deliver what a person needs and then tell them what the next step is. Go sign up, go register, subscribe, whatever it is. Get them to take action because you’ve already built that trust with them if they stayed with you for 20 minutes. What that action is depends. Go to sign up is going to get less action than go to get something free or go to iTunes and subscribe. That’s something you have to think about. The other thing when it comes to length of show and if you guys have any questions about length of show, ask them now before we jump in to the next segment. If you want to go longer, just know that it’s going to be more work. If you’re entertaining and you’re funny or you have the absolute most brilliant guest in the world, then it’s okay to go longer.

**[0:27:00]**

 But my take on a good podcast show, a winning show, a show that has done its job is simple, leave them wanting more, those four words. Leave them wanting more and they’ll always come back. My goal is not to just have them listen to one show but to listen to my catalogue of shows and keep diving it in and really want to get deeper and deeper with whatever we’re talking about. Keep them short, keep them tight, let them dive in and get to know you. Any questions on how long your show can be or should be?

**[0:28:00]**

 Rob says this is fun. Rob, I hope I’m allowed to read this out loud. You may not want to read it out loud is what he says. My big need is I want to get to the nitty-gritty on your model. I want to create a Podcast Factory style deal. I wanted to do that since about the third show. I like Ben for sure. But this whole year, I’ve been wanting to do what you’re doing before you announced your Podcast Factory. I didn’t even want to do what I’m doing and people kept pushing me to do it. Smart idea, Rob. I like that and I think it’s great. We’ll talk more about the model itself when we talk about tribe in session three because I think falls into monetizing. Any specific questions you have about what we’re talking about? This minute, I’m down for it. How often? Let’s keep moving.

**[0:29:00]**

 Rob’s happy with that answer. I got those little cliffhangers built in, so you guys come to the next one. We’ll talk more about that. I’m planning on revealing not only the model that I use with these guys but also the way I started the business with no money, like none of my own money. Like real estate style, no money down. There was money, but I’ll show you how I generated that money before I ever started the podcast and really what kicked off the Podcast Factory because I have been fighting this for a year now. people keep asking me and asking me for this kind of stuff and I’m just like, “Dude, I’m busy. I’m working on Making Agents Rich or I’m working on this other stuff.” There’s a need for this out there. Definitely a good time to jump on it however you do it, whatever angle you take. No worries. How often?

**[0:30:00]**

 We talked a little bit about this when we talked about how long, 10 to 20 minutes longer. How often? Are you doing a weekly show? Are you going to do a daily show? Are you going to do a mix something else? That’s something that you need to know upfront because that’s really going to be a huge part of setting up your production schedule. How often are you doing this show? When we do session three in tribe, we’ll talk about getting into the new and noteworthy and how it’s a good strategy to have some more shows in the beginning just for that advantage. Let’s just talk about the long play because I want to look at the big picture of your show. You can test these out and you can try them out, whatever you want to do. I like to look at the long game. When I get into a podcast production deal, I’m looking for something that’s going to go for years or has no end.

**[0:31:00]**

 People that are so smart that they can fill the airwaves for that long. That’s why I’m so selective about the shows I actually produce. Even the clients I take, I’m pretty selective about them. You want to look at the big picture. You’re going to be doing this show for the next year or for the next three months or are you going to do it weekly, are you going to do it daily? What can you handle as far as production schedule? If you have an hour long show and you’re doing a daily show, that’s a lot of hours to cover. That’s a ton of hours to cover. To me, it sounds nearly impossible because I just can’t fathom that idea. Something to consider. Shorter shows, more often, I think is a smarter strategy for you. What we did with Doberman Dan for instance, when we did the Off The Chain Show, we committed to doing a once per week show.

**[0:32:00]**

 That was it because we didn’t want this to be like work. We want it to be fun. We committed to once per week. Luckily, Dan had a little treasure trove of extra audios that he had used, he used them for his other podcast and we reused them. We took down his old podcast, but didn’t mean we couldn’t reuse those audios. We took them out to the producer, he chopped them out, put our intros and outros on them and we used them as bonus episodes when we launched. I’m already giving away strategies for the next session. I’m getting ahead of myself. Make a commitment right up front. I’m going to do this show weekly, I’m going to do bi-weekly, I’m going to do daily and then that will lay out your foundation for your production schedule because you’re going to have to have X amount of shows ready to go before you launch so that you know that you have a month of run way or a week of run way.

**[0:33:00]**

 We’ll talk about it in batching. Let’s just jump to batching. You guys got any questions about that? I don’t think there should be too many questions. Rob says, “I would say that 20-30 minute shows are my favorite podcast. I’ve listened to fewer and fewer long shows as the time has gone by and consistency. I dropped quite a few inconsistent shows. Yeah, that’s for sure. Daily interview shows are actually exhausting to me as an audience member.” That’s true, actually. I use daily approach in my email marketing so I understand how it works. The approach is you can pick up anywhere. If you’re delivering daily, people can pick up anywhere because you’re just going to show up every single day. But some people get overwhelmed and actually that’s one of the reasons – I don’t know how long you guys have been following the podcast factory, but we used to do the Making Agents Rich show twice per week.

**[0:34:00]**

 We weren’t getting a lot of feedback from our listeners and they’re like, “Oh, trying to catch up. Got him queued and stuff like that and we’re like “What? We’re making all these content and we’re putting all this time into this and spending this money and these people are backlog so we’re giving them too much and we dropped it to once per week. You know what, you can do that too. If you start out with three days a week and then you say, hey, this is too much. You want to go to a one day a week, you can do that fine. You got to let your people know either have them on an email list or let him know over the feed, let him know over the airwaves. You can mix it up. I think it’s better to just commit to what you can really do and something that almost seems easy. Doing a weekly 20 minute show really that seems kind of easy. That’s one of my pitches.

**[0:35:00]**

 You’re looking for my model, think about that. Doing this show is easy. We can sit down in two hours and do this. Any questions on that, guys? I didn’t think so. I’m losing my voice. I got to try to finish this thing in 11 minutes, holy crap. Let’s just into batching. Oh crap, the swagger section, oh my goodness. Let’s burn through this batching really quickly. I just want you to get a basic idea here. When are you in studio and I want you think about it that way. You’re now in studio. When you’re recording, you’re in studio. What do they do in real studios, studios where recording artist go to record their albums? They schedule time. They have to schedule time and mark that time out on their calendar. They have to go get there because if not, somebody else will take their place, especially if it’s a desirable studio.

**[0:36:00]**

 You have to do the same thing. You got to schedule time on your calendar. You got to schedule time and what you should do with that time is not only when you’re recording. You got the content, of course you’re recording the content. You got to put that in. while you’re in the studio, when it make sense to record everything else you need. If you need plugs, if you’re doing sponsorship deals, if you’ve got commercials, whatever you got, record it during that studio time. If you need two hours to record, book yourself two and a half hours and make sure that you get the additional stuff that you need taken care of all at once because if not, it becomes trouble getting those pieces on and I know because I used to do it.

**[0:37:00]**

 I used to record a show and get everything uploaded and then have my mixing guy who whoever emailing me, “Hey, I need this intro. I need that.” And now I have to go open everything back up, record it and then **[unclear]** and go through all that trouble when if I had done it before when everything was already open, it would be much, much faster. When you’re booking your studio time with yourself, make sure that you allow time for your content, your plugs, any intros or outros you have to do so that you can make the best of your time, make it smooth and make it happen all in one shot. In that way you have everything you need to work with if you’re the one doing the production or you hand it off and they have everything they need to work with and they’re not asking you for anything else because that’s the ideal set up. Get a head start. You’re not supposed to have a space in there. I have to fix that before the spelling Nazis get me.

**[0:38:00]**

 Get a head start. I wanted to give you an example on how we do things at the Podcast Factory. Maybe this will give you some insight, Rob. Check this out. I want to give you guys a shout out when we record today so you know that this is actually happening. You guys that listen to the Anti-preneur show, Ben Settle show, mark your calendars because what I’m going to do is I’m going to give you a shout out on Anti-preneur show episode 80. I don’t know what I’ll say. I’ll just talk to Ben and let him know that I just did some work at the Podcast Factory or I have an awesome workshop or something. You guys look for this in Anti-preneur show episode 80.

**[0:39:00]**

 Maybe you want to mark this down on your calendar. That’s going to air on August 2nd of 2015. In the future, I’m going to be talking to you. What I mean by get ahead or get a head start, whatever I meant there, you want to get ahead on your content because you don’t ever want to not have content for your next show. When you do shorter shows and you do them weekly, it’s easier to get ahead. Like I said, Ben and I will be recording later on today. We’re going to record for two hours. We’re going to do four shows. By the time we’re done with those four shows, we will have a month of content. Two hours, we have a month of content and so we’ll be all the way through, look at this, August 23rd 2015.

**[0:40:00]**

 Actually, I don’t want to date it on here. We’ll be getting ahead all the way to August and we’re just ending May right now. That’s quite a bit ahead, right? We got June, we got July and we got August. That’s how far ahead we are when we do this. The reason is things happens, schedules fall apart, people have things come up, there’s tech glitches. The further ahead you can get, the better off you are. Another thing that Ben and I are doing, after we record today, we’re not going to talk for a month. He wants to take June off. We got far enough ahead to where he can take June off. We come back to the studio and we’re still going to be ahead. That makes podcasting a whole lot easier because when you’re cramming for content, you are in trouble because you’re already too late, you’re already behind. Book studio time. I actually gave that away already. I kind of shot myself on the foot there.

**[0:41:00]**

 Make sure that you’re booking studio time, you’re getting your stuff on your calendar and you’re getting as far ahead as you need to feel comfortable. I like to be as far ahead as my talent will allow me to be. I push always to be further and further ahead. Three months is plenty. Three months is 12 shows for most of the stuff I do. That’s plenty of time if anything comes up that we can get it figured out before we need another show. Think about that. Let’s get into swagger and I’m going to try to nail this down. Any questions on that stuff before we jump into swagger?

**[0:42:00]**

 It looks like we’re doing pretty good. I’m going to try to nail down this section. I’ll stay a little bit late. Look, I got to get all this in. I’m not going to leave until I get it all in, so don’t worry about that. Let’s collapse this down and make it smaller and then bring this into light here. Swagger, brush your shoulders off. People think you’re a newbie, brush your shoulders off. Swagger is something that can be manufactured. Swagger is something that you can work towards and achieve. If you’ve had some thoughts about, “I don’t know if I want a podcast or I don’t know if this guest would want to come on my show, I don’t know if I have what it takes,” then you need some swagger in your life. Here’s some ways to develop swagger so that you can feel confident and feel like you’re in a position of power.

**[0:43:00]**

 You can be a subject matter expert and there’s a couple ways to be a subject matter expert. Basically, if you’re a great researcher and you can do tons of research and site where your research came from and come to conclusions and you’re really awesome at that, that’s one way that you can be a subject matter expert. Just by being a subject matter expert, being able to condense a lot of research and bringing that to the people that follow you, that develops trust, that develops swagger. That gives you a position of power because you’ve done the research, you’ve done your work and you can confidently come to whatever conclusions you want to come to or your point of view because you’ve put in the work. Another way to be a subject matter expert is by doing.

**[0:44:00]**

 I will say this. I have a bias and it’s probably because I’m not great at researching. I like experience. I like people who have been there, people who have done that because those people can show me the shortcuts. Those people have already been through the pitfalls that I might be going through or I might not have even seen yet. To me, it weighs a lot heavier to have the experience and be a real world expert. When we talk about fake it until you make it, if you can just do a ton of research and be knowledgeable on your subject, you can still be a subject matter expert. Some things to think about as you’re trying to develop the swagger for your podcast.

**[0:45:00]**

 Let’s jump into booking high value guest, which is kind of a big deal. A lot of people out there worry, “Hey, my show is new. How do I book this person? How do I even convince them to come on my show if it’s new, if I’m not a known person?” There’s some things that you can do and I’m going to share them with you here. Positioning, we’ll talk about it in session three. If your show is a top show on iTunes and you’ve got a screenshot of that. It’s in top 10 or something in its category, you can certainly use that as a leverage for positioning. This is going to be some positioning talk. Top show, new and noteworthy, good positioning. I’ve used that before. I’ve used it over and over again. It appeals to people’s egos. They want to be a part of that.

**[0:46:00]**

That’s a great thing to use in your positioning if you can accomplish that. If not, other guest and maybe if you’re just starting out, you don’t know a lot of people, I can tell you that the best way to get started is tap into the people in your network. Tap into the people that you work with all the time. Tap into the people whose products you have bought. Think about that. Those are the people that I would tap into first. Once you get one or two good names, you can then leverage their names, “Hey, I interviewed this guy, I interviewed that guy, I’ve done that with Doberman Dan show.” Every time we get an interview, I add it to the little signature, “Yeah, we’ve had this guy, this guy on the show, you can check them out.” Not that Doberman Dan needs that, but it certainly makes you look good if you’ve had other guest, especially people they know or people they’re friends with or people they look up to. Another thing you can do and this is really powerful if you’ve got this working for you is third party endorsement.

**[0:47:00]**

 Rather than you go and try to book this high value guest, maybe you know somebody that knows them. Maybe you have had that person on your show and now you want their friend to be on the show. Couldn’t you just reach out to that person and ask for an introduction. They may not do it and that’s okay if it’s inappropriate, so what, at least you tried. If they had a good experience with you, they would certainly want their friend to have a good experience. A third party endorsement I think is powerful and it puts you way ahead of anybody else. If you can get into a position like that, it’s definitely worth it and it definitely makes you look better and you come off more professional when you do a third party endorsement.

**[0:48:00]**

 Reverse strategy, okay. I am working on this whole appointment thing at the Podcst Factory. One of the things that we’re doing is figuring out how to get our talent booked on other shows because they want to increase their audience, they want to increase the number of people who hear their message. We’re reaching out and I’m personally doing it right now. I’m reaching out to top podcast people that I know that I’m in a Mastermind with and saying, “Hey, I saw you were doing interviews.” Sometimes they even put a request for interviews and I’m like, “Hey, I can help you out. I think I know someone that would be great for the show. Would you like to meet them?” I always get a yes. Then I just do a quick email, introduce him, let the person know what’s going on, like, “Hey Ben, I thought you’d be awesome. This guy’s got one of the top shows in business. I thought you guys should talk.” That kind of thing. Something real simple like that, introduce people.

**[0:49:00]**

 That makes my talent Ben infinitely better. He didn’t come pitch himself, I pitched him and I’m in his Matersmind. It comes with some authority that this guy is a good guest. There’s a really good way to get high value guest. Charisma, this is what I talked about earlier was buy their stuff. If you’re on somebody’s list, a great way to be charismatic is to buy their stuff, make an investment, give them a little dough, they like that, makes them happy. You don’t even have to give them a lot, that’s the best part. You’d be surprise how little you have to spend to get someone’s attention. Then you want to use it. Whatever you buy from them, you use it. You have to have to have to use it. And if it sucks, throw it away and get a new guest. But if it’s good, tell them how it worked. Oh my god, do they love to hear that. How do you think I ended up doing the Anti-preneur show of Ben Settle?

**[0:50:00]**

 I started very early. It wasn’t just, “Hey Ben, you want to do a show?” I started years ago. Years before I started when I bought or actually I got his free download, the free email players issue he gives away at BenSettle.com. Dude, I used what I found in there and made $1100 in a week. I’m like, “Hey Ben, thanks. I made $1100 in a week. I’m buying more of your stuff.” You don’t think he like that? You don’t think people like hearing that, “Hey, your stuff works, I’m going to buy more of it.” They like hearing that. Try it. Try it and you will be surprised how charismatic you appear to these folks. Something to think about when you want to get a high value guest in your niche. Promotion, let’s go into promotion. Another thing that you can do is if you’re looking for high value guest, a lot of times they have something to promote. Maybe they have a book to promote, a course to promote, a show to promote, whatever they have to promote, you just, “Hey, I want to help you promote that. Let’s do an interview on a show and we can talk about it.”

**[0:51:00]**

 Promotion, look for opportunities like this where people need to get the word out about something they’re working on and then help them get the word out by putting them on your show. Very powerful stuff, very easy stuff. you just got to be keen, be aware and look for opportunity. The four most powerful words and we got to get this thing wrapped up. You guys got questions, hit them up in there because I’m going to be wrapping this up quickly. The four most powerful words, this will get you the attention of a lot of people. These words work a lot of the time, but you got to be prepared to back them up.

**[0:52:00]**

 They’re the four most powerful words you can ask anybody. Any guesses? We had some guesses in the Facebook group, but nobody hit it. Really simply, can I interview you? Four words, four powerful words, can I interview you? It really strikes to the core of people, “I’m so important I need to be interviewed. I have something to promote, this is a great opportunity to do that.” You got to appeal to what’s important to them. I say this seriously, can I interview you has gotten me on the phone with a lot of very important people surprisingly and it works. People want to be interviewed, so think about it. That’s one reason to start a podcast all alone, just that access that you get from those four words.

**[0:53:00]**

 Let’s jump into the last piece of this as we’re closing out. The most important thing you can do is practice. Practice, practice, practice, practice. You got to do it. You got to do work. You got to do interviews. You got to do shows. You got to get yourself recorded. You got to practice. You’ll find that in the beginning it’s hard and maybe you’re doing a lot of uhs and ums and all that stuff. If you practice, practice, practice, that stuff will go away and you will sound much, much better. The key to having the most confidence and the most swagger is to put in the most practice at being good at it and then you’ll get there. Let’s see if there’s any questions and I’ll wrap this up because I’ve got another appointment to get to. I shouldn’t have booked myself so close here. Great ideas especially after producing so many great shows. Thanks Rob. I’ll give you a quick sneak peek. Hopefully, you guys learned a lot.

**[0:54:00]**

 If you’re in on one of the discussions on Facebook, either Street Smart Bidniz or our podcast factory insiders, give me some feedback there as well. It would be much appreciated. I’ll catch up with you guys there. Next week, we’re going to talk about downloads, list building and monetizing. Those questions you had for today, maybe we’ll be covering those in the next one when we talk about list building and monetizing. I have a real funny feeling we will. That’s the wrap then. I’m going to close thing down so I can get going. Thank you guys for being here live. Thank you for the great questions. Remember to hit me up on one of the Facebook groups. Let me know if you enjoyed it, what you liked about it and we’ll see you on the next one. Let’s end this broadcast.

**[0:54:53]** End of audio.