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1

START HERE

You're about to up your game in a big way. And in order to do that, you don't just need to know what to do, but why you're doing it.

First, let's talk about why you haven't done it, or done it as big as you'd like to yet: Fear. It's 9 times out of 10 the reason we don't do anything.

You're afraid you'll mess up, or offend people, or, perhaps worst of all, that no one will care. You're afraid someone else is already doing it, that you're not really an expert. You struggle with self doubt and imposter syndrome.

Welcome to the club!

We all fear those things. And you can feel them and still know that your message is worth sharing.

Here are some of the most common fears, struggles, and wrongheaded ideas people have around elevating their brands in the media:

"I have no contacts in the industry."

"I don't know how to share my story in a way that's compelling."

"I tried. No one responds to my emails."

"I've had some luck, but it's been inconsistent."

"I don't have time and worry I'll never have time."

"I haven't even tried because I don't know why they'd be interested."

"I just have no idea where to begin."

"If the media wants me, they will find me on their own."

Sound familiar?

Let's get one thing straight: Fears and self doubt don't ever vanish—you're going to identify them, and then, we're moving on from them.

LET THE POISON OUT

Write down a list of all the fears clouding your head right now. Don't overthink it. What is holding you back from doing more in the media? Maybe some of the examples listed above rang through and maybe there are others going through your head too. There's no right or wrong answer here.

HOW WILL YOU CHANGE THE WORLD?

What do you see yourself teaching, sharing, talking about in the media?

Your expertise, insight, and ideas have real value. The icky feelings around pitching the media come from a fear of self promotion, of wondering if we “deserve” the spotlight. You get around this by not making it all about you.

You're not out just to talk about yourself: You're out to change lives.

The media isn't where you go to talk about yourself; it's a platform for helping people—readers, viewers, listeners—change their own lives. It doesn't have to be a grand vision either. You can change lives in seemingly small ways that make a big difference in the way someone sees herself or her work, her health, her life.

Let's say you saw Marie Kondo on TV, bought her book, and learned her approach to organizing that sparked joy in your life.

Or perhaps you read about a better way to navigate a tough conversation in a magazine you picked up, and used it to broker a more peaceful chat with your boss.

These small things can change your life!

This is something you can do.

How would you like to change someone's life?

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WHERE ARE YOU NOW?

Let's take a look at where you are right now in your media career. Are you just starting out? Have you done some local media and are ready for national exposure? Have you been quoted in a newspaper or magazine? Maybe guest blogged or been interviewed on a podcast? And maybe you've done none of these things - and that's OK too. This course is here to help you go after the media you deserve to get.

List your highlight reel to date. There's nothing too small! And if you have nothing, that's fine too! Draw a big happy face instead.

YOUR MEDIA GOALS

So let's start with this: What does success look like for you? In the space below, we want you to map out the Big Media Goals and the immediate, short-term goals. This way you aren't just dreaming that it could happen, but taking steps to get there.

What are your Monster Media Goals? Think your target magazines, TV shows, places you'd die to be featured or mentioned. Dream big here. We'll get into this in more depth and really flesh out your plan later in your Media Action Plan.

What are your Next Level Media Goals? Maybe you want to land a local news segment or get a mention in a local paper. Or perhaps you have done some local stuff and you want your first national news segment. List three attainable goals that would move the needle on your media career.



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LCE COURSE CALENDAR

This is a jam-packed course with lots of behind the scenes tips and worksheets to get you thinking about how YOU can build your career in the media.

Each week a new module will become available and you can work through it at your own pace. There is no such thing as falling behind. But if you get stuck or lose your motivation we are here to help.

Terri & Paula will also be hosting live Q&A sessions. You'll get more information via email about those to remind you. Please carve out time in your own schedule to attend these calls. Some of the best learning happens during group calls because we can all chat about our biggest fears, problems and solutions.

TIME MANAGEMENT TIP: Pick a time every week to work through the modules and worksheets. Stick to that time to make it a habit and ensure you follow through.

MARK THESE IMPORTANT DATES IN YOUR CALENDAR:

(We will send a reminder too!)

Module A Launches - April 3

Live Q&A Kickoff Call 1 - April 4 @ 7:30pm ET

Module B Launches - April 10

Live Q&A Call 2 - April 11 @ 7:30pm ET

Implementation/Catch Up Week Starts - April 17

Live Q&A Call 3 - April 18 @ 7:30pm ET

Module C Launches - April 24

Live Q&A Call 4 - April 25 @ 7:30pm ET

Module D Launches - May 1

Live Q&A Call 5 - May 2 @ 7:30pm ET

Implementation/Catch Up Week Starts - May 8

Live Q&A Last Call - May 9 @ 7:30pm ET



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TRACK YOUR PROGRESS

Keeping track of where you are in this course and how much you've accomplished is critical to your success. But it's such a bummer to do and easy to forget where you last left off. We get it! Online courses can sometimes feel intangible and hard to manage.

But don't worry—we have a tool to help you track your progress.

Here's how to use this chart to do it

Below you'll find each video and worksheet listed by module. Each item has a check box, and each video has a line where you can fill in the time where you left off, so you can come back to it later.

Let's say you left off at the 5:14 mark in one of the videos—just put that number in the placeholder box next to that video.

Then when you return back to work on the course again at a later date, you know exactly where to pick up.

When you finish a video or worksheet, simply check it off so you can see how much you've accomplished.

MODULE A VIDEOS - Behind The Scenes: Insider Look

Mark when you've watched the video or track where you left off.

- | | |
|---|-------|
| ☐ Behind the Scenes Overview | _____ |
| ☐ Behind the Scenes in TV | _____ |
| ☐ Finding Segment Ideas | _____ |
| ☐ The Perfect Segment | _____ |
| ☐ Who Gets Booked? | _____ |
| ☐ Behind the Scenes at a Magazine | _____ |
| ☐ Who Makes the Cut? | _____ |
| ☐ Coming up in Module B | _____ |

MODULE A WORKBOOKS

Mark when you've completed each workbook.

- ☐ **1. Start Here**
- ☐ **2. Course Calendar**
- ☐ **3. Track Your Progress**
- ☐ **4. Media Terms Cheat Sheet**
- ☐ **5. What Are You Ready For Flowchart**
- ☐ **6. Media Action Plan**
- ☐ **7. The Perfect Segment: A Review**
- ☐ **8. Key Players in Media**

MODULE B VIDEOS - Putting Your Best Face Forward

Mark when you've watched the video or track where you left off.

- | | |
|---|-------|
| ☐ Module B Overview | _____ |
| ☐ Why Your Brand Matters | _____ |
| ☐ Identifying the Cornerstone of Your Brand | _____ |
| ☐ Power of the Pitch | _____ |
| ☐ Anatomy of a Pitch | _____ |
| ☐ Dos and Don'ts of Pitching TV | _____ |
| ☐ Pitching Print | _____ |
| ☐ Follow up Formula | _____ |
| ☐ Where to Find Contacts? | _____ |
| ☐ Coming up in Module C | _____ |

MODULE B WORKBOOKS

Mark when you've completed each workbook.

- ☐ **9. First Impression Audit**
- ☐ **10. Personal Feedback Survey**
- ☐ **11. 3W's Worksheet**
- ☐ **12. Pitch Generator**
- ☐ **13. Yes Pile, No Pile**
- ☐ **14. Pitch Template & Checklist**
- ☐ **15. Creating Your Pitching Supply**
- ☐ **16. Editorial Calendar**
- ☐ **17. Follow up Formula**
- ☐ **18. How to Find Media Contacts**

MODULE C VIDEOS - Media is Hooked

Mark when you've watched the video or track where you left off.

- | | |
|--|-------|
| ☐ Module C Overview | _____ |
| ☐ The Pre-interview | _____ |
| ☐ How to Prepare for the Pre-interview | _____ |
| ☐ Media Training | _____ |
| ☐ Showtime 101 | _____ |
| ☐ Perfecting Your On-Air Performance | _____ |
| ☐ Coming up in Module D | _____ |

MODULE C WORKBOOKS

Mark when you've completed each workbook.

- ☐ **19. Pre-Interview Prep Sheet**
- ☐ **20. How to Crush It On Air**
- ☐ **21. "What If" Scripts**
- ☐ **22. Showtime: What to Expect**
- ☐ **23. Sample Script**

MODULE D VIDEOS - Become a Media Darling

Mark when you've watched the video or track where you left off.

- | | |
|--|-------|
| ☐ Module D Overview | _____ |
| ☐ Stay On An Influencer's List | _____ |
| ☐ Broadcasting Your Genius | _____ |
| ☐ Deepen Your Digital Footprint | _____ |
| ☐ Don't Stop Here! Next Step Worksheet | _____ |

MODULE D WORKBOOKS

Mark when you've completed each workbook.

- ☐ **24. Stay On Radar**
- ☐ **25. Content Starter Worksheet**
- ☐ **26. Don't Stop Here: Next Steps**
- ☐ **27. Resource Guide**



TV Terms

- **Affiliate** - In television an affiliate is a station owned by the same company as another. For instance Fox in New York City is owned by Fox News. They share resources and if you live in San Francisco and the station in New York wants to talk to you, chances are you can use those studios for your segment.
- **Airdate** - This is the date your segment airs. Sometimes pieces are shot in advance and held for a later date.
- **Anchor** - The anchor is the person or the people sitting behind the desk during a news broadcast. They are often referred to as hosts and on-air talent. We tend to use the term "host" when that person is the face of a talk or more entertainment-oriented show.
- **Angle** - The angle is the specific take on your pitch topic; i.e., you might write a pitch about healthy eating during the holidays, but the angle is the way in which you focus or hone that idea so that it's specific to an audience—such as kids, or adults over 65, etc.
- **Assistant producer** - A junior role in the newsroom tasked with assisting higher level producers and staff. The title can sometimes be used interchangeably with an associate producer.
- **Associate producer** - Associate producers will write scripts, set up segments and assist other higher level producers with the newscast. The title can sometimes be used interchangeably with an assistant producer
- **B-roll** - Video used to cover a reporter's voiceover. The voiceover is the copy the reporter reads about a particular story. Then the b-roll is the video that goes with it to tell the full story. Often as an expert you will be asked to shoot b-roll to go along with your story that illustrates your expertise. That might mean a shot of you working at your desk, preparing a meal in your kitchen or demonstrating acupuncture if that's your specialty.
- **Backtiming** - A time management tool used by producers to ensure all the stories they've planned for a newscast make it into the show. Simply stated, this is a way of working backwards from the end of the show to the front of the show giving time values to each of the segments. The producer has time cues throughout the show to know whether or not the show is running too long or too short. The producer might extend a segment or kill one depending on how the show runs. As an expert you need to know that things can change quickly in TV news and you need to be ready to go with the flow.

- **Beat** - A specific topic covered by a journalist. This can mean health, entertainment, money, etc. It's important to know a producer's beat so you don't mis-pitch.
- **Booker** - A booker is the person who will be calling you to come into the studio. Bookers are tasked with finding experts at the drop of a hat when breaking news happens. You want to be on their speed dial in case something in your wheelhouse pops up.
- **Bump** - The term bump can be used in two ways: One is to move a segment. A producer may have to "bump" a segment up or down in the rundown depending on how the show is running on time. Your segment could be bumped in the show or killed all together if there isn't enough time. The term is also used to describe a camera shot. A bump shot is one that you might see as the show is coming back from a break or going to a break. Often times you'll see a cooking demo or an expert working on putting together her segment that is coming up. Producers use this shot as a fun way to show viewers what's coming up next. You may be asked to be in one.
- **Call Time** - The time you need to be at the studio. Remember producers are master time managers so there is a reason they are asking you to be there at this specific time. Make sure to show up at that time exactly.
- **Chyron** - When you see someone's name and title appear on the screen that's a chyron. It's also called a lower third. The word chyron is actually the name of the software company that first created these graphics. The name stuck and newsrooms all over the world use it even though they might not use that company's software. It's exactly like saying Xerox instead of photocopy or Kleenex instead of tissue.
- **Clip** - A clip is the video snippet of you talking on camera, whether it's a piece of your segment or the whole segment. This can be in the studio with an anchor, as a short soundbite or even a demonstration. You'll want to hang onto any clips you get so you can show them to other producers.
- **Control room** - This is the command center when a show or segment is being taped. The line producer sits in here and calls the shots as well as the director and other technical staff. It's filled with lots of televisions showing all the camera shots, upcoming video clips and even what the competition is doing.
- **Demographic** - The makeup of a show's viewership. This is important for you to know so you can send pitches that make sense for a particular audience. You don't want to send a pitch about healthy lunches for kids to a producer whose show's demographic is older men. They won't be interested in the topic and your pitch will end up in the "no" pile.
- **Evergreen** - A segment that can be used at anytime. This means it doesn't hinge on a specific holiday, occasion or news event. For instance, a segment about protecting yourself from identity theft can be used at anytime during the year. But one about healthy holiday makeover meals can obviously only be used during a specific time.

- **Executive producers** - They have the final word on what gets booked and what doesn't. And they give everyone else their marching orders.
- **Field producers** - These producers are out on the street, gathering video and interviews in the field. Sometimes they work alone and sometimes they work with a reporter. They can work on breaking news or a pre-planned segment.
- **Franchise** - A franchise segment is a recurring one that has a specific theme, such as education, politics, healthy living or entertainment (such as, "Joy Fit Club" with nutritionist Joy Bauer). Watch for franchises that feature experts and topics where you'd be a fit.
- **Green room** - This is where guests hangout between segments. It's where you'll be waiting before you go on the air. Usually there are snacks and beverages along with books and newspapers. It's also where we got the name for "Greenroom," our exclusive podcast just for members of the Lights Camera Expert community, where we talk to industry insiders.
- **HFR** - Stands for "Hold for Release." You may run across one of these segments at some point. It simply means your interviews will be held until the piece is released. It could be a few weeks or a few months. A producer will generally tell you when it's slated to make its debut.
- **Hit time** - This is the exact time your segment will "hit" during a live show. It could be an odd time like 7:42am or 10:37pm. Producers organize shows down to the second so it's important to arrive with more than enough time before your hit.
- **Host** - This person is the face of the program; she is the one conducting the interviews. When it's a news program, this person is usually referred to as the anchor.
- **IFB** - Stands for "interruptible feedback." This is the earpiece you've probably seen anchors and reporters wear. This is how producers and technical staff communicate with them. You may be asked to wear an IFB if you're doing a remote interview where you're not in the same room as the anchor and need to hear what questions you're being asked. But for the most part when you're in the studio together you won't wear one.
- **In the can** - A term used when a segment is pre-taped and ready to be aired whenever needed. It's "in the can" and can be used at any point as is.
- **Intro** - Anchors read an introduction when welcoming guests into the studio. This can also be called a lead-in.
- **Line producers** - These producers work in the newsroom and in the control room during a live show. They handle the timing of the show and what order the stories go in a newscast. When an expert doesn't show up or a segment runs too long it's up to the line producer to fix it so the audience never realizes there's a problem.

- **Live to tape** - Shooting something "live to tape" means we treat it just as if it's the real thing and happening in real time. That means no do-overs. This is how most taped segments will be treated.
- **Lower third** - See chyron
- **News hook** - This is why a story is relevant right now and media will want to jump on it. For instance, if a celebrity overdoses, producers will be on the prowl for addiction specialists. Be the first one in line to pitch!
- **News of the day** - These types of stories dominate newscasts because they are the most relevant and recent. Keeping your finger on the pulse of what's happening in the world will help you craft pitches producers will want to use in their shows right now.
- **Outro** - This is the last thing an anchor will say about your segment. It's the wrap-up where he will give information about where to find you or your book. This is also called a tag.
- **Pre-tape** - A pre-taped segment is not live but might be aired within a live program.
- **Press kit** - A collection of your best video clips and media hits as well as your bio and a headshot. These elements are important to include in your pitches so producers can get a feel for who you are and why you'd be a fit for the show.
- **Production assistant** - These are the entry level types who run scripts or wire copy to anchors during commercial breaks, research, log videos and all the other stuff that's really important but producers don't have time to do themselves.
- **Reel** - A collection of all your best video media clips. It doesn't have to have fancy editing but needs to showcase highlights of your best work. Here's a look at Terri's highlight reel: <https://www.youtube.com/watch?v=wHuDnE9wgJo>
- **Remote** - An interview you'd do from a remote location. So this means you won't be in the same room with an anchor but instead at an affiliate station or other location. This can be a bit disorienting at first but just look straight into the camera and deliver your best stuff. (You'll likely be wearing an earpiece; see "IFB" above)
- **Rundown** - An organizational tool to keep track of all the stories in a newscast. The rundown outlines the order of each segment, how long they will run, which anchor will do each segment and so on.
- **Segment** - This is what you want to be on! This is the portion of a news or talk show that tackles one topic or story.
- **Segment producer** - These producers only handle stories within a particular niche. For instance, health, politics or entertainment. It's important to know which segment producers handle your expertise so you can pitch them.

- **Senior producer** - These producers call the shots and give other producers direction. They are often very involved in who and what goes on the air.
- **Shooter** - This is slang for a videographer.
- **Slug** - The slug is the story title. For instance if there's a story about a healthier alternative for baby food the slug will probably be BABY FOOD. This is an internal notation; it's not seen on screen.
- **Source** - The expert, author, or other person providing information to a journalist. If you are being interviewed by a journalist, you are her source.
- **Standup** - A standup is when a reporter talks straight into the camera giving information about the story. You may be asked to shoot a standup at some point.
- **Stills** - Slang term for photos. You may be asked to give some stills of a dish you've created or some other element.
- **Sweeps** - A few times a year, the industry undergoes a "sweeps" period; this is when ratings are scrutinized and publicized by Nielsen. Everyone in the industry wants good ratings, so they'll often save their best, most in-depth, compelling stuff for sweeps.
- **Takeaways** - These are the points that viewers can literally "take away" from a segment and act on. This is the "payoff" of the segment, and so should be included in your pitch. For instance, during a cooking demonstration you might include a tip about substituting almond flour for wheat flour if you want a gluten-free option.
- **Talking points** - A producer will ask you for these when you send a pitch. These are the points you'd like to make about that topic. You should show what you know and be clear and concise. For example, if you're doing a segment about why a video game is good for mental health, one of your talking points should be specifically about what's going on in the brain while you're playing video games. The difference between a talking point and a takeaway is that the talking point helps explain the research, reasons, and insights behind what you want viewers to do.
- **Tease** - This typically comes right before the commercial break. The anchor tells you about an upcoming segment and tries to entice you to keep watching. You want to make sure whatever it is that you pitch is teasable. Because if your story isn't teasable it's not a good story. For instance a good tease would be: Coming up we'll tell you about the tea that has 10 times more antioxidants than green tea. (The tea is matcha by the way.)
- **The Booth** - Slang for the control room

- **Videographer** - Also known as a shooter or cameraperson, the videographer works in the studio and also in the field, and stays behind the camera, ensuring that the audio and the image are good, and that you look your best. It's his job to notice if there's a plane flying overhead or something odd pops up in the shot.
- **Voiceover, or "VO"** - This is part of the script that's spoken by the anchor or reporter over a video, meaning, you don't see the person speaking on camera. These words are usually written by writers or producers.

Magazine Terms

- **Assistant Editor** - An assistant editor is a step above editorial assistant, which means she supports associate and senior editors who develop, pitch, and research stories, and depending on her experience and the publication, she may get to write a few pieces, too.
- **Associate Editor** - An associate editor has more like 2-3 years experience (depending on the publication) and helps assign, find, pitch, and plan stories and reports to the senior editor.
- **Back of book** - Literally, the back or rear section of the magazine where you'll typically find shorter sections, whether they're roundups, book reviews, shorter stories—this can be a great place to pitch ideas that suit your expertise.
- **Bloggers** - Bloggers over the past 10 years have dramatically changed the world of online content. Regular people with no particular pedigree are becoming publishers, and have big audiences of their own. And they do the work of an entire editorial team: coming up with the stories, writing them and even assigning guest posts. They're in need of great new content all the time.
- **Byline** - Where the name of the writer appears, as in: By Terri Trespicio. Bylined articles are those that feature the author's name; whereas there are some staff-written pieces in a magazine where no writer's name is mentioned at all.
- **Circ** - Shorthand for "circulation" or the number of subscribers to the publication.
- **Editor** - An editor can be freelance or full-time; the role of an editor determines what kind of work they do. Some editors develop original content, others assign stories, and then revise and review drafts with the writer until they're ready to publish. Editors are typically considered the curators and chief content developers for a publication; they know their brand and their readership, and ensure that the content first and foremost serves the reader. They're like producers, but for print.

- **Editor in Chief** - This is the head of editorial for a publication; she usually has final say on what is featured and what isn't, and is responsible for not just the content but also to serve as editorial ambassador of the rest of the company, working with sales, marketing, PR, etc, and often acting as the face of the magazine.
- **Editorial Assistant** - This is the entry-level role in magazine publishing, and it's where you learn the ropes. This person typically is fresh out of school, maybe held an internship or two before landing this full-time role. She starts learning to fact check and performing other administrative efforts that are required to put an issue together. Sometimes they get the chance to write a sidebar or conduct some interviews, depending on the pub.
- **Fact Checker** - Fact check is often handled in-house, and sometimes by freelancers. There is a standard procedure and a system of checks and balances for ensuring that every fact in every story that appears in the magazine is checked and cross-checked. In magazines, you do not fact check your own story; someone else must verify that what gets printed is accurate. Not all publications fact check and some are better than others. If, as a contributor, you cause a lot of problems for the fact checkers, you will not find yourself contributing for long.
- **Feature well** - This is the middle section of the magazine where all the features run, and by feature we don't mean any article but an actual 'feature' or main article. These are typically longer articles, more expensive to produce because of the research and writing required, but also the original art and photography.
- **Freelancer** - Freelance writers are, by definition, not employed by the publisher, but work for themselves, usually for a range of publications. Meaning, they can be developing several stories simultaneously. Pitches are their currency; they're always trying to land their next story. Make them your friends, because it can be a mutually beneficial relationship, especially if you give them great ideas that you can speak to.
- **Front of book** - The front portion of the magazine where you'll find shorter sections and regular columns, usually news and other roundups. Like the back of the book, this can be a great place to score a mention for a product or service, and to pitch ideas for.
- **Managing Editor** - The managing editor keeps production at the magazine moving from a logistical standpoint, meaning she ensures that drafts are turned in on time, that stories are completed, fact checked, and moved to the art department so they can be laid out and designed. At press time, the managing editor calls the shots and has to make sure drafts, approvals, copyedit, fact check, and art are all completed and the magazine is "shipped" to the printer (meaning, the digital files are sent). The fact checkers report to her. The managing editor does not typically handle content; she's got her hands full making the magazine happen. So pitching her won't be fruitful.
- **Masthead** - The page near the front of the publication that lists the employees of the publication, everyone from the editorial (with the editor in chief at the very top) down to the editorial assistants, plus the art director and designers. The masthead usually also lists the other departments of the magazine, including sales, marketing, and so on. This is where you find out whom to pitch and what they cover.

- **Off the record** - The opposite of "on the record." What you are saying to the reporter or editor is being shared in confidence and is not to be used in the story or in association with you, the source. You must both agree that something is off the record in order for it to be considered as such. It's a good idea to assume, however, that anything you say could be used or misinterpreted.
- **On the record** - This means what you say is something the editor or reporter can quote you on and is attributable to you.
- **Putting an issue "to bed"** - Industry slang for getting the magazine finalized and shipped to the printer.
- **Senior Editor** - A senior editor typically has 4+ years under her belt and heads up a department, as they're called, at the magazine; i.e., beauty or fitness or consumer electronics. She is responsible for both planning content in her section, hiring freelancers and assigning stories, and developing stories herself. She is a great person to pitch with ideas based on what she edits. You'll usually find several on the masthead, depending on the size of the publication.
- **Side Bars** - These are sections of information in a magazine article that are part of the main story, but set apart, and are usually in separate, boxed-off sections. The idea is that it's part of the suite of content that a complex story offers; i.e., a longer feature on how to green your home may have a sidebar on nontoxic cleansers; a baking feature may do a sidebar on gluten-free options. Pitching sidebars to main stories is a great way to get your feet wet as a contributor.
- **Staff writer** - A staff writer is employed full-time by the publisher, and both pitches stories and is assigned to write them.



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THE MEDIA PATH

What's the right media for you?

One of the biggest mistakes experts make is pitching to the wrong outlets. We're not just talking about pitching a segment about menopause to a men's talk show—we mean pitching the wrong league all together.

Don't try to be a media star too quickly and overshoot by pitching the Today Show before you've gotten a few media clips under your belt. Start small with a few spots on local television, on podcasts, in blogs and work your way up to national outlets.

THE MEDIA PATH

Think of media opportunities as a long path, like a yellow brick road taking you to "Oz"—where the most powerful media outlets exist. You don't start at Oz, of course. You start at your end of the path, wherever that is. You need this journey, because that is how you figure out where you're going and how to get there—plus make sure you're ready for when you arrive.

Note we're talking here about just media in which you are the featured expert, not the contributor (we'll talk about that later).

GREEN MEDIA GOALS

- Podcasts with small followings
- Internet radio shows, like BlogTalk radio
- Most blogs, which are run for career growth, fun, building the writer's brand
- Local newspapers and magazines

BLUE MEDIA GOALS

- Podcasts with more than a million downloads (i.e., So Money, the Tim Ferriss Show)
- Feature in major online destinations (Refinery29, MindBodyGreen)
- Quotes in print magazines
- Local TV news interviews
- Regional publications and newspapers mentions

RED MEDIA GOALS

- Top major national outlets (Fox News, CNN, MSNBC, ABC, NBC, CBS, etc.)
- Major shows that are household names (Today Show, Good Morning America, Dr. Oz, etc.)
- Featured spot in major national magazines and online destinations (O Magazine, Martha Stewart Living, Self, Glamour, etc.)



Major Online Destinations

National Magazines

Major Media Outlets

Major Shows

Regional Publications

Local TV

Print Magazine

Major Online Publication

Bigger Podcasts

Local Newspaper

Blogs

Internet Radio

Podcasts



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MEDIA ACTION PLAN

Ok. So now you understand the media path. Now you're going to create your media action plan and plot your own points along that path. (If you haven't, go back to worksheet #5, "The Media Path.")

List 3–5 outlets you'd like to pitch in each category.

GREEN Goals

1. _____
2. _____
3. _____
4. _____
5. _____

BLUE Goals

1. _____
2. _____
3. _____
4. _____
5. _____

RED Goals

1. _____
2. _____
3. _____
4. _____
5. _____

Ok. So writing it down is the first step. But now you need to watch or read these outlets so that you get a feel for what they cover and how best to pitch them.

Pick one media outlet from each type of media; i.e., one print publication, one podcast, one TV show. And study it.

Here are the questions you should be answering when you're watching each show or reading each magazine:

- Who is their audience?
- What kinds of stories do they cover?
- Does the anchor mention anything he/she likes that you could work into one of your pitches?
- What clues can you pick up about their tone and approach to everyday topics?
- Start to think how you can contribute to this program or publication.



THE PERFECT SEGMENT

Producers have a checklist to decide whether or not a segment will work for their show. They are very selective and only so many story ideas can make it through to become an actual segment.

Here are some of the things producers have to consider:

Demographic

Simply stated—who is watching the newscast? It is important for you to know who the viewers are so you can pitch an appropriate segment. For instance, most noon newscasts have a largely female viewership—including lots of moms. So producers and advertisers plan accordingly. Watch some of the commercials during a particular newscast—that will help you understand who they're targeting.

Anchors

They are the face and center that holds the show together. A producer's job is to make them look good—at all times. That means they need to book segments that showcase their strengths and interests—and pass on the ones that the anchors do not like. Make sure to pay attention to the anchors in a newscast and take notes. Your pitch could stand out if you obviously did your homework about the anchor.

A counterintuitive hook

A segment that raises eyebrows and gets more viewers. You don't want to pitch the same old tips like, "pack nuts as a snack." Everyone has heard that tip. It's a good one but it's overused. Take a different approach. For instance, we all think that optimistic people are happier and more resilient. But a good expert will tell me there are some key benefits to being a pessimist. Huh...interesting, right?

A memorable guest

That's you! An expert who gives clear takeaways and makes the information relatable is always a homerun. And the better you are, the more likely you get invited back.

Takeaways

A takeaway is the benefit to the viewer. Literally, what does a viewer take away from the segment to improve their lives. You know, that stuff that you can bring up at a cocktail party—like, did you know that green tea can help you lose weight? When you're delivering content—be sure to include something that will stick in viewer's heads and get them to make a change that can change their lives.