

Podcast Academy Webinar: Marketing Your Podcast

With Christy Mirabal, VP of Marketing Podcasts at Sony Music Entertainment

MC: Hi everyone and welcome to Marketing Your Podcast. I am Michele Cobb, Executive Director of the Podcast Academy. I will say it again and I've said it before, if you have a question for our speaker, please put it into the Q&A box, not the Chat box, but the Q&A box, so we keep good track of it.

The Podcast Academy is a new organization for individual podcasters. We have a very special opening price of membership, just \$50.00 a year and you get access to all these free webinars, which as of October, will not be available widely to the public but only to our members. The price goes up to \$100.00 tomorrow and in mid-October we will be taking submissions for our awards, which are all very top secret right now, but we'll be coming out with more information about those in the next two weeks. All right. I hope you follow us on LinkedIn and on Twitter at Podcast Academy.

Now, it's my pleasure to introduce one of our Board members, Christy Mirabal is Vice President of Marketing Podcasting at Sony Music Entertainment and she's Treasurer of the Podcast Academy.

She oversees all strategic marketing including planning, development, and execution of initiatives to drive branding and awareness to Sony Music's podcast projects. She's been in podcasting for a while. She was at Stitcher and at PandaBoY. She has done a lot of things she is going to tell us about today.

I will turn it over to her and just remind everyone that you can put your questions in. She will be taking them throughout, but please put them into the Q&A box, not the Chat box. All right Christy, the floor is yours.

CM: Awesome. Thank you for that. I'm super excited to be here today. Apologies in advance, I do tend to talk a little fast. Usually I joke and that's because I'm so energetic and I'm so excited to talk about marketing and podcasts. If, for whatever reason, I do talk a little fast, just shoot a question to Michele and say, "Hey, can you repeat that?" I'm more than happy to do so.

As Michele mentioned, I have been in the podcast space very specifically for about six years now. I come to it as somebody's been listening to podcasts since they were in the educational part of iTunes. I think the first moment that I saw that I could take my media career and pour it over into podcasting, I did it just because I love the medium so much and it's brought me such great joy.

Fun fact. I think one of the first podcasts that got me really into it and I still listen to it off and on is the slightly political Gladfest. I still love listening to it because it brings me such joy, it's the reason why I'm here today.

What I wanted to do was walk through some of the questions that I had gotten ahead of this webinar, and I drafted this deck and what I'm about to talk about

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based around those questions. That said, as Michele mentioned, I'm more than happy to pivot, I'm more than happy to dig into things deeper as things come up.

The other thing I'll say before I launch is that some of the questions that I got back, I think were more from producers that are doing that "thing" where you do all the things, where you're doing the production, the editing, and the marketing, and all of that stuff. There are other people that I know in Academy that aren't operating that way. Again, ask a lot of questions, I'm happy to dig in deeper where there's value. With that I'm going to get started.

Some stuff we're going to go over. Something I talk a lot about mostly because I get a lot of questions about this is: What do you do if you have a big budget? What do you do if you have a small budget? What do you do if there's an international or if you're watching a new market or anything like that? What I always come back to is that it's about the fundamentals.

We're going to go over some things that I think about as a marketer in terms of how I get started on almost every single show that I have launched. We're going to talk about why art is so, so, so important and cannot wait until the very last second, when you are thinking about a show. We're going to talk about an audience development framework for you to think about in terms of when you're launching a show.

Or even when you're trying to grow a show, what are some different buckets and different strategies that you can be thinking about to pull forward. Also, I get a lot of questions about budgets and KPIs, we're going to cover that. Then, I'll go over some more tactical stuff that I think is pretty important in the overall audio space.

It does look like we have some questions, should I pause or keep going? Keep going. All right. Let's start with demographics. If I had a penny for every single time I have been told when I asked the question, "Oh, this show sounds so great, who do you think is going to come to this?" Then I get the answer, "Everybody will like the show," I'd probably be pretty rich.

The answer is not everybody is going to like every single show. You are making a show for somebody very specific. Sometimes you hear Hollywood people say it's in four quadrants sort of thing, not everything can be *Jurassic Park*.

The smarter you are and the more specific you are about understanding your listener and who you are making the show for, the more you can build out something that's going to help you understand where are you going to go find more people like that listener that you've got in the back of your head?

The things that I start with, and I should also add, too, that like, yes, being at Sony Music, I have a lot of resources in terms of like our research and Insights Team. That said, I've also been an independent podcast producer, myself, where I have had none of the tools. I want to put this out there that what I'm about go through,

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you can do just by googling. It takes some time. I've spent a lot of time over the years actually digging around in fun census info, to try and actually dig into things more, but I just don't want it to seem like, "Oh, this is only stuff that some of the bigger companies can pull off."

This is stuff that I've done throughout my entire media career. But usually when I'm thinking about either from like a production standpoint, or from a marketing standpoint, I start with the basics because I have some of the major work done before I can really make it more specific. It's your standard stuff, like, what's the age range?

Again, not everybody is going to be listening. I also think you have to be smart about, not only who is your listener, who is your program being designed for, but also who's listening to podcast right now. Those two things actually have to meld together. Because if you're trying to design or produce something, and here I'll make something up, but for a 95-year-old Midwesterner who doesn't have internet service, maybe that's going to be a hard target to find in podcasting. It's both who the show is for, but also who is listening to podcast. Those are two important things to pull together.

Gender may or may not matter, to me, but it is something I'm at least thoughtful of, in terms of what production is. Where are they living, and what not, right? All those basic details are much more about the demographic. That's all good data to have, but what you want to actually start doing then is taking some of that demographic stuff, and then actually developing a persona or an avatar. You want to take something that is a little bit broader and make it much more specific. I think it's important, I think it's really helpful.

And I've gone as far as actually a previous jobs, when I'm working on one thing, I'll take that persona on my wall, and I think about that person, every single day, every single thing that I do. It is like either as a producer or as a marketer has to serve that person, and it's just always a really good important touchstone for me in terms of everything that I do as a marketer.

I'm going to show you an example in a second. But the other thing I'll point out is that if you're pre-launch, you may go into it with the best of intentions, you may think that you've got who your listener is going to be. You develop your persona. I've worked on some shows where it's wrong. We went into it thinking it was going to be 25- to 34-year-old females, and all of a sudden, we figured out that 30% of the audience was actually males.

That's not right or wrong. It means that they're liking the show. What it does mean though, is that your audience and your persona, and your avatars actually need to change along the way to match with what you're finding out in real time. It's not one of these things where you do it, if you know what I mean, and then you never touch it again. Or you do it, and then suddenly, you're getting dead on. You're like, I do something wrong, and it's just wrong. Those things that, as your show grows

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and progresses, this is something that should go along with that, and then that thing, and I'll show you an example on the next page.

But again, all the stuff that I'm about to show you on the next page I got from googling. I can find case studies. I go into census data. There are many white papers where other people have done the legwork for you that I just piggyback off of it. If you're trying to reach a millennial audience then google millennial audiences because a lot of people will have written white papers that I can guarantee you can crib stuff from.

Here's an example, and don't get too caught up in it. I was even laughing last night when I was looking at this because I mentioned downloads, and a music writer that does that now. This is something that I actually did eight years ago, and so I don't feel bad about sharing this.

What I was working on was actually a product that that was for the female baby boomer basically. This is always data that's in here again. I did not have to access to any of the stuff that I now do at Sony Music. This is literally me crawling through and spending, I'd say, probably about four hours on Google, one night, trying to figure out who it is I can actually call that female baby boomer and make her real.

Susan became my audience, you know, my avatar. I taped her up, actually, on my wall at the time, when I had an office and when we could still do that. I built her out to become this real person. What I find useful about this exercise is it takes something like very amorphous, like I'm trying to reach the female baby boomers and makes it real, so that I can have a sense of where I think Susan is spending time, and how else I can reach other Susans, or actually I can get back into starting to get on Google to figure out, okay, Susan is a baby boomer. She has children, and so where are people in this actual age range spending time?

This helps me, again, be much, much more specific with what I can do from a marketing perspective. This is one of the things that I actually see a lot of people skip over, this exact point. They go right from I've got the show to, now I've got to go and market it. The only thing I'd say to this is, it's really a critically important step that, honestly, I feel like actually this should be part of the production process. But, if nothing else, you need to be doing this, so that you actually understand where you're going with your marketing plans.

I'm going to pause and just make sure, because I'm going to flip to something else, and so to see if there are any questions on the persona or avatars.

MC: Yes. Someone was asking how did you get to the post data launch? You've got this avatar, are there platforms other than Spotify that provide demo data that can help you with this?

CM: Yes, that's rough, and literally I was on a call right before this, where I was like, "Man, it's been six years of me being like data," and podcasting sucks without it,

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just it does. I'm very used to it now at this point, but sometimes now that I work at a music company, they tell me all the stuff they can tap into, and I'm like, "Man, if I even had a tenth of what you did, I'd be such or so much better at my job," but it's not the world we live in.

Listener surveys are an incredibly important tool that you should be using to actually get more data. You can go into the stuff that I talked about on the other page, in terms of the demographic information, and ask them what else they're listening to? Where else are they spending time? Any question that you are thinking about, anything that you wish you knew more about, that's what you should include in those listener surveys.

Sometimes, when I hear them, they're so sales-focused, where you're just getting like three questions. I would just encourage you that, the people that are going to take that survey, they want to help you. That's why they're taking the survey. Don't be afraid to ask them for 20 minutes of their time to take a survey, because maybe you think nobody has time for that, but can you ask more than three questions? Yes. You can.

Yes. I would say that's probably been where I tap in the most, when I can't actually get stuff from the actual platforms themselves. Yes.

MC: Someone is asking, what are good websites to find data, specifically on baby boomers.

CM: Who knew my eight-year old example would be so prescient. Honestly, I'd have to go back and redo it, but I'm telling you that it's just googling. There are so, so, so many marketing and advertising firms, and sales. There are so many people where their bread and butter is to white papers, basically saying, "Look, we know this audience likes ...," whatever, and I have no shame going in, digging through there, and then trying to figure out what I can basically take for myself.

So, yes, I don't have a good example for female baby boomers, other than I can tell you that you can google the white papers. White papers, baby boomers, advertising, media segments, just some kind of keywords, basically, and I guarantee that you'll find a wealth of information.

Be careful. I do think that this would be a classic example of being careful of the dates. That's what I would say, because patterns change, and they actually change pretty quickly, if you know what I mean, and so even down to the downloading of the music, nobody does that anymore.

Be careful how old the white papers are, or where that source of information is coming from. It's the same thing with the census. We're coming up to the tail end of the census, and so you at least have to keep that at the back of your mind, about how useful that data is actually going to be, but just some random googling gets me pretty far.

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MC: We have a great question here, if you're finding that you are 60% female and 40% male, would you recommend creating two avatars and approaches?

CM: Yes. I would, especially if you can get even more data on your listeners. I'm assuming that this is coming from post launch, where you can get even more data, but they're totally two different people.

For what it's worth, and this actually came from something that I did, when I had spent many years in book publishing. That was what I did before I started in podcasting. I actually did this for Harper Audio. This is one of I think six audience personas that I developed for Harper Audio.

Again, this is like eight or ten years ago, somewhere at this point, but yes, it wasn't one; it was one of many. Sometimes that works; sometimes it doesn't. If you have more of a general interest show, one where there's a 60/40 split, that's a perfect example of where you probably have at least two. Whereas, if you're more concise, if you have a very niche audience that you're trying to reach, then one might actually get you pretty far. It really depends on what show you're producing.

MC: We've got a lot of questions coming in now. Someone has asked, which universal link service are you using?

CM: We use a mix, actually, because of the way that Sony is set up. I'm not going to use the one that's on the music side because it's honestly too music. It looks even music, and I don't like it, but I do use Chartable. What I like about Chartable is that they understand the podcast base, and I think they're doing really smart things with marketing attribution, that as a marketer I really love, and so, yes, that's what we've been using, Chartable.

MC: Is there a Swiss knife kind of tool for podcast marketing? Let's say, for the small retailer, that might be Facebook, or is there anything equivalent for podcasting?

CM: No, but I'll go into some tactics that work for everybody, which are kind of like the tried-and-true stuff. In that sense, it might be the Swiss army knife. What I mean by that is, almost anything in audio is going to be, or is going to get you much further from an ROI perspective, than trying to get people not currently listening to listen to audio. I think it gets better every year, but I can still think of friends, literal friends, that want to do me a solid, helping me with my career, but when I told them that I had a podcast launching, like four years ago, they were like, "Ah, I don't know, that sounds like really techy ... that sounds really hard," or whatever it was, and every year it gets a little easier.

But, yes, it's just a lot easier to convert people who are already listening to podcasts, to listen to yours, than it is to try and get somebody new into the overall ecosystem. So, yes.

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MC: Well, that sort of takes us right into this question, which is, where can we find the latest data on overall podcast listenership, let's say, from 2019 or even 2020, and can we drill down to identify listenership by state or region?

CM: Don't you wish.

MC: I do wish.

CM: Yes. I don't think that there's anything by state or region. Edison is usually the forebearer in all of the majors, and all of that stuff, by the way, is easy to find. It's not behind a paywall, and so I would just google "Edison" and they have multiple studies that come out, throughout the years, but Share of Ear, is where I generally go. I would say that there are some white papers, though, that I know. For example, Megaphone has done some, where they will dig into more of the states, I would say, and then you might actually, and I have not done this myself, but you might actually be able to play around with Facebook's paid platform and try to back into some interesting things in that way.

One thing that is always interesting to me is that you can actually target podcasts as an interest, and so what you might actually be able to do, although you're going to have to kind of hack your way there, is to play around with basically the paid tools to start figuring out the podcast interests, and then maybe some other targeting events in there, and then start looking at the state-by-state representation. That might be a hacky way to get there too.

MC: Great, and I'll just reiterate that that's Edison Research, and the Share of Ear survey, where they do a lot of great work for audio, for radio, for podcasting and audiobooks, as well, and so they give you a very good idea of what's happening in the market.

CM: Yes. (Making adjustments to computer.)

MC: We are getting some comments that you do actually speak very fast.

CM: Sorry. I apologize for that.

MC: I will have to work on putting together a transcript of this, but we will have the video up on the site, as it stands, later this week, and I will pursue the transcript option. Speaking of transcripts, someone wants to know, are they a good idea for every episode, and do they help you get traffic to your podcast?

CM: Hence I use them. It's amazing how much of a sticky-wicket I think transcripts are in podcasting because I think there's the doing the right thing for people that maybe can't listen in the way that podcasts are set up, but then there are also other people that get it all in a transcript, but then are they actually going to listen to the audio. And then, if you're monetizing the audio, and then it's in the transcript, and they're only reading the transcripts, where they won't hear the ad,

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do you know what I mean? It's this very vicious sort of a circle, where I feel like a lot of people have a lot of opinions on it.

But to answer the question, in terms of can it help people find your podcast? Yes. Because if you do something, and you put it on your website, then that's going to help people. It's an SEO play. It's basically an SEO play to drive traffic towards your podcast, but if you just kind of do it, and don't – I don't know, or you put in the show notes, I've seen that happen before, and that's not the best use of these transcripts when it comes to SEO. That's what I would say.

MC: What is, since you said website, what is critical to have on a podcast website?

CM: It depends on the show. I've designed websites where I've made them a destination. Your show has to have enough information. It has to have enough "there" there to have more context there for people to want to spend time there. For example, I worked on Revisionist History.

We did a lot to make sure that everything that Malcolm talked about in an episode had a whole world built around it. There were a lot of different resources and touchpoints, stories, and pictures, and whatever. That's a destination. That's something that, if you were really into that show, you were going to want to go to that site, and you're going to want to kind of live there.

By and large, though, I'm not sure that I've worked on a lot of shows where that's the experience that one might actually have. Because, at the end of the day, if you're googling something, and you find something cool, you just want to listen to it, and so are you going to listen to it on the website, or are you going to want to listen to it with the podcaster that you're actually already into, and using.

And so, at the very basic level, the first thing I think about is, when somebody comes to this website, what do they want to do, and what they want to do, usually or hopefully, if I've done my job correctly, is listen to the audio. It's just getting them to where they want to listen to the audio.

Use smart links. Put the retailers there. There are a lot of different ways you can do it. Make sure there's a trailer there. Make sure they can sample the audio, but your job is to get them to where they want to be, to do the thing that you want them to do, and nine times out of ten, it's to listen to the audio on the podcaster of their choice.

So, yes, but again, it kind of goes back to how the show is set up.

MC: We have a couple of questions about transcripts, because as you say, don't put them in the show notes, and so where?

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CM: I would say it's not that you shouldn't put them in the show notes, although I don't know that I've really ever come across anybody that's kind of like digging through all the different show notes. There is some SEO-ness that kind of goes on in Apple, in terms of putting things in the show notes that will help people find your podcast, but is it going to help you in terms of Google and SEO, and if you have this really great podcast about baby boomers, downloading these from iTunes, right, well, then you're not going to be found. Because the only way you're going to be found, if you put it in your show notes, are from people that are actually already in the ecosystem, and so you're missing out on anybody else how might actually be googling and tooling around there.

So, I wouldn't say no, but I think it's kind of a personal choice. I would just question the efficacy of it, and probably where else it could live, where it could be more powerful.

MC: Let's take a little moment and talk a little bit about recommendations on discoverability and SEOs, since that keeps coming up.

CM: Is it more about the podcasters and SEO, or? Yes, I mean, if I'm honest, it's still pretty rudimentary. I'm not even sure that anybody has really gone on record, or any major podcasters on record, saying like, "This is how people use," like the platform, to discover the podcast.

However, just through trial and error, and I could be wrong on that, but I think that you could probably google Apple, and try to see some things, or sus some things out there. But I think through trial and error there's a little bit of a hierarchy, or at least certainly with Apple, in terms of where metadata appears, and then how your show is going to surface, based on that metadata.

So, it's going to be your title, then your subtitle, then the show description, and then the episode description. I will warn you; people have tried this before. If you start keyword stuffing with any of that stuff, none of the DSPs like it, or I should say, none of the podcasters like it, and so sometimes you'll get some comments on that. That's not the game, any more than it is on Google. Keyword stuffing is bad. That's a not-great tactic when it comes to marketing.

What Google wants and what Apple wants is that they want to make really great content, and they want to service that – or, they want you to make really great content, but then they want to help get that content to the people that really want to love it, and keyword stuffing does not serve that purpose, but don't bury the lead.

So, what I would say, in terms of SEO, is that sometimes I find with producers that they're trying to be so clever with how they title things, that you bury the lead. For instance, if President Obama is on your podcast, literally the first two words in that podcast episode better be "President Obama" because there's both the SEO-ness of it, but there's also where you have to imagine, and I almost wish I had brought

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this up on my phone, ahead of time, but there's also how people interact with the podcast apps, and there are character limits.

I'm sorry, I should have had a good example for this, on the fly, but I'll look one up now. I don't know, this not going to work with me trying to do it on the fly, but there are basically character cutoffs, and so if you do – like sometimes I'll see this thing in the metadata where you'll see a show that has 50 different episodes, and every episode starts out in the episode description with, "This week, we talk about ..." and then it cuts off, and then you'll see the entire page on iTunes, or on your phone, where it will say, "In this week we talk about ..."

That is not adding value to the listener. That is not helping the listener find the thing that they are going to want to listen to on your show. Bury it up, and make sure that you don't bury the lead and that you say, "President Obama talks to us this week, about ..."

So, yes, I would just think about the hierarchy. Don't bury the lead. Don't do – so, we're launching our first music podcast, and I can be public about this now, but what I wouldn't want to do is, "Oh, we're talking about Ricky Martin, and more ..." Don't do the "and more ..." but actually say who else is going to be on the show because, again, that's what is actually going to help people to discover your content, so when they type in "Ricky Martin" they'll find you, but then when they talk about the next artist, they'll also find you. Just be very thoughtful, and don't be too clever with your descriptions because, nine times out of ten, people don't spend enough time looking at those things to get the joke you're trying to make.

MC: I'm going to encourage you to go back to your slides. We've got a ton more questions, but I think some of them are answered in the slides.

CM: I'm going to spend a little bit of time on the art, just because it is one of those things where I find sometimes that people are thinking about it, at the very last second, and you cannot think about it at the very last second. It is one of the most important things that you can actually think about when you're launching a show because nobody is going to hear your podcast if they don't want to click on it. People will not spend a lot of time trying to figure out what the show actually means.

So, when you are thinking about art, you really, really have to overthink it, and tie it back to those audience avatars. What is Susan, that baby boomer, what is she looking for, as she's flipping through all the things, like what one flips through? I don't care if it's on social media, or on Apple Podcast, or whatever it is, we're all scrolling, and it's all real quick. What is the thing that is going to make Susan stop and pay attention to that podcast? That is what this art has to do.

And so, it's not a last-minute thing. It's one of those things that has to get baked in from the very beginning, and it's also something that may have to get refreshed, based on maybe you thought, again, going back that audience avatar and how it

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might have switch, if you're finding out that things are shifting a little bit, your art might need a refresh too, in terms of your listener demographic.

But I would also say, too, and I'll go to the next slide, when I'm thinking about art, the first thing that I do is actually do a competitive analysis. Again, if I'm going to do this one, which is for true crime, but if I'm going to try and do a baby boomer podcast for Susan, I am actually going to see what are the other podcasts that the Susans of the world are kind of listening to? There's a little bit of a game that you want to play, because if it's too out there, and that people with very refractory attentions are kind of flipping through things, if it doesn't feel like other things that Susan might have seen, she's going to gloss over it.

By that same token, you want it to pop. There's a fine line of – or, in the example I have here, it's like true crime podcasts. If you spend enough time looking at true crime podcasts, you'll notice that there is a lot of black, white and red, and so there's that fine line of do you want to lean in to black, white and red because that's kind of what feels familiar in that true crime space, or do you want to be like Moms Who Murder, which is where my eyes go, if I'm looking at these two things, where it pops.

It might actually work for them, too, because there's that color palette, and what note, and you know exactly what the show is going to be, and so the color palette kind of works for the audience demographic, and it does pop. But do spend the time to do a competitive analysis to figure out what is the space that you're playing in, so that you can actually understand how to stand out, and this is both in the podcast world, but also wherever else you will actually be promoting your podcast.

Because if you go outside of the podcast space, and now you're talking about social media, or whatever it is, now you have to stand amongst that sort of crowd too, and just remember, it's the same behavior that we all go through, when we're looking at Twitter and Facebook, or I don't care what platform it is, where you're just kind of flipping through, looking for interesting things.

Everybody does that, and so your job is to figure out how to get somebody to slow down and actually read the copy, and then they're going to go to the podcast. And so, this is not a thing, and I'll keep going back to this, but you cannot have vastness. This has to be a very important part of your overall show launch and process, because no one is going to hear the audio if you don't do this part justice.

MC: That makes sense.

CM: Yes. Any questions on the actual art process?

MC: No.

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CM: The other thing that I find too is that, again, you have to think about what are the things that are going to get people to actually listen to the audio? And so now you're talking about visuals. I don't care where, or what kind of tactics we're talking about, I don't care if it's social media or display, or whatever it is, it's a visually-based medium that's going to lead them to the podcast.

The number of times, or the number of shows that I have worked on, as a marketer, where I'm like, "Man, if you guys would have gotten just one picture when you were out in the field," like you know, when they were on that interview with that really crazy guy, or whatever, man, I could have made a really great video for that.

Or it's like, "Man, if you would have just gotten like that ..." you know, like any sort of B roll, because they'd gotten like this really great celebrity, in the studio, or whatever, and like that would have been great for social media, but okay, I'll use a quote card instead. You have to be thinking about these things as you're actually out producing a show.

There are two examples that I'll give you. It's not that the one on the right is bad, right, but it's just kinetic text. That's a lot of what I'd certainly resort to when I don't have a lot of underlying assets to use. I can make a really great trailer video using kinetic text.

I'm very used to that now, but is it more powerful if I can actually do something like what is on the left, and use that for either a trailer, a social media post, or whatever it is, because that tells the story more? You're like, "Who is that guy? He looks kind of creepy," and so I want to find out more. You are naturally going to stop people in their tracks with something that is on the left, than you are on the right, and that requires you to think about these things, every single time you're getting tape.

So, whether it's like you're out in the field and you're doing something, whether it's like something that I have done in the past, where if I can't actually set up video cameras, like in an actual studio, then what I'll do is, I'll make sure to carve out ten minutes at the very end, with every guest that I've brought in, having them recreate some moments that I think would work really well on social media. I do it that way because I don't want to pause them in the moment. I don't want to interrupt the flow, or whatever it is, but I also want to get something that will help me bring traffic into the overall podcast itself.

Just use your phone. It doesn't have to be great. It doesn't have to be polished. It doesn't have to be thousands of dollars of equipment. Just use your phone. It doesn't even matter, like don't even overthink the whole horizontal landscape and all of that other kind of stuff. You just want to get some stuff that will help you to promote the show. You don't want to do it at the very end, because you'll regret it, because you won't have much.

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Any questions there?

MC: We do have one. Since most interviews are through Zoom now, how do you get pictures of guests for marketing, because the Zoom box doesn't seem very interesting.

CM: Yes. In this space, I've actually been resorting to videos a little bit more, kind of to add a little bit more personality, because it's not so fun, visually, and I'd assume that this is what I'm looking at, on the screen, right now, and that's not a fun visual, unless it's like somebody that you know. I have been, for that reason, more leaning into videos, but I would also say that, you know, capture it, capture some of that back and forth. Either record the entire thing, and edit it down, or whatever it is, but yes, I would lean on video a little bit more.

MC: One more question just came in that I think would be good to ask now. Should we use the same artwork for every show or change it? This person currently uses their brand logo.

CM: Every episode, or there are multiple shows, and you want to know if you would put the brand bug basically on it?

MC: Unclear.

CM: I would say, on the episode level, you want to actually be very careful on using the same asset every single time that you promote a show. A good example of that would be, if you use a link, or let's just say that you use the Apple podcast link, every single time that you're promoting an episode. This pulls in an image. It pulls in your show art. That's okay. That's okay for a couple of times. If that is the only thing you're doing, every single time you're promoting an episode, people start to turn out, because they've seen that image, and you just get visual blindness.

On an episode level, I would say, try and mix it up, which is a little of what I'm trying to do in some of these examples here, where you get a B roll, or you do quote cards, or you do videos, or whatever it is, where you keep it fresh.

On the show level, I would say you don't want to confuse people by having it look too much the same, because then they're almost feeling like, well, how is this different?

Why would I listen to that show when it looks so similar to this other show I'm already listening to, but tie it together with a brand bug, or something, and then, yes, because if you do your job, and you're very concise, and you're known for a certain sort of production as a producer, having a cohesive sort of vision will help people to be like, "Oh, if I like this, then I'm definitely going to like this," to where you're kind of bringing that whole entire story together.

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MC: They were asking about on the episode level, should you have different artwork for each episode?

CM: Yes. Try as much as you can. I will say that, you know, as somebody who was, again, an independent podcast producer, I didn't necessarily have the budgets to be doing wild and wacky things. I didn't have budgets to go back to a graphic designer every week and be like, "Oh, make this great thing," and so what I would do is, I would try to figure out if there was a framework that I could work within, kind of keeping those assets fresh. Can I design some sort of quote card, where again, I'm just changing the text? Or can I design some sort of graphic, where there's like a frame that really solidifies the branding of the show, but then what goes in the frame is different? Maybe I flip in guess pictures or whatever it is.

I have definitely learned over the years how to be hacky with this, but obviously, if you have more resources, then yes, trying to devote time and effort into doing more episodic things, that's important, because after a certain point people just start ignoring, they just stop paying attention to them.

MC: What about in the feed itself? Should you create a different piece of artwork for each episode within the feed, or are you talking about marketing, having different artwork for marketing each episode?

CM: More marketing. I think that episodic art, when it comes to the podcasters, I think there's still some work to be done, in terms of how people are surfacing those, and if I'm honest, I'm not sure that I think that the ROI is great there, yet. That said, though, could you do it, because you're using it for marketing purposes, and then use it in the feeds? Yes, but would I do it purely, just kind of in the feeds itself? Honestly, no.

MC: You mentioned B roll, and so someone wants to know what that is.

CM: It's just like off-the-cuff sort of stuff, right? I think the B roll is, actually, it's kind of both good at the launch, and also deeper, when you're building relationships. Break out your BINGO card, and the one thing that we all know, in terms of being in podcasting, is that it's a very intimate medium, and that you develop these relationships with a host.

I feel the same way, by the way, you know, the slightly political Gladfest that I talked about years ago, when I finally got to meet them, like gosh, I think I even listened to them for 10 years, but on a professional level, I had to kind of keep my chill, because I felt like they were my friends. I knew them for 10 years, and I was like, "Ick, don't make it awkward, Christy."

And so, B roll, it's just kind of like those more off-the-cuff sort of moments that help deepen that relationship between the listener and actually the host, the actual personality behind the podcast. People love that stuff. You have to think about, I don't know, some celebrity that you love. You don't want to see canned

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headshots and that kind of stuff. You love to dig into more of the personalities of what happens when they're not on a movie set, or when they're not on a studio, on a stage, or whatever it is.

So, could it be some sort of funny aside, you know, between the two hosts? Could it be like just behind-the-scene pictures, like I have there with the Obamas.

Whatever it is, it again kind of depends on the flavor of the podcast, but yes, it's just adding color and personality, and deepening that relationship with the host.

MC: All right, well, we have lots more questions, but let's go back to the slides, and then we'll circle back.

CM: Okay, so, just in terms of other visual needs and kind of tying a bow in terms of art, it's that you don't want to just think about the key art, and then just be done, and especially on smaller budgets, where what you want to do is kind of think about some of this stuff ahead of time, actually working with somebody, or get this stuff designed, all at the same time, so that you're not chasing your tail afterwards.

It's not just the key art, because again, if you lean on that, people will start ignoring it. So, are you going to need anything for the platforms, are you going to need anything for your website, because you can't just have a 3,000 x 3,000 square piece of art, and if you think that if you slap that up on a website, that that's going to look good.

Social media. Again, you have to think about what are the things you're going to be using on social media to kind of promote the show? And then, of course, there's audiograms and also video.

So, you're almost always going to need 16x9 asset in some form or fashion because that's going to get your Apple flow case, and it's going to get you your website hero image, and you can kind of use it, in some tacky sort of way, on some social media, including down to covers, like a Twitter cover, or whatnot. But I would just be thoughtful about that, at the very beginning, because again, the more you kind of think about all of your different needs at the very beginning, the more efficient you're going to be with whatever budget you're working with, when it comes to the look and feel of the show.

MC: And that was a 16x9 image, correct?

CM: Sixteen by nine, and that's basically landscape, yes.

MC: Someone wants to know, how important is it to do a video trailer, and not just an audio trailer at launch?

CM: I would say very. That's like one of the things where I can only kind of speak for myself, but as part of what we're doing at Sony Music, every single show that we

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have has some sort of visual trailer. Because, again, I know what social media is, and I know how to capture people's attention, and a video trailer with some sort of visual is going to grab people in, and I will also say that it kind of links to some questions that I get, often, with audiograms, which is, are audiograms great?

And they are, and by the way, I use them as well. I use them, as well, or what am I trying to say. I use them also. There we go. Depending on the format that you use with audiograms, though, literally anything that you can do with a video that is like one step above an audiogram, this is going to increase your engagement on the actual video, and then drive them to the podcast, more than the actual audiogram.

An audiogram was something that was developed. It's a really great tool, but all it really does is just basically turn an MP3 into an MP4, because that's how social media works. You can't upload an MP3 on Facebook. It does nothing, and so I think it's very useful, but actually having a video trailer, where you put a little bit of elbow grease into it, which, linking back to the previous slide, this means that you've got to get some stuff along the way, to make it visually appealing, and that's going to take you so much further than just having an audio trailer, or just making a very lackluster audiogram.

MC: Do you have an example of a video trailer that you can point us to?

CM: I could follow up, somehow. Maybe, I don't know if there's a way to send this out, after, but I can definitely send you some. The one that I really love that we made recently, is Fake Priest, and you can definitely google Fake Priest, which is a show by Neon Hum. They had a lot of stuff for us to work with, actually, because they got a lot of stuff along the way, when they were kind of going out and interviewing and stuff, and so since I had a lot of really great material to work with, I think the trailer shows it. So, yes.

MC: Great. I think that people would love some links, and would you be able to share your slides, as well?

CM: Yes. Absolutely.

MC: Great. I'll send those out for you. Someone already put a YouTube link in the chat that I'm seeing, and so we have a follow-up question on that. Do you pay to boost those videos, and if yes, what's a good budget to allocate?

CM: There's no right or wrong answer, in terms of – and I say this, and I know that this is a hard question, but obviously, the budgets that I'm working with at Sony Music are different than the budgets I was working with as an independent audio producer. I just kind of know that, going into it, and I think when have not a lot of budget, I get real hacky, I'm real pushy, and I will not let things stop me, and I'll go after organic, hard.

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Whereas, obviously, when I'm at Sony Music, I do have healthier budgets to work with, and I can kind of do things differently, and so there's not right or wrong answer. There's no, like, you must have a big budget in order to succeed, or whatever it is. You've just got to be real with what you have.

I've boosted stuff on Facebook for five dollars, like you've just got to be careful. You don't want the five dollars to go everywhere, but what you're going to do is, you're going to say, "I have five dollars to spend, to boost this video, I know I want to reach Susan, and so how am I going to reach Susan in the most effective way possible?"

You don't reach everybody, but you're going to get Susan, somehow and some way, in that targeting on Facebook for that boosted post, and that's what I would say. Yes, I would do it, if you have the budget, and I think that's a good idea, but in terms of how much, it just depends.

MC: Someone is looking for a little clarity on audiograms. So, when we're talking about audiograms, it's that MP4 file made from a piece of art, and an MP3 audio, and so it's not like you and I on this video, but it's just a static piece of art, with sound?

CM: Yes. So, there are a lot of companies that can do this for you, or if you're good with coding, I actually think that WMIC might have released the opensource code that you could, but I don't know how to do this. I do know that other people can, where you can almost just generate your own sort of thing, but otherwise, like Headliner, which that is the one that I use, just because I just have used it over the years, and so you don't really need much to do it.

You just need like some sort of image. You need the audio that you're going to kind of cut, it kind of goes off, and then it does its thing, and it's got the little waveform, and it goes along, like a little picture, and whatnot, and it is better than sometimes even a static image, but is any other video on top of that probably going to get you more bang for your buck?

Yes, because at some point, the little guy that is kind of like moving, or whatever, it's not the most engaging thing. And so, and especially if you're doing it, and I'll link this back to the episode question, which is, if you're using that same audiogram sort of a template, every single week, to promote your show, people will stop paying attention.

That's why I feel like videos, and also that's why you want to try and get some stuff out of the episode, trying to get videos out of the episodes, whether you're taking in Zoom, or whether you're trying to get something like in the field, or whatever it is. It all goes back to how can you keep refreshing your look and feel, so that people are engaged, and you're bringing new people into the show along the way.

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MC: Can you explain for our audience what does "go hard ... go after organic, hard" mean?

CM: Yes. Let me see what comes next? Am I going to go into – I think I am. So, I'm going to go into that. Again, I don't want it to seem like, just because I'm at Sony Music, that I don't understand how hard it is when you're working with small budgets, or honestly, no budget, which I've done before, as well.

So, when I'm trying to think about a show, and again, I don't care if it's when I'm an independent or when I'm at Sony, I really actually try to think what are the buckets that I can lean into? And so, audience development, when you break it down, at its very basic level, there are three buckets.

There's owned, earned and paid. You're not, you're lucky if you can tap into all three and knock it out of the park. Usually, there is one that's working better for you. You have to just know your own sort of show, but you've got to figure out what you can kind of play into, which you can kind of lean into, and what you're going to have to kind of augment.

To kind of tie it all together, before I go into the specific example, it's my little case study there about Michaels having a sale on yarn. If Michaels is having a sale on yarn, the low-hanging fruit way that they can actually just tell people, "Hey, our yarn is on sale," it's by just putting a sign in the store, being like, "Hey, everybody, our yarn is on sale," but if they have a lot of yarn, well, that's not going to, that's not really going to get them to sell all the yarn, because they're only reaching people that are in that store, when that sale is actually going on, that actually happen to go into the yarn aisle.

There's probably a lot of other people in the world that wish that they knew that there was this ridiculous sale on yarn, and so, is it maybe that there's a going-out-of-sale – like, maybe Michaels is going out of business, right, and they just need to get rid of all their yarn. Are there any press hits that they can get out of that sort of thing? Could you actually do a paid campaign, and actually target people that, I don't know, and this is where the yarn thing breaks down, because I'm not really, I don't do things with yarn, but like I don't think you crochet with yarn, but I'm going to pretend that you do.

MC: You do. You can crochet with yarn, yes.

CM: There you go. All right, so, could you actually do a paid campaign on Facebook, where you're reaching people that actually crochet with yarn, that happen to live in DMAs, which is like a marketing charm, which are like city-sorts of limits. DMAs are where there's a Michaels, right, but the point is, though, that you can't just – if you're trying to do your job as a marketer, you can't live in any bucket alone, but you have to also be smart about the bucket that you can actually only.

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Meaning that, for example, when I've worked on shows that have no budget, I'm not going to really pay attention to that paid bucket, because I can't, and so when I say, and I'll kind of go over some examples, in terms of going hard on organic, I lean much more into own, and I lean much more into earned, to try and figure out what I can do to push the needle there.

I might skip this, because it doesn't really relate to the question, but sometimes I get questions about what kind of budgets I need to be thinking about for marketing, and so –

MC: We've definitely got some questions about that in the box, so.

CM: All right, then I'll just kind of keep going in the way that I have this laid out. The way that I think about it is, again, I'm not going to give us all a number. There is no right or wrong budget number, at all. Again, I've worked with them all, and I've been able to get success on almost every single budget that I've had, whether it's five dollars, or whether it's a lot more, and with what I'm working with now.

But what I would say that I do think about, though, is that I'm basically kind of in the customer acquisition game for ears. I'm trying to get ears, and I'm trying to buy ears, and that's kind of what I'm doing, at the end of the day. And so having done this for a while, what I can tell you is that the hardest thing to kind of do is where you need the biggest budget, and this is usually short-run fiction, and it's not to say that there's not a robust community. I'm very familiar with it, and I love that it exists, but there is not a robust community of the medium sort of fiction shows.

It's just, in three years, it's just one of those things that I've seen, where the cost for acquisition, and the cost per ear, is higher on short-run fiction than it is on almost anything else that I've done. And so, when I'm thinking about what budget I'm assigning to all of our different shows, I think about short run and long run, and then fiction and nonfiction, and then I mix them all up.

So, on the more expensive side, again, you've got your short-run fiction, and then on the – I don't want to say cheaper, but you do get a little bit more "bang for your buck" where it's more of the long-run, weekly sorts of nonfiction sorts of shows.

You can also go slower. I think the thing that's a little hard about short-run shows is, especially, if you're trying to monetize it, you don't have time to grow your audience along the way. You kind of have to hit it, right out of the gate, to kind of fulfill your advertiser obligations, where with the ongoing shows, you can do a lot of trial and error. You can start off small, as long as you understand that, and you're okay with it, and so then you can start off small, growing organically, kind of like along the way.

I do a lot of testing and whatnot to get there, and so it's just that there are kind of two different launch strategies, I think, between a short-run show, and an ongoing show.

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I'm assuming that there are questions.

MC: That makes sense. Nothing specific to that, and so I would say, keep going on there.

CM: I feel like this is not going to answer the question. Give me some more questions, in terms of the organic stuff.

MC: Okay, the organic stuff. Lots of questions about cross-promotional platforms like Podcorn for sponsorships and Audry for other podcasters. What do you recommend? What is meaningful and what is frankly a waste of time?

CM: I don't know that I've found anything that's like a waste of time. I wouldn't say don't use x-sort of a platform. I've used Podcorn, but I haven't used Audry, and so I can't speak about it, in one way or the other, but yes, I can't tell you there's anything that's a waste of time, other than you have to – there's this, or I'll say one – again, I kind of always go back to remember the fundamentals. You have to make sure that whatever you're doing actually goes back to your audience avatar.

But the other thing that I find, which is actually a waste of time, and it's not platform-specific is that, sometimes I feel like people get very literal with other shows that they might want to work with, and what I mean by that, if you have yarn, a yarn show, and it's all yarn show, and all you're doing is going after and trying to work with, or buy ads on, or guest on, or whatever, other yarn shows, you're probably limiting yourself, because I can't speak for – I mean, I actually probably can't speak for almost everyone on this call, but you don't just listen to one kind of podcast.

I probably have 25 that I listen to on a rotating basis, and they're all over the place. I am equally as happy listening to The Daily, as I am about the Trader Joe's podcast, which by the way, I will tell everybody, it's delightful! Because there's no stakes, right? And so that's how people listen. And so, if you're so hard on only going after like true crime, and then you're only going after other true crime shows, you're actually probably missing a wide swath of people that still want to know about your show.

So, you have to really think through, yes, I know the audience avatar, but your audience avatar, if you do your job, you're building up that profile, and so you understand that she doesn't just listen to true crime, but she also listens to yarn shows.

She also listens to, or like she goes to Michaels, and she probably also goes to Trader Joe's, and so these are all different touchpoints that you can think about in terms of these audio ads and the cross programs, and whatnot, that are not so one-to-one, because that's the kind of stuff that drives me nuts.

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I mean, I literally just had an example, last week, on one of my shows, where I was able to prove, through Chartable, where we did a cross-promo, and it was not, it was the thing that I probably thought would work the least, but it worked the best. It was not a one-to-one correlation, and I'm not going to be able to give you that example, but it was not a one-to-one correlation, and it kind of proves that point that being so specific, sometimes, you cut off your nose to spite your face, basically.

So, yes, I don't know if that answered the platform question, but again, I don't know that I think that there are any that I haven't tested, so.

MC: Yes. People did want a little bit more detail about Chartable and how you're using that.

CM: I feel like my team just hears me say Chartable, like over, over and over again, because I'm just so excited, honestly, that there is marketing attribution in this space, now, which has not been a thing. And so, a lot of times, I'll just "done" things, and you know, if I'm watching a new show, it's really hard to tell what worked, right?

Because, you know, you launch everything, and you line everything up at launch, because you want to kind of come out of the gate with a bang, which is great, and you should do it, but then I'd say that, even like three years ago, if I had 10 cross-promos running on the same date, plus I had audio buys, plus I had a Facebook campaign, and maybe I did some display stuff, I absolutely do not know what actually drove the traffic to the podcast.

And so, the reason that I'm so excited about Chartable is that I actually tell when things are working. I can also tell if there is some stuff that is not working. Like, I had another surprise this morning where, somebody on my team, who is looking at the data, and it was kind of like, "Wow, I am shocked by that," like I was actually genuinely surprised that that didn't work.

It was a contextual fit, our audience avatar was listening to it, and it checked all the boxes, but it didn't work, and so that's where I get really excited about that, because I literally have not had that for most of my podcast career. It's powerful, and it's powerful, especially if you're working on more than one show.

MC: That's good to know. There are some questions about sponsorships, but I feel like it's a little off topic, here, one question –

CM: It might not be, though. I will say, I was just thinking about like organic and that feeding into it, and you know, I think you have to be – this is where I've actually made a lot of inroads on shows where I actually don't have a budget, or I have a really small budget, which is, how can I partner with people that really, really like what I'm doing, and I can provide some value to them, and then I can get access to their audience.

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It's like how can I somehow make it a win-win for both sides, and that works, whether you're talking about co-marketing, or it also actually works for sponsorships for podcasts, where you might not necessarily have access to the bigger sorts of ad buying networks.

So, I know I'm beating a dead horse, here, but what I think about is, I think about my audience avatar, or avatars, so to speak, and what are the things that they're interested in? What are the brands? What are the places where they're spending time? And then I try to come up with a really compelling pitch as to why those brands, places, people, or whatever it is, should work with me, on the podcast.

It doesn't cost any money. You just have to do – it's a lot of legwork, because you have to be very concise with how you actually want to make that niche, because you're asking for something back, but that is, when I say to lead in hard on organic, man, I go hard on the partnerships, like pretty robustly.

MC: There are a lot of questions about is doing something once a week, or every other week, once a month, is there any sort of guide for the release of the episodes? And then is there any guide on the length of episodes, when it comes to thinking about marketing?

CM: Yes. You want to set up a regular schedule. That's like, those are – humans are creatures of habit, and what you want, like you want people to get annoyed if you skip a week. That's a good thing because that means that people are so into the show that they're mad when you went away.

But, yes, having some sort of regular schedule that you commit to, that's important, and if you deviate from it, which is not to say that you can't, because you need to take breaks, and there are holidays, and there is like whatever, but equally as important, and I've actually seen this in the data, where if you do not walk your audience through what is going on with those breaks, or whatever it is, or the switches, your listenership is actually going to suffer.

Respect your audience. Respect the relationship that you built with them. Come back at regular intervals, because that's what people want, basically.

Length. Honestly, it's all over the board. I can even say this from my time at Stitcher, you know what I mean, where I was more actually on the app side, and so I saw a lot of like very interesting patterns. For every rule that I give you, in terms of what the length of the show should be, I could tell you like literally five different outliers.

Infamously, Joe Rogan, three hours, or four hours an episode, it's like what? But it's the biggest podcast out there. I will tell you though that podcast lengths have been dropping over the years. Right now, I think on average they're hovering at a little over half-an-hour, and conceptually, that makes sense to me. Because, you know what? If you look into people's commutes, which are by the way, that's

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something that you can google, and I have the forms, where I had like a research and insights team, where you can google it, and people's commutes are around a half-hour.

That kind of makes sense to me in terms of what we know about listening habits, which you can also get from Share of Ear, that you're kind of seeing those two things kind of start doing close together.

MC: There's a question about, in terms of gathering your own Share of Ear, you know, can independent podcasts compete with all these celebrity-driven podcasts?

CM: Yes. I fundamentally believe that, even coming from Sony Music. I fundamentally believe that. Are you going to maybe necessarily be as big as Joe Rogan? No. Do I think that that's like a – that should not be your goal. Your goal should be making a really, really awesome show, and with the audience that you think that you're going to try and go after. In that way, I do think that there's always going to be a space for independence, because you know, it's just a different game. You're trying to go after a different audience, and design different programming for independents.

So, it does, it does mean that you have to get hacky, though, and like I kind of keep going back to that, of like, you know, you're not going to be operating with the same budgets that the bigger guys are, and so that's why I have not, and a lot of other independent producers in this space, and because I like to talk to people a lot, right? Like you just, you have to really lean into the stuff that you know will work for you. Do you have any platforms?

Like when I talked about that, in that section where it was all about owned, earned and paid, if you're a smaller show, again, paid is a little rocky. You might have to put that bucket aside for a little bit. What platforms do you have access to? Is it your personal platform? Do you know anybody in your circle that actually has a platform that might be willing to kind of hand the microphone to you, for a little bit? What sort of partnerships can you kind of get into that, again, you're trying to make it like such a great shift that they can't say no, or whatever it is?

I lean a lot into that more when I don't have budgets and I don't have celebrities, or whatever it is, but again, it's just playing to your strengths, do you know what I mean, because I can also say the flipside of this, which is, like at Sony, right, I'm much more about earned and paid. So, yes.

MC: Great. Well, we're coming to the end here. I don't know if you want to say anything else on your slides before I toss out the final question.

CM: That's actually my deck, other than, you know, I am around. I love talking about this stuff, all the time. I'm pretty easily reachable. People can reach me at – I'll probably give my personal address, and so you can reach me at christy.mirabal@gmail.com. I'm always happy to answer questions as time allows,

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With Christy Mirabal, VP of Marketing Podcasts at Sony Music Entertainment

and so, and about – you know, just marketing, and also honestly, just the Podcast Academy, which is like a little bit of passion project of mine, so.

MC: Yes. Definitely. Well, thanks, I think we've gotten a lot of good information here. One final question is, how do you calculate ROI for marketing? This is a big question, I know.

CM: That's why I like Chartable, because it's actually one of the first times where I'm like, "Oh, I can actually see it," like you know, what is actually sort of working. One hacky thing that I've done before, you know, on long-running shows, because I was literally just trying to figure out what was moving the needle, and what was not, is starting to do this great, small little experiment. It's hard, but on short-run shows, you've really kind of – I feel like it's better on a long-runs show, and divorced from launch, because there is so much activity around launch, that it's just that it muddies the waters, but like I've done small, little spends on Facebook, and then with very specific DNA, that I can actually track on Megaphone, which that is a posting platform that I've used over the years.

And so, if I do this little spend, on Facebook, in this specific city, I can then actually go back on Megaphone and see, did that thing actually, just in that city, make it go up? I've been able to do that for like 15 bucks. I can actually say that that \$15 spend that I did, and then I saw the listens, and then that makes me feel a lot more confident that I'm actually going to pony up the dough and do something that's like \$200 or \$500, or whatever it is.

But it's doing very, very small and concise experiments, and trying to use the little data that you actually get from RSS feeds, to work to your benefit, and that's how I've actually been able to prove stuff in the past.

It's the same thing where, if you have any questions about – Chartable, right, if my cross-promo actions sort of worked. I would just – don't line up a bunch, but just do the one, and then kind of go back and see if it worked. Try to make it so that you're only doing one thing at a time so that you can measure it, and then iterate from there. That's about the best way I can do it, and you know, without the Chartables of the world.

MC: Well, thank you, so much, for all that fantastic and quick information. We will put the video up, later this week, and I will work on getting it transcribed, and we will send out some links to some video promos that Christy recommends, as well as a copy of her deck. So, thanks for joining us today, and spread the word on the Podcast Academy. END

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