Episode 52: Kevin Anselmo

# KL: Katie Linder

# KA: Kevin Anselmo KL: You’re listening to *Research in Action*: episode fifty-two.

# [intro music]

# Segment 1:

# KL: Welcome to *Research in Action*, a weekly podcast where you can hear about topics and issues related to research in higher education from experts across a range of disciplines. I’m your host, Dr. Katie Linder, director of research at Oregon State University Ecampus.

On this episode, I’m joined by Kevin Anselmo, the Founder and Principal of Experiential Communications. Kevin helps individuals and groups gain clarity about what to communicate and then works with his clients to disseminate those messages to ensure they are aligned to big-picture goals.

His services focus on communications strategy development, media training, PR execution, coaching, workshops and events, primarily for the higher education, research and entrepreneurial communities. He is the author of *Maximize Your Impact: How Academics Can Communicate Knowledge Through Traditional and Digital Media*.

Previously, Kevin was Director of Public Relations for Duke University's Fuqua School of Business and prior to that managed the media relations for IMD in Switzerland. Currently based in Chapel Hill, North Carolina, Kevin lived and worked in Switzerland for eight years and in Germany for two years. He has led public relations initiatives in various countries around the world.

**KL:** Welcome to the show, Kevin!

**KA:** Thank you so much, Katie, for having me. I am looking forward to it, especially having listened to this show on a few occasions.

**KL:** Yeah. So, Kevin, it’s funny. The timing of this is so nice, because you and I ran into each other on Twitter, as so many of my contacts are made now, on social media, and you reached out to me to let me know about this new e-book you have, *Maximizing Your Impact*,for faculty, about public relations, and we were planning this month of episodes with some researchers who had a lot of media attention, so I’m really glad to wrap up the month with this episode with you. I think it’s going to be super practical to help people think about how they can think about the promotion of their work in a range of ways. So, yeah, thank you. I’m really glad the timing’s worked out.

**KA:** My pleasure. Likewise. And it sounds like a good endpoint in terms of the previous guests that you’ve had on.

**KL:** Yeah. So, I want to start out a little bit with just understanding the foundations of public relations—

**KA:** Yup.

**KL:** —and this is something I actually really liked a lot about your book, is you start out just talking about these four areas, and you talk about thinking about public relations in terms of things that are earned, owned, shared, and paid.

**KA:** Yeah.

**KL:** And I want to kind of take each of these four, define them, and just dig into each one a little big, because I just found this framework to be incredibly helpful. So let’s start with *earned*. How would you describe *earned*?

**KA:** So, *earned* is the hard work. *Earned* is in terms of you—or if you have a publicist, public relations support—who is reaching out to [*inaudible*] —and we all know the media’s a crazy space these days, between shrinking newsrooms, between “fake news” and everything else that goes with it, but basically earned media is the art of getting your work visible through the traditional press. So, you need to go through an editor. You need to go through a producer, a reporter. You don’t have total control. Now there’s things—and I’m sure we’re going to talk about this—there’s different ways that you can make sure that you shape your message, but you don’t have total control. So if you don’t like the way certain words are used by the journalist, you don’t necessarily have control to change that particular word, say, if it’s not something that’s a direct misquote, for example. So this is something that takes a lot of work because of how the media space has been changing so drastically in recent years. But that’s essentially what earned media is all about.

**KL:** Okay. So for example, recently we had a research report that we put out, and we released a press release related to this research report. So press releases might be part of this *earned* category, because you’re trying to get people to maybe pick up your story in more traditional media—write an article about it, reach out to you to learn more. And we were fortunate that we got picked up by the local news, and we got picked up by a couple other places, but this was the first time I’d really encountered—you know, once you release a press release, you’ve got to be by your phone in case people want to call you—

**KA:** Yup.

**KL:** —and talk with you, and you really have to follow up in case there are inaccuracies, and in a couple cases we did find that to be what happened. And I just wasn’t really prepared for that, so that’s really interesting to think about not only just getting the word out, but the follow-up that has to happen with some of those earned opportunities.

**KA:** Yeah, definitely. Definitely. And I think, you know, you issued a press release, and that might make sense in certain cases, and perhaps in your particular situation. As I advocate for in the book, I’m a big believer in building relationships. What a lot of journalists hate, frankly, is getting—some PR person pulls together some list, and anybody who’s remotely interested in that topic gets that press release, and that press release goes out to—I don’t know—a thousand people, in some sort of blast. Now, if you have some really interesting research, there may be certain times where that might work, but I’m much more of an advocate for building relationships with media, making sure that you’re targeted. I think there’s nothing wrong with writing the press release; I’m much more of an advocate for building relationships and then personalizing your pitch and then including a press release at the bottom, for example. So you almost summarize the press release is about in a few sentences and then copy and pasting the full press release below. And there’s a lot of different schools of thought on that, but that’s my particular viewpoint.

**KL:** Yeah, I’m so glad you raised that, because that is actually something our marketing team helped me with, is they did those more personalized pitches, and we did do kind of a follow-up. The press release sometimes gets sent out in a little bit of a blast, like you said, thought our institutional capacity, but then we had a few different reporters that we knew might be especially interested in this particular topic, and so we followed up with those personalized pitches, and I think that that’s the thing that people just may not know. There’s all these little details, and I think a lot of these things are what are covered in your book—

**KA:** Yup.

**KL:** —and that just was underlining and highlighting as I went along. Alright, so that’s *earned*. Let’s talk about *owned*. What are some of the owned public relations things that you’re talking about?

**KA:** So, *owned* is essentially, as the word says, owned. You are in charge of that particular platform. So the number one place that we primarily think about owned media is a blog. So, if you have a personal blog, you are the editor of that blog. You decide what content is created, and if you don’t like a particular word, you change that yourself. This podcast is an example of own media. You decide, Katie, you decide which guest that you want to have on, you decide the editorial content, you decide dissemination, so you’re in complete control of that, which is great. There are so many benefits for an academic to pursue that route for various reasons. I’m a big advocate, in the book, in terms of having an integrated approach and kind of pulling the levers of all these different areas. So *owned* is definitely something that I recommend academics think about if they haven’t already. Now the drawback, of course, is—you know, you’re in the New York Times, or if you are on your own personal podcast, well, there’s a huge difference in terms of visibility, obviously.

**KL:** Sure. Absolutely.

**KA:** But at the same time, this is why I think you need to have the complete balance in terms of the public relations mix. But that’s what we’re talking about in *owned*. So *owned*, we primarily think of blogs, we think of video, like your own YouTube channel, for example, we think of podcasts. Those are the three main areas, I would say.

**KL:** Okay. Excellent. The third area you talk about is *shared*. What are some examples that might fall into that *shared* public relations category?

**KA:** So, a great example: Kevin Anselmo meets Katie Linder on Twitter, and here I am on your podcast. Right?

**KL:** Yes, absolutely.

**KA:** And this is where I try to stress in the book that all these things kind of go hand-in-hand. So if you want to have more visibility, you need to think about doing all these things relatively well. So shared media is social media, essentially, and obviously that space also is changing dramatically, and there’s always new channels that are propping up. What I generally recommend is to try to focus on two and do two different channels very well, as opposed to using twenty and doing it haphazardly. I focus, generally, on two or three, and really focusing on trying to be fairly consistent. You don’t have to be a superstar. You don’t have to have millions of followers. In fact, you can be more strategic, I think, by, as our little case study highlighted, just building relationships with people in your particular space and communicating the knowledge, the research, the expertise that you want to be known for on some sort of regular basis. So that’s what we’re talking about with *shared*.

**KL:** Alright. And I love the idea, too, of as you’re writing and citing people, find them on social media, and then you can easily tweet them or, you know, connect with them, and say, “Hey, I cited you in my recent piece. Here’s a link if you want to take a look.” I mean, it’s so much easier in some ways. I mean, not that everyone is on these platforms, but our lives have been made a little bit easier in terms of communicating with scholars via things like social media. So I think that’s really great.

**KA:** I can’t imagine what life would be like without it, frankly.

**KL:** Absolutely. Alright. So then this fourth area is *paid*. What are some examples of that?

**KA:** So *paid* is a really interesting space, and this sound kind of counterintuitive to an academic who wants to get visibility for a particular piece of research, a book, whatever it may be. But again, the media space is drastically changing, the digital communication landscape is drastically changing, and the reality is there’s a lot of noise out there as well. It’s hard to break through on certain channels, on any channel really. So by *paid* what we’re talking about is advertising. Now, we typically think of advertising as billboards or TV commercials, TV spots, which are really expensive. But the reality is with a little bit of investment, financial investment, you can have a huge impact through Facebook’s retargeting, for example, or through promoting your posts via Twitter or LinkedIn. I am not an expert, I have to say, in terms of using paid media, but I’ve seen some incredible case studies, and I’ve had somebody who’s kind of been a coach for me in terms of helping me.... Because I realize in the old days, this was not part of the PR mix. This was something that the advertising people took care of. But more and more, all this is integrated, and if you want to get your message out there, you need to at least have a general understanding of all these things, and it is amazing what you can do with Facebook in terms of having an email list, putting that email list into Facebook, and making sure that people who are on that list see a promoted post. Or the retargeting: so, defining people who have been on your website in the last thirty days and making sure that those people are seeing your particular posts. So, this is obviously the one that is probably going to be used the least by an academic. It might be something you would use just for big occasions, maybe not every single blog post. But I think it’s definitely something that you should be somewhat knowledgeable of. And maybe you don’t even necessarily need to run the campaigns yourself. Maybe this is something that you hire somebody to do externally, but at least be knowledgeable that this is a way to kind of break through the clutter, the noise, and to make sure that your work is seen. Again, I know that [*inaudible*] that sounds kind of counterintuitive, that you actually need to pay to make sure that people see your research. I mean, you tell me.

**KL:** Well, I think you’ve said, you know, it’s a noisy space. And we actually had a couple examples this past month of researchers who have publicists they’re working with, because I think they felt like they needed that extra expertise of how to get their work out there. I do think, though, the challenge for faculty is we’re not typically trained in self-promotion, and it can feel a little strange to have to think about these things. This is why I love the framework. I feel like having a sense of okay, these are four areas that, for many of us, we’re at least engaging in at least a couple of them. I’m wondering, though, of these four categories, are there some that you think might come more naturally to researchers or others that you think might be more challenging? The *paid* one, obviously, like you said, it used to be kind of an avenue for a different stakeholder group, so I think we’re all learning it as we go.

**KA:** Yup. Yup.

**KL:** But what are your thoughts on what might be an easy starting point for researchers who are trying to get their work out there?

**KA:** Yeah, that’s a really good question, and in my experiences, I’ve encountered people who say, “You know what? I don’t want to talk to the press. I was misquoted back in 1992, and I’ve been scared of journalists ever since then.” And I’ve heard people literally tell me that. At the same time, you know, they’re more comfortable, perhaps, writing, because they can control the message. And my advice to that person would be, you know, get over what happened, and let’s try to rethink about how you can avoid having that situation happen again, and they’re different tactics and strategies you can do to avoid that happening. I’ve heard lots of professors say—one of my favorite examples: I had a professor, he wrote a book, and he said, “Please go out, get my book really famous on Twitter, but I don’t want to do any work for it,” through his personal account. And I said, “I’m sorry. There is a god, and I am not he, so I can’t do that for you.” I think there’s a lot of different professors who have a lot of different—they have different fears, different strengths, depending on do they feel comfortable communicating in public and communicating in front of the classroom—well, there’s a good chance that person might feel more comfortable on TV or radio. So I think it really depends. I think in one way you want to focus on your strengths. At the same time, I think you do need to develop a skillset to at least be comfortable with the different platforms and the different communications mix, as we highlighted at the outset.

**KL:** Mm-hmm.

**KA:** From your experiences, what do you think that you hear, or even for you personally, you feel more comfortable, perhaps, blogging instead of doing a TV interview? What do you generally hear, and what’s your experience? I’m curious.

**KL:** Well, I think part of the challenge—I mean, I definitely feel like this is one of those areas where you, like you were saying, play to your strengths, but I think part of the challenge is that you do have to think a little bit out your comfort zone. I mean, like, how many of have—maybe I am unusual in this way, but I have not practiced to be on television. Maybe else out there is [*KA laughs*] practicing in front of their mirrors to be on television, but I am not doing that. But it does take practice. It does take thought and real intentionality about what are your messages, what are you trying to do. And so I’ve had to practice in different ways around public speaking and writing and really communicating to different audiences, and I think it just takes practice, and I think that’s the tough thing, is we’re not always trained in that way. But I’m excited to talk with you more, Kevin, because I know we’re going to get into key messages and also some interview preparation. So we’re going to go ahead and take a brief break. When we come back, we’ll hear a little bit more from Kevin. Back in a moment.

[*music*]

# Segment 2:

**KL:** And one of the things that I really liked about your book was you have these really concrete examples, particularly around this idea of *key messages*, and this is something I think we don’t always spend enough time really thinking about when we do our research. And we’ve had previous episodes I can link to in the show notes where we’ve talked about things like dissemination plans, which I think researchers are not always thinking about as much as we should. But let’s talk a little bit about key messages and how they might be used in PR. First, let’s define it. What is a key message? What do you mean by that when you talk about those?

**KA:** Yeah. So, a real basic summary is the key messages are the points that you want to emphasize in an interview. I mean, that would be the one-sentence definition about what a key message is. You’ll hear *key message points* and *key talking points* used interchangeably, so for the sake of this we can call them key message points. Now, I think one caveat is it’s got to be the points that you want to emphasize, but it also has to be something that is applicable to an audience, right? So if you’re really hell-bent on talking about the research methodology to your particular project, that’s probably not going to work unless you’re talking to a really specific group; maybe it’ll work for one specific academic group. But for big, mainstream external audiences, that’s probably not going to be the thing that the audience cares about, so you’ve got to find that link, that marriage between what you think is most important to emphasize and what is most pertinent to the audience. Usually they’re going to intersect at some point. I also think about a job interview. I mean, if you do a job interview, you generally do a bit of preparation, and it strikes me as strange, frankly, that a lot of professors, a lot of people from any industry, really, go into media interviews without doing any prep. And just having a one-page document about the three key points you want to make and then talking about the related—perhaps it’s statistics; it might not always be a statistic. Stories: stories obviously work really, really well. The kind of different sound bites, the kind of different really punchy, succinct kind of claims that you want to make. But having like a one-pager in advance and having those talking points in your mind really goes a long way.

**KL:** Okay, so let’s talk about creating this one-pager. What are some ways, maybe exercises, that researchers can do to narrow down their key messages into sound bites? And I think this is a particular challenge for researchers because we are used to talking to other researchers. I mean, we are used to talking to academic audiences, and I think this is actually really broadly applicable, beyond just PR, to if you’re doing talks, or if you’re doing—

**KA:** Yup.

**KL:** —any kind of communication. But let’s talk about getting to that one page. Are there certain questions that researchers can ask? What are the kinds of things they can do to try to narrow that down?

**KA:** So the first thing I would say is focus on three key points. You know, I was talking to an academic recently, one of my coaching clients, and she was asking me, “You know, I wrote this book, I want to talk about....” You know, she wanted to talk about 20 different things related to her book. I said, nobody’s going to remember the 20 things. You got to focus on three. There’s perhaps a little wiggle room to expand to four to five, but if you want to think about three. What are three key points from your particular research project that you would like to emphasize? And then within those three key points, then answer the questions. You know, why is this important? The stories: what is a story, what is an example, what is an [*inaudible*] that you can use to back up that point? What are the statistics, what are the sound bites (as I mentioned in a previous response)? But if you can really just think through a one-pager, make a little outline. I did that for this outline. Have a one-pager. “Here are the three key points that I want to make, and here are the related data, the related statistics, the related stories.” And if you can do that, that’s a great starting point.

**KL:** Mm-hmm.

**KA:** Uh, and—yeah, go ahead.

**KL:** Well, think putting—I’m just kind of really agreeing with you, because I think putting it fresh in your mind, especially for something like a book or a large report, where it’s a big document you’ve been working on for a long time, you might need a little bit of a refresher of what you think is important. And having that kind of front-of-mind when you go into those interviews—one of the things you point out in the book that I thought was really helpful was if someone asks you a question that’s off that topic or that you really don’t feel like you can answer, you don’t feel like your book or your research answers, —

**KA:** Yup.

**KL:** —you can then use your three points as a bridge to come back, to say, like, taking that point that they’ve said, but then twisting it [*laughs*], —

**KA:** Absolutely.

**KL:** —so you can kind of go back to what your main message is. But if you don’t know what your key messages are, you might kind of just scramble a little bit with—

**KA:** Absolutely.

**KL:** — “I don’t know how to answer that.” So I think that part of that one-pager might also be “how can I bridge into talking about these things,” and sometimes it’s through the examples, or through, like you said, a statistic that you can cite. But it just seems like it’s not just the messaging that those key messages do, it’s the strategy of how you want to approach a particular interview.

**KA:** Yeah, absolutely. I’m glad you raised that point. So, two points related to that. So the first is—Cynthia Bulik, she’s a professor at University of North Carolina. I highlight her in my book because she’s an example of a professor who does brilliant media interviews. And I have my own podcast, and I interviewed her on my podcast, and I highlighted her example in my book. And I asked her on my podcast, I said, “So what’s your approach to doing media interviews?” And here is somebody who is frequently in the press (she’s an expert on eating disorders). And what she told me is “I always go over these message points, and I constantly do media training. I did it in a more professional context earlier, now I kind of just do it on my own, but I make sure that I am always on the top of my game before I do interviews.” And this is somebody who is frequently in the press. So regardless of whether you’ve done one interview or fifty interviews, taking the time to think through your three key points, and then being able to practice, and then being able to deliver that in the course of an actual interview, really goes a long way.

The second point I was going to mention—you know, you talked about the bridging, and what I recommend that anybody do when they conduct an interview is to think about the ABCs of interview, and what I mean is A is you answer a question. So, you ask me a question and I don’t answer and I start talking about.... You know, that doesn’t count, right, even though that might be my message point. You can’t completely deflect, and we see a lot of examples in modern-day politics of people who are constantly deflecting, and it doesn’t really turn out very well. So you need to answer the question, and that’s the A. Then the B is you form a bridge, and you might use these connecting words: “the real point I would like to make is blah, blah, blah, blah, blah.” And then the C is you conclude with your key talking points, your key message points. And if you keep that framework in mind, that’s something I think that will be really helpful. And what I encourage people to do is—whether it’s a mock interview or an actual interview—is look at that one-pager when you’re done with a particular interview. Did you fulfill the ABCs? Did you highlight your key message points in a particular interview? And it’s a really helpful exercise whether it’s a mock example or a professional example.

**KL:** Well, and this makes me think that—this may not work as well for press interviews, in terms of doing newspaper things—but if you were doing something where you’re on camera being interviewed, it makes sense to me to think about maybe getting a transcript of that after the fact and looking through the transcript and doing exactly what you’re saying: did I get my key message across, how did I bridge, how did I conclude, and using it as a way to practice. And I’m not saying this is going to be a comfortable moment for people to go through this.

**KA:** No, it’s not. [*laughs*]

**KL:** But it’s hard. It’s hard to look at yourself. But I also think that’s how you learn. And I think one of the things you did in the book that I loved and actually read through it several times was you included the transcript of one of her interviews, and you actually used it as an example to say, “Look at where she did this. Look at where she bridged. Look at where....” And it was really masterfully done, and it was succinct, on point, and it makes it look easy, but it’s not easy. You need that preparation to really make sure you’re doing it well.

**KA:** Yup. I mean, unfortunately the book can’t really communicate in the same way the way the actual TV interview takes place that you’re referring to, but if you think about, in this case of Cynthia Bulik that you’re mentioning, she does this interview where she’s talking about a book. This is her baby. She’s been researching this for years. This book is, I don’t know, 400 pages long, whatever it may be. And she is talking in sound bites, she’s talking in really crisp sentences, and it’s basically a three-minute interview, and she’s answering five, six different questions. So if you think about— Now obviously, podcasts like this, I have a little bit more freedom to talk. Radio interviews, you have a bit more freedom to talk. But having that kind of one-pager helps you to be able to be able to deliver those crisp responses.

**KL:** Mm-hmm. Okay, so let’s talk about interviews, because I think we probably have many researchers who are listening to this who maybe have not been interviewed in any form, or maybe they’ve only been interviewed for a kind of written press but not for television. What are some key things that you think researchers need to know, or anyone needs to know, as they’re preparing for these situations? Let’s say they get a call or an email that says, “I want to set up an interview.” What do they need to be thinking about?

**KA:** Yeah, so the first thing I would say is you need to think about that key messaging document. I think that’s really, really the starting point. Don’t do an interview without having done your homework, right? If you’re in the classroom, you tell your students to do the same thing. And then remember, it’s a conversation. So I interviewed Andy Serwer (he was the editor at Fortune; he’s now an editor at Yahoo Finance), and he was talking to me about the things that he likes about interviewing academics and some of the issues. And it’s like, “Get to the point.” That’s the key thing. I can’t tell you how painful it is to be a PR person and to sit in on an interview between an academic, a dean, and a journalist, and there was one instance early on in my career I watched this poor journalist—this guy was rambling on and on and on and on and on and on. And this poor journalist, first of all, English wasn’t her mother tongue, and she was completely lost as this professor was going on a lecture. I mean, it is not a lecture. It’s a conversation, essentially. So I think that’s something that you definitely want to keep in mind. I think the other thing that I would say is.... This is hard to say because there’s so much hype in the news about “fake news” and people kind of just—especially in the political landscape. But if you can get away from the politics of it, journalists in principle are not out to get—there are some, but in principle—in my experiences, I’ve seen a handful of journalists who are out to get someone. It’s practically never, really. I can think of one instance out of hundreds of interviews in which it didn’t go well. In my opinion, and especially if you’re coming talking about academic research, something that’s going to add to a conversation, journalists are not out to get you. They want to understand what your research is and then be able to communicate it to their readers or viewers or listeners, whatever it may be.

**KL:** Mm-hmm. Mm-hmm. Absolutely. Okay, so I want to talk about a couple more things here related to interviewing. I think the print interview, where you’re just kind of talking on the phone or in person with a reporter, I feel like there a lot of resources out there for how to think about that, and your one-pager is really good guidance for talking with those folks, and also maybe even saying, “Can I see the kinds of things you’re quoting from me and just do kind of an accuracy check?” and things like that. But radio interviews and television interviews might be a little bit different than that and maybe feel a little more high-stakes, because you’re being recorded, or maybe they’re live. So I’m wondering if you can talk a little bit about—let’s split them out. For a radio interview, are there certain things that researchers need to be thinking about?

**KA:** I think would I would suggest is do your homework in terms of your message points, but also do your homework in terms of understanding the platform and the journalist that you’re going [*inaudible*]. I list to your podcast anyway, but if I hadn’t listened to your podcast, I would make sure to listen to your podcast to understand. Are you looking to do a two-minute recap of a two-minute tip and you need me to deliver a thirty-second sound bite, or is this going to be a half-hour conversation, we’re going to go back and forth, right? You know, try to understand a little bit about the outlet, who the readers are, who the listeners are, who the viewers are, as well as the journalist. In the old days that was hard to do, but now, you know, everything is out there for you to do, so it’s just a matter of taking a little bit of time to, you know, read, if it’s a print journalist, read the last five stories of that particular journalist. If it’s a TV producer, what is the show? Watch a few of the clips. I think that is really the key and will put you at ease, and then based on that you adapt accordingly from there, I would say. You know, I think—

**KL:** I think that’s such an excellent point. I mean, like, use your research skills, basically, [*both laugh*] and start, as a researcher, research. I mean, I would imagine that most of the people who are engaging in the media—I mean, we had some people on, obviously, earlier this month who had pretty frequent media engagements, but I would imagine this is not something that most researchers are doing daily. It may be like there’s a moment where they have a lot of media engagement in their research, and then that moment goes away. I mean, kind of the “15 seconds of fame” idea. But the idea of how to prepare for that, it is research. It is kind of using those skills to think about what is it that you need to know.

Alright, let’s talk television. Maybe this is something that all of us will experience at some point in our research careers (fingers crossed). We have a book or something that’s coming out. What do people need to know when they’re thinking about television? This is one of those things that just seems like a mythical unicorn, I think, to many of us.

**KA:** [*laughs*] So, again, TV is going to vary as well, because are you going to go on and be a guest on a show for ten minutes? Are you going to be on a panel, and there’s four people on the panel, and essentially if you think about a ten-minute segment and there’s four people on a panel, you’re essentially going to get—I don’t know—a minute and a half, two minutes of airtime max. So again, it goes back to doing your homework regardless, but in principle, I think some points to keep in mind are.... Umm, obviously you want to dress a little more professionally if you’re going to be on TV. I think some really simple things you can do, just in terms of like drinking water, getting to the place, the studio, several minutes in advance, 15 minutes in advance, for example. Just knowing where to look—so, usually if you are in studio at the same time as the anchor, the reporter, you’re probably going to be talking face-to-face to that person. If you’re remote, you’re probably going to be looking at a camera. So kind of just knowing those sort of things goes a long way.

But it still then gets down to those [*inaudible*], and I guess it’s a matter of realizing if you have those one-page message points and you have a half hour on a podcast like yours, okay, you’re going to have more time to elaborate on those points. If you’re going to be on TV, you’re usually probably going to get two or three minutes, so you’ve really got to think about being as crisp and concise as possible. You should probably think about your answers being 20, 25 seconds long. The example of Cynthia Bulik is a great example, as we highlighted before, and perhaps you can include that clip in your show notes for any listeners who want to see an example of what is a good TV interview. You’ll see that it’s conversational, she’s engaging with the different reporters, very crisp, and she’s getting her points across—

**KL:** Absolutely.

**KA:** —so I think those are some things that would be [*inaudible*], I would recommend.

**KL:** Yeah, we will definitely try to track that down and include it. I think that it’s such a great example. It was one that really kind of drove it home for me when I was reading through the points in your book.

Kevin, this has been so helpful. I’m continually turning back to your book to look at the little tips and guides that you’re giving. We will make sure to link to it in the show notes for people who want to learn a little bit more. There are a couple other books I’ve come across recently through my engagement with the Textbook and Academic Authors Association, particularly about being on camera, and so I will make sure to link to those kinds of things as well, for listeners who may be interested. But Kevin, thank you so much for taking the time to come on the show. This has just been fascinating, and it’s a great way to cap off our month here.

**KA:** Katie, it’s been a pleasure. I really appreciate it.

**KL:** Thank you. And thank you so much to our listeners for joining us for this week’s episode of Research in Action. I’m Katie Linder, and we’ll be back next week with another episode.

[*music*]

Show notes with information regarding topics discussed in each episode, as well as the transcript for each episode, can be found at the *Research in Action* website at [ecampus.oregonstate.edu/podcast](http://www.ecampus.oregonstate.edu/podcast).

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# Bonus Clip:

[*music*]

**KL:** In this bonus clip for episode 52 of the Research in Action podcast, Kevin Anselmo shares an example of a shy researcher engaging with the media. Take a listen.

Kevin, I’m wondering if you have an example for the people among us, the researchers among us, who are feeling a little bit shy about this and are thinking, “This is something I could never do.” Have you ever worked with anyone who was in that situation and then worked their way through it? I mean, how—

**KA:** Yeah. Yeah, definitely. [*inaudible*]

**KL:** Give us some inspiration. We need some inspiration.

**KA:** [*laughs*] Sounds good. So I used to work at a business school in Switzerland. It was one of my first jobs working in higher education. And one of the individuals on faculty was a Spanish finance professor. Really bright guy, really nice guy. And I would get different media requests for commentary on things happening in the finance world, and I would go up to this professor and I’d say, “Hey, I have an opportunity for you.” Wouldn’t be some sort of top-tier international media outlet. It would be maybe some national Swiss outlet or kind of niche finance outlet. And he would always say, “[*light Spanish accent*] Oh, no, no, no. My English is not so good. I’m not so comfortable with this, and I think you should ask someone else.” And I’d always say, “Okay, no problem.” But one day, he came out with some really interesting research, and for whatever reason he was really motivated to talk about this to others. And he had an opportunity to go on CNBC, and I think it was the first time—at least when I was there—it was the first time he had ever done any sort of media interviews. And I wouldn’t necessarily recommend jumping from doing zero interviews to going on CNBC, but he decided to go on CNBC, did a terrific job, we went over his message points, and after that, a light went off, and he realized, “I can do this.” And after that, he accepted every single request I gave him. He started using social media really strategically. He then went on YouTube and he came out with this thing called “Finance News in Two Minutes,” and he would do kind of a weekly recap show, and this helped the institution (obviously) tremendously, but it helped him tremendously. And he recently was appointed to be the director of a very prestigious center that’s focused on world competitiveness. He’s keynote speaking at different conferences around the world. I don’t think it’s only because of his media activities, but I think that’s a big part of it. And what I think he realized is that he’s pretty much on the shy side, but he’s also a really good communicator, and he can break down the complexities of different things in the financial world in a way that it really is resonating with the audience. And I think he’s an example that if you get out there, you try it—you know, for podcasting, for you, Katie, and for me, when I first started podcasting, I wasn’t at all comfortable with it, and over time, you probably feel a bit more comfortable. And now I have to say, it’s helped me a lot, podcasting, in terms of presenting, leading workshops, doing any sort of public speaking, and I guess I would encourage your listeners, if you’re looking to get your feet wet, maybe do something at your school with the school YouTube channel. Just get some experience, and see where it can take you. But the reality is there’s so much impact that can be generated and so many ways that it can help both your institution and you individually, that not doing it, I think, is a risk.

**KL:** Mm-hmm. Absolutely. I mean, that is a very inspiring story. I think it points out a couple of things. One is that practice helps you over time, and two is sometimes you just need to try it out, and you may not know until you’re there, and who knows? Maybe you’re going to be a rock star at it, and you would never know unless you try.

**KA:** Yup, definitely.

**KL:** Alright.

**KA:** I think that is.... Key point!

**KL:** Thanks for sharing that story, Kevin.

**KA:** Cool.

**KL:** You’ve just heard a bonus clip from episode 52 of the Research in Action podcast, with Kevin Anselmo sharing an example of a shy researcher engaging with the media. Thanks for listening!