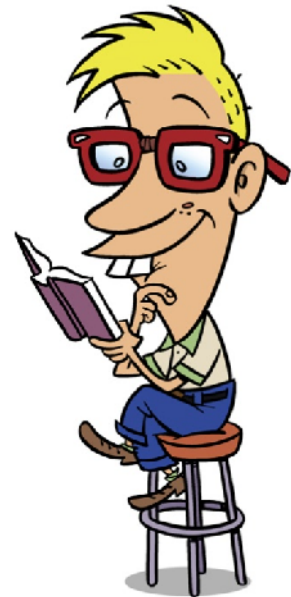


MY NOTE TAKING NERD

“Giving You The Edge”



**What My Note Taking Nerd Learned From
Dan Kennedy's 25K Influencing and Retaining
Customers Report.**

I think marketers in general trade away long-term customer-value, and long-term business value by not being really focused with the bait they put out into the marketplace about who it attracts. It's fairly easy to attract quantity, but value in a person is a whole other issue. Who might be a very, very valuable customer for you might be of little or no value for me, or vice versa, even if we, in fact, sell basically the same things. Because if we don't really deeply resonate with them, then their value to us over a period of time disintegrates, the retention isn't good, and so forth.

1. One of the things that we look at as we spend time together about attracting is not just attracting anybody and everybody in the greatest quantity that we can get, and in fact **measuring success by response percentages**, as opposed to measuring success by how many of the right people do we put together in one place at one time.

2. Second then, the reason that we want to write in the way that we're going to talk about is connection, and **connection means that there is more to it than monetary transactions. It means that the person on the other end of all this communication has feelings about us as a result of the communication**, and has a sense that we have feelings about them, and so that's what connections about.

3. **Acceptance of advocated positions.** Acceptance of advocated position is another reason to try and write influentially. We're not just trying to get a customer, we're not just trying to sell a product or a series of products, we're trying to get buy-in to our positions, to what we're all about, and that can be all the way to the most kind of micro-practical of those positions, like long-copy is better than short-copy, or trying to convince somebody that if you're in the do it for them newsletter business, that ugly is better than pretty, so they need to buy-into that position. **All the way to the macro-philosophical stuff that actually is more important in keeping customers.**

4. Sales and purchases, of course. **We write to sell things.** **Involvement**, which is the hardest of all of these things, is actually getting the people interactive with us, rather than passive with us, and it's the toughest thing of all to do. If you look at newsletters as a microcosm ... you should be using contest etc.. to get people involved. The percentage of people who actually participate in any of that is painfully low. I'm convinced there's a lot of people who think they participated, and never actually did it, but the percentage is painfully low, and it tends to be the same people over and over again.

Any time you get somebody new to do it, though, you move them much deeper into commitment to you, and to your culture, which is why we keep working on these involvement things, and in many cases, keep making them dumber and dumber and dumber and easier and easier and easier for people to do. It's like send us a piece of paper with a big black mark on it, and you win .

5. Retention is certainly for many of you, maybe most of you, for us, the biggest issue of the day. Not just getting them, but keeping them, and how can we keep them for a month longer, three months longer, a year longer. How can we keep them in the game? I have a lot to say about that as we go along.

6. Last. I think, would be ascension. That we write in order to get them to move up. Meaning actual ascension ladders, which many of you have in your business, meaning that they go to the next rung and give you more money, go to the next rung and give you more money, but at the same time, their emotional commitment to the entire process goes up.

****You should have a checklist and make sure you are covering these six items as much as possible when you are writing.****

The 4 Essentials

One is they have to be fascinated with you. and one of the principles we'll talk about is the principle of fascination, but there is a difference between fascination and interest. An example I give you is the way serial fiction writers are able to get people so fascinated with their characters that people are demanding another book about that character.

Two is They have to feel that they share common values with you. Very, very hard to influence people who feel they have dramatically different values.

Third, they have to believe you care about them. Whether you do or not, and I pass no judgment on whether somebody does or doesn't, but they've got to believe that you do. They've got to think it's far more than the money, and that there is personal concern that they do well. Now, in our businesses, if you actually had the level of personal concern that they do well, that they need to feel you have, you can't function in our businesses, because we know 80/90% of them aren't going to do well, because they aren't going to do anything. If you actually worried about them as individuals or you worried statistically about who was getting results and who wasn't, you'll be in a nut farm, or completely paralyzed and incapacitated in marketing what it is that you market. It's essential that you get over that, but on some level, you have to really care about the ones who do well, and that has to communicate to everybody.

One of Cabot's deals was they don't care how much you know, until they know how much you care. The first time I heard it, I'm like, "Blech." This is sales training by Hallmark card. The longer I've been in our kinds of businesses, the more I've realized he had it, and so often we're trying to demonstrate knowledge, and trying to demonstrate expertise, and they don't really care about that, unless they actually believe you care about them on a personal and emotional level.

Fourth, they have to get value from the relationship that they perceive they have with you, and it's very important to understand that that's value as they define it, not value as you might define it.

How do you know if you're doing it right? Which is an interesting place to start, and I've got 5 things for you to look for. **One is that they tell your stories back to you, and then tell you their same story.**

You kind of know that you're getting this done if they're coming up to you and telling you one of your stories that you use, and use a lot, and then telling you their version of the same experience. If they're coming up and telling you about your disease, and then their disease, and how they're handling it, or your dog, and their cat, or your kid and their kid. If they're telling that back to you, then they've bought into a great connection with you, and not only should they be telling you that, you ought to be getting mail that tells you that. If you're not getting that kind of personal fan mail that is relating stories from them comparable to your stories, you aren't connecting.

If all they're talking to you about is the mechanics of what you teach, you won't keep them long, for one thing, because you can do all the mechanics in about twelve months, and then you've taught them everything about whatever the hell it is that you teach them. You won't keep them long, and you really won't have them involved with you.

Second, when people start telling your stories to others, preferably giving you credit, that tells you a lot. That says you're getting it right.

You should personally respond to your customers who respond and interact with you.

Now, there are some, of course, who rise to the level of pest. Who think they have a pen pal, and your positioning needs to discourage that a little, and eventually they start getting ignored or getting form letters, because it's impossible to deal with them. The first-timers are the most significant to me, because that shows movement on their part that we want to encourage.

The fifth thing is that they are seeking your approval. You know you're getting this right when they are bringing you their papers, and they want you to put it up on the refrigerator door with a magnet. Then you know you have enormous influence over them, because that means they will do pretty much whatever is necessary to get approval from you.

Not only do they have to think you care about them, they have to wind up caring about you. Kind of another way to know you're getting this right is when you're verbally, or by mail, or email, or whatever, you are getting people trying to help you. With every life event that you choose to disclose, you'll know that you got some connection there if people start to send you cures for what ails you, if you will, and so like I probably now have close to a storage bin full of heal-your-back stuff that all came in immediately after the back injury. I have everything from DVDs to gadgets to pills to potions to letters to you need to go to this website to you need to talk to this guy, you need to go to this doctor.

Principle 1: FASCINATION

Jim Rohn's point is **interested people want to know if it works, fascinated people want to know how it works**, and so people who are truly fascinated with a thing, they want to take the thing apart, they want to actually know how the satellite signal gets from here to there.

People who are casually interested don't have enormous value to you, but people who are fascinated with you have enormous value to you, and so they have to want to know why you do what you do, how you do what you do, what makes you tick, you know, and so that requires certain disclosures, and it requires certain holdbacks, certain mystery about your behavior, and your process, and your thoughts, so that they are always trying to find out more.

Disclosure and holdback. What you're aiming at is this level of fascination with you that these readers of serial fiction have with these fictional characters, which, by the way, gives you the model.

How fascinated are your customers with you right now? You kind of know what the evidence is, so are their conversations with you personal questions? Philosophical questions? Are they restricted to mechanical, practical questions?

The process starts with what writers call the personal narrative. The personal narrative is very different from a resume of qualifications or credentials, and a lot of people in our kinds of businesses try and influence based on resume, and again, that's probably the least compelling thing that we have in our bag of tricks. **It is more about this personal narrative, this personal storyline, if you will, what is this person about? What do they symbolically represent? You want, at its core, a simple thing.**

You have to start thinking about what your personal storyline is, and why it's important is it, more so than the resume, is what gives you the authority to tell people how they should live.

You're in the business of telling people how they should behave. We all are. The question in somebody's mind immediately is what gives you the right to do that? A lot of people then trot out their resumes, but the resume doesn't cut it, the personal story does.

The good news about personal narratives is they can be written at will, and they can be re-written at will. Fortunately, people have very short memories, and are extremely accepting of whatever narrative we put in front of them, especially if it is one that resonates with them, and they like it. They don't microscopically analyze or really compare the narrative you're putting in front of them now with the one you put in front of them a year ago. They're pretty quick to shelve that one and accept the new one that you put in front of them.

A foundation for being able to influence people through print is sort of creating this movie of your own life that you then show to people in whole or in part, for different purposes. You have scenes in the movie that you show to people for different purposes and you have made yourself a movie like character that will resonate with your audience.

One of the most important things that you can pull from there is that personal narrative should include conveying upon yourself, grand and great importance, that there is ground breaking, life changing, radical and revolutionary things being done by this person.

A very hard to swallow thing, but I think necessary to swallow, is that these traditional credentials, this attempt to influence by resume and qualifications, or concern about the lack thereof, is completely irrelevant to influencing people and again, if you want to look at the political arena, we've never elected the best qualified person by resume to be President.

You make yourself up and you are accepted in whatever way you make yourself up, because for the most part, again we are creating fictional characters, we're not doing non fiction here, we're doing fiction, so we can make them up any way we want to make them up.

There are two significant things about that, that actually everybody does who has great influence in print or verbally. One, they over simplify what it is that they are presenting. People do not want complex ideas, increasingly so, and so that's not welcome.

The psychology community hates John Gray and is constantly critical of him, et cetera et cetera, because of their over simplification to the point that, the experts argue, not only have they over simplified, they have over simplified to the point that it's erroneous. Make your own decisions about that but it's a commonality to understand that influential writing is not about doing a better job of explaining things. Influential writing is about doing a better job of simplifying things and one is not the same as the other.

Personal narratives have building blocks and sources. When you think about your personal narrative as it exists now and how it ought to be built, you want to understand that there are sources for it from life experience and in many cases people overlook the usefulness of all of their life experiences.

Personal narratives are built largely from the raw material of life experiences and most people aren't super good and pulling all of that out by themselves, so in group the object is to find a useful story that they have not been using and telling that you can help figure out a purpose for.

You have what's called a heritage checklist. Now there's lots of other places to go, but heritage is one of them. So you have a heritage checklist. On page 34 you have a partial. I have what I call my personal narrative asset list which I keep adding to as I have new assets occur and then, so how do you use them? One useful thing for you to build for yourself, by the way, for those of you who like checklists, is this. Your personal asset list is a list of all of the things that you own and many of them interestingly are things people would not normally think of as assets and I just pulled a few, two pages of this, that I work from. Missing from here, that I didn't put on here is say, alcoholism, which most people would not think of as an asset. It's on my asset list. A huge percentage of the population has had or has a drinking problem. It's a wide swath of connection. Everybody has somebody in their family who has a drinking problem. It's a wide swath of connection, it's not a narrow swath of connection. Now most people would not think of it as an asset, and it's not when you currently have it, but when it's past then it belongs on the asset list. I