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This Is Marketing: You Can't Be Seen Until You Learn to See

by Seth Godin

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44 Highlights

Highlight (Yellow) | Location 99

This is a book about roots. About anchoring your work deeply in the dreams, desires, and communities of those you seek to serve. It's about changing people for the better, creating work you can be proud of. And it's about being a driver of the market, not simply being market-driven.

Highlight (Yellow) | Location 109

Marketing isn't just selling soap When you give a TED Talk, you're marketing. When you ask your boss for a raise, you're marketing. When you raise money for the local playground, you're marketing. And yes, when you're trying to grow your division at work, that's marketing too.

Highlight (Yellow) | Location 124

How to know if you have a marketing problem You aren't busy enough. Your ideas aren't spreading. The community around you isn't what it could be. The people you care about aren't achieving everything they hoped. Your politician needs more votes, your work isn't fulfilling, your customers are frustrated . . . If you see a way to make things better, you now have a marketing problem.

Highlight (Yellow) | Location 183

The SEO expert promises that you will be found when people search for you. The Facebook consultant tells you how to interrupt just the right people. The PR professional promises articles and mentions and profiles. And Don Draper, David Ogilvy, and the rest will trade your money for ads. Beautiful, sexy, effective ads. All to get the word out. But that's not marketing, not anymore. And it doesn't work, not anymore.

Highlight (Yellow) | Location 239

Your emergency is not a license to steal my attention. Your insecurity is not a permit to hustle me or my friends. There's a more effective way. You can do it. It's not easy, but the steps are well lit.

Highlight (Yellow) | Location 263

Marketing in five steps The first step is to invent a thing worth making, with a story worth telling, and a contribution worth talking about. The second step is to design and build it in a way that a few people will particularly benefit from and care about. The third step is to tell a story that matches the built-in narrative and dreams of that tiny group of people, the smallest viable market. The fourth step is the one everyone gets excited about: spread the word. The last step is often overlooked: show up—regularly, consistently, and generously, for years and years—to organize and lead and build confidence in the change you seek to make. To earn permission to follow up and to earn enrollment to teach.

Highlight (Yellow) | Location 290

Things marketers know Committed, creative people can change the world (in fact, they're the only ones who do). You can do it right now, and you can make more change than you can possibly imagine. You cannot change everyone; therefore, asking, "Who's it for?" can focus your actions and help you deal with the nonbelievers (in your head and in the outside world). Change is best made with intent. "What's it for?" is the posture of work that matters. Human beings tell themselves stories. Those stories, as far as each of us is concerned, are completely and totally true, and it's foolish to try to persuade them (or us) otherwise. We can group people into stereotyped groups that often (but not always) tell themselves similar stories, groups that make similar decisions based on their perceived status and other needs. What you say isn't nearly as important as what others say about you.

Highlight (Yellow) | Location 363

That riff about the quarter-inch drill bit Harvard marketing professor Theodore Levitt famously said, "People don't want to buy a quarter-inch drill bit. They want a quarter-inch hole." The lesson is that the drill bit is merely a feature, a means to an end, but what people truly want is the hole it makes. But that doesn't go nearly far enough. No one wants a hole. What people want is the shelf that will go on the wall once they drill the hole. Actually, what they want is how they'll feel once they see how uncluttered everything is, when they put their stuff on the shelf that went on the wall, now that there's a quarter-inch hole. But wait . . . They also want the satisfaction of knowing they did it themselves. Or perhaps the increase in status they'll get when their spouse admires the work. Or the peace of mind that comes from knowing that the bedroom isn't a mess, and that it feels safe and clean. "People don't want to buy a quarter-inch drill bit. They want to feel safe and respected." Bingo. People don't want what you make They want what it will do for them. They want the way it will make them feel. And there aren't that many feelings to choose from. In essence, most marketers deliver the same feelings. We just do it in different ways, with different services, products, and stories. And we do it for different people in different moments. If you can bring someone belonging, connection, peace of mind, status, or one of the other most desired emotions, you've done something worthwhile. The thing you sell is simply a road to achieve those emotions, and we let everyone down when we focus on the tactics, not the outcomes. Who's it for and what's it for are the two questions that guide all of our decisions.

Highlight (Yellow) | Location 398

When you're marketing-driven, you're focused on the latest Facebook data hacks, the design of your new logo, and your Canadian pricing model. On the other hand, when you're market-driven, you think a lot about the

hopes and dreams of your customers and their friends. You listen to their frustrations and invest in changing the culture. Being market-driven lasts.

Highlight (Yellow) | Location 540

I was talking with two congressional campaign organizers, and they kept talking about getting the message out to everyone, connecting with everyone, getting everyone to the polls. I did a little research and discovered that in the last primary in that district, only twenty thousand people voted, which means that in a contested primary, getting five thousand people to the polls is the difference between winning and losing. The district has 724,000 residents; five thousand people is less than 1 percent of that. There's a very big difference between five thousand and "everyone." And for your work, five thousand of the right people might well be more than enough.

Highlight (Yellow) | Location 599

Start with empathy to see a real need. Not an invented one, not "How can I start a business?" but, "What would matter here?" Focus on the smallest viable market: "How few people could find this indispensable and still make it worth doing?" Match the worldview of the people being served. Show up in the world with a story that they want to hear, told in a language they're eager to understand. Make it easy to spread. If every member brings in one more member, within a few years, you'll have more members than you can count. Earn, and keep, the attention and trust of those you serve. Offer ways to go deeper. Instead of looking for members for your work, look for ways to do work for your members. At every step along the way, create and relieve tension as people progress in their journeys toward their goals. Show up, often. Do it with humility, and focus on the parts that work.

Highlight (Yellow) | Location 617

Sonder is defined as that moment when you realize that everyone around you has an internal life as rich and as conflicted as yours. Everyone has noise in their heads. Everyone thinks that they are right, and that they have suffered affronts and disrespect at the hands of others. Everyone is afraid. And everyone realizes that they are also lucky. Everyone has an impulse to make things better, to connect and to contribute. Everyone wants something that they can't possibly have. And if they could have it, they'd discover that they didn't really want it all along. Everyone is lonely, insecure, and a bit of a fraud. And everyone cares about something. As a marketer, then, we have little chance of doing marketing to others, in insisting that they get with our program, that they realize how hard we've worked, how loud the noise is in our heads, how important our cause is . . . It's so much more productive to dance with them instead.

Highlight (Yellow) | Location 712

A marketer is curious about other people. She wonders about what others are struggling with, what makes them tick. She's fascinated by their dreams and their beliefs. And she has the humility to embrace the lack of time and attention that her audience wrestles with every day.

Highlight (Yellow) | Location 906

If you can't deliver quality yet, this book isn't much help to you. If you can, great, congratulations. Now, let's set that aside for a minute and remember that nearly everyone else can too.

Highlight (Yellow) | Location 937

Bernadette shares ten things that good stories do; if the story you're telling yourself (and others) doesn't do these things for you, you might need to dig deeper and find a better story, one that's more true and more effective. Good stories: Connect us to our purpose and vision for our career or business. Allow us to celebrate our strengths by remembering how we got from there to here. Deepen our understanding of our unique value and what differentiates us in the marketplace. Reinforce our core values. Help us to act in alignment and make value-based decisions. Encourage us to respond to customers instead of react to the marketplace. Attract customers who want to support businesses that reflect or represent their values. Build brand loyalty and give customers a story to tell. Attract the kind of like-minded employees we want. Help us to stay motivated and continue to do work we're proud of. But your story is a hook And you're on it. Once you claim a story, once you commit to wanting to help people change, to take them on a journey from here to there—then you're on the hook. On the hook to deliver. On the hook for what happens next. Is it any wonder we'd prefer to make average stuff for average people? If all you do is offer an alternative, that's a low-risk path. Take it or leave it. On the other hand, great marketing is the generous and audacious work of saying, "I see a better alternative; come with me."

Highlight (Yellow) | Location 1031

The most effective organizations don't always have a famous leader or a signature on every email. But they act like they do.

Highlight (Yellow) | Location 1051

What do people want? If you ask them, you probably won't find what you're looking for. You certainly won't find a breakthrough. It's our job to watch people, figure out what they dream of, and then create a transaction that can deliver that feeling. The crowd didn't invent the Model T, the smartphone, or rap. The crowd didn't invent JetBlue, City Bakery, or charity: water either.

Highlight (Yellow) | Location 1066

Here's the list, the foundational list, a shared vocabulary that each of us chooses from when expressing our dreams and fears: Adventure Affection Avoiding new things Belonging Community Control Creativity Delight Freedom of expression Freedom of movement Friendship Good looks Health Learning new things Luxury Nostalgia Obedience Participation Peace of mind Physical activity Power Reassurance Reliability Respect Revenge Romance Safety Security Sex Strength Sympathy Tension You could probably add ten more. But it's unlikely you could add fifty more. This core basket of dreams and desires means that marketers, like artists, don't need many colors to paint an original masterpiece.

Highlight (Yellow) | Location 1157

Always be seeking, connecting, solving, asserting, believing, seeing, and yes, testing. The other way to read this is: always be wrong. Well, not always. Sometimes you'll be right. But most of the time, you'll be wrong. That's okay.

Highlight (Yellow) | Location 1230

A thousand true fans In 2008 Kevin Kelly, founding editor of Wired, wrote an essay that described the simple truth of the smallest viable market. For the independent creator of intellectual property (a singer, perhaps, or a writer), it turns out that a thousand true fans might be sufficient to live a better-than-decent life. To quote Kevin, "A true fan is defined as a fan that will buy anything you produce. These diehard fans will drive two hundred miles to see you sing; they will buy the hardback and paperback and Audible versions of your book; they will purchase your next figurine sight unseen; they will pay for the 'best-of' DVD version of your free YouTube channel; they will come to your chef's table once a month. If you have roughly a thousand true fans like this (also known as super fans), you can make a living—if you are content to make a living but not a fortune." That's one thousand people who will support you on Patreon, or one thousand people who will buy your new project on Kickstarter the day you launch it. It's one thousand people who not only care about your work but also spread the word to those around them. The challenge for most people who seek to make an impact isn't winning over the mass market. It's the micro market. They bend themselves into a pretzel trying to please the anonymous masses before they have fifty or one hundred people who would miss them if they were gone. While it might be comforting to dream of becoming a Kardashian, it's way more productive to matter to a few instead.

Highlight (Yellow) | Location 1266

Here are the key elements of the Dead's marketing success: They appealed to a relatively tiny audience and focused all their energy on them. They didn't use radio to spread their ideas to the masses. Instead, they relied on fans to share the word, hand to hand, by encouraging them to tape their shows. Instead of hoping to encourage a large number of people to support them a little, they relied on a small number of true fans who supported them a lot. They picked the extremes on the XY axis (live concerts vs. polished records, long jams for the fan family vs. short hits for the radio) and owned them both. They gave the fans plenty to talk about and stand for. Insiders and outsiders. They needed three things to pull this off: Extraordinary talent. You can't fake your way through 146 concerts in a year. Significant patience. In 1972, considered by some to be a peak year for the band, only five thousand people came to a typical show. It took more than a decade before the Dead became an "overnight" success. The guts to be quirky. It couldn't have been easy to watch the Zombies, the Doors, and even the Turtles sell far more records than they did. For a while, anyway.

Highlight (Yellow) | Location 1281

Taylor Swift is not your role model Consider Scott Borchetta, who runs Big Machine records. He's had more than two hundred number-one singles. That's an awe-inspiring total. A world-class marketer. He's sold more than thirty million records for Taylor Swift, and Swift's tour revenue is about the same as the Dead's was. Taylor and Scott are hit machines. Most markets need someone to be a hit machine, and for the music business right now, it's them. As we'll see, every long tail has a short head, a place where the hits live. Hits serve a useful

purpose to our culture, but the essential lesson is this: someone is going to make hits, and it's probably not going to be you. If you can find a playbook on how to become a hit machine, to become the one who regularly creates the mass movement that changes the middle of the market, go for it! For the rest of us, there's the other path: the path of connection, empathy, and change. All critics are right (all critics are wrong) The critic who doesn't like your work is correct. He doesn't like your work. This cannot be argued with. The critic who says that no one else will like your work is wrong. After all, you like your work. Someone else might like it too. This is the only way to understand the one-star and five-star reviews that every bestselling book on Amazon receives. How could one book possibly get both? Either it's good or it's not. Not true. Twelve percent of the twenty-one thousand reviews for Harry Potter and the Sorcerer's Stone gave it one or two stars. To visualize that: out of one hundred readers, twelve said it was one of the worst books they'd ever read. What this bimodal distribution teaches us is that there are at least two audiences that interact with every bestselling book. There's the desired audience, the one that has a set of dreams and beliefs and wants that perfectly integrates with this work. And there's the accidental audience, the one that gets more satisfaction out of not liking the work, out of hating it, and sharing that thought with others. They're both right. But neither is particularly useful.

Highlight (Yellow) | Location 1334

Based on who they are and what they want and what they know, everyone is right. Every time. When we find the empathy to say, "I'm sorry, this isn't for you, here's the phone number of my competitor," then we also find the freedom to do work that matters.

Highlight (Yellow) | Location 1390

Defining "us" In the previous era, mass media worked hard to define "us" as "all of us," as the crowd, the Americans, the people of the world. All of us never totally succeeded, because the racists and the xenophobes and the isolated were happy to draw the line somewhere short of all of us. It got very close, though. "I'd like to teach the world to sing" and the commercialization of the entire world happened faster and more deeply than most people expected. We (mostly) all watched Johnny Carson and we (mostly) all wore jeans and we (mostly) all went to school. At least the all that stretched as far as we were willing to see. Today, though, popular culture isn't as popular as it used to be. Mad Men, which was hyped by the New York Times in dozens of articles in just one season, was only regularly seen by 1 percent of the U.S. population. And the popular culture phenomenon that is the Cronut, or the deep-fried Oreo at the county fair, or the raw moon pie at the funky restaurant—these phenomena reach, if you're willing to do a little rounding, basically no one. We've gone from all of us being everyone to all of us being no one.

Highlight (Yellow) | Location 1433

Elite and/or exclusive Malcolm Gladwell pointed out that there's a difference between an elite institution and an exclusive one. They can coexist, but often don't. The Rhodes Scholarship is an elite award. It goes to few people, and it's respected by other elite individuals and institutions. Elite is an external measure. Does the world you care about respect this badge? But the Rhodes Scholarship isn't exclusive. It's not a tribe, a group of well-connected individuals with their own culture. Exclusive is an internal measure. It's us versus them, insiders versus outsiders. The Hell's Angels aren't elite, but they're exclusive. Harvard Business School is both elite and exclusive. So are the Navy Seals. It's easy to get confused in our quest to build something that matters. It seems

as though we ought to work to make our organization elite, to let the New York Times proclaim that our opera is worth seeing, or to hope that the upperclassmen will like our performance on the field. In fact, though, it's exclusive institutions that change things. We have no control over our elite status, and it can be taken away in an instant. But exclusive organizations thrive as long as their members wish to belong, and that work is something we can control. At the heart of the exclusive organization is a simple truth: every member is "people like us." Sign up for that and you gain status. Walk away and you lose it.

Highlight (Yellow) | Location 1662

Six things about status Status is always relative. Unlike eyesight or strength or your bank balance, it doesn't matter where you are on the absolute scale. Instead, it's about perception of status relative to others in the group. 6 is bigger than 4, but lower than 11. There is no highest number. Status is in the eyes of the beholder. If you are seen as low status by outsiders but as high status in your own narrative, then both things are true, at different times, to different people. Status attended to is the status that matters. Status is most relevant when we try to keep it or change it. For many people, status is upmost in our minds in every interaction. But it only matters when the person we're engaging with cares about status. Status has inertia. We're more likely to work to maintain our status (high or low) than we are to try to change it. Status is learned. Our beliefs about status start early. And yet the cohort we are with can influence our perception of our status in very little time. Shame is the status killer. The reason that shame is used as a lever is simple: it works. If we accept the shame someone sends our way, it undermines our entire narrative about relative status.

Highlight (Yellow) | Location 2064

Tactics are easy to understand because we can list them. You use a tactic or you don't. Strategy is more amorphous. It's the umbrella over your tactics, the work the tactics seek to support. And your goal is the thing you'll be betting will happen if your strategy works. If you tell your competition your tactics, they'll steal them and it will cost you. But if you tell them your strategy, it won't matter. Because they don't have the guts or the persistence to turn your strategy into their strategy.

Highlight (Yellow) | Location 2108

There are three elements to the magic of online advertising: You can reach people more precisely online than in any other medium. Not just the demographics of what they look like, but the psychographics of what they believe and what they're looking for. You can reach people instantly. You can decide to run an ad at 10 a.m. and have it reach people beginning at 10:01 a.m. You can measure everything. Since advertising is faster, cheaper, and more measurable than ever before, why isn't this the focus of all our marketing? Why isn't this the beginning and end of the discussion? Because online advertising is also the most ignored advertising ever created. It's not unusual to run an ad in front of a hundred thousand people and get not a single click. It's not unusual for an entire ad campaign to start, run, and finish without making any impact on the culture.

Highlight (Yellow) | Location 2184

The most important lesson I can share about brand marketing is this: you definitely, certainly, and surely don't have enough time and money to build a brand for everyone. You can't. Don't try. Be specific. Be very specific.

And then, with this knowledge, overdo your brand marketing. Every slice of every interaction ought to reflect the whole. Every time we see any of you, we ought to be able to make a smart guess about all of you.

Highlight (Yellow) | Location 2200

Jay Levinson famously said, “Don’t change your ads when you’re tired of them. Don’t change them when your employees are tired of them. Don’t even change them when your friends are tired of them. Change them when your accountant is tired of them.”

Highlight (Yellow) | Location 2208

The market has been trained to associate frequency with trust (there, I just said it again). If you quit right in the middle of building that frequency, it’s no wonder you never got a chance to earn the trust.

Highlight (Yellow) | Location 2281

Free is not simply a penny less than a penny, a dollar less than a dollar. It’s an entirely different category of transaction, because like dividing by zero, it scales to infinity. A free idea is far more likely to spread, and spread quickly, than an idea that’s tethered to money. If Facebook cost three dollars a month to use, it would have attracted fewer than a million users. If it cost money to listen to the hits on the radio, the Top 40 would disappear. And yet . . . We don’t know how to make a living if we give everything away. The road out of this paradox is to combine two offerings, married to each other: Free ideas that spread. Expensive expressions of those ideas that are worth paying for. When a chef gives away her recipes, or appears on a podcast, or leads an online seminar, she’s giving her ideas away for free. It’s easy to find them, engage with them with frequency, and share them. But, if you want to eat that pasta served on china on a white tablecloth at her restaurant, it’s going to cost you twenty-four dollars. When a song on the radio is free, but the concert ticket costs eighty-four dollars, the artist can be compensated. The china and the ticket are souvenirs of ideas, and souvenirs are supposed to be expensive.

Highlight (Yellow) | Location 2357

Permission marketing recognizes the new power of the best consumers to ignore marketing. It realizes that treating people with respect is the best way to earn their attention. Pay attention is a key phrase here, because permission marketers understand that when someone chooses to pay attention they actually are paying you with something valuable. And there’s no way they can get their attention back if they change their mind. Attention becomes an important asset, something to be valued, not wasted. Real permission is different from presumed or legalistic permission. Just because you somehow get my email address doesn’t mean you have permission to use it. Just because I don’t complain doesn’t mean you have permission. Just because it’s in the fine print of your privacy policy doesn’t mean it’s permission either.

Highlight (Yellow) | Location 2365

Permission is like dating. You don’t start by asking for the sale at first impression. You earn the right, over time, bit by bit.

Highlight (Yellow) | Location 2396

Earn your own permission and own it When we use a social media platform because it has plenty of users built in, we're not really building an asset. Sure, for now you can reach your followers on this platform. But over time, the platform makes money by charging you, not by giving away their work. And so you'll need to boost a post. Or worry about what happens when the platform tries to increase its stock price. If permission is at the heart of your work, earn it and keep it. Communicate only with those who choose to hear from you. The simplest definition of permission is the people who would miss you if you didn't reach out. You should own that, not rent it.

Highlight (Yellow) | Location 2488

Marketers spend a lot of time talking, and on working on what we're going to say. We need to spend far more time doing.

Highlight (Yellow) | Location 2823

The power of now, not later Marshall Ganz is the brilliant Harvard professor who has worked both with Cesar Chavez and Barack Obama. He has articulated a simple three-step narrative for action: the story of self, the story of us, and the story of now. The story of self gives you standing, a platform from which to speak. When you talk about your transition—from who you used to be to who you became—you are being generous with us. It's not about catastrophizing your situation or the faux empathy of online vulnerability. Instead, the story of self is your chance to explain that you are people like us. That you did things like this. That your actions led to a change, one we can hear and see and understand. The story of us is the kernel of a tribe. Why are we alike? Why should we care? Can I find the empathy to imagine that I might be in your shoes? The story of us is about together, not apart. It explains why your story of self is relevant to us, and how we will benefit when we're part of people like us. And the story of now is the critical pivot. The story of now enlists the tribe on your journey. It's the peer opportunity/peer pressure of the tribe that will provide the tension for all of us to move forward, together. I was like you. I was in the desert. Then I learned something and now I'm here. Of course, I am not alone. I did not do this alone and I see in you the very pain I saw in myself. Together, we can make this better. But if we hesitate, or if we leave the others behind, it won't work. The urgency of now requires that we do it together, without delay, without remorse, without giving in to our fear. Story of self. Story of us. Story of now. Here's a simple example: "I used to be fifty pounds overweight. My health was in tatters and my relationships were worse. Then I discovered competitive figure skating. It was tough at first, but thanks to my new friends on the rink, I got to the point where it was fun. Within months, I had lost dozens of pounds, but more important, I felt good about myself. "The real win for me, though, was the friendships I made. I discovered that not only did I feel terrific physically, but being out on the ice with people—old friends like you, and the new ones I made at the rink—made me feel more alive. "I'm so glad you were willing to come to the rink today. I called ahead and they've reserved some rental skates for you . . ." In the first paragraph, we hear the story of our friend, a narrative of going from here to there. In the second, we hear about how it changes our friend's relationships, including to people like us. And in the third, there's a call to action, a reason to do something right now.

Highlight (Yellow) | Location 2871

“Put people to work. It’s even more effective than money.” “Challenge your people to explore, to learn, and to get comfortable with uncertainty.” “Find ways to help others on the path find firm footing.” “Help others write rules that allow them to achieve their goals.” “Treat the others the way you’d want to be treated.” “Don’t criticize for fun. Do it when it helps educate, even if it’s not entertaining.” “Stick with your tactics long after everyone else is bored with them. Only stop when they stop working.” “It’s okay to let the pressure cease now and then. People will pay attention to you and the change you seek when they are unable to consistently ignore it.” “Don’t make threats. Do or don’t do.” “Build a team with the capacity and the patience to do the work that needs doing.” “If you bring your positive ideas to the fore, again and again, you’ll raise the bar for everyone else.” “Solve your own problems before you spend a lot of time finding problems for the others.” “Celebrate your people, free them to do even more, make it about the cohort, and invite everyone along. Disagree with institutions, not with people.” All thirteen of these principles get to the mission of the marketer. To engage with people and help them create the change they seek. To understand their worldviews and talk and act in ways that align with who they are and what they want. To connect people to one another in an infinite game of possibility.

Highlight (Yellow) | Location 2893

A tribe doesn’t have to have a leader, but it often is populated with people who share interests, goals, and language.

Highlight (Yellow) | Location 2937

The method isn’t to go out and find an agent. The method is to do work so impossibly magical that agents and producers come looking for you.

Highlight (Yellow) | Location 2971

When nonprofits talk about changing hearts and minds, when they target “everyone” and seek to get bigger, they can learn critical strategic lessons from the NRA instead. By focusing on the minimal viable audience (just five million people), the NRA is very comfortable saying, “It’s not for you.” By activating those members and making it easy for them to talk to their friends, they’re able to create significant leverage. A Pew study shows that gun owners are more than twice as likely to contact government officials about their issues than nonowners are. The NRA intentionally creates “people like us.” They’re comfortable with insiders and outsiders, and often issue public statements that are, at their best, viciously divisive. They have bent a corner of the culture in significant ways, and they’ve done it not by changing worldviews but by embracing them. The NRA isn’t my version of “better,” but it clearly resonates with those that they seek to serve. This persistent, disciplined approach to an issue is precisely how much of the change has been made in our culture.

Highlight (Yellow) | Location 2981

Getting the boss to say yes It’s one thing to market to the world, but it feels quite different to market to one person . . . like your boss. Except it’s not. Not really. Your boss is probably not eager to change her worldview. She wants what she’s always wanted. She sees things through the lens of her experience, not yours. She is aware

of who the people like us are, and what they think. She wants to do things that help her achieve her goals, which probably include status, safety, and respect. If you go to her with what you want, with a focus on price or features or false urgency, it's unlikely to lead to the answer you seek. If you go to her asking for authority without offering responsibility, that too is unlikely to get you very far. But if you can dig deep and see the status roles, can decode dominion versus affiliation, and can use trust to earn enrollment, the process can change.

Highlight (Yellow) | Location 3029

For me, marketing works for society when the marketer and consumer are both aware of what's happening and are both satisfied with the ultimate outcome. I don't think it's evil to make someone happy by selling them cosmetics, because beauty isn't the goal—it's the process that brings joy. On the other hand, swindling someone out of their house in order to make a sales commission . . . Just because you can market something doesn't mean you should. You've got the power, so you're responsible, regardless of what your boss tells you to do. The good news is that I'm not in charge of what's evil and what's not. You, your customers, and their neighbors are. The even better news is that ethical, public marketing will eventually defeat the kind that depends on the shadows.

Highlight (Yellow) | Location 3036

What will you build now? What do we do about the noise in our heads? Where do we find the strength to bring our better to the world? Why is it so hard to develop a point of view? Why do we hesitate when we say to the world, "Here, I made this"? And what's the alternative to hesitating? These don't sound like marketing questions, but in fact, if you let them sit unanswered, they're getting in the way of your marketing. People who aren't as gifted or generous as you are running circles around you, because they are showing up as professionals. And yet, too many people with something to offer are holding themselves back. There's a difference between being good at what you do, being good at making a thing, and being good at marketing. We need your craft, without a doubt. But we need your change even more. It's a leap to choose to make change. It feels risky, fraught with responsibility. And it might not work. If you bring your best self to the world, your best work, and the world doesn't receive it, it's entirely possible that your marketing sucked. It's entirely possible that you have empathy for what people were feeling. It's entirely possible that you chose the wrong axes, and that you failed to go to the edges. It's entirely possible you were telling the wrong story to the wrong person in the wrong way on the right day, or even on the wrong day. Fine, but that's not about you. That's about your work as a marketer. And you can get better at that craft. This thing that we do—whether it's surgery or gardening or marketing—it's not us, it's the work that we do. We're humans. Our work isn't us. As humans, we can choose to do the work, and we can choose to improve our work. If we're going to take it personally every time someone doesn't click on a link, every time someone doesn't renew, we can't possibly do our work as professionals. And thus we get stuck in search of perfect. Stuck without empathy. Stuck in a corner, bleeding and in pain, because we've been personally maligned. One way to avoid that is to realize that marketing is a process and a craft. Just because the pot you made on the wheel broke in the kiln doesn't mean you're not a good person. It simply means your pot broke and that maybe some lessons in pottery will help you go forward. You're capable of doing better. Realize that as a marketer, the better you are trying to teach or sell to the right person is worth far more than what you are charging.

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