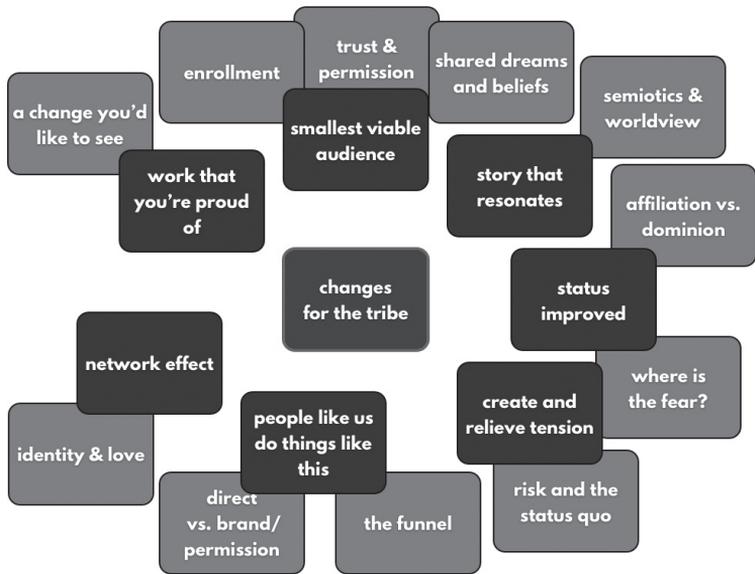
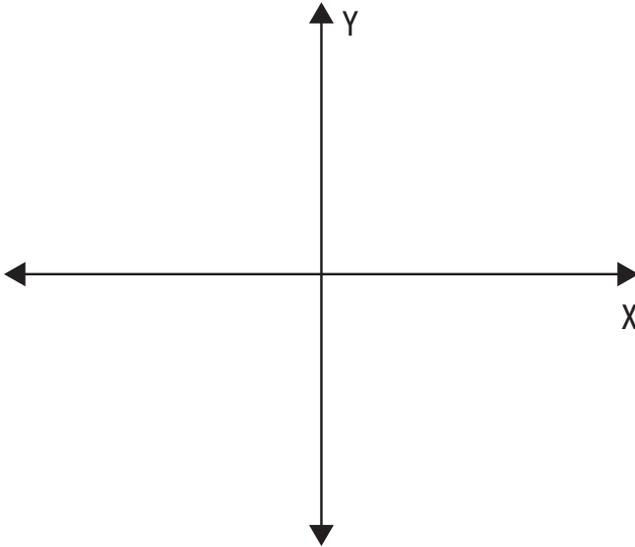


THIS IS MARKETING





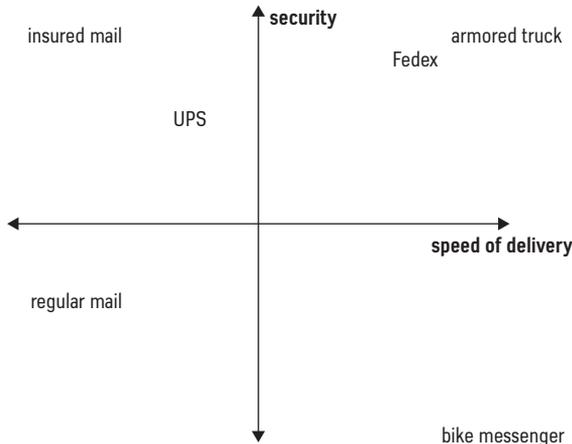
[a sketch to show you what's to come]



Pick two axes. One is arrayed horizontally (X) and one vertically (Y).

For each axis, choose something that people care about. It could be something like convenience, price, healthfulness, performance, popularity, skill level, or efficacy.

For example, there are six ways to get some diamonds across town. On one axis we have speed, and on the other we have security. It turns out that both an armored car and the postal service will happily insure a small envelope of diamonds, but one will take a long time and the other will take an afternoon.



If you don't care about security, a bike messenger is even faster. And if you don't care about speed or security, well, a stamp will work fine.

The magic of the XY positioning of extremes is that it clarifies that each option might be appropriate, depending on what you seek. Can you see how this chart would be totally different if the axes were changed to convenience, cost, environmental impact, or scalability?

The same approach can work for potato chips (expensive, local, air baked, flavored, extra thick, cheap, etc.) or for Walmart, Zales, and Tiffany (price, convenience, status, scarcity). Or a cruise ship and a private jet. Or perhaps a Ford, a Tesla, and a McLaren. We're not so much interested in features as we are in the emotions that those features evoke.

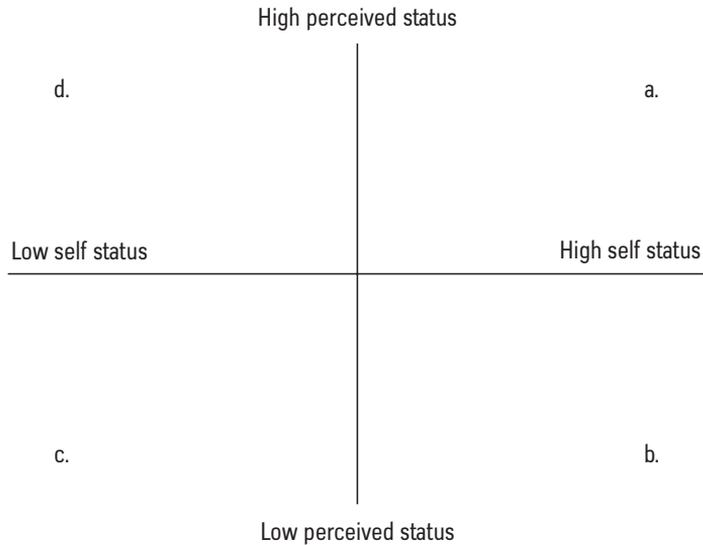
Here are some axes for you to choose from. Because you know your space far better than I do, I'm sure you can come up with some others.

Speed	Imminence
Price	Visibility
Performance	Trendiness
Ingredients	Privacy
Purity	Professionalism
Sustainability	Difficulty
Obviousness	Elitism
Maintenance costs	Danger
Safety	Experimental
Edginess	Limited
Distribution	Incomplete
Network effect	

After you pick an attribute with two extremes for the X-axis, find a different attribute and use it for the Y-axis. Plot the options your customer has on this chart.

Now you have a map of how the alternatives stack up. A map that a busy human being can use to find the solution to her problem.

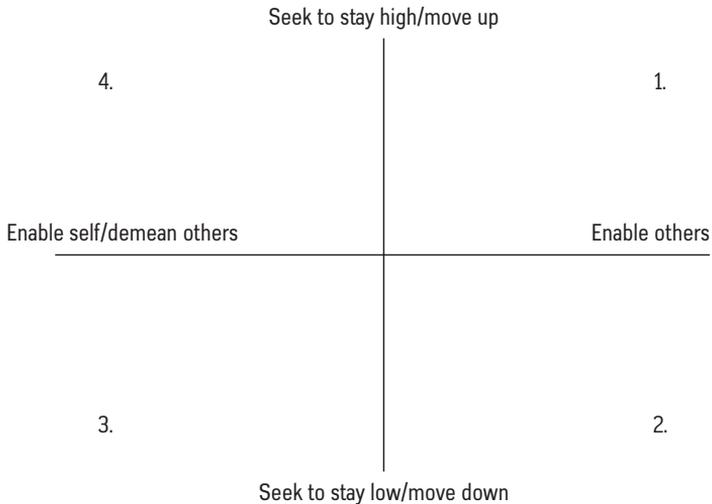
Some potato chips are marketed as healthy and organic.



selves as far better than the rest of the world does. This is where you can find artistic drive and a willingness to strive for better. But over time, it can also lead to bitterness.

And finally, the bottom-left quadrant (c) is where we categorize people who see themselves as undeserving (and the world agrees). While this appears to be a sad place, it's also a consistent one, which is why we've embedded this role in the hierarchical culture. This is Cinderella before the ball, never expecting a chance for more. This is the coal miner, fighting to keep a dangerous, low-paying job.

Before we do the analysis, though, there's one more grid:



In many interactions, people seek to change their relative status—either to adjust themselves up in comparison to their peers, or to seek safety by giving up and moving down.

Moving down creates safety because there's more room and less threat. Fewer people jostle here for a better view or the chance to eat lunch first.

People are intensely aware of their relative status. We can move up or down. We can do that by helping/pushing others up or down. We can open the door for others and enable them to increase their status, or we can spend time denigrating others or increasing our own status.

make, then a logo is the Post-it reminder of that promise. Without a brand, a logo is meaningless.

Here's a simple exercise:

Make a list of five logos you admire. As a consumer of design, draw or cut and clip five well-done logos.

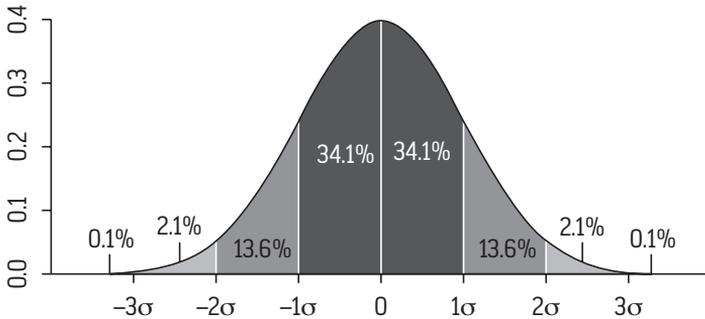
Got 'em?

Okay, here's my prediction: each one represents a brand you admire.

Almost no one picks a swastika or the clever glyph of the bank who ripped them off. That's because logos are so wrapped up in the brand promise that we imbue them with all the powers of the brand, ignoring the pixels involved.

Yes, it's possible for a terrible logo to adorn a fabulous brand (complicated mermaid, anyone?). Many of the best brands have no identifiable or memorable logo (Google, Sephora, and Costco come to mind). And of course, a quick glance at your Helvetica clip sheet shows that most brands couldn't be bothered:





Standard deviations: The percentages indicate what percentage of the population being measured is in each segment. For example, 34.1% of the population is within one standard deviation below the mean.

And an equal number of folks, those on the right side of the curve, will defend their status quo to the last day. They still read *Reader's Digest* and use a VCR.

Good marketers have the humility to understand that you shouldn't waste a minute (not of your time or of their time) on anyone who isn't on the left part of the curve.

If someone is satisfied with what they have, you're unlikely to have the time or the money to reach out to them directly and cause them to become dissatisfied—that is, interested enough and open enough to changing and becoming a customer.

It's not for them. Not right now.

With persistence and smarts, you'll get to them, perhaps. One day. Horizontally. Person to person. Through earned media. But not right now.

It's the neophiliacs, the folks with a problem that you can

differently if we choose to. But we'll need to watch and listen to be able to figure out what to offer and who to offer it to.

The truth about customer contribution

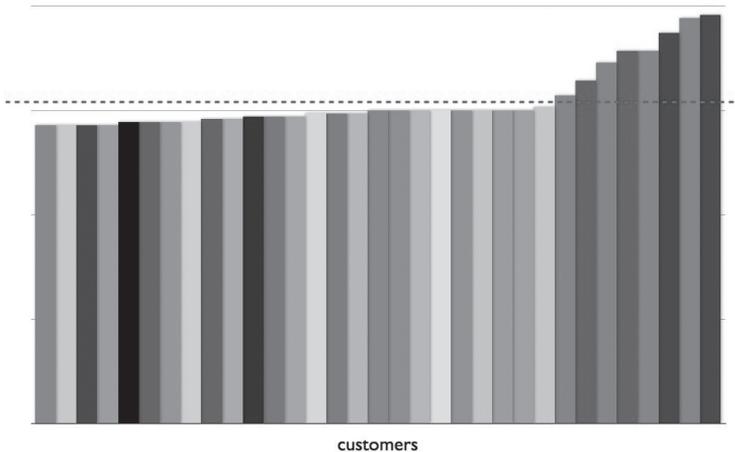
It costs money to market.

It costs money to wear a suit to the meeting, to have a storefront, to develop new software, to keep your items in stock, to run ads, and to pay for publicity, and a hundred other things.

These are all fixed costs, all spread across your entire customer base.

If you do the math, what you'll see will look like this:

The dotted line is the amount you've spent per person on marketing. And the bars are how much gross margin you've earned from each customer.



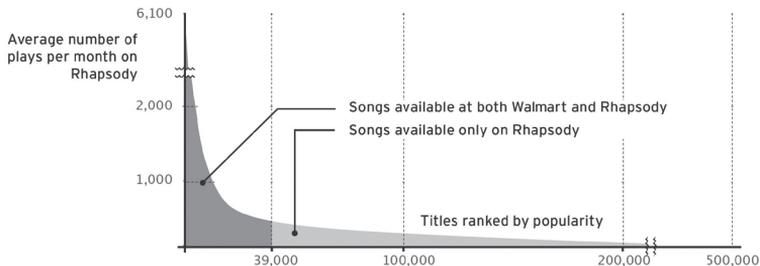
The work you put into improving your funnel is effort well spent. But attempts to build a perpetual motion machine of profit almost always end with bitterness, because they require you to push too hard and too fast to do anything that lasts.

The goal is to prime the pump with ads that are aimed at neophiliacs, people looking to find you. Then build trust with frequency. To gain trial. To generate word of mouth. And to make it pay by building a cohort of people, a network that needs your work to be part of who they are and what they do.

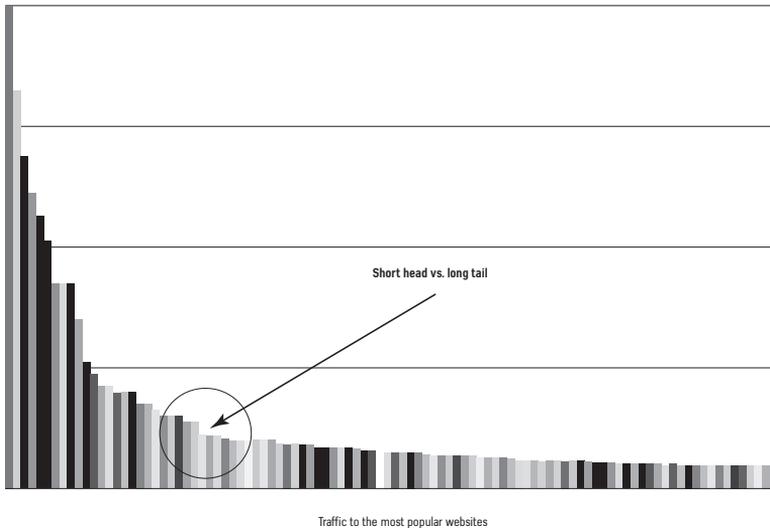
It's easy to skip the last part, the stuff that happens after the first click. And if you only do the easy, expensive part, you'll almost certainly be unhappy with the outcome.

Life on the long tail

Chris Anderson's breakthrough work on the long tail can be easily understood with a simple graph:



[credit: Chris Anderson]



The April Fools' Passover Birthday Easter shirt

Here's a vivid example of living on the long tail: The other day I saw a T-shirt for sale on Amazon that said "It's Easter, It's Passover, It's April Fools', and It's My Birthday."

That's obviously a special-interest item, one that can't possibly support the effort that went into it. After all, only one in 365 people qualifies to wear a shirt like that, and perhaps one in a thousand of those would actually wear one, and, I don't know, perhaps one in a hundred of their friends would think to search for it, so the vendor probably sold four.

But there it was.

More searching found shirts like this one:

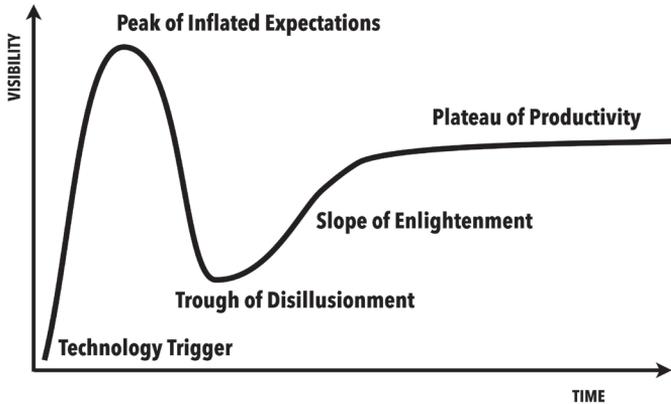


Oh, I see. It's a long-tail business. A few companies are making tens of thousands of different shirts. They're making them to order. The long tail and the infinite shelf space of Amazon makes this possible. They might not sell many (any) of any *particular* shirt, but taken together, it's reasonable to assume that they're selling thousands of shirts a month.

If you can aggregate a chunk of the long tail, you can make a go of it. But you can't possibly sell just one obscure shirt and have a shot.

This is the false promise of the internet. That you can be happy with a tiny slice of the long tail. That anyone can sing or

The Gartner Hype Cycle



In that moment, marketing can help you reach the neophiliacs. Inevitably, these early adopters will hype your work. Of course they will. That's one of the best reasons to be an early adopter.

When the idea is presented to the rest of the market, it can't possibly compare to the hype. Hence the trough. This is another way to see Moore's chasm. It's in this moment, when the neophiliacs are bored with you and the mass market disdains you, that you will most likely lose momentum. This is the moment when you need a bridge, a new way to step through the culture with stories that match the worldviews of this new, more conservative market.

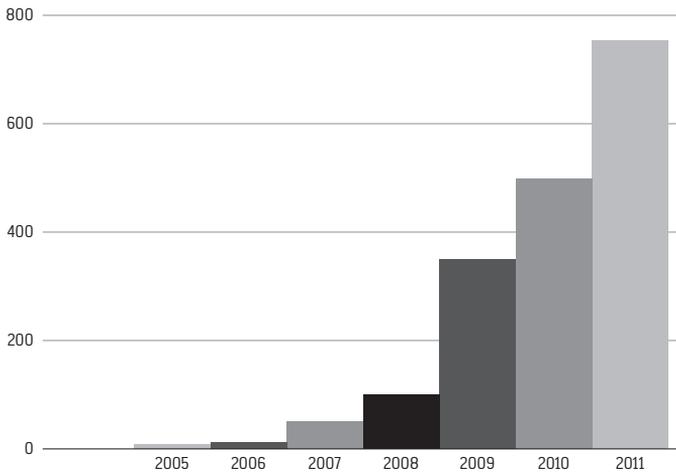
Case Study: Facebook and crossing the biggest chasm

In our lifetime, very few brands have crossed over fully to the mass market. Starbucks, which is familiar to most people reading this, hasn't made it all the way, and neither has Heineken or even the bagel.

But Facebook has.

This graph shows what that looks like:

Each bar is users during a given year (the month changed midway, but the idea is the same). Sometime around 2008, a whole new bunch of everyone started using Facebook.



That leap happened because the reason for signing up changed from “this is sort of interesting” to “this will help me immeasurably” to “I’m the last person on earth who’s not using this.”

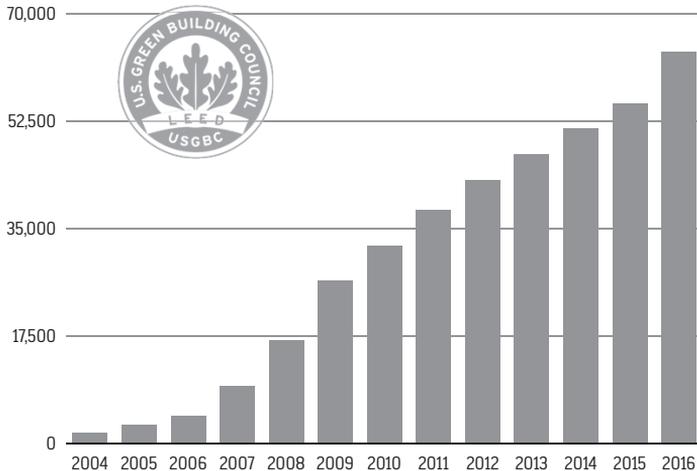
It seems complicated, something completely separate. Huge numbers, RFPs, a focus on meeting spec, a price war, long sales cycles, and no fun at all.

But it's simpler than that.

Consider the growth of LEED certification in the United States. The Green Building Council has a set of efficiency standards that buildings (one of the most expensive items in the world) must meet. When they first launched, only two buildings a day were submitted for certification.

These were the early adopters—architects and builders who wanted something new to talk about.

At that rate, it would have taken a hundred years to hit the numbers they hit after just twelve.



ACKNOWLEDGMENTS



All I can do is borrow. I don't know of any purely original ideas, ones that arrive from the sky on a bolt of lightning. And if I borrow great ideas and recombine them in interesting ways, perhaps I can contribute something to the next person.

In this book, I've done even more borrowing than usual. From Michael Schrage for the germ of the change idea, from Bernadette Jiwa who has done such generous work on stories, and from Tom Peters, well, about everything. There are a few riffs included from my blog, which is published daily. And of course, thanks to Pam Slim, Jackie Huba, Jenny Blake, Brian Koppelman, Michael Bungay Stanier, Alex Peck, Steve Pressfield, Shawn Coyne, Al Pittampalli, Ishita Gupta, Clay Hebert, Alex DiPalma, David Meerman Scott (Deadhead), Amy Koppelman, Nicole Walters, Brené Brown, Marie Forleo, WillieJackson.com, Jacqueline Novogratz, John Wood, Scott Harrison, Cat Hoke, Michael Tremonte, Keller Williams, Tim Ferriss, Patricia Barber, Harley Finkelstein, Fiona McKean, Lil Zig Ballesteros, Zig Ziglar, David Ogilvy, Jay Levinson, Sheryl Sandberg, Adam Grant, Susan Piver, Aria Finger, Nancy Lublin, Chris Fralic, Kevin Kelly, Lisa Gansky, Roz Zander, Ben

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