

## HOW Design Live

### Terri Trespicio - *Feed the Beast, How to Generate Content for Your Brand and Business Without Dying Inside*

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#### Speaker Introduction by Amy Conover, HOW Show Director

Welcome to HOW Design Online, where we will be hearing from Terri Trespicio on *Feed the Beast, How to Generate Content for Your Brand and Business Without Dying Inside*.

Terri's an award winning writer, a speaker and a brand advisor who works with individuals and organizations to help nail their messaging and engage clients, customers, and fans, her TEDx talk, *Stop Searching for Your Passion*, has more than 5 million views to date. She was recently named by HubSpot as one of the top 15 female speakers who are killing it. Oprah came in at number eight. But she was also cited as one of the world's leading creatives by *Creative Boom Magazine*. Before the session I asked Terri, if she had anything going on, anything new, and she said that was a drum roll. I got a book deal, a real honest to God book deal. The thing I've spent my life wanting and working toward the book is tentatively titled, *Stop Searching for Your Passion*.

And it'll be published by Simon and Schuster in the spring of 2022.

#### Terri Trespicio Session Start:

I'm really very excited. It's very exciting and this literally just happened. So you'll have to bear with me while all the dust settles on that and they'll be more to come. Of course, I'm going to keep you updated on what's happening with that. So let's jump on people. Certainly aren't here to hear about what's going on with me. We want to talk about what's going on with you and how to do content that makes you and your audiences excited without dying inside. And I just thought this picture was pretty much the best example of what it feels like to have your own feed staring down at you being like you need to feed everything.

And it's like, Oh my God, this is ongoing. This, this whole world of content, right? So let's jump in. You're here, obviously, because you get the value of this. If you don't, you're not here, you're off doing something else. You know, that it's worth producing more of, you have probably lots of ideas for what's right and share. And you know, what's critical for your brand. You know this my, how people get it. You also, maybe you Steven, like writing, maybe you still like it, or maybe you haven't liked it since like 1986. And I'm going to guess that the day you're writing soul died was the day someone corrected or criticized your work. It's you know, it's just, it is a thing. And we want to make sure that you have a clear path to generating more stuff. What happens? Well, you die a little inside.

Every time you sit down to write copy, you sometimes don't know where to start or how to share your idea. Sometimes people get excited to start and they die in the middle of some people don't know how to start. And once they get going, they feel good. Maybe it depends on the project. And that happens, right? You can lose track in the, in the middle and go, Oh, I don't even know I'm doing this. And then you go, this is too much. And understandably, you feel overwhelmed by the effort to create more and better content. And it feels endless. And I am right there with you on that. I mean, that is my job. I help other people do it and think about it. I do it for myself. And when I sit down to write another email, I go, Oh my God, I don't know.

Sometimes I hit the same walls you do. But I have tools that I draw on. I'm going to share some tools with you today. So what are we going to do? We're going to overcome some of the assumptions and blocks and fears around creating content. It's real. We're going to simplify and focus your efforts. We're going to pinpoint the goals and the purpose of your content. I find that the most helpful, rather than here's a template, just copy paste and put in her own words that helps with some things, but not all things, especially when it comes to generating new stuff. We're also going to try and approach and helps you find more fluidity in your own work. And if you are willing and you, of course are not obligated. I hope that you will give this a shot with us today. Meaning my whole goal here today is not for you to just sit and watch me click through slides and then go back to your life. I want you to leave here with something you didn't wake up with. I want you to leave this session with something you didn't walk in with. That is the win. And if you hang in with me through this time, you're going to do that today.

Keep this handy. If you, if you even better start an email to Amy who you just saw on here, Amy dot conover@howdesignlive.com. Don't worry. You're not sending her to her right now. You don't have to send anything, but later on, you're going to need this. And it's just easier if you have it handy. So make note of that Amy dot conover@howdesignlive.com. You can always email her anyway and tell her what you thought of this session. Because I would also like to know, so why is it so hard? Why is this so hard facing a blank page? Whether it's a notebook, it's a new Google doc, whatever interface you use a blank page can feel like a brick wall. It really can. But I had a few aha moments in my own life as a writer that changed everything for me. One is that I realized that I could do.

And by that, I mean write and create something that was fun and not something I felt like I had to do for me. That is kryptonite to my creative efforts. When I feel like I have to do it, if it's a mind game, whatever, I can't function that way. And maybe you feel similarly since a lot of creative people tend to come to how things I'm guessing you don't like to be told what to do. I stopped looking at content as a task. I mean, yeah, it is a task. I do have to do it. I do have to send this out, do that, but instead I tried to think of it. And this is what relieves me of task headache is I look at it as a way to connect really. And I realized that I discovered my best ideas by writing, not by figuring it out first.

I figured it out by writing it, keep that in mind, because sometimes you're like, why don't we just say so I guess I won't write anything. That's not how it works. Now. I spent my own career crafting ideas in informed media. It's where I started. Well, actually I started in direct mail actually in catalogs. And then I became an editor at a magazine and worked my way up there and then got laid off from that job and went on to generate content and copy for lots of different media outlets, but also also people in firms. And today I help people change the way they think about, talk about and communicate what they do. And I've met so many great people through this community, this specific community that have changed my life. And this is why I'm so grateful to be here right now, back with you.

I also, as Amy said, I did have a Ted talk like five years ago. Yeah. This August it'll be five years, five years changed my life. It has actually more than 6 million views right now. It's called stop searching for your passion. And I tell you this, not because, Oh, I'm some hot to trot person. Cause I had a Ted talk please. No one was looking for me when I did this talk. And its success is not because of me. It's because of the message and the message mattered. And the message is content content matters. I didn't have a follower to speak of when I did this. So what does it mean to have presence? When we think of now, especially since we are not present in many places right now, we've been doing everything we can from home. Where possible, what does it mean to have presence for your company, for yourself to have online presence?

Maybe it means having a foot in all of these different you know, platforms, lobby on LinkedIn on Facebook. Maybe you think it means having a website. Well, look, everyone has a website. Now a website does not equal online presence. Anyone can throw up a website and it's a shingle. It doesn't

have the same feeling as presence. Presence has to do with responsiveness in what you're doing on there and how you're responding, how you're being human online. Not that not just, Oh, I have a digital face. I have a digital tool. I have a profile that doesn't mean anything when it comes to presence. So it does require being responsive to other people and to the environment and the world that you're in. And so that means people go, okay, I have to write a lot. I got to do a lot of stuff.

That's true. But a lot of stuff, I mean, is it quantity? Is it quality? This is where we get stuck. But here's the big problem. The big delusion is I just, just churn things out. We have factory mentality. I'm a churn things out. Turn out kind of just boom, boom, boom. Just put out there. It doesn't matter. Put it out there. Cheaply may doesn't mean anything. Of course that's not going to work. And the delusion here is the belief that content will serve its highest purpose. If your soul died, writing it. Nope, can't do it. It cannot serve as high as purpose. If its highest purpose as content is to move someone, get someone to see things in a new way, inspire someone, compelling an action. Ideally do something as a result of seeing that content. Even if it means just shifting the way they think 1%.

It's good to be real hard to do that. If you died writing it, literally if you died writing it, I hope that never happens. But I mean literally that, I mean not literally, but metaphorically, if your soul dies, meaning I hate doing this and I don't want to do it. It's going to be in the water there. So I think it's because if we go in thinking, let me just turn out some mindless stuff. It's not going to do what you think. I know that sometimes thinking about it makes you really feel like you need a nap and this is a Jiff. Are we saying, Jeff now have a baby kind of whining. And the Jif takes up too much bandwidth. So you'll have to settle with this adorable picture. Here are some of the assumptions we make about content that actually get in our way.

The assumption that this is boring, what I'm doing is boring. No one cares. Now we all could say we have cool jobs or we could say we work for cool companies where we can say nah, it's not that cool. So it must be boring. No, there is actually no such thing as a boring topic or an interesting one. And trust me if someone is paying for your work, whether you're an employee or a vendor, whatever someone thinks it's interesting. Someone thinks it matters. And trust me, I do a lot of work in financial services and sometimes they think, well, it's boring to talk about financial plans is boring. Oh, worry about that. And I was like Nope, there's nothing more interesting to me than my own money and my own future. And you deal with both. Also I had a woman in one of my programs, the six, the six week sprint, she would never have called herself a writer. She is an expert in the area of like energy and batteries. She works for *Northeast Battery Company* and she was like, I need to write because it's now part of my job. And I don't even know that I can do this. I have no idea. It turns out she's a hell of a writer. She's fantastic. But I said, you have to stop thinking that what you're doing is boring because what you do, what you're doing does matter. You have to be able to find that thing. Another assumption is that a well I'm out of ideas, ma mat of ideas. I got nothing. No. And we'll touch on this again. Later, your brain is a thought generating machine. You'll never be out of ideas. What happens is you think you can only write what's in about what's in your hand. And then you run out of ideas about the thing that's in your hand, but you have so much more to choose from.

Another thing you might think is all, there's just so much content out there already. You know, it's really hard to compete. There's already things. Oh yeah. There's already things. Yeah. Thank God there's content out there. Which means it has stoked the appetite for content. Try selling content before content existed. That's tough. That's a tough job. But right now your, your work is cut out for you. People expect it and want it and they want it to be even better. There are also lots of books out in the world. All the books published through all of human history when people publish books. Does that mean no one's writing new ones? No, that's not true at all. I'm proof of that. I could have talked myself out of it going. No one needs a book from me. No one's looking for buggin. Turned out. Someone was. So that means there's always room for more and better content because we don't start at the beginning. Go,

well, I'll read your blog. Once I read every book written in human history, that's not how it works. We read what's in front of us right now. Is your stuff worthy of their attention?

Oh, this is a great one. Oh, I only want to write a viral post. Oh really? And I only want to write a bestselling book. Unfortunately, that isn't how that works either. The idea that it has to go viral, which, what does that even mean? Is the wrong goal? People might go, Oh yeah. Terri, a viral TedTalk, ah, that was not viral. Viral moves fast, quickly overnight. Usually I think a viral is 2 million views overnight. My talk has 6 million views over five years. That shit is not viral. That is like a, you know, kind of a long suffering disease. It just kind of gets a little bit more present every year, bad analogy. But you see what I'm saying? Anyway, the wrong goal here, no one plans for viral. What we're going for is connection.

Here's a really important point. And we're going to come back to it because it's that important content is not the same as marketing. I know we say content marketing, right? We say that, but it's not the same thing. Content is also not a platform. A platform is LinkedIn as a platform or this particular talk you did at a Ted event might be a puffer, but content is on a platform. It is a conversation. The sooner we look at it, that way, the better, I mean, this is just one example of what a conversation looks like. There are a million examples. I happened to find this awhile ago. I kind of thought it was interesting because you have two women who are very engaged, making eye contact. They understand each other. They're delighting in each other's company. They're leaning toward each other. They're very engaged. Now that doesn't mean that, you know, middle aged women in gray scale clothing are your demographic.

But what I'm saying is that the feeling of a conversation is this not posting stuff on a platform like it's a billboard content. The way I look at it is not just a conversation. It is a scalable conversation. Meaning it's a conversation you might have with a person, but now a lot of people can see it. That's where we get it, confused with platform. But I think scalable conversation makes sense to me. That just makes sense, because if you can have a conversation over and over and over with clients in a room by yourself, what if you said at once and shared it with a lot of people, marketing is what allows us to scale. That's what I see is the connection between those two contents. Tell me if this analogy does not work for you, but this is what I'm working with. Content is to marketing.

As music is to an amp, amp doesn't write songs and amp doesn't necessarily it doesn't generate it's original stuff. You have to have something worth hearing. And then a way for people to hear it. I said like, what if, what if your favorite band never left their basement or their garage? And they just played there because they wanted to keep it authentic and just them, well then they would have robbed people of something that now so many people love. Now I want to be very clear here because we are also marketers, right? A lot of identifies marketers. I'm not saying that marketers can't do this work. I am saying that marketing is the engine. It's the tracks that you put it on. Marketers have to be multi interdisciplinary in that sense. I'm not saying that marketers can't do it. I'm saying they have to think about it in a new way.

So while you might go, well, we want big fans. We want like the rocks are once legions of fans. But in fact, content is more like this. It's more like, I mean, not to compare it to another platform because that's confusing. But when you think about a podcast, a concert can be exciting and thrilling, but a podcast is intimate. That's content right into your ears. And nowhere else, your content should feel as if it's for the one person you're talking to, not to the group. Right? So what is the goal of your conversation? The way I see if any conversation you scale, you have two things that you're trying to do. You might not be doing both all the time, but it's two things. And my friend Kasmin Corey pointed this out to me. She said, it's either to create connection or to spark action.

You might be doing both. When I send out emails, all, sometimes just do a connection. One where I'm just writing to connect to things. But sometimes I'm saying, Hey, I want to connect with you on this. And by the way, if you want to continue the conversation, I'm going to be doing a session with how does I

live? That's the spark action, common register for this thing and join us connection and sparking action. I put every piece of content through those filters. Every piece of content doesn't have to spark action in the way that you're buying something. But it should, you should always have those two filters in mind. This is one of my favorite quotes. I use it all the time by Jay Bayer, who is a marketing genius. He wrote the book utility, which is worth checking out. He says, content is fire.

And social media is gasoline. And that is why we have to think of it. Not as if we're growing our best content on other platforms that we don't own like Facebook like LinkedIn, but you should always have your own content and then put it there to social media should mirror your own content assets. You know, there's a lot of people who've built their whole brands on Facebook and I'm like, man, you know, you're one algorithm away from not having that anymore. So anything I put on Facebook or LinkedIn or Instagram, I make sure I have it first on my stuff. And then I put it out there. And PS, I know a lot of you are makers, creators, thinkers, marketers, and you may or may not identify as a writer. To me, it doesn't matter whether you identify as a writer, writing is your birthright, your birth, right? And here's an example of that. And he might've heard me talk about him before bears repeating, check out this guy, Marcus Sheridan. He's no writer while he wasn't. He was a pool guy. He owned river pools and spots. And I read about him in Jay Bayer's book utility. And yeah, he built people's pools. And then he hired people to build people's faults. He owned the company and then 2008 happened by early 2009. He was on the brink of ruin. He might get \$50,000 a month deposits for pools. Guess who wanted their money back? Everyone who didn't have money now and pools were not their priority. And there he is, he was not tech savvy. He was Googling how to save my company at night in a panic. He was out a writer and he saw that content marketing was a thing. Obviously this is a while ago, right? He started blogging. Anyway, he didn't go run. I should really learn how to be a writer first. No, he was like, I have knowledge. I need to get out of my head and into the world. He said, I decided to act like a swimming pool consumer instead of a swimming pool installer.

And he started going, okay, what am I going to write about? I'm going to blog. And I'm going to think about every question I've ever been asked on my years of doing sales calls. And he wrote down every question. And every night he wrote new answer and publish it as a blog. And now he has tons and tons of content that people would find and landed him in the New York times, our revolutionary marketing strategy answer customers' questions. And he answered them. Honestly. In fact, when the question said, what are the best people to install pools in such and such area? And it was his area. He didn't even put himself on the list because he knew the minute he put himself on the list, it would look like he was just promoting his own stuff. And that's a man who understands content without being a marketer.

By being someone who thought like a customer, that's kind of amazing. I mean, even I would have thought I put myself on the list, but look at what he says here. People like, did you tweet it? Did you Facebook? It, he didn't just blast it everywhere. He had it on his site. He said, if somebody reads 30 pages of my river pools website and we go on a sales appointment, they buy 80% of the time. The industry average for sales appointments is 10%. So our whole marketing campaign revolves around getting people to stick around and read our stuff because the longer they stay on our site, the greater the chance they're going to fall in love with our company. Excuse me for a sec.

How about that? How about owning your content and giving someone some of my goal. This is too much content they'll take too long. No, the longer they stayed, the more they trusted today, Marcus pool guy is not a pole guy. You won't find him anywhere near pool. He's on a keynote speaker stage. He's a web marketing guru. He's an author now is changed his whole life and career. He's considered one of the marketing gurus 12 years ago. He would have laughed at that. So what makes for great content look, we could be here all day talking about it, but here's just a few of the salient points I think has at least changed my view of it and helped me help other people change their view of content, which is it's more than just about information. We have all the information, you know, unless you have

something that people really, I mean, it's not that you don't include information, but that's how, what you're leading with.

Great content tells a story. We do need to hear story. It is what our animal brains lock onto is where we tune in. It's the things we remember idea, riddled and information, heavy statistics. I don't remember what I read. It's very hard to do that. Great content also emerges from curiosity, contradiction, and struggle. The problem is, and I knew this way back in the magazine days, we will put out swords. They're like, Oh, you're stressed out. No problem. It's so simple. Just do these five tips. Oh, magazines invented that you thought blogs did magazines did. And we, and, and what I learned from my editor, who I learned a lot from, she would say, this is patronizing because it's like, Oh, you should know how to do this race. So simple. Why are we trying to, we can make things simpler to understand, but why would we pretend that the answer to some of our most complex problems is easy.

Why when they make you feel stupid, if you're like, I'm struggling with this. It's like, Oh, it's so easy. Like shut up Barbara. Like it makes you feel small. What is a real winner? And people have told me this when they posted that blog or they wrote that thing about the struggle about where they were confused about their curiosity, about what they learned. If you learn with us, we learn with you. We feel we're discovering with you too much. Content tries to be smarty pants. No at all. And that's not fun for me because then I feel like I'm being preached to which I also hate. And Greg content should be understood by anyone never hold the bar high up by using language that no one understands thinking, it makes you a smarter or more expert. It just makes you kind of indigestible what most people do and why it makes this work harder.

They try to cover too much. That's usually the thing too much, too long TLDR as my millennial friends say too long, didn't read think specific and go deep on one thing. Not broad. When I help clients, I'm like, listen, look at this. Blogs wrote you. That's five blogs. Like, why are you trying to, is this your last blog forever? Like you can do one thin slice it. One thing, one thing we don't have the time all day, we don't have the attention. Bandwidth taken all these things. Just one. They think they have to stay on topic. Well, I am a battery, a person. So I had to write about batteries. What you're going to work in the batteries, but what are batteries? I said to this woman, Maggie, I said, batteries are about energy recharging. Having enough to go all day. Like we use this as a real metaphor for us. You know, where does the battery intersect with our lives? Not just, let's talk about a battery. There's more to it than that. You're going to get bored. If you feel, you have to say just on topic, I can only write about this. In fact, your perspective, how you write about what you write about the lens through which you see your content is what gives you the flexibility to write about anything?

They think they need to sound professional. Do not get me started with this personal professional stuff. Oh my God. Well, I want to sound professional. What do you mean by that? I mean, you have to judge your audience and you don't want to drop F bombs. If that's not what your audience wants. There are, there's different tones for different audiences, but professional is weird thing that we have that we think everything has to be wearing a suit and tie professional means that you are aware of what someone's there to get. You delivered easily deliver it in a way that isn't judgy or weird or adolescent, I guess. But like other than that, I mean, I never am like, well, I need to sound professional. I don't even use that word. I say that if it does, what if it does its job, it's doing a job.

And if it's doing a job, it's professional, you actually now just need sound human. You can't be a talking suit. You can't be a talking institution or a building. I understand when people think that anyone cares about the company, they care about people. Here's an example of another client of mine who is in a financial advisor. And he blogs every day, since COVID every day, because he says people are nervous. They want to be hearing from us. And he has, Oh my God, he's gotten, I'm not going to go into it here today. But he's gotten so much traffic that he never had before. People are reaching out to him who

never would have known him. And that content has done that. But here's an example of what he thought would be a professional blog, title certainty during complex uncertainty. Those are just four words sitting together.

I don't know what it means. It reads like a cone. It's like an inversion of itself. I don't know what this means. So what do you just tell me what you're trying to say? What's the simplest, moderate most direct way. We're trying to say. And it was this don't jump. It's not that kind of bare market. There you go. That's human language. That's Whoa, I get it. Does that make it less professional? Do you want to sound like bureaucrat? It's like, what are we doing here? Oh, they also rely heavily on jargon and buzzwords. People who make things harder on themselves. I roll jargon is professional cliché. It's very handy when you're talking to people in your industry to quickly get cut to the chase about certain things. But when you're trying to change someone's idea, you've got to go back to human language. That's why metaphor is so critical. It's why I use metaphor for so many things, because it's the thing we can all get. We all understand it's universal. Whereas jargon, if you're just doing jargon, it makes me go, what do you really mean?

And they skip the fun part. This should be fun. And I don't mean circus clown fun. I mean, engaging. Interesting, useful. That should be fun. We don't just want ideas. We crave stories. We want to hear examples. What do you mean by that? And we often don't do it. We think we have to pack it full of information. That's like giving someone a hundred percent protein. When really is, they want 5% protein and like, like the rest fat and sugar, like that's what we want. That's what's going to make it digestible. And of course don't preach preaching by definition. Well, not, I don't know, but I'm not reading you the Def definition, but my definition of preaching is when you Lord it over people that you know more than them it just doesn't sound great. Whenever I hear it, Cribby into something. I am like, no, no, no.

Let's change this connect on the same level as the people you're talking to do not preach. You know why I know you shouldn't preach cause you don't like being preached you neither do I. The way I look at content is more in an analog way. I like the idea of coming across a bottle with a note in it. Oh, what's this? I want to know what's inside. It's it's singular. It's something it's tactical. You know, that matters. Think of it more. What you're writing to people as a love letter. In fact, that is an exercise I use to, to actually write a love letter, not like a dirty love letter, although that can be a different kind of exercise. But I mean like a love letter, what do you really care about? The person you're writing to that is the lens through which I put every message.

Every bit of content, whether you're a financial advisor, you're a grocery store chain. It doesn't matter. There should be a love letter because if you do not feel love for the person you're writing content to, we smell that a mile away. And I mean a love letter, not a dating profile, different thing. Dating profile is information information here. Do you love me yet? Do you want to beat me based on these three facts as you know, that's a nightmare. And for those who've been to how before you might recognize Carl, this is, this is Carl's brand because really you want to take a look at personal brands. Take a look at Bumble, take a look at Tinder. Carl on the street, Carl at work, Carl at a party, Hey IE, what's going on? Yup. That is what Carla's. I have seen Carlson's on there.

Not in a long time, but I matched with them just for fun. And then I never said anything. What you say depends on what you do. So what's the best content this, well, it depends on what you want. Let's figure that out first. So what best describes your goal? Now? I know what you're going to say. You can say, well, I want visibility. I want more business. Yes. And yes, I get that. People all say that they want more visibility, more business, more income. Where recognition for your department, for yourself, for your company, for your brand. You want all these things. There's no one blog post that does it. There's no one email thing that does it. But how are you, which of these is most important, right? Because the kind

of note that you write out or the kind of messaging you used for visibility is going to be different than the kind of thing that you do toward income.

Those are different things, but know that everyone wants this, but realize all the different uses of content. Meaning there are many different reasons to scale a conversation by that. I mean, take something. I normally talk about, get it out into the world via any way, any way that you share words to the world. Here's how I know there's more than one way to do it. Cause some people do it to bring in more clients, more business. And some people do it to stop working with clients. Truly one of my good friends, Laura, Belgray, who's an amazing copywriter. No longer takes one on one clients. You cannot work with her. She charged so much per hour hoping she would deter people and she couldn't stop them from coming. So she now instead of doing the one on one stuff, which wasn't a priority for her now, she works with people in groups and she does that.

She generates a lot of content, so she doesn't have to work with them. Whereas other people would generate a lot of content so they can, some people will generate content in the hopes that they can get more work to do. Some people do it. They can do less work. They want to create a course or something. So they don't have to be doing live things all the time, whatever it is, you can use content for both those opposite things. That's why the reason for doing it deserve so much more attention measure. A thousand times cut. Once when it comes to content, some people use it so they can start going places. They want to get out there and speak. They want to travel the world. They're going to generate content. So the world invites them to their parties. And some people do a lot of content so they can stop going places again, which isn't for you.

You gotta pick one side. Maybe you want both that's okay. But at least know the goal is not to boil the ocean, but bring your people closer. This is the goal. When it comes to content and here's the best metaphor I can give you for this, your clients, internal, external, your customers, wherever your money is coming from. Those people are like the hot spring. It's hot and bubbling in there. There is action happening. We love this. The problem is if your attention is on the clients, then what about everyone else? Well then this is everyone else.

Yup. A big wide, wide ocean of potential prospects. This is daunting. This is what happens to my friends in financial services who have, who are so proud of the attention. They give their little group of people and they're hoping those people bring more people in which they do, but they kind of want to bring more people in and they feel like they're like, hello out there. Hello. It's too big to me. The compromise is this what great content does is draws your tribe to you so that no, they're not all Hotsprings, they're not all in it with you paying you and providing you with a living. They're not all there yet, but they're also not out there in the middle of the ocean. They're coming, drawing closer to your shore. Dis I love this image because you see the boats kind of coming in. They're not sure they're going to set up anchor.

They're not sure they're moving in, but they're, they're leaning in closer to listen to you. This is where tomorrow's business comes from. This is that Seth Godin calls it, tightening your tribe, tighten the tribe. He said, you can go out and find people in the ocean. Yes, that is one effort. But right now that's like the only effort, marketing people, not everyone, but a lot of marketing people. They go, okay, we're just going to try to reach out people. That's what advertising was when advertising and marketing used to be the same thing. Advertising was huge. Net. Throw it out there. Hope we catch some people. It's not like that anymore. Seth says that, you know the ocean, the internet is like not just one big audience. There is no main mass audience. There's only zillions and zillions of tiny, tiny groups. And you don't need everyone to be incredibly successful.

You need a tiny little bit of that. You need to draw them in and close, close up close. Cool. What am I saying? That's when I get rubbing ice coffee, the middle of the day, draw that tribe closer. So what is right appealing and aligned for you? Not for your competitor, not for this other lady. You know who

swears by Instastories, whatever. It's not. I am totally platform agnostic. I don't care which one you use. Gotta use something. There are lots of ways to connect. Look at this for a minute. Websites, emails, blogs, book, webinars. I mean like online courses posts, you don't have to do all of these things. Now I do a little of, a lot of those things. You might find you lean heavily on emails, but you do some videos. The goal is not here. Do all of these things now it's can you find one that is most suited to the goal most suited and then lean into that thing and really do it.

You're down with opp, you know, me, I call opp other people's platforms, which you know, can be, I know, you know, this, they can be incredibly helpful because they're other people's blogs and podcasts and online summits and shows and stuff. Yeah, this isn't just every man for himself. This is like time to connect with people in your world, which I'm sure you're doing, but are there ways to do it even more so that you can be a good marketing citizen and raise up and support other people's groups and things that you can contribute to so that you can start to meet other tribes because tight tribes follow tight tribes. A lot of people in my own little drive are from other people whose tribes I love. And some of my people have gone on to those as well. That's how you know, it's working. That's kind of an ecology, right?

An ecological landscape of, of symbiotic marketing efforts. No, I know y'all want to monetize content and to make sure it turns into sales. Well, we know they're not directly converted to sales, not all the time, but be wary of trying to ring money from a relationship you haven't earned yet. You don't get to borrow money from someone you met yesterday. So you got to think about that too. You really, really do. It's gotta be about what am I doing to earn this? That's why I love content. The ethics of content is it, it exists on the principle that I must give something in order to get something. And as I said, it's not just about ideas. It's about story. It's about examples and stories. A big part of the work I do with people. I have them actually write stories, come up with them so that I can get my hands on.

Some of the examples in their own heads of what their culture is, what they admire, what they love, what they want more of. So how do we keep from hitting this, this brick wall? When we sit down to create content, first of all, try never to start with a blank page. Always have some notes going because it's kind of like, Oh my God, what a word? What do I do? First thing. Start seeing content everywhere. It is everywhere. There's any occasion. You don't have to start your blogs with. Since the beginning of time people have sought to stay cool. Like that's not great for air conditioning ads, right? As I said earlier, we think we're out of ideas. We've ate, eaten our last bite. And that's it. It is not true. Content comes from everywhere. I'm talking things that you're reading right now in your favorite newspaper, your blog books, a Netflix series.

You're bingeing. Of course, that's going to be very of the moment, right? Like *Handmaid's Tale* was, we were all talking about it when *Handmaid's* was out. And then when it comes out, the next season comes out again. We'll talk about it again. But those provide occasions and prompts to deliver other content. What conversations have you overheard lately? Something your dad always says, there's a guy who wrote a whole book. I had a whole brand on that. Now people shop for content ideas in different ways. And there is no one right way. I have friends who love to shop for content this way, who the organized by category, different colors. This is it. Grocery store aisle. That's how they love. Plan it out a week ahead. Set all set. This to me is sold deadening. They've worked for you. I envy it because that means you can plan stuff ahead and be all organized.

I don't do it that way. I know myself now. I don't do it that way. I prefer the outdoor open air market approach where I wander around and taste a bit of this. And Oh, lemons are 99 cents. Oh, beet root. I'll try that. I like to wander because I like to be surprised by ideas. I find that to be fun and it translates into some kind of energy in the work. That's what I think personally, but what ha what is a good tool is to shop locally, think globally, shop locally, meaning think about what's has your interest right now. What's

happening in your industry. What's interesting in your industry, your world, in, in the world, you're in, or even just the world at large, doesn't even have to be about your industry. That's like what's happening right now. I think the best content doesn't feel like it was canned.

It feels like it's of the moment globally. Why does it matter to your audience? I'm going to give you an example. Example of this and I do it all the time. For example, okay. I was shopping at a whole foods. It's true. True story. Pre COVID. And there was this, not exactly this baby. This is not that baby, but there was a baby and I, cause I heard this little voice, the end of the aisle being like, hi, hi, hi. And I was like, Oh, what an adorable baby? So of course I walked up to the baby and I was like, hi. And then the baby stopped and looked over my shoulder for the next person coming up the aisle and was like, hi. Hi. And I laughed because I was like, that's the apex of this baby's ability to have a conversation. There was nothing else that baby had to say.

And I laughed and I was walking away and then it hit me. I immediately applied a lens like, Oh, what could, what was funny about that? And I was like, you know, what's funny is that that's what a lot of marketing efforts are. Like, you're like waving people in, Hey, come over here. And they come over there and then you're like, okay, good. You over there and they turned their attention somewhere else. We don't care. We don't tend to the relationship. That's everything. That's tightening the tribe. So I wrote a blog post about it. I called it. You can't just say hi forever. Even if you're this cute. And that was my is very meta, but my message about messaging. Got it. So ask yourself, what has captured your attention or curiosity yours? You're the person who's on this call right now. You're the one who's probably tasked with doing it.

That's what people journal for. What's on my mind right now. What's kicking up. What has gotten on your nerves or made you laugh, take note of those things, those peak moments in your day when you're like really mad or like really thinks something's crazy and funny and ridiculous. Those are the human moments we connect with those. Keep track of that. Think about those things. How does your experience cause you to see things differently? An example I use is we could all together sit and watch the same Seinfeld episode right now. We would all laugh at the same time. And if we were all to write something about it, we would say something different. We would have our own lens on it. What interests me or makes me laugh about that episode would be similar to you, but not really. We would have a different take it.

That's one episode of one show. Think of all the things you can have perspective on another thing. And this is where we're getting into the good stuff here is to stop looking at what doesn't work and look for. What does, it's really easy to get into a brainstorm meeting and shoot everyone's ideas down and shoot your own ideas down, shoot them down before they even get to the page and say, that's stupid. That's dumb. My ad. Wow. Well then you walk out of there with nothing, you know, when comedy writers or inventors or startup people and they get in a room and they go, Hey, imagine if it did this. And you're like, wait a minute. That would be awesome. You can't do that without taking a risk and being creative. That's why I want to introduce this tool to you that I use to bust through those blocks. You can actually get to that good stuff. You get to that good stuff. When you're talking with friends, cause you have your guard down, but when you're going to do it yourself, you might be like, Oh, I don't know if this is genius enough. Now the Gateless Method is simply this it's an approach to generating work, any work, creative work.

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That removes criticism from the equation so that you can access your best work and realize potential. I didn't invent this. I learned it from a woman named Suzanne Kingsbury who studied neuroscience at Buddhist meditation and the literary masters. And she works with writers. I met her because I went on a retreat years ago and never stopped going because once I experienced this, I realized, Oh my God, this makes me feel different about creating the whole idea here is to train your brain, to associate sharing and creating work with pleasure and reward. Because most of the time it's scary to do those things. And the cover of the Harvard business review year ago was this story, the feedback fallacy and Marcus Buckingham and Ashley Goodall looked into what helps us thrive at our work.

And what they determined was feedback is not as helpful as you think, or at least not all feedback. They said, people don't need feedback. They need attention to what they do best. I would argue that that is a form of feedback, but what the point of the authors saying here is that the idea that telling you what you did wrong is going to make you better. Doesn't always help. In fact, rarely how much more effective is positive attention. Notice, I didn't say flattery notice. I didn't say compliments said positive attention to what you do. Well, how much more effective do you think it is? Five, 10, 20 times as effective. Nope. Positive attention is 30 times more powerful than negative attention in creating high performance on a team. Meaning being a flaw finder doesn't do much for your potential because the moment that you start being criticized or feeling criticized or worried, you're going to be criticized that part of your brain. That creates shuts down to a tiny little nub, not a scientific fact, just metaphorical you shut down. What's far more powerful. And I tell you this, as someone who has found incredible power in her own work in this way is to become a heat seeking missile for meaning and energy in the Gateless environment. When we, when we hear each other's work, we listen for where the energy is, where's the heat. So that person knows where the heat is and they can lean into it more.

How we do this as we use writing, not as the end product, do I have to write something perfect? Oh my God, we use writing as a tool to discover ideas. And that means you write a lot until you come to something. It doesn't mean everything that comes out of your mouth is genius. Now how this works usually is in a group, right? In person. I've done them in workshops and retreats for a while. But also since COVID done mall virtually, so we can do this virtually and you can learn the basics of this and apply it. What happens in a Gateless workshop is, and at the next, how we're going to do this in real time in person, which will be amazing, but we write to a prompt and then we share what we've written. And then we give feedback. Now for our purposes today, we don't have the opportunity for everyone to get feedback, which would be amazing, but we can't do it right now.

But that seems simple, right? Don't be deceived. This is incredibly powerful stuff. What happens? And you're about to find out because there are rules, the rules make the environment safe. This is how we make your best work happen by making sure that you don't feel that you're about to be criticized. Kind of like if I said jump in that pool, there's just a couple of sharks in there. Well, my God, I can't think about in the pool. And I think about the sharks, but if you know, there's no sharks in there, you just jump in. So some of the rules here and we won't spend a lot of time in this, cause I want, I will do it in practice

with you. We say on the page, we only talk about what's been given to us. We focus on what's working in the piece. We don't judge fix her criticize.

We never just claim our work, which you won't have to do now, anyway, people, okay, I'm going to read this, but it's really bad. We don't do that. And we stay with the work. We don't turn attention toward ourselves and we don't look at the person, go home. You're kind of a troublemaker. We, that would put the person on defense. You're looking at me. We look at the page, which takes the pressure off the person, receiving the feedback and the person giving it. It's you'd say, okay, is that all? Does that really do anything? You have to experience it to believe it. So this is a good part. You're actually going to do this. Now. Now don't take out of your head. Anything to do with, I have to write this email, the sales page. Don't if you have that and you want to think with that in the back of your mind, fine, but we're not writing an asset.

Now I want you to experience what it is to discover ideas on the page, because this is a, this could tap so much in you in so much of the work you want to do. Now I'm going to give you a prompt. Okay? Now how you write to a prompt, I'm going to give you a prompt and then a very short couple of minutes, right? And because you only have a short couple of minutes, right? You're just going to write like mad. You're not going to worry about it. Punctuation, grammar. We don't worry about these things here. How to write to a prompt is you listened to the prompt and you feel for what catches anything. I say anything. I don't say that you go, you know, I just thought of something I want to write about you. Just write to that. And you write, as I say in the body, so you take, Oh, that reminds me of this time.

When I went to summer camp, you take into the scene, you get into the physic, the physical sensory stuff. Not I've always thought that, but down on the planet earth with me here, and don't worry about writing to impress me or anyone, or to teach someone a thing. You're not trying to get them to buy a thing. You're taking us into the moment, that primary moment. And you're going to let the work lead. You you'll see what I mean. Think of the prompt. I'm about to give you right now as kind of the hook. And then you drop that hook below into the water where your brain and so many memories and stories are kind of churning. And you just let it sit for a second. Just let it sit. And then whatever it says, don't worry about whether it's relevant. You just start writing.

Okay? So that is how you're going to write to a prompt. Keep it physical, keep it sensate, just write it. Ideally type it, because I would love to hear some of these. And this is when you want Amy's email handy, Amy dot conover@howdesignlive.com, because you're going to write for a few minutes. And then when I tell you to stop, you can, if you like send it to Amy and Amy will forward it to me, and then we're going to hear some of these. We won't get to everyone's, but I want you to know that it's safe to do that that if you share with Amy, there's a chance I might read it. So don't share anything that you are not ready to have shared. You do not have to go to the darkest moment in your life, unless you want to. This can be about something that feels inane. There is brilliance in all of it, ready for the prompt. Okay?

So we're going to write, which means I want you to just, you've heard a lot of information just now. I want you to shake out your hands. I want you to get knowing where I can get you right in your body as if you're actually in your body. So get out of your screen for a second. Look away from the screen. Look out the window, look at a wall. Look at a plant, take a deep breath and let your hands rest in your lap and close your eyes. I do this with everyone. So you do not have to be a yoga teacher to appreciate it. I do it with rooms full of businessmen. People who did not come for meditation. Trust me. I need you to just come here into the moment, put your phone down, close your eyes and take a slow deep breath.

Imagine that your brain, your whole body inside is water, which mainly is what we're made of. And it's kind of moving around, right? Cause a lot of ideas are thrown in there like rocks into a pond. And there's a lot of movement in the water. I just want you to let that water get really still actually look at the surface of your mind, getting still. Because when it's choppy, you can't see through you can't actually get that little intuitive, whisper that little intuitive hit. You can't get it unless you're quiet for a second. So I want you to think about,

You made something, maybe you made a paper airplane. Maybe you made pancakes. Maybe you made a mistake. Perhaps you made a mess of something or you made it to the top of a mountain, but even better. If you think of something you made with your hands, something you made could be when you were a kid and adolescent young adult two days ago, I want you to take us into the moment of the making. This is a community of makers. You wouldn't be here. If you weren't, what's the thing you made. Maybe you're going to write about something that you haven't thought of in 20 years, just floats to the top. And you're like, what is that about? Just said really still. What is a time you made something? What images coming into focus? Don't control it. Don't try to judge. If it's smart enough or funny enough, let it surface. This is when your brain knows better than you. Sometimes your body knows better than you at a time you made something start writing. And if you have no thoughts, right? I have no thoughts. I don't know what I made. I can't think me. They made, I only made a cup of coffee this morning. And even that wasn't good. Just keep going and keep going until you find a JAG in there. Something I'm watching the time. And I'm just going to give you a few minutes.

Don't be tempted to stop and go back and edit. Just keep moving through it. Let the writing do its work. Let the, the content brain do its work.

When in doubt, just list what you remember, details, details, details. That's the juice

We've got about a couple of minutes left. Plenty of time. Keep going. You never know when you'll hit on something. Try to be the opposite of safe. Try to go further into the details.

Think of it as you're kind of grabbing for as many apples off that tree as possible. What else can you grab in the next minute?

Okay. These are the last few seconds. Start to kind of wind it down. You have a few more sentences. Keep going. What I'm going to do while you're wrapping that up is share Amy's email. Because if you're willing, I would love you to cut, paste that story and shoot it over to Amy. It's going to take a minute for her to get them to me and for me to open them. But if you pop it into your email and send it to Amy dot conover@howdesignlive.com and just send it over, she knows that they're coming and she'll send it to me. And I will. I want you to hear what people created in this just this few minutes and to hear the kind of feedback I give so that you can see how this can change, how you think about content.

Okay. So feel free to shoot that over. And Amy will be getting them and sending them to me, realize I won't get to all of them. I try to respond to as many as I can. But realize that that's, that is tough. Cause we got a lot of people on UNO. You don't have to share certainly, but I wanted to share one thing too, if you're like, Hm, I'm interested in this. I have to go. But I'm interested in this. I want to, before you, for people who have to log off, for those of you who are listening, still stay, you can get this little book I created. I created a book that you can listen to in the audio form in like 20 minutes, it's called five ways to unlock your creative genius. If this appeals to you and you want to go a little bit deeper into it on your own time, please download it just, and that's how we stay in touch to just go to Terry sent me.com.

And you'll find that where you put your email and you know how it goes, plays ear. You're not new to this game, but this is how we get to stay in touch. And, and also how you get to have something else to go and sync on with this because there is nothing I touch. I don't use this for. So again, it's five ways to unlock your creative genius. Just going to Terri sent me.com. For those of you who have a three o'clock

appointment or a noon appointment for on the West coast, good day, the rest of view. I want to hear some, I want to hear some of these stories dying to hear. I am always blown away. So I'm, I'm going to go over and check my email. Okay? Hang on. See what's coming through.

Alright, we got a first one. You're ready. Hang on. Here is the email in case you want to share, okay, this comes from Maddie. Maddy shares this - A time you made something. I remember the first time I ever went to go train with other professional athletes, we had to cycle 16 miles up to the top of the mountains in Boulder, Colorado to climb 4,000 feet. It was an easy day for all the other riders. But for me it was hard. I didn't know when it would ever end that climbing. I did everything I could to stay with. The other cyclists that last mile and a half was the hardest at a 20% incline. The air was thin at 10,000 feet. I was breathing as hard as I could, even though I felt like I was moving only one mile per hour. Finally, we got to the top. It was so exciting to feel like I became part of the team that day.

We all enjoyed coffee and cookies together in the cool mountain air. Before descending, I learned the personalities and listened to the jokes of my new teammates. I made it a few years later. I was climbing that same mountain, but this time I was racing up against another teammate, we climbed the 16.5 miles as fast as we could pushing harder than we ever had before. I remember the first time I climbed a mountain. When all I could do was keep going. Now I was racing it, the teammate I was racing against had become one of my best friends in the sport. Unlike the teammates who were so new, that first up our competition with each other was friendly. We each wanted to beat the other person, but we were racing in order to get the most out of each other. That day. I only made it to the top of the mountain, but I conquered it. It was a day filled with friendship and challenge.

Fantastic. You guys, I gave you five minutes. You had five minutes to write and look at how much she did. I mean, again, it's not about how much you do because some people write four lines that are just beautiful, but this is a fully realized piece. What I love about it, and this is how we do galas feedback. What I love about it is that there are two experiences that mirror each other. And the first one is like, well, that's a challenge. And then the second one is an even bigger challenge in some ways. And it goes deeper. The first thing she faces is actually climbing it. The second is racing it. So what does that mean? Both times this woman got on a bike and rode up to the top. But what we're seeing is the way she differentiates between the experience, how by the intention of the experience, because the first time she was just trying to keep up, trying to get up there the second time she was doing it against she wasn't new, but it was about the relationship between two people.

So the first one was a personal victory. The second was a collective victory. And because I happen to know this woman identifies as a professional athlete, very exciting to see. And how now, how would I zoom out on this? We say, okay, well, what is you gonna, what are we gonna say about this? Right? What did we say about it? What if she wants to write something about it? Well, she just did. And then if she wants to pull a lesson from that and zoom out and you go, well, what did I write? What did I write? I wrote about C the first one, the first paragraph, you can see the paragraphs, but first paragraph is 4,000 feet, 10,000 feet, 20% incline, one mile per hour. It's 16 miles, it's metric metric metric. But the second time is measured in what it meant now that she was going to beat this loser.

She was trying to help that person be even better, that isn't measured in a metric. So there are no metrics in the second one because we already established what the metrics were. So maybe this athlete would write about what life is beyond. Metrics is not just beating your personal best. It's how do you help other people rise to their personal best? Do you see how that comes out of just that? If you look into it and see, you know, how clearly it's written, how beautifully and how much it's evocative of that, meaning if she wants to turn it into something, she'll just pull it that much further. We have started with the comparison of one mountain. Not of all my years in training it out, it can be this one thing, two things it's so simple and so elegant because of it. Fantastic. Maddie, thank you so much for sharing that.

Oh boy, we got some more coming through. Ooh. Okay. Here's here's one another one. And if questions, by the way, if you have questions about this, you can post them. I think, I don't know if you can post questions in there and Amy can grab them. Here's a good one. Here's one coming from Karen a time you made something notice to all the really cool ways people interpret that the prompt is meant to just push you through the door to intuition. And the rest just kind of is a symphony of meaning. I made my first pair of full leather earrings with my cry cut. I hope I'm saying that. Right? I wanted some spirit wear to wear at my son's football games. I am sure other moms would want this too. I wanted to create something easy since this is my first time making earrings ever.

I haven't even made bead earrings or plastic hearings. I love wearing earrings and the bigger and louder, the better. I love to get compliments on my earrings. I hate when my earrings hit the phone. When I'm talking to someone, I hate hearing other people's earrings, hitting the phone when I'm talking to them, it's so distracting. So I scoured the internet, looking for some spirit wear earrings and what was trending. I want to know what the earring trends will be in 2021. So I'm not making what others are making. I hope to also sell these at a craft fair this fall. So I found a design that looks like others, but I went ahead and took an idea, used my team's color and added a few details. Like the initials of the school to make it more personalized. I watched, Oh, so many YouTube videos on how to do this and the do's and don'ts of creating earrings with the, with the cri cut.

So I set up my earrings and ran out last night to get some full leather because I needed material that looked like a football. I have all the materials in my hands. Now it is a matter of time to get these done. I have so much time on my hands now. Fantastic. So think about it. What stood out to you? What did you hear if we were in the room together? I'd say, what did you hear? What stuck in your mind? I keep seeing those full leather earrings, which by the way, full leather earrings. Okay. I came off the page. That's wrong, but I can't believe it's the first time like it was happening, full leather earrings. She hates the sound of banging earring. She wa there's purpose and function, beauty and spirit. I wanted some spirit where I just loved that. I love that she's looking to wear a thing without it intruding on the experience of wearing it.

And we also hear the voice of the crafts woman here, because she's going to create a thing she's going to sell it. This is part of her business. She watched YouTube videos. She did too. This is a craft or learning more of her craft. That's what makes this exciting because we're hearing how the mind thinks now for someone who makes jewelry. Yes, of course. She's going to show her jewelry online, but wouldn't you love to hear what made her go toward creating and using certain materials. Don't underestimate that. Now. How about thinking about that and applying it to your life in your mind, to your work, where could you share the craftsman's perspective? Where could you share what it's like to like, Oh, here's how I came up with this. We're seeing the crafts person, the artist in the midst of discovery and creation. That's exciting.

People always want to know how you made a thing, why you made a thing. And it's funny, right? We see the purpose. It's intimate about her son's team and also about not wanting to bang on the thing. So we see all kinds of levels here, but I love it. It's just like getting right to the craft of it. Amy, do you have questions? I feel like I hear sound and I feel like you un-muted, maybe you're sharing a question. We do have some questions, but I'm just getting all those sounds are emails that are coming through. So I'm like got amazing. Tell me what a question is in the meantime. Okay. Sure. I'm wondering two things. She says, Robin says one, how does this content work relate to a business plan? And also how do you Terri stay motivated to finish like pieces? For example, as a poet, I have great snippets and poems, but not nearly enough finished ones.

Any thoughts? Okay. Two different things. Right? So on one hand, you're talking about the completion of art. You're talking about writing and creating writing, and sometimes you'll have five as one poet to

another, you'll have five poems going. And then you, you let them kind of grow, cultivate it like a garden. So having to power through it and finish poems feels like the opposite of poems. Like it's one thing to power through and finish a sales page or emails, but don't rush the art, but always be making and see how they connect with each other. But the other side of that was how do you get motivated to do it? I'll tell you why. Because like I say, I think inspiration, motivation are way overrated. I really don't believe that if I relied on them, I wouldn't get anything done. Cause I don't feel like doing anything.

I just want to lay on that couch over there and read a book I'm reading right now. That's what I feel like doing. I'm immediately going to take my clothes off and lay on that couch as soon as we're finished. But you see that. It's not about that. It's about, Hey, there's people who I want to talk to with whom there is value in having a relationship. You don't get to have a friend and never call them. You don't get to have an audience and never talked to them. So when a week went by and I hadn't written to my list because my list matters a lot to me, I work for myself. That list is where a lot of new friends and new business, new associates come from. I go, I haven't talked to them in a while. I really should talk to, I really want to say something well, what's on my end in mind right now.

I don't do well with editorial calendars, PS. I get like, well, don't tell them what to do. I'm like, well, how about this right now? I just saw this thing. I wanna write about that. And I'll write about that. And then I go, how do I make this matter to them? So I read about what's fun for me, but then I go, what do they need? What would be, what would be worth that person's time? So you can bet every time you get an email from me, I did it against my other urge to go eat my other urge to go do nothing. And I thought, Oh, I wonder if I could make this a value to you. So the urge has to be there. If you don't have an audience you're trying to connect with, then I don't know how you get to finish things.

Why do I, why am I going to finish a book? Because someone's waiting to read it. Like, you know, you have to think in terms of the exchange. So I think that's important thing, but when it comes to poetry, I don't know if you're rushing to finish it, but I think let yourself stay in it longer, sit in a little longer or do more spurts like this. Normally we do a spur. It's 20 minutes of writing. I would give you 20 minutes with my group, this six week sprint that I run, I give him 20 minutes to write and then we read it right there. And then it feels real. Cause you made it and you shared it and people heard it it's real now. So it depends on how your, you know, some poems Elizabeth Bishop or one of the greats said it could take up to five, 10 years to write a poem.

So the idea of productivity and poetry is not the goal. I would think it's make sure you keep writing. So you have enough to draw on. I have another piece here. I'd love to read a, again. We have a lot of artists on these calls, right? A lot of makers and this one comes from Casey. I made this painting. I made what seemed like the same painting over and over again on the same canvas until I killed it. I reworked at trying so hard to make it the best that I could. I revised seeing things I hadn't seen before. I changed it so many times I remixed the colors because I wasn't thrilled with the color I had. I changed the shapes, trying to give the painting, the energy that I started with. I failed. I overdid it. I beat it up and then wait a minute.

I kind of like it. It's not the same as when I started. Of course, it's good. I have so much in it. The painting has a soul that was fought over and here is a record of it. Physical object that encapsulates the story of

my struggle. Do you have to struggle for something to be worthwhile for something to be valuable? I don't think so, but there is something profound in the piece of art that displays the entire process. Not everyone will recognize it. It is secret truthfully under it's a secret under the surface. It's something that adds value that you can feel that can resonate. But it's a secret. The idea of this, I love the shift. The energy in this piece is because I made this thing and then I ruined and I ruined it. But wait a minute, I kind like it. The shift and how this is very meta.

She's very, Gateless about how she's seeing her work. I re and I know this because like this Casey, who I have an open happens to be in my program. So I guess I'm familiar with our work and I love this. I love that. She says sometimes the process lends the value to the work. That's beautiful, Casey. I mean, it's great. It's so interesting that the painting has a soul because of the struggle. Not because of perfection. This is an ode, anti perfectionism, great work, Casey, as usual.

Another question, How do you think about content more strategically for the future? That's right. I'm going to ask that too. It says, I understand that organic content is best, but in the world of work planning, how do you map it out best? This is from Maria. Well, as I said, if you want to, if you're in an organization where you can map it out and plan out what you're going to do, your content about, I realized that everyone has the luxury to be like, what I want to run about today.

I get that in terms of business plan again, what we were looking at before, what is the real goal? What are you really trying to do? If you have a series of paid things that are just trying to sell a thing, that's called an advertisement. If you're trying to, your question is, are you really is the goal of your content in this one instance of whatever it is to get someone to pay for a thing immediately. And you're going to use content in there to make sure there's enough to offer it, or are you actually trying to improve the lives of your audience? In a lot of ways, you get to earn more trust. If you are out to improve their lives, regardless of whether they use you. That's the value of real content. If the punchline is always well buy for me, you should buy it from me.

And that's how you'll get the answer. If the answer to all my problems is in me giving you money, that's advertising. If the answer is, I'm an expert in this, I offer this and I can give you insight. That's leadership speak. That is the kind of thing where you're looking to be a leader in the space where you can afford to offer insights, you know, for free essentially. And yes, of course. I mean, for a lot of people, they're not trying, they're not selling t-shirts online. They're actually not trying to get a money transaction each time. The goal realize this is from my perspective, is to build that list of people who aren't clients yet. It's easy to take the email. If someone who just gave you money, what about the people aren't sure yet. So when I said, what is the goal? Do you want to do more work, 200 less work?

Are you trying to get more visibility, more people who don't know to be on your list, or you're trying to sell something to the people who already bought before. Those are different efforts. So content can be channeled in any direction, but it has to be toward an end and not just where the best buy from us because that's not useful to me. So it does have to serve on some level, but you have to know what you're trying to do. So yeah, absolutely. You can't have any kind of, how are you going to share anything without having a message and how can you have a conversation? It's kind of like, this is going to be really gross, but how can I go on day one? Are you going to sleep with me? Are you going to sleep with me? Are you going to sleep with me?

Like, well, can we have a conversation? I don't even know who you are yet before I decide what I'm going to sleep with you. Yeah. Well that matters. If your bottom line is, I just want people to sleep with me. Then you have a whole separate effort and business, quite frankly. But if you're trying to get people to want to hang out with you, you have to have that conversation, patient, you for having a conversation. You're just relying on transactions. If you can do that, make a living, go do it by for the rest

of us. We need to earn it. Yeah. Yeah. That's good. That's good. So I thought this was a good one. After hearing the first story, my inner critic started rolling. Wow. That was good. Minus. So choppy. How do you stop that inner critic? We hear this a lot.

So I'd like to get your thoughts. That is incredibly. That is a big part of what the stateless approach does is that we can never silence the critic. Your critic is always going to rise. Not only because it's in you, but also because it's enforced on you by the forces from outside the fo the voices we've internalized. I don't totally silence my inner critic. I put my critic to use, I put my critic on a leash and she is only allowed to, to chew at things when I let her for things that have a specific end, but she's not allowed to criticize her beginning efforts. So when you're looking to innovate, create, make things, you are not allowed to criticize in this space. You can do whatever you want in your life. But the fact is when you hear other people reading, this happens all the time.

People go, Oh, that was so good. I'm not going to read. Cause that was so good. How does everyone come up with stuff? Here's the story. Everyone's better than me. Everyone's better. When in fact, if we heard your story, we would find genius in it too. And that's why people who feel better in Gateless workshops are people who share because they are learning that, Oh, what we all create has some value. What is it? Where's mine. Where can I, where should I lean into? And trust me, the critic says all the time in the middle of workshops, this is all great and all, but how are you gonna tell me how to be better? Because you have to make, tell me what I'm doing wrong so I can do fix it. And then I'll be better. No one fixed their way to being amazing. No one fixed their way they fix.

As they go, they fix a thing that's already in their favor. They're Oh, well let's tighten this thing up. That's really great. Yes, there's a place for fixing, but when you let your credit get in the way you're in trouble, what I do is, well, what we do, we keep looking for what's working in the work and here's what happens. Question asker. When you make a practice of, Oh, I love this, about that work rather than worry and envy. So I love that. I love that. You start to then take in those things. I love that you did that. I'm going to try that. When you train yourself to see what's working in others' work, you will start to see it in your own. But right now you have a knee jerk reaction to find what's wrong with people's stuff. And if you find nothing wrong, you say, Oh, I must be wrong. So we just keep contending with it. We don't end it. But I use the critic when I actually it's time to cut a thousand word piece to 500 words and I get the critical in their pocket. We don't need that. We don't need that. I enlist the editor for that work, but the critic is not allowed to rise during this time. And the more you practice looking for what you love, the more it dulls the edge of that critic. And you stop worrying about what other people are doing. Yeah.

I think you have to make a, yeah. You have to make like a conscious shift. Right? And your thoughts to, instead of looking at the negative to look at the positive and kind of re

Yeah. When you see the positive someone else's, you'll go. That was amazing. I'm I suck because then it's like, well, how does that help you? Cause if you tell yourself your sock, can I have just talked yourself out of making anything of value? So I know that everyone has their critic, rising critic rises. When you feel someone's better. Sometimes when you do something amazing, you're critical rise. Even louder because it critic fears. You won't be listening anymore. Oh, she thinks she saw now I better pipe up more. Well, you can't do that again. You've just got lucky. You're in an abusive anger. So you have to

listen to that and go, yay. Shut up and sit in the backseat. That's what I say. Shut up and set up. Okay. I got you. I like the leash idea. You know,

This comes from Brett. I'm trying to think of something I made. I love that the mind kind of working through, I'm actually better at taking things apart and not putting them back together particularly. Well, one thing I've made that while not made by me alone is mind blowing to think about that thing is a child and I've actually made three of them. All girls, all beautiful, all perfect and all different made takes on a much broader meaning in this context, as it encompasses the physical act, which I won't describe here of making.

That's what he said of making the physical child, as well as the shaping of who that child will be. Thankfully, I was not left alone to complete any step in bill in the building process. And that's what makes it and my girls so wonderful. What a lovely piece around this out to be like the bigger making the ultimate, making the ultimate power, which is to make other humans. And it's very reflective. This is a very thoughtful speaker and it says may takes on a much broader meaning. That's when the speaker is zooming out and saying, this is almost divine, right? Saying that the shaping, not just the making, but the ongoing making of what a person is, which you are responsible for. And also partly not in control of. So really a beautiful, a beautiful way to that. But you know what? We got so many, Oh, we've got so many.

I'm so sorry. I'm not going to get to all of them, but I hang on, let me move over here. Let me go back up here. Where are you going? I'm going into my slide. Yes. So again, if you want to get the free guide and you want this voice in your head to replace your critic voice, I recommend it. If you can stand it. The idea is that this guide, the whole point is to start to reconnect with your own creative impulse and quiet your inner critic, experience some freedom and fun. Watch your own stories, surprise you on the page, which can be used gain momentum in your own creative efforts. And also when you're in touch with me this way, I'll also be in touch with you about at the end of July, I'll be opening back up and enrollment in the six week sprint where we meet once a week, at least to write and to do this so that you can keep generating over the long haul. So thank you for letting us continue our conversation.