

KINETIC AVATARS

**The 8 Characters in Your
Marketing Message**

JAMES CRADDOCK



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All inquiries should be addressed to:

CMP Publishing Group, LLC
27657 Highway 97
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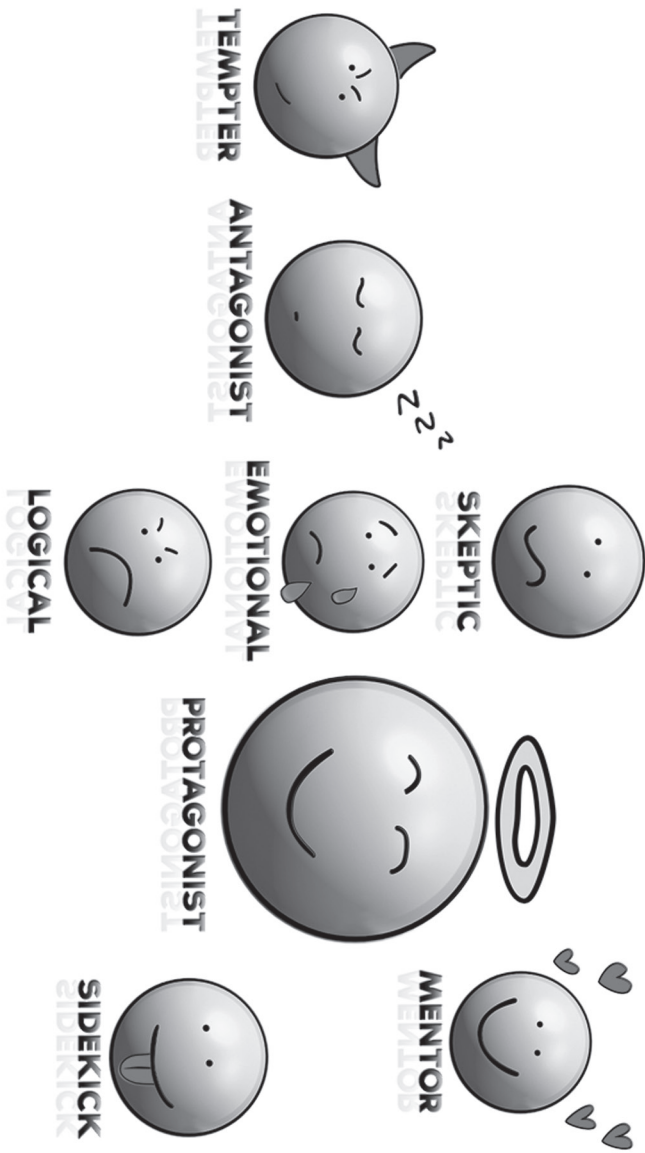
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FOREWORD

Why is it marketing seems to have gone the way of Pop, Whiz, and Bang?

The “Pop” is found in social media platforms, the tools promoted to manage those platforms, and all the hype of touching the whole world.

The “Whiz” is brought to us daily by the onslaught of new technology scraping its way around the Internet, collecting data, and assimilating it so we can bombard our unsuspecting “network” with unstructured, convoluted pleas for business, connections, or merely a willingness to accept a ‘Free Gift.’

Which brings us to the “Bang”—that underhanded, ‘black-hat’ methodology that wreaks of guerrilla warfare, used car salesmanship and supper-time telemarketing calls.

But if you are an Internet entrepreneur, a traditional business owner, a franchise owner, or anything in between, what choices do you have other than to struggle with your own inner solace and try to mold yourself into one of these categories?

Meanwhile, savvy marketers and copywriters are effectively assaulting the marketplace with an age-old technology that has stood the test of time... story.

Story carries with it meaning, using words that are direct and purposeful, words that color and caress the consumer with spark and finesse in order to bring their emotions to a volatile peak.

No single marketing approach can accomplish everything that needs to be accomplished. I would argue the fundamental core to any aspect of good marketing boils down to the story and the words you use to craft that story into a message.

It really is amazing that all the while billions of dollars are being spent on marketing gimmicks and tailored fashions of the silver bullet, words and story are quietly and powerfully accomplishing the mission.

So why does the typical business owner, entrepreneur, and Internet marketer ignore the power of words and gravitate towards the next shiny object? It is my conjecture that they are not empowered on how to leverage those words.

This makes us sound like we're in 3rd grade and the teacher is correcting us because we

don't know how to use our words. The fact is, when we enter this marketing realm and we attempt to battle in the vastly unknown space called 'our consumers' heads', all but the astute will get lost.

So much bears down on the effectiveness of your message and you must be diligent to address it from all sides. The perception of the received message, the effect of pop culture on the message, the timing of the message, the purpose of the message, your intentions behind the message... and on and on... oh the headache... after a while, everything becomes blurry.

So what is the proposed cure to this dilemma? I present you with Kinetic Avatars, a metaphor for the characters in the story of the message. Kinetic Avatars is a way to frame the various characters that make up the story of your marketing message and predict its effectiveness.

Eight character types are found in fictional writing. Yes, some authors may argue there are more or less. It's not an exact science. However, there are eight we are going to reveal which will help frame the marketing message in a way so that we can draw some unique insights.

Some would say life is cyclic and given

enough time everything will travel in a circle, only to return to where it started. For example, I believe we are seeing much of that in the infrastructure of the personal computing platform. We began using computers in a mainframe environment, long before the personal computer was a reality. Then when it became a reality, we moved into the personal platform. Now we are emerging into the cloud, which is essentially an updated version of the mainframe.

Since the beginning of time, mankind has used story to promote and perpetuate his agenda. For many years, the flashy pomp of video, imagery, culture icons, and style has been all the rage in promoting a brand or product. Now the major social platforms are disrupting that mentality by flattening the playing field and saturating the market with ten billion personal media moguls, carrying their home video cameras and iPhones, with an available pipeline to the entire world. By doing this, they are returning us through the cycle to where we started, communicating our message with power; in order to break through the noise... that message is a story.

Social platforms constrain users in ways that squeeze their story out of them because it forces them to dig deep for just the right words. Marketers like to call this ‘content.’

Why is story and back-story being thrust to the forefront of marketing? Because this is what engages us. In a 'kinetic' fashion, story is what allows a business to connect with customers and the Internet has made it possible to share these stories more prevalently.

Customers need to be, somehow, grafted into a company because with the Internet making everything so accessible to everyone, loyalty and customer retention have suddenly become as extinct as dinosaurs. As well, technology used to be fascinating and we are quickly approaching a time where technology is about to disappear into the fabric of our lives and the shiny whizz-bang will not only lose its effect, it will lose its existence. But the timeless resource we will always have is that people are interesting and their stories are magnificent.

I am fascinated when I hear about the amazing adventures people go on and challenges they overcome. Why? Because it's a human connection. It's what we crave on so many levels.

Social platforms constrain you into being yourself online. They validate it's you, as much as they legally can. The more credible the validation, the more trust is given, and the more you're allowed to share your stories.

Stories have power and sites like Facebook are nothing more than a power distribution center. These sites have harnessed the raw power of human interaction and turned it into a phenomenon.

So then, this book describes a model developed by EWF Marketing to represent the effect a compilation of words, crafted into a message, built on a story, and properly delivered to the market, has on the recipient of those words. We do this by introducing you to the eight characters that are involved in every one of these stories.

Recognizing that the marketing message, in its basest form, is really just an encapsulated story, it only makes sense to refer to the structure of a story when trying to dissect the effectiveness of a message. This one fact means our model can be used to filter and shape other forms of communication as well.

In order to teach this model, I will explain the role of each character as it applies to writing fiction. Then I will draw some parallels to the marketing message in order transform that fictional character role into a marketing character role.

This model, once constructed in the marketer's head, can serve as a proving ground for any marketing message because

the characters will apply their attributes to the scene. Just as any fiction writer can attest, they themselves will come alive to help predict the response you can expect from your message.

And finally, I will review a few of our own projects and campaigns developed or tested to be in accordance with *Kinetic Avatars* model. I'll take a look at some popular marketing messages and dissect them so you can witness the integrity of the model. I'll also discuss how this model can be put into action in your business, immediately.

The journey we are about to embark upon within these pages is one that requires contribution on both our parts. I have diligently studied, developed, and written this text. The belief that books find their readers far more readily than readers find their books, is a powerful truth that is often misunderstood. Books are not a passive force, but rather, their stories hold the kinetic energy to transport us from the physical plane to intangible planes, planes that wash you in pleasant sensory-overload and visionary insights. This is the true power of books. This book has found you, so please engage with it.

I created a short introductory video of this thought model that can be seen at:

8characters.ewfmarketing.com.

In an effort to get the most out of this book, here is something I encourage you to do:

First choose which of the following schedules you want to keep for watching the video:

Video-Watching Schedule

1.) Right now and again when I am finished with the book.

2.) Right now ONLY

3.) In the middle ONLY when I land on page
91

4.) ONLY when I have finished the book

Choose which of those time-slots you are going to adhere to before you proceed. Tell it to yourself and make a pact with yourself that you will not break that commitment for one full year.

By doing this, we create a channel for you to focus through. When you accept specific parameters to constrain a task, you focus on that task, or input, with greater clarity and focus. Whatever you choose is going to bring tension to your mind. But tension, deadlines, schedules, and these things constrain energy into a burning hot, targeted laser beam of success.

So like a talisman to the seer and the bulls-eye to an archer, we are going to use this exercise to channel your focus, which will naturally increase your absorption of these principles. Actually, by merely having mentioned it and you having read it, a small amount of your energy has already been channeled to focus around these principles. Imagine if you swung your entire arsenal of energy into a channel that could prove to you its strategies are profitable to you!

I NTRODUCTION

I cannot wait to bring you onboard *Kinetic Avatars*.

Some of you will have a bit of constructive criticism for me at the end. Others will have a renewed perspective on some old ideas. A few will be enraptured by the possibilities *Kinetic Avatars* delivers.

This guide has been composed to assist you, train you, and equip you with an understanding of the *Kinetic Avatars* model and some applications for using it. However, if you are idealistic about its intention, you will be disappointed. The marketing message is such a dynamic landscape that we could never turn it into a science and therefore, this book will seem incomplete in its structure as well as in its examples.

Let's restate that: This book is intended to introduce a fresh paradigm for managing your marketing message. It is meant to provide you with a model for testing the effectiveness of every piece of media you write, design, build, print, say, or show. But your own perception

of the market, your product, your company, your own psyche, and a whole host of other variables will surely cause results to vary.

You will discover also that this model grows in impact and in situation—the more you study it, the more you apply it. But up until now, every instance of testing or pondering of its infrastructure has done nothing other than to substantiate its integrity.

The *Kinetic Avatar* model is a simple thing to understand as far as its structure is concerned.

We have eight characters that are situated in what looks like the line up of a backyard game of football (see Page v.)

The Protagonist—our customer or potential customer—is our most prominent character, and is represented as the largest of the drawn images of the eight characters in the model.

On one side of our model is the Protagonist with two characters, the Mentor and Sidekick. On the opposite side of the model are the Antagonist and the Tempter. Between them, looking like linemen on a football team, are the objections: Skeptical, Emotional, and Logical.

The goal of the model is to get the Antagonist to stop fighting against you by removing the 3 characters that influence him: Skeptical,

Emotional, and Logical.

This will allow Mentor and Sidekick to get together and become one. When Mentor and Sidekick get together, they support the Protagonist and actually become part of his character.

On the Protagonist side of the arrangement, the Mentor and Sidekick's goals are aligned with the Protagonist much in the same way the Tempter, Skeptical, Emotional, and Logical are aligned with the Antagonist.

The Tempter is a factor in this model, but not always. If we retreat to the football analogy, we can view the Tempter as a running back whose job is to carry the ball, but only when its handed to him by the Antagonist. Otherwise, the Tempter really has no effect on the Protagonist and the direct effects he has on the Antagonist are minimal in relationship to how the Protagonist responds to your marketing message.

This book is all about detailing the attributes of each character and discussing their interactions with one another, so we can relate those interactions to the marketing message. As this happens, the same response you would get in a fictional story from the characters interacting with each other begins to materialize in the Kinetic Avatars model.

The model will begin to speak to you while also leading you to a more productive marketing message.

Ultimately, the *Kinetic Avatars* model is a safe place to test a marketing message before applying it to the real world. It is also a dynamic place to return to with real-time data to not only strengthen the validity of the model but also to analyze the collected insights.

As you may already know, successful marketing requires an innate knowledge and understanding of customers and competitors, coupled with great skill in conveying your organization's products and services, in order to influence the customer to purchase from you.

What I would like to do in this introduction is show you how we borrowed the credibility of story character roles, and the various elements, to develop the *Kinetic Avatars* model; and, also, to begin undergirding your mind with the reality of how much integrity this model brings to the development and management of your marketing message.

This book is not about using your personal story or even your company story, in your marketing. Such information can be found in one of my next books titled: *SIM City... The Game of 'Story Integrated Marketing'*—an

entirely separate subject. However, I do want to briefly discuss the power of story, and why it is the context around which we've built this model.

Story itself is a coupler, a liaison, just as it has been since the beginning of time. It is the liaison between the physical and spiritual planes. It is the link between the seen and unseen, the tangible and intangible.

Story has always been the great transformer. It has the ability to transform physical representations (such as elements of nature) into spiritual application (such as representations of heaven.)

It is because of story that we have the ability to pass on moral lessons that speak directly to the soul. Because of story, we are able to communicate concepts from the fourth dimension by representing them with characters, plot, theme, setting, and conflict. This structure allows us common human beings to digest higher spiritual concepts.

Story is encapsulated in everything. Every element has its own story, every natural being, insect, person, or rock. They all have a story and it's those stories which give them life and personality. When you can leverage story, you have literally found the most powerful device on the planet for getting what you want.

We can even apply stories to our own lives to grow spiritually. Story can really manifest some remarkable feats.

Stories are powerful because they are pipelines to dispense truth and information from the natural world to the world that exists inside each one of us. They energize the senses and stir the emotions while planting ideas deep into our core.

Kinetic Avatars is intended to provide you an insight on the eight character roles that affect your marketing message in order to leverage their power. Once you have internalized the model and accepted its intuitive parallels to the marketing message, you'll be ready to start implementing.

Allow me to expand this idea of story with some commentary about its structure and how within its context, these characters come to life.

Let's say we declare that a three-sided triangle represents three specific aspects of business. The one I was taught, early on, was conveyed as the three most important things to know, have, and manage in business:

- 1.) Cash Flow
- 2.) Cash Flow
- 3.) Cash Flow

Those three sides of that model tell a story. That model/story teaches the value of cash flow in a business. Another method we could use would be to write an acrostic, or to choose an entity to compare to, an animal or another person. Any metaphor will work because they all represent the essence of a story.

By undergirding what we want to achieve with story, we are empowered to develop a marketing message that stands alone while providing us the appropriate depth of engagement needed to persuade our prospects.

Story and the characters in a story have the ability to lead us into new territory, advise us which way to go, and often influence the decisions we make.

Story provides insight into our marketing, business, and even competitors that cannot be obtained from an external plane.

Therefore it is only with story that we are able to stand in the physical realm and peer through multiple emotional barriers directly into the subconscious decision-making terrain of our prospects.

Let me tell you about a model/story called *The Algebra of Business*. This model/story uses a mathematical concept to provide its frame for these different planes. So you will witness

a model that has been built to help you digest the idea of how these different planes work:

Consider the four dimensions in Algebra. They are typically represented by a superscript above a number or letter to the power of 2, 3, or 4. i.e.: x^2

The **first dimension**, a single dimension, (i.e.: x) is essentially a single point and when you have two single points and the slope between those points, you get a straight line (i.e.: $y=mx+b$.)

That straight line is flat and has very little dimensional context. It does not have the ability to give you anything more than a starting point and an ending point. It cannot give you a height, or a depth, or any other aspect. It is simply a starting point and an end point, a straight line.

It is the basest dimension you can physically interact with. I suppose lower than that would be a single point on a line, but for the purpose of this explanation, we will consider the line as the basest. Once you have two points, you have a line, and you are in that first dimension. In a business context, I compare that to having a job. It is a first-dimensional approach to accumulating money. As an employee,

you are in the first dimension by being a cog in the wheel working for someone else to manifest that line between two defined points.

Countless people, who don't need to be, are stuck in a single dimensional world (job) because they never truly exercise their mind, to not only see what is left and right—they never take the time to look up or down either. Their lives are flat, their prosperity is predictable, and their vitality is, as I like to say in relation to this model, flat lined.

Next is the **second dimension**, an actual square. (i.e.: x^2) It's not a 3-D box; it's a flat square. It lives on a flat surface, but at least it has height and width.

In our model, *The Algebra of Business*, the second dimension is identified as bartering.

Bartering encompasses selling goods for cash, running a store or service business that trades something of value for something else of value, typically money. Of course goods for goods is the most fundamental bartering method, but it's not a typical business model in the modern age.

In this second dimension you are

able to take one item and trade it for money, profitably, in a free market environment.

The **third dimension** of business comes into being when we begin to form the square of the second dimension and see it develop into a three dimensional box. In the third dimension you see all four sides as well as the depth of a full three-dimensional perspective.

You progress from a first dimensional line to a second dimensional square, to a third dimensional box and that third dimensional box is, in all probability, an educated and experienced businessperson.

That third dimensional businessperson is an individual who can take advantage of opportunity while making money bartering. For example: this individual can take a product and trade it for money, then consider his inventory, his time-to-market, deliverability factors, figure out how all of it can be leveraged, and run a business that secures his future. He might aspire to barter on a higher dimensional scale by getting into markets of wholesale and distribution.

In so doing, he is operating in the third dimension because he's not only looking up, down, and all around for

opportunities but also looking inward to build himself and his business. He is creative, robust, and dynamic in developing ways to move his business forward. This is the third dimension of business.

Which brings us to the final dimension, the **fourth dimension**. In the first dimension you are taking orders. In the second dimension you're processing orders. In the third dimension you're giving orders. In the fourth dimension, you embody those orders. Not with your voice in a managerial style, but rather in an unseen manner like some kind of "Business Seer." You are forming the essence of a Rainmaker, operating above the physical plane. You are the reason those orders have to be given to the executives and employee teams.

Your influence goes before you and you are able to see the invisible. You have the ability to leverage the smallest of things because of your acute awareness to the story that is being told in the marketplace.

You are the reason business flows in a particular pattern and you are at the intersection of supply and demand as an influence.

When we work with clients, we inform

them their business is going to prosper right away, in some manner, even before we really implement our strategies, because the raw energy that is created by releasing their imaginations activates countless laws of success they don't even know exist.

Time and again our clients testify of this phenomenon, because as they get caught up in the implementation process, in their minds this power of the story they are forming, activates the universe to bring them new opportunities, unexplained sales revenue, and increased profits.

We understand these powers because we understand the laws that define them. EWF Marketing is comfortable operating in the fourth dimension.

As the sayings go, “the golfer has entered the zone” or “the baseball player is in touch with his sixth sense.”

This is because you have entered the story at a level that leads you. You are enlightened by the interaction between the characters in the story arch and it inhabits your being on every level. You have melded with the esoteric and unseen principles at a spiritual level, which fortifies you to proceed with power.

Think and Grow Rich by Napoleon Hill was

one of the first fourth-dimension books written to bring into public view these unseen laws of success. A similar representation can be found in James Allen's book, *As a Man Thinketh*, 1902. *Think and Grow Rich* was the more popularly acclaimed book that revealed what the moguls were leveraging in order to amass their fortunes.

What these moguls possessed in common was an ability to reach into the fourth dimension, the dimension of unseen power, and manipulate the factors that influenced characteristics of our universe that are not seen and are not typical.

These books are great illustrations of the utilization of story as a catalyst to reach into the fourth dimension and manipulate things we cannot tangibly perceive.

Story is accomplished through interaction with the characters, setting, circumstances (conflict,) plot, and theme.

We then take those elements and distil them further into actual people, into the roles that exist in business, into the problems the product solves, into the brand, and finally, into the specific market. Now we begin to allow the story and the characters to guide us into this fourth dimension. This is where we become empowered.

We always need to be aware of which dimension we are in so we can move ourselves out if we are operating in the wrong one, and move into the appropriate dimension for the task at hand. Again, this is a concept fully relegated to another book on the drawing board titled *The Algebra of Business*.

This fourth dimension allows us to see that the factors we previously imagined as massive barriers are actually little bumps on the way to success.

From this perspective, you will also discover those bumps have their own intrinsic value to you and your journey. You will notice this because you will be looking at them in the rear-view mirror of the past. You will see your seemingly insurmountable problems from thirty thousand feet, perceiving them from a position of absolute power. They suddenly look like bumps at best.

I say this with boldness because I understand the essence of the fourth dimension. I also say it in trepidation, because I realize that in order to obtain access to the fourth dimension, you must not forsake the first, second and third dimensions.

You must not get lost in the fourth dimension. It is important to maintain your

ability to interact with your employees in the first dimension; you need to interact with other businesses that are providing services to your company on the second dimensional plane. Furthermore, you need to interact with all the businesses that are capable of catapulting you to the next level. And there will be very few people in the fourth dimension with whom you can interact and relate.

Money is only one component of power, just as knowledge is but a single element. There are multiple facets that determine the awareness and ability to handle the fourth dimension, while still being able to keep a foot in each of the other dimensions.

There are different planes on which you can experience the fourth dimension. You can experience it physically and spiritually, or you can experience it emotionally. You can even experience it subconsciously or creatively. This concept is elaborated upon in the online training program of the *Seven Arenas of Human Experience* model.

You need to be experienced in each preceding dimension in order to be fully effective in the higher dimensions.

It is quite a journey upon which you are about to embark with this book. We have layered multiple ideas, all the while going

through a set process, so when you reach the end you will be able to identify the journey you took either close to or into the fourth dimension.

As you absorb what will happen to you throughout the width, breadth, height, and the depth of our time together, my assurance is that a total grasp of the *Kinetic Avatars* living inside the power of story, will help you harness that fourth dimension to a profitable end in your business.

And so, with that deep-dive into the esoteric back story, world of story, I urge you to return your mind to one of those first dimensions so we can proceed through the text and break down these eight characters affecting the marketing message. Ultimately, a full grasp of this model will take you into the fourth dimension anytime you need it to.

Welcome to *Kinetic Avatars*!

THE PROTAGONIST

Chapter 1



In Storytelling: The Protagonist is the character most in need of change or transformation and the only one that can handle the main problem or circumstance.

In the Marketing Message: The Protagonist is your customer.

The Protagonist is the character responsible for handling the main problem in a story. This character is also the one in need of change,

both physically and emotionally. Your story is all about the **customer**, the Protagonist.

The Protagonist in a storyline is the individual who goes through a **transformation**. He/she may go from being rich to being poor, or from being sad to happy. But regardless of the change, it is within that process the individual transforms and evolves from being disabled into being enabled.

Your customer cannot stay the same. He is who he is today, but once your product is introduced and your story enters his life, he becomes a part of your story. The Protagonist... the main character.

The reason we employ the story metaphor is because story is stable and has not changed since its inception. It has always been comprised of an introduction, a conflict, a climax, and a resolution. Story has always encompassed these stages, making it a stable metaphor. The roles of the character remain stable, unchanged, though different character types may come and go. Your customer is part of this metaphor you are extrapolating and molding. As you move through this guide you may begin to think more about your business in a story framework, when you do you will recognize that your customer is an integral part of that story. But the beauty of the story

is this: You are writing it!

As we create the characters in a story, they begin to take on a life of their own; and that is exactly what you want to achieve here. You are casting the customer as the central character in the story. The customer has to be the central character of the story if we are going to build a successful business that serves others.

With your customer as the Protagonist, he is responsible for the main thrust of the story, because he is the one most in need of change. You can now look at your customer with open eyes and see his intentions more clearly. You no longer perceive the customer as an inanimate object or a number, or as merely someone from whom you are going to extract financial gains. But rather, you see the customer as an essential part of the story, which is why they become critical to everything. They are the life-flow, the very pulse of what it is you represent with your company, your brand, and your products.

You want to interact with your customer on a fourth dimensional plane and you can do this through the medium of story which will put you in a position to covertly share with your prospects the power of the fourth dimension, all the while serving them. Sharing

and serving are *modus operandi* in the fourth dimension—what the fourth dimension was built for.

As you begin to realize the critical role of the customer in your story, this changes the way you address them. The fact that the client or the customer is in such a dominant position in your story means that they must receive a great deal of attention and that attention must resonate on their level. More about that later.

As we go through a character development process, (a tool which you can access inside CafeRenew.com,) we end up with a clear visual picture of what our Protagonist looks like, what he or she wears, drives, and how he would respond in certain situations. The purpose of this kind of information in our story is so the customer's Avatar grows on you to create an awareness of how that customer, or how that Protagonist, would act or respond in a given situation.

Our Avatar discovery tool is intended to help you develop this character into someone or something you can visualize. By completing our *Kinetic Avatar* survey tool you will be taking the first step towards discovering what your *Kinetic Avatar* actually looks like. Sign up for this survey tool at: *CafeRenew.com*

In this first step you will identify the

physical attributes of your target customer. As you do this, you begin to implement and build the character discovery profile on your target customer, as well as a sense about him or her. This is an effective method of diving into your character's mind and recognizing your client's true need for transformation—discovering something that even they may not yet realize they need.

You are building a mental and visual database that allows you to reach out and contact your customer in a way that relates to them. You are building this visual database so that you will not only have a way to relate to them, but so you will also have a way to understand them through the *Kinetic Avatars* model and they, in turn, will have a way to interact with you when you are not with them.

This character discovery will take you on a path that answers questions about your customer that may seem irrelevant at the outset, but will eventually build inside your mind until it comes to be known as a relationship.

Through the survey and your answers to these questions, your character will develop in such a way that you can visualize your Protagonist and you can touch, feel, and emote with him/her as well. (Not to mention that

with each *Kinetic Avatar* survey you fill out, we provide a free one on one consultation to help you interpret what you have discovered so we can customize a marketing solution together.)

I cannot tell you how powerful and constructive this is once you get it into your marketing and it begins to stimulate the emotions of your prospects so you can close them. Copy has never been easier to write than at this point. By the end of this book, you will have the tools and insight to ascertain your *Kinetic Avatar* and a solid foundation for understanding how to craft the right message for your Avatar.

Let me add a note to this thought: You can create a *Kinetic Avatar* for anything; we just suggest you begin by creating a *Kinetic Avatar* for your customer for now. In Chapter Nine, we will discuss applying the *Kinetic Avatars* model to websites, individual campaigns, and other marketing mediums.

I'll meet you online in the members' area of *CafeRenew* (that is the name of our member site at *CafeRenew.com*,) to discuss this concept further.

Understand something: Even though we want you to know the customer well enough to visualize them into a tangible character,

the customer and their attributes are not the primary focus. The focus is to be on the transition they are going to go through. There will be an emotional change, which is the value your product is going to add to his or her life as your product meets and fills that void. It's about the change in their lives and how you will effect that change, that's most important.

Though it is critical to thoroughly understand your character since he supports the main focus which is indeed on the transition the Main Character / Protagonist / Customer will make, we also need to understand and market to his circumstances. Andy Jenkins and Mike Filsaime addressed this in their online program, *Video Genesis*, when they said; "We need to target our marketing towards the 'circumstance' rather than the customer."

That being said, you will always understand your prospect's circumstances better, the more you understand them as a prospect. The more you know, the better your understanding. Everything you can know about your customer plays into a fourth-dimension subconscious awareness of what your prospect wants. Now there's a mouthful!

Through the *Kinetic Avatars* model and tools, you will perceive your customer

intimately; you will understand her beyond the physical plane. Using the *Kinetic Avatar* model with the Protagonist as your character, the character itself will begin to speak to you. There is a reason this book is titled *Kinetic Avatars*.

To be kinetic alludes to something that is self-perpetuating. These Avatars, once understood, self-perpetuate your business because they begin to speak to you much like they do when a fiction writer crafts a story. They begin to tell you how your story needs to unfold. But what makes the method so powerful is that if you can begin to trust the voices that come from your character, he will lead you in a more true direction than all the analyzing in the world could produce, because the character is speaking from a place of consistency and integration.

In your story, that particular place is central to the ideal Protagonist and how he needs to transform your product/service. Inside your business, at the crossroad where those two elements meet, is where this consistency and this truth live!

I am warning you, the Protagonist will begin to relate to you in an almost, dare I say, mystical way.

As your customer's traits begin to unravel,

you develop an understanding of your Protagonist(s,) and a shared consciousness is created. Cultivating a keen understanding of each other and an innate sense of what each other wants and needs is the goal of using this model, and it is all so your Protagonist / Customer can acquire the transformation needed.

You will learn to recognize and understand who they are, what they are, how they want to be treated, as well as the reaction they expect from you. This recognition will allow you to anticipate the specific needs and requirements of your customers in order to better serve and sell to each one.

Transparency is a must with this program, because prospects become very acute of your true intentions, intensity of passion, and level of commitment.

Of equal importance is the transition your customer needs to go through as you address his circumstance. This transition is what you are trying to lead your character through as a result of him or her consuming your product, or employing your services. It is this transition we are so desperate to effect, so we'd better understand it in its entirety.

Assume you are only selling to one individual, and that individual is the perfect

subject for your product, and you have only one transition that you want to take that individual through—getting him across town using your product, which we will say is a skateboard.

What is the perfect process of transitioning from one side of town to the other on your skateboard that you can imagine? And who is the perfect character or customer that is going to be going across town? What are the valuable characteristics in those individuals that would make them prefer your product or service, to simply walking across town, or better yet driving or biking? Why would they want to buy your skateboard? Is it just a skateboard or could you reposition it as something more elaborate? Why would they want to buy your skateboard as opposed to the scooter that is being offered to them by another vendor?

Understand that when you first approach one of these character discovery points you may or may not fully understand what the answer is initially. Take for instance hair color. You think “why?” first of all, and what does that have to do with my perfect character?

While it is true you very well may not have a client trend of any particular hair color, you are not utilizing a hair color as a marketing

element. What you are doing is utilizing that element so you can clearly picture what your ideal Avatar looks like, and if it really doesn't matter then choose the hair color that you want your ideal customer to have just based on your own preferences.

There is another reason we develop our Protagonist as an actual Avatar. The reticular activating system is going to kick in once you do. Maybe you've heard of this principle. Once you focus on something, it begins to go to work for you noticing opportunities and other things that will make help you make your Protagonist (Customer) happy and satisfied. The reticular activating system will point out things you otherwise would not have seen. All in all, it gives you an edge into the fourth dimension of seeing into your business.

Along those lines, another thing that is going to happen is you will meet people in the real world that remind you of an aspect of your ideal customer, your ideal character, and your ideal Protagonist. They are without a doubt going to have specific recognizable characteristics about them that are going to give you a peek into your customer that you otherwise may not have been able to see.

If your avatar has red hair, then whenever a redheaded client comes into your office, you

are going to study them more carefully from the perspective of that red hair... the same hair color you chose for your Protagonist.

In so doing, you may find a trend in redheads that helps you craft your message.

In other words, once you define your Protagonist with actual character attributes, your reticular activating system begins to materialize her in the physical world and when it does, be ready to study her because she is flowing to you through this process. The character holds secrets to your marketing message that nobody else in the entire world can see but you and you can only see those messages through the process I just described.

By the way, when you break down and identify these characters by their traits and you begin to know them that well, they really will begin to materialize around you. If, through this process, your perfect client starts materializing time and again, and you can capitalize on it, then you have manifested clients by leveraging fourth dimension principles, without doing any marketing at all. Tell me that's not a secret weapon with the most secure combination lock on it on the entire planet.

Through this kinetic recognition of

characteristics you have ongoing information to update and further refine your character discovery database, resulting in an even more comprehensive understanding of who your ideal customer is. This will provide you with new angles by which to serve your customer.

The character you are developing is one single individual. It is not multiple individuals. It is one particular person. It is not everybody you think will buy your product. It is strictly your ideal customer, but it's also your Protagonist in the model.

A group of customers based on product preferences or service levels becomes a secondary/circumstantial customer, also called a secondary Protagonist but that's a different subject altogether.

You want to identify the Protagonist in your story with absolutely no question that he or she is a single individual. When you market, you are going to want to speak to that single individual but more importantly you will want to understand the role of the Protagonist and what motivates him; ultimately you want to present your products to one specific person. You want to motivate only that one person, and that one person is your primary client, your primary customer, your primary Avatar, the Protagonist of your story.

Please be aware of the blurred line here. The Protagonist role is the element of the model that is your customer, but we define the Protagonist role attributes separately from customer attributes.

Because the idea of developing a customer avatar is not new and because the Protagonist in the model is your actual customer, the two ideas can meld at times. And also at times, it is appropriate to allow them to meld but there is also need to keep them separate in your mind.

There are the model roles and there are what the model roles represent. Some of the model roles represent a mindset, another organization, or even the product itself. But in the case of the Protagonist, it represents an individual and therefore discussion regarding his attributes can become confusing.

We encourage you to develop character profiles for the roles in the model, but then to also realize you are applying those attributes to what that character role represents. In other words, if the Protagonist role in your model has brown hair, then so does your ideal prospect. But when we consider the characteristics of the

model's role, we have to address such things as his influence on the purchase. The Protagonist doesn't influence the purchase in our model, he is simply the recipient of the purchase and that is an attribute of the role itself, not of the client, customer, or prospect.

However, in real life your ideal prospect might seem to influence the purchase in a great way. These characters all behave in a predictable manner when broken apart like this.

The difference is that the role of the character in the model is fixed, but when you create an avatar for your ideal customer, you are working with individual variables. Real life people, on the other hand, are not predictable and have their own set of attributes that have to be considered.

So as we go through the characters, understand that we do not always make a distinction between the model character and the physical elements that embody that character, such as persons or goods those characters represent because what we are describing in this book are the roles of the characters within the model. Only regarding the Protagonist does this get convoluted because of the familiarity

many of us have with trying to pin down the characteristics of our customers in an attempt to identify our target customer. So we have two avatars that we ultimately build. The model avatar (unchangeable) and the element that inhabits that role, which in the case of the Protagonist may be the actual customer,

For greater clarification on many aspects of *Kinetic Avatars*, please visit ewfmarketing.com or caferenew.com or join us at one of our seminars on Kinetic Marketing.

So, there are times when your business model calls for more than one story to be written, but each story will always have a Protagonist and there will always only be one Protagonist per story.

The reason for such proclaimed power in this model is because first of all; a focused message is a powerful message. Where the focus goes, so goes the energy.

A knife only has one edge. Emotions are stirred by very pinpointed elements, and focused pieces of information. For example, if I were to tell you “a world leader has died,” I assume you would not be as stirred by it as if I told you the name of the world leader, what country he led, how it impacts the world and

our country, and then I hit home and explain how the price of gas will shoot through the ceiling for about 6 months as a result of this world leader dying and when the price of gas doubles, you are not going to be able to afford to even go to work. At that point it would vastly change your emotional reaction because it got personal and how did it get personal? By you knowing all the details.

Targeted information aimed at one particular individual will always stir the emotions of other individuals. For instance, say a preacher is preaching a sermon and he has one particular individual in mind that he is calling out. Without using any names he begins to describe the situation the individual is in and proceeds to proclaim the pitfalls of his situation, along with the inevitably painful outcome. All the other people present are listening, and whether they know who the person is or not, they are able to take the structure of that situation and apply it to their own life, sometimes out of conviction, but mostly out of the fear of becoming the center of one of those stories... Nevertheless, this is in fact is a common method of influencing and controlling any group of people.

When you market to an individual, and when you start talking about very specific emotional triggers that exist in that

individual's world because you know him as a character. When the characters around him hear that message, they are going to identify with it, and because you spoke to just one person there is going to be immense clarity. The finer the details, the clearer the message and the better your prospects will connect. It will always have an impact on them.

As new customers come on board and bring with them their energy and contributions, you may need to modify the persona of your Protagonist. It has been said to make up your mind quickly and change it slowly. I suggest following that same methodology in this case as well.

To do this, always aim to create the perfect Protagonist you want to serve with your business so you attract those who will add to your business as much as they receive from it. If you only want to be associated with the affluent, you best make sure your Protagonist has double enough money to be considered affluent by your standards. And if your business isn't producing the quality required to meet the standards of your Protagonist, guess what? You need to get to work on producing the kinds of value affluent clients deserve. Isn't that rich?

Say you spent ten years in business and

no customer ever contributed back to your business. Then you acquire a customer, once she becomes your customer, that her built-in system is actually tailored to contribute back to those from whom she buys products. Suddenly you discover that this customer is adding value to you, making your relationship profitable in more than one way. As a result, because she adds value back to you, you realize there are more opportunities for you to service that customer, leading to an increase in sales with her.

You then look back at your ideal customer and you alter your Protagonist to include those attributes that this new customer has brought. You will always realize, in order to sell to your new customer, your perfect customer, your Protagonist—you need to make sure you are always addressing the evolving attributes of their personality while monitoring your personal appetite for the ideal client (which will also change over time.)

As you start to talk to your Protagonist, anyone who is around that customer and around your message will hear what you are saying loud and clear as bystanders. You will attract customers that have fresh synergies with you and may actually institute a system within your company that kinetically develops a whole new breed of customers. How it grows

and mutates is why we call this “Kinetic” Avatars.

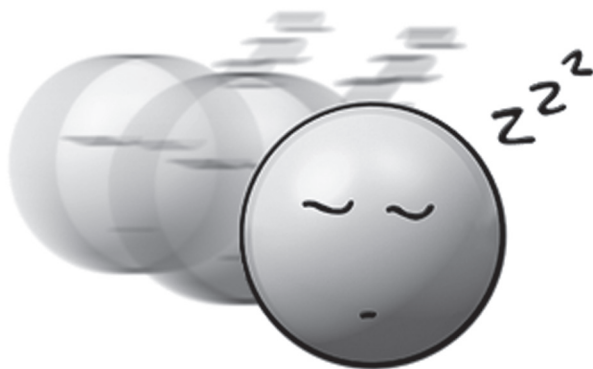
This Protagonist discovery process is transformational to a business; and so much more beneficial beyond what you might imagine it could be.

The *Kinetic Avatars* model is a non-tangible representation of a non-tangible idea, which makes it a bit difficult to grasp at times, but the one thing you can grasp is the Protagonist in your story. The Protagonist is in every fictional story for one reason and that is to connect the reader to the theme of the story, so the reader can experience first hand the Protagonist’s transformation through solution to his / her circumstance.

Your Protagonist is virtual as well as physical and your job is to connect his physical and invisible planes to yours so you can sell him a solution to his dilemma, thus completing his transformation and bonding him to your story. If you can do that successfully, you will be in total command of the results you are looking to produce.

THE ANTAGONIST

Chapter 2



In Storytelling: The Antagonist is the main enemy. This is the character that naturally opposes the Protagonist, physically and emotionally, outright on all counts.

In the Marketing Message: The Antagonist is “The Absence of Knowledge, Likability, and Trust.”

The Antagonist is the primary bad guy. However, in contrast to popular belief, the Antagonist is not your competitor.

The Antagonist is the **absence of knowledge, likability and trust**. Marketing is all about influencing and urging your customer to know, like, and trust you. When we refer to the absence of 'knowledge' we don't mean he is ignorant, rather we are referencing a comprehensive knowledge of you, your company, and your product as a whole.

As we said in the last section, the rest of these characters are strictly invisible metaphors and intangible. So how are we going to identify physical attributes for them? Well, the Antagonist is not a product, it's not a person, it's not a thing, it's not a business, and it's not a competitor; in fact, it's not any of these.

The Antagonist is a three-legged beast inside your customer's head that if you do not defeat him... you don't stand a chance of transforming your Protagonist with your product.

I like to use these words to define the Antagonist: **The Antagonist is the gap between your Prospect knowing what he needs to solve his problem and his willingness to let you be the one to solve his problem. He has to be instructed to Know, Like, and Trust you and then he allows himself to Know, Like, and Trust you, he does not do this innately. His default**

**position is to not Know you, not Trust you,
and not Like you.**

It's truly amazing how little we understand the consumer's mind. The first thing to recognize when considering a consumer's mind is his mindset. When your prospects come to you, what frame of mind are they in? What expectations do they bring with them? What led them to needing your product, what does that backstory consist of? What is their general attitude towards life? And the list of things to consider goes on to be as complex as the human spirit itself.

But in so doing you will become aware of just how much story the prospect is carrying around with him when he runs into you. You need to find a place to enter that story / conversation and begin interacting with it in a way that perpetuates his story. If you can do that, then all that is left is steering his story in your direction.

I say all this to reference the bold writing above. I said customers 'allow' themselves to Know, Like, and Trust you because when you understand the context in which the Antagonist shows, you'll realize the Antagonist is a passive creature that wants nothing more than to be subdued. Sitting in that position of not Knowing, Liking, or Trusting you is putting

the Antagonist in such an uncomfortable position that there is a lot strain on him to fill this void of not Knowing, Liking, or Trusting you, especially when he suspects a particular solution you offer has the power to take the Protagonist through his transformation.

The Antagonist doesn't actively seek to destroy the Protagonist; he does it because it's in his nature. But if you can turn his nature around on him, he can even become a great ally. More on that in a moment.

Yes, he is the primary reason the Protagonist has not found a solution through you, but strangely enough he is easily subdued if properly addressed.

Once you get to the point where you have identified the Know, Like, and Trust gaps and you know where they are and where you are in relation to them, you will have identified your Antagonist.

You can then put a label on him as clear as a nametag. You can look at that Antagonist as though he had physical features, because he will become so well characterized that you're able to pick him out of a crowd.

Marketing is indeed all about telling a story and the message is shaped according to the parameters of these eight characters.

You are going to discover the better you are at story telling, the better you will understand these character roles, and the more connected your story is to the very fabric of your business.

You are on your way to solving customer problems and you're going to perceive customer requirements long before they actually surface in the marketplace, putting you one step ahead.

THE MENTOR

Chapter 3



In Storytelling: The Mentor is the Protagonist's **conscience** and **prevailing side** to the **thematic argument of the story**.

In the Marketing Message: The Mentor is the perceived **IMPACT You, Your Brand, Your Company, and Your Product have on the consumer**.

The Protagonist's conscience, in context of marketing, is the conscience of your customer; which is also the prevailing side to the thematic argument. The 'prevailing side' meaning the side that is ultimately going to accept your solution to their problem, because that is what the 'thematic argument' is—it is the Protagonist's problem. It is what the Protagonist, the customer, is seeking to change; it is what she is searching for.

Once you identify your ideal customer, she will have the problem you are proposing to solve with your solution, so she will pursue it once she knows about it. She will be working to beat down the Antagonist in her own mind while her passivity will allow him to.

As a customer, she should be searching for a solution by articulating her need clearly, but of course she doesn't, which is why we need to articulate it for her. As a business you must be proficient in articulating your solution. In doing this, both you and your customer are endeavoring to close the gap between you, so she will know, like and trust you more.

Your customer WANTS to Know, Like and Trust you. The Holy Grail of a consumer's experience is to recognize a product or service that will fix his problem, acquire a deep **knowledge** of that product or service, develop

a kindred **liking** of that product or service, thereby resting his circumstance on the **trust** he has built in your company, product, and you.

Trust is a primal factor in any relationship. This is because truth is a guiding light and trust is nothing more than an acceptance of truth.

When we trust, we are exercising the power of belief in a particular truth. That trust then leads us towards making decisions. If we discover something we initially thought to be true is really a lie, we retract our trust and are no longer guided by it. When this happens, it dynamically affects the Protagonist because he was half way through the story arch and half way through subduing his Antagonist when suddenly the Antagonist partially returned to his default state. This throws the whole scenario for a loop and now it is much more difficult to recapture the Antagonist.

Nobody follows a lie intentionally. (Juxtaposing unstable mirages of truth with actual truth forms a lie.) A lie takes on a form of truth but cannot deliver the same result because it wavers in its integrity. Therefore, unlike the covalent bonding of molecular nuclei in chemistry, the ability for a lie to bond its core to truth is impossible and any attempt

at doing so results in a disjointed infrastructure that is ultimately brittle and useless.

When trust is broken, the consumer has nothing she can count on to make a decision. The Antagonist regains some of his original effectiveness against us.

So, this chapter is on the Mentor... your product, brand, and company, not on trust. So why are we discussing trust?

We are doing this because you and your brand, your product, and your company are all the consumer has to build his perception of trust upon. If any one of those elements fall down and fails to maintain continuity with the other, then the Antagonist (your customer's need to Know, Like, and Trust you) cannot be overcome.

Now, let's get back to breaking down the definition of the Mentor role in a fictional story and see further how it applies to the marketing message. Because after all, most of us put the greatest weight of our marketing message on our company, brand, and product so let's see why that is.

To reiterate, the Mentor is defined as the perceived IMPACT your brand, product, and company have on the consumer.

Remember, this entire model is intended

to bring life to the marketing message, not the individual components that make up that message.

So, when you are crafting your message you are not necessarily considering the brand, product, and company in and of themselves, but rather the influence they are having on your competitor's perception.

Keeping a clear distinction between these two will help you stay focused on the purpose of the Mentor and not the provisions of the Mentor.

Why does this matter? Well for one, it will keep you from directly over-emphasizing those things in your message. As you are preparing a new ad for public consumption, ask yourself what exactly is the purpose of this ad. Is it to encourage the market to buy an existing product? Is it to introduce a new product? Maybe all you are doing is producing an ad to stay front and center in the mind of the consumer and pop culture.

Whatever the case, once we know the intent of our ad, we can craft the message that supports that agenda. In the process of that message being crafted we have to consider the impact that our company, brand, and products have on the consumer; but if every ad we run shoves those elements down the consumer's

throat, we will quickly annoy him or her with advertising, wasting a lot of time, money, and effort on ads that burnout sooner than they should.

The other reason this distinction matters is that we should analyze the **effects** of our company, brand, and products on the **subconscious** and then tailor our message to raise that subconscious awareness to a level of conscious thought. By so doing, it is the customer's own conscious mind that influences the subconscious. This is a much more persuasive way to influence your prospects.

This is the value of understanding the Mentor. If the Mentor is small and weak, then you have to produce a much more impacting message with a larger and more comprehensive campaign in order to raise him up to full stature.

If the Mentor is a raging bull in a china shop, then you need to adjust your marketing to bring him more in line with the message you are fabricating.

You say how could my company, brand, or product ever become so well known that they are suddenly an adverse part of my marketing message? The answer is in two parts. One, if your company's brand, or product is perceived to be touted more than the value it offers to the

consumer, you could potentially overwhelm the Sidekick and feed his prone doubtful behavior. More about the Sidekick in Chapter 5.

You could impose too much definition about your brand, company, or product. We all know that knowledge breeds passion both good and bad. You could cause the Emotional Character to develop a gut feeling for your brand that turns off your prospect completely.

Another very real possibility is that your company, brand, or product has failed somewhere in the past and, touting them more than you should, this failure is magnified in the eyes of the consumer.

We could go on, but I think the point is: There is a need to have an accurate message-to-market match—a balance maintained that can be understood if the marketing message is modeled with *Kinetic Avatars*.

The ‘thematic argument’ is the prevailing problem that the consumer is attempting to solve. Therefore, there is a great need for your company, brand, and product to prevail over that argument and present a solution that will satisfy the Protagonist.

The Protagonist is uncomfortable with this argument going on inside of him. Whatever his

problem is, if he's hungry, thirsty, in need of companionship, or whatever the case may be, he wants to solve his problem so he can get on with his life.

The Mentor is there to be that piece of the puzzle that says, once this piece is put in place, your problem is solved. Once you purchase this product, you will be able to move on to bigger and better things. When the Consumer 'pictures' her life and she sees this problem is ruining that picture, she is going to want to know what will perfectly fit that problem and erase it from her picture, so her picture is made whole again.

We all do this. We create a vision of our life and what we want it to look like. Then we go about life trying to fit, frame, and fabricate the pieces together in order to make that picture whole.

Sometimes a new product will alter that vision for us, but that is a discussion for an entire book all its own.

Every now and then during the process, we nail it, and for a period of time life is 'picture perfect'. This is why people spend enormous amounts of money on non-essential goods—they are trying to use them to paint that perfect picture. **Of course, most people are unsuspecting of the dynamics of the picture**

and how many influences are bearing down on it to alter its course. And if you consider what the consumer is purchasing to bring that vision into reality, you can oftentimes tell just how deep or shallow that picture in their mind really is.

So we need to understand what that picture must look like for the consumer. We need to understand what the Mentor looks like, how he speaks, what he says and with what language, how he dresses, who he believes is God, where he spends his time, and on and on the character discovery goes in order to make the Mentor as fully realized as possible.

This character discovery about the Mentor is a discovery about your brand and its products when you are using the Kinetic Avatar model at a company level.

The fundamental attributes of the model role are laid out in Chapter 9, but the product or service that inhabits that role is as dynamic and diverse as the product itself.

By addressing the Mentor and his traits, we are able to better shape the message about our products and services.

Trust me, your competition is doing the same thing. Embodied in the Tempter are

his intentions to influence the Antagonist against you. This is where the battle can get ugly, but it doesn't have to since the Tempter, your competition, is not usually your biggest opposition.

THE TEMPTER

Chapter 4



In Storytelling: The Tempter is the right-hand to the Antagonist. The Tempter doesn't need to know the Antagonist, but they both stand for the same thing: Stopping the Protagonist from achieving the Protagonist's goal. The Tempter tries to manipulate and convince the Protagonist to join the 'dark side'. However, in the end, the Tempter can change his/her mind and realize the benefit of joining the good guys.

In the Marketing Message: The Tempter is your Competitor, and in his own model you are his Tempter.

Now to discuss the Tempter, that evil, mean genius called your **Competitor**.

You need to know your competitor, so you should speak to your competitor. You need to understand what he is offering and what you can potentially gain from his or her insight. You should observe his online presence and position yourself accordingly. You should study your competitor to learn what to do better in your own business.

But should you deplete your time and energy worrying about your competitor? No. You should not, and you should not spend time dancing with the Tempter to this song because the reality is it will just drive you crazy. Not only that, the thought of your competitor will start to seep into your own strategy and mislead you. So, then who is this Tempter and how should we interact with him?

He is the right-hand to the Antagonist.

The Tempter does not need to know the Antagonist. You see, the Tempter is out there, he is your competitor, but he is not necessarily the person, the company, or the product. He is the voice inside your customer's head that is the right hand to the Antagonist. He is the right hand to the Antagonist, not knowing who you are, and he is your Mentor's biggest competitor. He is your Mentor's enemy.

The Tempter is constantly attacking and putting more pressure on your Mentor than he is on any other character. He is consistently the reason that your Protagonist cannot hear your Mentor.

The Tempter's presence bolsters the Antagonist, but not by directly communicating with him. Rather, your competitor is doing the same thing you are and that is to vie for the attention of the Antagonist so he will Know, Like, and Trust your competitor instead of you. The Tempter in your model is really the Mentor in your competitor's model. You both occupy these roles perfectly out of phase with one another.

That Tempter is constantly attempting and striving to establish his own bridge and speak to the mind of your client, and put in your client's mind a clear vision of his own Mentor. The Protagonist's Mentor and the Tempter are battling it out on a completely invisible plain. It looks like this: The Tempter is your competitor's influence on the entire model. Everything the Tempter does is just as the Mentor in the mirrored model of your competitor, who at the same time is trying to defeat the Antagonist in his or her own relationship with your prospect as the Mentor. So, the Mentor and the Tempter occupy

opposite roles in your competitor's model. That's right, the whole model shifts to their point of view when you put yourself in their position. They are working with the exact same 8 characters, all affecting each other in the same roles as yours are.

By the Tempter working so hard to gain the Knowledge, Likability, and Trust of your prospect/client or customer, he is naturally putting pressure on you, your company, and product or service because his goods are no doubt being compared to yours.

Understand, though, how this is an indirect pressure. The only way to fight against the Tempter is to better establish your own Mentor (better products or service) and to keep the Antagonist favoring you as much as possible.

At this level, the Tempter is never dealt with head-on because the only way to deal with him head-on is to degrade or diminish him publicly or talk bad about him to your clients in private, or maybe some level of corporate espionage, but as we all know that is a recipe for disaster.

In other words, the Mentor and the Tempter are battling over the Antagonist. They are trying to establish themselves as the defeater of that Antagonist, so as to win the heart

and the pocketbook of the Protagonist. It is a fanciful little story, of two knights and the fair lady; they are battling it out trying to win her hand, and they are bent on putting down the dragon that is the Antagonist. Knight number one being the Mentor, Knight number two being the Tempter, the fair maiden being the Protagonist, and the dragon, well that evil dragon is the Antagonist.

In light of this, you can recognize what elements you should work into the story, so you can inject the Mentor (your product) into various situations, but the reality is there's a battle raging and a story playing out.

Far too often you are sitting on the sidelines attempting to intervene in this battle, to enter the story, by employing tactics such as: aesthetically appealing websites, logos, and brochures, raffles, lunches, bringing doughnuts to the customer's office, using whatever strategy you might deploy.

Albeit, there is some influence in this and if these strategies are employed in conjunction with the right approach to the story they are very effective. But if you don't understand how you are using each element, you will discover that you are doing nothing more than trying to effect an outcome through a channel that is not conducive to the story.

To speak it plainly, you cannot actually go in and afflict the Tempter directly with any kind of marketing message. He is impervious to your marketing message because the process he is going through to project his own story protects him.

You cannot embody the Mentor either. You cannot go in and pummel the Antagonist and directly force him to Know, Like, and Trust you. Instead, you are going to fight the battle with a sheath on your sword. You are not going to be able to get at the heart of the matter by shoving your product features at the Protagonist, nor by talking down the competition.

When you enter the world of marketing, you are entering a plane where everything is built around these invisible characters. Remember, the plane on which story resides is a fourth dimensional plane. You are not going to be fighting on the same level, the same frequency, and with the same rules those Antagonists, Tempters, and Mentors actually live on. This is a mental battle; it is a soulful battle, and an attempt to win the heart and mind of your customer, to win their attention, trust, loyalty, and ultimately their exchange of money for your value.

The Tempter is the right-hand to the

Antagonist, but believe it or not, he does not even need to know the Antagonist. He just has to stand for the same thing. The Tempter's whole purpose is to build the exact same bridge you are building. The Mentor and the Tempter are no different, other than in their perspective and approach.

If I am the Mentor then the competitor is my Tempter, but the competition is his own Mentor and building his own presence in the mind of the Protagonist, the customer, and his competition is the Tempter, us.

They are on opposing battlefields. The question is; which one of us can speak more effectively to the Antagonist in a language the Antagonist understands and receives.

Which one of us is going to battle on the right battlefield, wear the right armor and come out victorious? Is it going to be the Mentor or the Tempter? Will it be your customer defeating his Antagonist in the mind of the Protagonist or will it be the value of your product and service diminishing the power of the Tempter.

See, by understanding this viewpoint to where you can discern the effects of everything you do from a story level, you are changing your plane of vision.

Instead of asking what colors do I need? What pictures do I need? What font of text do I need? You might ask; what do I need to build up the Mentor in the mind of my customer? And how is the Antagonist resisting me today? And what is the level and status of the Antagonist? Is he under a bridge? Is he cowering? Is he fatally wounded? What is the Tempter doing to defeat the Antagonist in his own model? Is he hovering overhead from thirty thousand feet, waiting for a strike or is he flailing around with web pages and direct marketing pieces that simply flutter in and flutter out, with no effective assault on the Antagonist's mindset to Know Like, and Trust you.

If the Tempter is hovering overhead tantalizing your Protagonist by keeping his own Antagonist in subjection to his own message, then he can keep the customer from ever wanting to enter your circle, from ever knowing about you, and from ever fully trusting you. If the Tempter is doing his job correctly, the Antagonist has no need to yield to your marketing message. In that sense your competitor, the Tempter can wreak havoc on your story and you'll never defeat him directly.

As the Mentor (you, your product or service) comes along and sees the Tempter hovering

above, he sees the shadow it casts over the Protagonist. He then tries to play a hand that is closer to the customer's understanding. He gets a little more in the customer's face, maybe he pressures him more, maybe he sends him more direct mail, and by a show of force is able to gain his attention, likability, and trust. But it's weak and only for a little while because as soon as the Mentor fails, as soon as your product changes in any way that is not appealing the customer, the Antagonist revives and begins to find reasons not to Know, Like, and Trust you all over again.

When the Tempter comes along and begins to make in-roads to your prospect, you may want to sway the Antagonist to the other side of the street. You may want to move the Antagonist around to where the Tempter cannot get to him.

Maybe by building a more solid relationship through regular visits, constant communication, and holiday gifts, cards, and parties you can accomplish this, but the most effective way is to strengthen the Mentor. The value of your product is going to be the absolute best weapon in the fight against the Tempter because if the Antagonist in your story is already defeated, the climax of the story has passed and you are in the second half of the story arch, relishing in

the resolution. You do not need to defeat the Antagonist again; all you need is to continue solidifying the resolution in the story between you and your customer by satisfying the customer.

The whole purpose of reading a fictional novel or short story is to have the conflict create an awareness for a need inside your mind, so when the Protagonist pulls through, you can relish in the resolution and the elements that went into transforming him or her. This is a very happy place to be as a reader and as a consumer.

So again I ask you, in light of the Tempter being your competitor, who is the Antagonist? And I echo again... he is the absence of Knowledge, Likability, and Trust.

Since you are not trying to sway the Protagonist directly, you may find that you too often will make this mistake out of frustration or desperation. We attempt to convince him by getting in his face and interjecting more visibility of our brand.

We may even offer him something for free, but the Protagonist doesn't care about these things because he is not part of the equation, the other characters are. Now all you have done is waste your time, money, and efforts.

However if you are aware that it is the Tempter who is at large and instead of trying to do things for the Protagonist, you stop and think: *What will make the Antagonist like me more?* And you dwell on what will make them like you, now you have diverted your approach and are battling the Antagonist, not the Tempter. And once you defeat the Antagonist, the Antagonist fades out of view, and the Protagonist's likeability towards you increases. Not because you came at the Protagonist directly, but rather you approached him by destroying the enemy that was clouding his ability to Know, Like, and Trust you. And as you will learn, that means defeating the three Objectionable Characters.

The Tempter is not your physical competition; he is the metaphoric embodiment of that competition. But if you keep your strategic mind in the story, you will see exactly how you have to treat the Tempter in order to diminish his influence over the Protagonist.

When the Tempter begins to materialize in the mind of your customer, then at that point, you are in trouble. This is due to the fact the Tempter's primary job, whether he knows the Antagonist or not, is to be the right-hand man and help him out. He starts to influence your

customer by sending him his own crafted messages. How does he do that? Through your competitor's Mentor! He has a better logo, a better color-scheme, and has better copy on his website. Your competitor utilizes and mobilizes standard operating procedures / practices and his marketing is constant. He puts a little twist on it and adds something special, or maybe he is presented with the opportunity to befriend your prospect.

Before you know it he has control of the Antagonist. The Antagonist doesn't know the Tempter even exists. He cannot give him a name, he doesn't have a description of him, and he does not personally address the Tempter in conversation, but rather as a by-product of the Tempters efforts in front of the Antagonist, he defeats the Antagonist and now owns valuable mind-share in your prospect.

Admittedly some people are very effective and efficient at that, even if they don't have this knowledge and understanding of the framework they are assaulting. They are good because of years, and years, and years of fighting these forces have taught them that certain mechanisms, operations, procedures, and best practices have all proven to defeat the Antagonist time and time again.

And so I encourage you to learn and gain a

thorough understanding of the mechanisms that are considered best practices, so you enhance your wielding of the sword of knowledge. But more importantly, map those best practices back to your character study and decide for yourself which ones address which characters and why they react the way they do.

So now you have gained an understanding of how the Tempter is the right hand to the Antagonist. He doesn't need to know the Antagonist, but he stands for the same thing regardless, therefore, he stands for stealing away your customer's knowing you, liking you, and trusting you. He is working harder at keeping the Antagonist in a state of disbelief and ignorance, as he is diminishing the value and perception of your Mentor.

One other thing the Tempter tries to do is to manipulate and convince the Protagonist to join the dark side, which is something the Antagonist does not do. The Antagonist remains passive in his absence of knowledge, likability, and trust of you, and that is a bridge you cannot force him to cross.

You might have a better product than your competitor and if you do not, then get back to the drawing board and make one because your Mentor is the greatest warrior against the

Tempter.

Your customer, who you care about, may be subjected to a lesser product from your competitor if you don't get your marketing message right. He is actually getting less out of what he spent his money on than if he had gone with your product. This is a shame when this happens—It means the Tempter in the mind of the Protagonist diminished your Mentor and that's a major failure in the marketing message story.

The Tempter is inducing incessant resistance to the Mentor as the Mentor tries to help the Protagonist.

Yet there is hope and actually a way to leverage what the Tempter is doing. There is a means by which to substantiate what it is he is doing and what you are doing, and that is called leveraging the Tempter's message.

By no means am I implying that your competitor is going to join you, because he is certainly not looking for a buy-out. No, what this is, is your understanding that if your competitor is working very hard to put a message in the mind of your customer, all you have to do is steal that message and then latch on to that message so you can leverage it. Three percent of influence onto his ninety-seven percent of information and messaging

could actually sway the customer towards you. How many times have we seen some company come in and take our business, when we did all the groundwork? We did all the design, we did all the engineering, we did all the planning, we did all the association, we worked hard, and we did everything we should. Then somebody walked in and leveraged all of our effort, and took our business, with perhaps a better price, and enhanced delivery. Now that, on a physical plane, is how somebody leverages all your efforts to their own advantage.

What I am implying is leveraging the message the Tempter is speaking, to close the gap of their lack of knowledge, likability, and trust.

Stop trying to oppose the Tempter's message and find the aspect of the Tempter's message that you can leverage, and put your face on, and draw the customers to you. The Tempter is an incredibly sly individual, and he is working on behalf of the Antagonist; and when the Antagonist wins and rises up, then the Tempter is fulfilled. So he does not have a direct route of attack and you cannot get at him from the physical plane, like you can the Antagonist. He is completely hidden from view and he is the reason most people and most business people find themselves struggling so hard against this flow of likability,

trustworthiness, knowledge and awareness of them in the marketplace. They are struggling to fight something they can't even have access to and see. However, if you understand the Tempter and his ways, recognize his agenda, realize your place, and how to attack, then you are going to have a much greater chance, a greater success rate, and you are going to have a firmer grip on your customer. Bear in mind that the Tempter, the Mentor, the Antagonist, the Protagonist, all of these character roles will remain the same and their attributes will always be the same in each model.

The vision inside the head of your customer and the circumstances the customer is facing in obtaining that vision is, in essence, the next character we will consider, the Sidekick.

We love the Sidekick. Lucille Ball had Ethel, Laverne had Shirley, Tarzan had Jane, and Dr. Evil adored his Mini-Me. Those Sidekicks were always influential in every decision made.

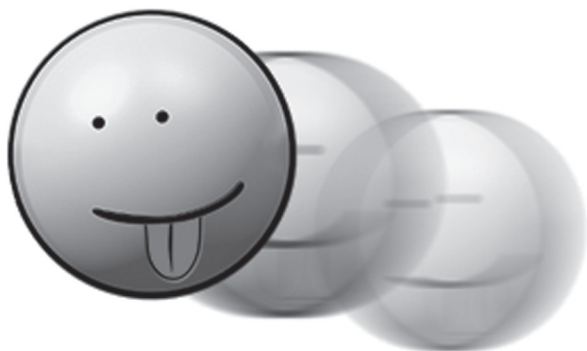
So you can see how the Protagonist is not always the most important character in the model to satisfy, the Sidekick is. If you satisfy the Sidekick, the Protagonist is automatically fulfilled. The Protagonist's fulfillment comes when the Mentor and the Sidekick come together, so it's vital that we lend credence to the Sidekick.

This approach has a significant influence over how you aim your marketing message. Aiming at the Protagonist can often be ineffective because the Protagonist isn't where the leverage is. The Protagonist's reactions are based heavily on the reaction of these external characters.

So to influence your Prospect, consider how you might address the customer's need to transform, consider what you might say to the Sidekick.

THE SIDEKICK

Chapter 5



In Storytelling: The Sidekick is the Protagonist's unconditionally loving companion. This character often finds himself frustrated with the Protagonist and wonders if he will ever get it right, but will always stand by the Protagonist in the end. Typically, the Sidekick embodies the core theme without even realizing it. (The Mentor understands the theme, while the Sidekick just does it without thinking and can't explain it.)

In the Marketing Message: The Sidekick is your customer's need for your product or service. The Sidekick represents the void that

we need to fill in the Protagonist. Whatever the theme of your Protagonist's story is, if you are going in to help him, it's the Sidekick you want to address because he fully embodies this need for transformation.

Although a 'Sidekick' may sound trivial and less than important, allow me to dispel that right now. A Sidekick can be your best friend, and potentially the most critical element in your story of communicating to your client or customer the service, product, and brand that you are perpetuating.

The Sidekick is the **Protagonist's unconditionally loving friend**. The Sidekick is there next to the Protagonist, your customer, whether the Protagonist is in a high or in a low. Like your Antagonist, the Sidekick takes up a place in the customer's mind and is giving the customer subliminal messages through his actions. The Sidekick **influences** the customer because the Sidekick is the hollow void in that individual's story.

The transformation that the Protagonist needs to make is embodied in the Sidekick. If you study one's Sidekick, you will learn much about him. The Sidekick doesn't have the answer to the Protagonist's circumstance, but he definitely knows how to shoulder it.

It's the Sidekick's love and adoration of the

Protagonist that puts him in this position. He is willing to work on the problem while the Protagonist goes on about other things. He panders to the Protagonist, keeps him from that problem. He knows he needs to transform through the problem, but he does nothing to fix it, because he is at the mercy of the Protagonist and his theme. Embodied by the realization a change needs to be made, but not able to make the change for him because he is too busy loyally carrying the burden, the Sidekick lives a frustrated existence. He wants nothing more than to receive the Mentor and whatever product the Mentor is offering, just so he can subdue this burning frustration.

This means that when you are selling to the customer, their circumstances or theme or need to transform or problem or however you describe it, is embodied in this character of the Sidekick and that opens the doors to many different insights about how the consumer of your products really perceives your solution.

Ever have a customer or a segment of the market that you just can't understand? Why haven't they gravitated to your solution after all you've done to make them aware of what your solution offers?

It's because you have been talking up the

Mentor all this time, and you never addressed the Sidekick, the one who is secretly harboring the Protagonist's issue, not wanting anyone to know the Protagonist is anything but whole.

Since the Sidekick is passive in his role, there is really nothing you can do to speak directly to the Sidekick. In fact, doing so raises so many red flags that it becomes an art in itself. Speaking to the Sidekick about a product that fixes the Protagonist's problem is a hopeless cause. The Sidekick is so protective of the Protagonist that he doesn't want anyone to know there is a need for transformation because that would mean he would expose the problems of the Protagonist and he is far too loyal to do such a thing.

So addressing the actual circumstance or problem is the real key to making the Sidekick more accepting of your Mentor's solution, but this cannot be accomplished directly, because anytime you tell people what their problems are, you run the risk of putting the Sidekick on his defense, which can ruin any opportunities for helping the individual.

Addressing the Sidekick is that age-old marketing ploy of selling fear, rather than features. When you make a customer afraid they are missing out by not having your product, you are doing so by speaking to the

Sidekick.

Consider some real world Sidekicks. Let's say you have a best friend, and that best friend acts and reacts according to your opinion. Surely we all recognize this stereotype of a Sidekick. If you are a guy and ever dated in your twenties and tried to approach a girl who had a girlfriend with her, you've met the Sidekick. You must have known then and, more critically, you must be aware now that one of the most important things to do is to befriend the Sidekick, and to get the Sidekick to side with you in order to have any success with the one you are pursuing.

You need to figure out what makes the Sidekick tick and build a bridge from there to those weaknesses. If the Sidekick can realize for himself that there is a need, then the Sidekick will always accept its solution when it appears because the Sidekick's whole purpose in life is to keep his Protagonist buddy on track. If a product or service is available to help the Sidekick, then he is going to receive that help with open arms.

As each character is defeated or subdued, and the tension between Sidekick and Mentor are diminished, the Protagonist pays the market value of a product that will allow the Sidekick to receive the Mentor's solution.

You must understand that this character has the ear of the Protagonist because he knows the Protagonist, he loves the Protagonist, and he is vested in the Protagonist and his theme.

It's probable that you have seen a Sidekick represented in various television shows, such as: Johnny Carson, and Ed McMahon. You've got to wonder how much of an influence Ed McMahon had on the decisions Johnny Carson made. Maybe more so you have to wonder what he knew about Johnny Carson that no one else knew and how that knowledge influenced their relationship. No doubt Ed McMahon was there as an inner-voice to Johnny Carson. Sidekicks are invaluable because they own in their being the place your marketing message is trying to get to. They are the bridge that currently exists in the mind between your customer and the solution. They are, own, and exist in the space that you want to occupy. When all is well, the Mentor (Your Product) slides into the role of the Sidekick to essentially become one with him. They serve the Protagonist together as a team.

It is incredibly difficult to displace a Sidekick from somebody of power, from somebody that is of consequence, from somebody who has the ability to make the decision. Typically anyone effective in power relies on a cabinet of

counselors. Even the President of the United States has a cabinet that he relies on and filters decisions through. In this scenario, the Sidekick is an incredibly powerful influence. If you can become your customer's Sidekick, then you will have won. However, realistically the chances are, you will not become the Sidekick in absolutely every single person's mind. Nonetheless if you have seen companies that have taken the place of the Sidekick in the Customer's mind, then you have seen a company where the consumer anticipates their next product release because that product has become an essential part of the Sidekick's arsenal for keeping his Protagonist happy and comfortable. The Sidekick's entire agenda is wrapped up in keeping the customer comfortable and happy.

Coca-Cola and *Apple* have become the Sidekick in many people's minds. Like I have said before, when it comes to a refreshing drink, I can't think of anything I would rather have than a *Coca-Cola*. It is evident that *Coca-Cola* has become a Sidekick in my mind. But, *Coca-Cola* is not my sole Sidekick. Numerous and various external devices influence my Sidekick. Several different products, people, ideals, morals, principles, ideas, and various other aspects of life, both seen and unseen; are what make up my Sidekick. What makes

up each individual's Sidekick is created in the same way. Your Sidekick loves you and does not forsake the Protagonist ever. Your Sidekick has the same physical and emotional aspirations for you, as you do for yourself. He has no physical or emotional aspirations for himself. He is completely indentured to the Protagonist and inspired by and bonded to him as an endeared servant.

Robin would not forsake Batman for anything, not even for a pair of slacks that fit him. Robin will not forsake Batman because Batman is Robin's identity. Sidekicks find their identity in the individual they serve.

But at the same time, the Protagonist extends his voice and confidence through the Sidekick because the Protagonist gains a confidence from his Sidekick in a way that he cannot find anywhere else. The Sidekick influences the Protagonist on every level and becomes his best friend and voice because he is living vicariously through him and his theme.

Often enough, the Protagonist, your Customer, will make decisions the Sidekick does not agree with. This is when you begin to see returns on your product because the Sidekick sees things externally and will have a much more idealistic solution in mind for the Protagonist. So if the Customer makes a

decision out of haste, or fear, or even price, the Sidekick may not fully accept it and this becomes a disharmony in the mind of the Protagonist. They will both scramble to remove that disharmony because of the friction it causes. Ever hear of buyer's remorse? That is the Sidekick fidgeting with this new element in his world and not being able to make it fit. The Sidekick must be convinced of your product's ability to add to his mission of aiding the Protagonist.

Often a physical Sidekick relationship can be represented as a manager or as an agent. An iconic example to consider is the Captain and his relationship with Elvis; Elvis was world famous but there were a lot of constraints on the relationship and also on what Elvis did, as a result of the influence of the Captain. From what I understand, even the Jacksons had a cap on their ability early on as a result of the relationship they had with their Sidekick and trusted advisor, their father. As their agent he would interrupt their sessions and try to influence them, and actually did them harm. I'm sure there are thousands of stories that can be uncovered regarding a Sidekick who was detrimental to a relationship all because he was acting out of loyalty.

This is an example of where the Sidekick was in the wrong; but it's not about him

being right, it's about him thinking he's helping his buddy the Protagonist. Due to this, these two in their symbiotic relationship find their way through whatever staggering attack they have to take to get to success. That Sidekick's unconditional love and loyalty becomes something you can leverage.

If you understand how to market to the Sidekick, you will also understand the Sidekick and his great influence on the Protagonist. You will develop a greater chance of influencing that 'best friend' before you ever attempt to impress the girl you are chasing. If you influence the girlfriend in such a way that she is positive about you, she compounds your influence by echoing your sentiments and even by influencing the girl way above and beyond what you might be able to do. Such is the power of the Sidekick and the power of understanding him. Typically the Sidekick embodies what the customer is in need of as the gatekeepers of their long awaited transformation.

I have never met a Sidekick in person or studied a Sidekick whose persona wasn't a bit odd. I think it's because they are so saturated by another person's personality that they struggle to bring out themselves and that comes across as odd.

Once you successfully encourage this Sidekick and he is able to accept the Mentor, you can leverage the efforts of the Sidekick and actually turn them into a benefit for the story you want to write for your Customer. Once you can hear the Sidekick say, “Hey, this is what my owner needs. This is what my Protagonist needs. This is what the customer needs, and you are the one that has what he needs,” the Sidekick will become your best salesperson in the mind of your Prospect.

What you have achieved is the positioning of yourself with the Sidekick, is you have turned the Sidekick into a megaphone for your message. Now, you must understand that most of this, if not all, can be translated specifically back to physical reality. For example, it may be best in marketing to speak to the spouse of a CEO rather than the CEO himself. If you are trying to sell a timeshare because you are aware that a CEO can afford it, you know the CEO needs it, but it is the wife that influences the CEO to take time off and to spend time with the family.

There is a primary and secondary message typically crafted to address both the Protagonist as well as the Sidekick. In this case we are leaving the story world and entering the real physical world when we speak directly

to the CEO's wife as the Sidekick or if we talk to the CEO's Board of Executives in order to influence the CEO. We are talking about the engineer's assistant, the office manager to the doctor, whoever it is that physically supports the individual that you are trying to influence.

There is a marketing message that you want to specifically put together for them, as well as the message you are sending out to your primary prospect.

I must tell you, the Sidekick is not always aware of the Protagonist and his full theme, although he embodies it. The Protagonist is often not aware he has a Sidekick, even though we all do have a Sidekick. The beauty of story and the beauty of these characters is that they all exist, at the same time, in every single situation. Once you grasp them and are able to start finessing and molding them to your purposeful agenda, the Protagonist eventually transforms into who he longs to become, emotionally and physically; then what you have is the power of all of these individuals working for you. You possess a direct line of communication to allow him to Know, Like, and Trust you. His influence, output, and outcome will always be of this same, expected result. You will always be able to measure and know what he is going to do. This is because

the Protagonist is predictable, and although he is situational, his attributes are not.

Study and learn the Sidekick. The Sidekick in our model is neither visible nor tangible, though he is easy to spot in reality. Furthermore, he is not direct, he is only an influencer; and to seize the attributes of the Sidekick is to recognize a valuable sub-conscious process that goes on in the mind of your customer.

The Sidekick has numerous assets; he influences on various levels, and is ultimately aware of everything that goes on and highly influential in every fiber of the fabric of what happens. Best practices have led us to influence the Sidekick through different means and methods. Things like copy that brings up the problem of the Protagonist in a subtle way and then goes on to compound that problem until the Sidekick sees it as something that needs attention.

But the best way to engage the Sidekick is to threaten his opportunity to remain the Sidekick. If the Sidekick loses his connection with the Protagonist, then all is lost for him. Effectively demonstrate that the Sidekick is in jeopardy and the Sidekick will scramble to find a way to get the Protagonist to pay attention. Remember, the Sidekick is essentially a

representation of the transformation your Protagonist needs to go through. If it looks like the Sidekick is not ever going to be able to help the Protagonist transform without the support of your product, then the Sidekick will feel like he is never going to fill this 'circumstance'-shaped void and he will do whatever it takes to make that happen.

Once you learn to direct your message at the right character, you are able to tailor those messages and better approach them with the right influence.

A final example: There are things you cannot tell Paul Shaffer that you could tell David Letterman, because there are aspects of the late-night television business that Paul Shaffer has no control over. You would have to address David Letterman directly to get an influence. But, conversely, there are things that you could address David Letterman directly with, but he would not listen; yet Paul would listen and further magnify your message and influence on David Letterman. Though I don't know David Letterman or Paul Shaffer, or the late-night television business, these two are a great example of the influence this Sidekick possesses and how you must strive to take hold and wield his influence and power, addressing both the Protagonist and his Sidekick in your marketing message.

*You are halfway through this book. If you chose video-watching schedule number **3**, please stop reading and go watch the video at: **<http://8characters.ewfmarketing.com>**, then return to finish reading the exciting second half of *Kinetic Avatars*.*

THE SKEPTICAL

Chapter 6



In Storytelling: The Skeptical character is the lone objector. The Skeptical character does not believe in the theme or in the importance of achieving the Protagonist's goal. Without

loyalties, the Skeptical character is on his/her own path. The Skeptical character may like the Protagonist and want the Protagonist to succeed but not at the cost of the Skeptical character's goals. However, the Skeptical character may have a change of heart by the end of the story.

In the Marketing Message: The Skeptical character is the Customer's Primary Objection to your product or service.

We have now reached the sixth character in our discussion of eight in our Kinetic Avatars model.

The next *three* characters are the customer's objections. Notice I did not say our competition, or ineffectiveness in marketing, nor did I say the customer doesn't Know, Like, or Trust us.

These three characters live in his mind whether he likes it or not. They are incredibly valuable to the Protagonist because they act as a trifecta defense system, but they can wreak havoc on our marketing message.

They have a particular order to them, each one fulfills a percentage of the whole objection, and they are interactive... that's the good part!

If you can think of each character as one-third part of a bigger and more dynamic objection, you will be doing yourself a favor.

The three objections are: the primary **objection**, the secondary objection, and the tertiary objection. All three encompass the same thing, in that they are clear definitive objections.

These characters are dynamic by themselves or as a whole group. Meet them now... I introduce: **Skeptical**, **Emotional**, and **Logical**.

The Skeptical character tends to be the more prevalent character in a story, and the most prevalent character in the mind of the individual who is being sold to, your customer, your client. However, at the same time the influence of any one of these characters can be just as powerful as the other, depending on which one comes to the forefront. As well, they possess influence over each other.

The Skeptical, Emotional, and Logical characters represent the primary objective voices manifesting within the Antagonist. If you were to look at the Antagonist through a prism, he would break out into the Skeptical, the Emotional, and the Logical.

As you know, the Antagonist is the absence

of **Knowledge, Likability and Trust**, which is what you find embodied in the Skeptical, the Emotional, and the Logical characters. The three of them are a band of brothers defining the Antagonist.

These three characters are embodied in the one persona that is the Antagonist. Breaking this apart you can see the three objectives operating through independent roles in order to influence the Antagonist. These three characters work in symphonic harmony to be the subconscious voice of the Antagonist, which is what tells him whether or not your customer **Knows** you, **Likes** you, and **Trusts** you. The Skeptical character uses the knowledge base your customer has about you, to create ridiculous scenarios as to why your product or service won't work. The Emotional character attacks your customer's emotions as to whether he likes you or not, and the Logical character is at work hindering the customer's belief in you.

But as with any lethal band of brothers or any group tied together, the best way to defeat what is unified is to first separate it and break it apart.

What is stronger, a family unit that is made up of father, mother, and children or a fragmented family? We are told divorce is

the number one setback for success. If you separate that family unit where mother and father live in different states, the children are abandoned emotionally and physically. Other aspects of the family are broken down as well. We quickly see a family unit that doesn't have the same ability to move forward as the unified family.

In this case we are looking at a band of three brothers, the Skeptical, Emotional, and Logical. You will notice their strength is applied to sustaining the ignorance of the Antagonist... also known as his ability to **Know, Like, and Trust** you. The best plan of attack would be to separate these three musketeers and attack each one with a separate campaign, in order to diffuse the strength of their core.

Only then can we build the bridge that creates and maintains their Knowledge of you, and Likability and Trust between you and them.

The objectors, the Skeptical, Emotional and Logical characters are facets in our story just as the colors of the rainbow are in a prism of white light. If you consider this as you view the Antagonist, you will know how to defeat him by breaking him out into these three characters, so we can defeat each of them

individually.

They are a natural line of defense for the Protagonist to keep him from buying every solution he stumbles upon. If they did not exist, then we wouldn't be able to even make a buying decision. Too many things would overwhelm us.

To break these characters down, we need to understand their secondary agendas, other than just to support the Antagonist, because this is what makes them so lethal.

Have you ever had a camera and set it on a tripod? That camera could be a two hundred dollar camera or it could be a two million dollar camera.

I was at the Star Wars Convention last year and I viewed the original camera that was used to film one of the original Star Wars series. Admittedly I'm not as big a Star Wars fan as many of my friends, but there I was able to view that particular camera and it was just a neat piece of history. It was selling for—I'm not quite sure on the exact figure—about five hundred or seven hundred and fifty thousand dollars, some astronomical amount of money. Incidentally, that camera is now owned by a close acquaintance. So here I

was looking at this expensive camera sitting on a tripod. The tripod had three legs, evenly distributing the weight, and creating a very solid platform for an incredibly expensive camera.

If we saw a director out there using that camera and you took one of those legs away, and told him: *"There you go, here's your camera and your two-legged bipod,"* I assure you, he's not going to set it up and walk away from it because no doubt it would fall.

Could he lean it against something? Sure. Could he find a way to fabricate another leg? Sure. Could that third leg possibly be substituted with something else, a broom handle? Sure. But would he have the same confidence as he does when the whole design is holding his valuable equipment with all three legs? No, not even close. And I say this just to create an example about how powerful it is for you to remove one of the legs of the Antagonist's tripod.

The Antagonist is the full unit; he is the unification and the embodiment of the Skeptical, the Emotional, and the Logical. The Antagonist is the collaborative evil that opposes the Protagonist. The Antagonist is the bad guy, and he is the embodiment of

all that keeps the Protagonist from simply transforming into who or what he or she needs to be.

However, there are also aspects of the Antagonist that justify his motivation and validate his position. One of those aspects is simply that he doesn't believe it's necessary for your customer to change.

Take for instance the chiropractor that is trying to convince his customer of the importance of treatment in order to prevent spine misalignment. He is attempting to convey the message that, number one: You should take care of this *before* it happens; and number two: His being able to correct the misalignment and his correctional means are necessary to help you feel better, move better, and do better. This is a tall order for the chiropractor. Why? The Antagonist, which is simply a lack of the ability to **Know, Like,** and **Trust** you, really doesn't believe what the chiropractor offers can actually help him. The Skeptical character nurtures him to think this way.

The way to address the Skeptical character is to educate him.

Interestingly, there are times when outside influences ultimately defeat the Skeptical

character for you. Maybe it's a sudden incident, an injury, or a car accident. When an incident like this is what brings the Antagonist in contact with the chiropractor, the Skeptical character is 90% defeated because the Protagonist sought the doctor out to solve an immediate point of pain and he doesn't have time for skepticism. The chiropractor has pain working in his favor.

So our chiropractor is now able to recognize the immediate weakening of the Antagonist through the Skeptical Character because he know this relationship exists between the external forces and the skeptic and more important, he knows how it will affect the Protagonist and therefore adjusts his message to align with this insight.

He knows the Skeptical character for all his skepticism is really a big, empathetic softy on the inside and anytime a real world event upsets the Protagonist, to where the Protagonist needs a transformation or a solution immediately, the skeptic doesn't become more skeptical, rather he is quickly told to sit down and shut up—We don't have time for his skepticism right now. It's valuable when we need it, but not now! We are in fight or flight mode!

We should be fishing for those clients who

already have the Skeptical character defeated. They will respond aptly to a very specific message. You see this all the time in ads that feature ambulance chasers. For example: Ads for a DUI or Bankruptcy lawyer. These attorneys craft their messages to speak to prospects who's Antagonists have only two legs at best, because these attorneys are aware the skeptic is virtually dead in the water due to an outside force. This Protagonist is willing to seek out anyone who can even mildly represent themselves as a knowledgeable authority.

The Skeptical character may be the most influential objection in the model, but he's the easiest one to defeat. On the other hand, the Logical character is our least impacting, but the hardest and most expensive one to get out of our way.

So, the chiropractor begins to massage this awareness and execute in a way that completely subdues the skeptic as fast as possible. The Antagonist, who was originally a sturdy three-legged creature, is now left to only wobble on two legs, significantly hindered to support himself or his argument in the mind of your customer. Out of the Antagonist's control, the individual, the Protagonist, is now getting to know the chiropractor, absorbing what the chiropractor knows, influencing

his likability, as well as his trust. Now the chiropractor is perpetuating his assault on the other two characters.

The Skeptical is proficient at influencing the Emotional, because emotions are often triggered by knowledge. Information or knowledge breeds passion, and passion is Emotional. And that can even go further down the line to knock down that last domino of the Logical to where he now fully believes in you.

The more knowledge is imparted, the more it breaks down the skeptic, applying more of the weight of the Antagonist on the other two objectors until the client begins to accept and believe that this chiropractor can fix him.

Maybe the Doc works to fully displace the skeptic, making sure he has some things available to assault the skeptic, like: videos, audio, email campaigns, posters, hand-outs and all kinds of other offline media. He's even going to talk a certain way and use a specific vocabulary to educate the prospect or client through a specific process, and in a certain manner, while making available to them some free gifts. Doc might even offer some low-end, paid-for courses, whatever it takes...to remove the skeptic from the Protagonist's mind so he can 100% believe in what Doc is capable of doing to help him transform.

If the chiropractor took this approach, he would know exactly what marketing efforts and educational outreach to put forth, in order to diminish the influence of the skeptic. With this approach, he moves closer to a lasting relationship with his customer, a benefit to both of them.

The Skeptical character does indeed have a weakness, and that weakness is simply that he does not have an agenda in his heart, he does not have a dark side, and he truly harbors some hope for the Protagonist.

This is what you can leverage—You can build bonds with the skeptic, which will alter the Skeptical character's understanding of who you are.

This means the skeptic doesn't have an agenda for not believing—it's more of a passive/aggressive attitude. That, of course, is interesting because all three of these elements occupy the role of a passive objector, but when they unite together, they take on a more active role, which we see embodied in the Antagonist. This provides all the more reason to break them down into their passive selves.

Because the skeptic does not have an agenda, he is just as powerful *for* you as he is *against* you. One of our primary considerations is

to get the Skeptical character to bring the full force of his influence to bear on the Protagonist, but in a supportive role and not so much an opposing one.

We, as a company, are always considering the Skeptical character and how it is we can defeat him, simply by showing up in places the skeptic is not expecting us to. We want to defeat the skeptic so we can bring the Protagonist, the customer, through a beneficial transformational process.

So at the end of that transformational process our customer has benefited by involving himself with us; and as a result we end up with a relationship that continues to grow, and benefits us both in ways that are oftentimes, bigger and more exciting than we ever could have planned.

And so, there we have the Skeptical character in all his vulnerability. We now are aware he may actually change his heart towards us and once he's overcome, he no longer acts as a barrier, but rather he becomes part of the bridge.

Take heed, however, that his original nature is still intact. He does not actually join the army of your intentions to help you as much as he has been temporarily influenced. But that's ok, because by defeating the skeptic,

it removes one of the legs on which the Antagonist has to stand.

Once you are able to remove one of these three legs you have an unstable Antagonist, which is a great achievement for you because you have initiated a kinetic chain of events that will make it easier to topple the next character.

You are endeavoring to get the Antagonist to Know, Like and Trust you. If you get him to really know you, then you can work on getting him to like and trust you.

The Skeptical is the objector who doesn't Know you. The Emotional is the objector who doesn't Like you, and the Logical is the objector who doesn't Trust you.

If you have been in any kind of business relationship, then you recognize it's nice when you hit it off with a customer. And that is quite often why when you are first taking a customer on, you take them to lunch or bring them something, because you are looking for ways to immediately create acceptance so you can work your magic in front of them, in order to knock out the three legs of the Antagonist. This is your desire to weaken the legs of all three objectors and possibly completely defeat any one of them.

You must develop an innate understanding in order to win your customer over effectively and indefinitely. If you are bringing cookies to the first meeting, but you don't know why, you don't understand the whole reason why you're bringing cookies. Maybe you think that by bringing the cookies you will win the customer's affection. You believe the cookies are the key to winning her over, and the cookies will secure you a two million dollar order. And when they don't, you bring cookies every day, and suddenly you've got cookies piling up in the customer's office and now the Protagonist sees you merely as this salesman who has no value—simply because once a particular objection was overcome, you never moved on to subdue the other objections.

Perhaps best practices say that bringing cookies is a good idea, and it may very well be across the board, ninety percent of the time, but winning of affections must be carried out with thought and understanding of purpose so you know when it's time to stop with the cookies and move on with the process.

Most companies live on the eighty-twenty rule: Eighty percent of their income comes from twenty percent of their customers. What if the customer you brought cookies to just a few times too many was in that twentieth

percentile of your potential target customers? You have lost that top customer. In fact, you have reinforced the Antagonist because you simply went with a best practice you did not understand.

But if you better understood the practice, then your research would have been targeted, first of all: To find out if they eat cookies; if they are a bunch of health fanatics, or intense dieters; or allergic to cookies, etc. Second, you would have gauged the level of influence those cookies would have, and if buying the more expensive cookies would have any effect on whether the Emotional character was defeated faster or not. (In this case, cookies would most likely address the Emotional rather than the Skeptical, but you get the idea...)

Remember the Protagonist wants you to serve him your solution, the Sidekick is begging for it. They want you to defeat all these foes so you can come in and transform them into what it is they desperately desire to be. Whether that materializes into someone who is no longer hungry or someone who needs the services of an attorney. It doesn't matter.

A deep understanding of these characters allows you to know exactly how to defeat them and how to keep your potential customer from missing out on the opportunity your product

or service offers. The Skeptical character doesn't want to believe; yet you must cause him to believe. You must remove that leg of the tripod from beneath the Antagonist because a skeptic has so much influence. He has so much retribution back to the psyche of the prospect.

The skeptic is a major factor in the sum of the Antagonist who is trying to keep the Protagonist from that transformation, and keep you from acquiring your perfect customer.

In the next chapter we will discuss the pivotal role of the Emotional character and how his opposition is weakened by the absence of the Skeptical or the Logical and how he sits in between each of them, disrupting the entire story with his 'heart on a sleeve' approach to everything.

THE EMOTIONAL

Chapter 7



In Storytelling: The Emotional is impulsive and reactive in his responses and uses gut intuition to make decisions.

In the Marketing Message: The Emotional character is the Secondary Objection. He is volatile and unpredictable at times influencing the Antagonist with powerful waves of Emotional input. This character has the power to repel you, or remain passive and let you in, or swing into action and excitedly announce your arrival.

The Emotional character is the second leg of the tripod. He is the second brother in the band of brothers. The Emotional character in a story acts according to his gut as he allows emotions to fuel his decisions. Emotional is also impulsive in reacting. It should be noted, however, that at times the Emotional character is right and succeeds in ways that a thinking person would never have tried. Nevertheless, this is rarely the case because that requires control or luck and “Emotional Control” is a dichotomy of terms that must be wrestled into place. Emotional control never comes about by mere happenstance. So therefore, the Emotional character can oftentimes put the Antagonist in trouble by not thinking before acting.

I’m certain I can relate to this character more than any of the others. Maybe you can as well.

How many times do we allow emotions to fuel and drive our decisions? From my own personal experience, the number of businesses I have started and failed can all be attributed to Emotional decisions for starting those businesses.

But it was also the Emotional charge of an idea that led me down a path of learning; it led me down a path of opportunity to discover

what doesn't work, and what ultimately will.

Emotions tend to be temporarily charged and short-lived but they can certainly fuel desire with a white-hot flame and if that desire is misdirected, misunderstood, or misappropriated it becomes a deadly weapon in the unskilled hands of a wide-eyed entrepreneur.

Emotions require on-going kindling of the fire per se. They require repetitive attention. For example, you can't tell your wife one time that you love her and then never tell her again. The kindling of that emotion needs to be fanned on a perpetual basis so she will be reassured. She needs to know you love her in order to sustain the Emotional connection to your love. Emotions are not something to be casually dismissed. They exercise massive influence over you, and you must build a knowledge base of how to leverage them. By the way, they tend to be the most active when you first engage a customer.

Consider this scenario:

They wear black, wide-brimmed Stetson cowboy hats and their hands dangle from pearl-studded magnums resting in slung holsters, loosely held around their waist with bullet-laden leather straps. They saunter through

the swinging doors dragging their dust-covered boots into the saloon one raucous clomp at a time. Emotional steps in first as he leads the banded brothers with a whiskey-stained snarl and an arrogant snap.

With his partners in tow, he announces their arrival. He boldly displays his attitude and lets everyone in the place know, "We are not messed with."

They kick up some more dust as they ride themselves in. Emotional is full of boldness... until the bullets start flying.

You can hardly see him as he blindly scrambles into the background, screaming... "I'm a lover, not a fighter!"

But then when it's all over, he swiftly re-emerges to take the credit and put his closing line on the scene as the three cowboys, this sultry band of brothers, head out of the saloon and into a Marlboro-stained sunset.

What I want you to take from this is the fact that when you engage with the customer, the Emotional character is who comes to the forefront. He is opposing you on an Emotional level right out of the gate. Because he is the embodiment of one-third of the Antagonist, he is thereby exposing the emotions of the Antagonist.

If you synthesize that idea, it would be plainly stated as: The initial Emotional response to your Mentor (the product, service, company, and yourself) does not come from the Protagonist, as most suspect. It's really generated as a kinetic response from the Antagonist while he is learning how to Know, Like, and Trust you or to wish he never met you, despise you, and distrust you. When you first land on his radar, he immediately judges you like judging a book by its cover. This fluctuates the state of the Antagonist and a by-product of the state movement is an Emotional response.

Guess which of the three objectors judges you this way... you guessed it, the Skeptical character from the last chapter, directly above the Emotional character in the model. The Skeptical character directly imposes on the Emotional character and the Emotional character amplifies the Skeptical character's concerns by many times to where the Emotional character is even so loud that he is speaking for the skeptic and really letting the Protagonist have it.

You will find, when you engage your customers, the Emotional character is most often first on the scene. This is an opportunity to inspire the Emotional character by

heightening him to a point greater than you will at any other junction of the relationship. Those first interactions can be some of the most powerful, and if you can inspire your prospect with an Emotional anchor, the Emotional character is easily swayed to your side.

The Emotional character cannot be turned off. Emotions exist no matter what we do to squelch them. But what we can do is leverage the opportunity to steer those emotions and entirely saturate them so they are pointed in the right direction.

When you interact with a client you are trying to stir the emotions of that client in a good way, because really what you are doing is using the emotions against the Antagonist for the benefit of the Protagonist. You must attempt to sway this Emotional character to your agenda—not necessarily to your viewpoint—but to your agenda.

The Emotional character is the first one in; he is always the first objective your customer is ever exposed to. Your Protagonist does not fully discern the Antagonist. If the Antagonist fluctuates even in your favor, you often miss him because you are focused on him and he's too big to see move, but the objections are much easier to keep an eye on, so we watch them.

Since you can't really discern the Antagonist, it does make sense that the smaller, Emotional character can react visibly, noticeably, and cause your Protagonist to have to contend with his presence.

He can quickly mount up an ugly side that counteracts your message, if you are not careful. He can mount an attack in the initial engagement between three seconds and three minutes of your first interaction with that customer. I'm sure you have heard the saying, "first impressions are lasting impressions." Well that fits perfectly here.

We may not be correct in our judgment or perceptions, but we humans do judge people by how we see them initially. That first interaction with this Emotional character can set a tone. It can actually mess up everything. The prospect could walk away and that would be the end of it. The prospect never gets to Know, Like, and Trust you, because the Antagonist remains steadfast, reinforced by his Emotional counsel NOT to Know, Like, or Trust you.

An Emotional person can come into a room or situation and absolutely dominate it, usually in a negative way, but dominate nonetheless. They can do it with just raw emotion, because emotion travels through humans in an analog fashion. It completely saturates and covers us

like a cloud as it envelops an entire room.

Even if you don't know a person, the emotions of any individual can still be read in the expressions of the face, body language, and reactions from other people.

On the other hand, an individual with a lot of energy and a lot of charisma can enter a room and completely charge it, making it exciting, generating energy there that is not typical. This, in our framework, is a character that does nothing but let his emotions fuel everything he does, so he is constantly taking these emotions and dumping them on everybody.

I cannot tell you how many products I've bought—in fact just today I noticed that my PayPal account was hit for a subscription on which I could not put my finger. What it was, or why I had it, eluded me. I cancelled the subscription and emailed the cancellation notice to the individual. Then I traced the history to the original invoice. What I had purchased came with a subscription. I still couldn't remember subscribing.

The product I had purchased was sitting in my closet or on top of stacks of various other things. When I thought back, "Why did I buy this?" I could clearly see the Emotional attachment that had happened at that time.

I didn't remember what I'd purchased due to the fact I purchased the product based on emotion, as opposed to logic. I'm sure there was some logic mixed in the decision, but it was predominantly an Emotional decision. The concept I am conveying is: The Emotional character is haphazard and rambunctious. He can be swayed in your favor with all the same vigor with which he opposed you. You have to speak to him using a message that changes his default negative view of you, which was generated by the Antagonist and his desire not to Know, Like, or Trust you.

In our business, we have interactions with all types of people, so we're constantly asking ourselves: 'Are they still liking me?' 'Do they still trust me?' 'Do they still know who I am?' 'Do they still see and hear from me and concede to my place in the industry and do they still perceive my value to them?'

These questions are incessant. The most irrational individual we have to deal with on a one-to-one basis, personally or professionally, is this Emotional character that sits on the shoulder of the Antagonist. He is one of three legs and one of a band of brothers. We're careful how we approach, interact with, and address this Emotional character because he is impulsive, explosive, and always in reaction mode.

But guess what all of that that means for us? It means we have a simple solution to this pesky problem. That solution is: If you don't put anything in his path, he won't have anything to work with.

Now, remember he is a very passive character in the overall scene because he doesn't have an objection against your customer or against the Protagonist in our scenario. But at the same time, he requires words to work with. Have you ever encountered someone who knows how to turn your words around to use them against you?

The best thing you can do is not give unnecessary words that can be used against you, because those words are bullets for his gun, adding fuel to the fire. Those words you speak will completely give him a path upon which to walk as he turns things around on you.

Oftentimes, when you are in a position of where you are being accused but haven't done anything wrong, you remain silent. That's because there is power in silence.

Inside the individual words that fall out of our mouths are judgments that can be held and used against us in the courts of social acceptance and professional expectation.

Let me bring this down to a personal level so we can relate a little better to this character. One of the best ways you can resolve your own personal emotional attachments is to abstain from them. Consider this principal and the following explanation in light of your message regarding the Emotional character.

The Emotional character feeds on situations. Emotional *turmoil* has to be fed, so if you distance yourself from the pain and you are able to detach from the source, then you have empowered yourself with some leverage over being able to better control it.

In marketing, this is an acute principal because of the relationship proximity has to emotion. Many marketers will overwhelm you with their emotional value once they get you hooked into their products because they understand the lasting value of the sensation.

Apple packaging is a good way to experience this emotional bond. I still have all my iPhone boxes...

We're talking about handling your own emotional trauma... or dare I say 'drama', or maybe its depression or confusion. Maybe you have bouts of anxiety, lost hope, or validated fears that are bigger than you can handle. The symptoms are not the focus here. They are

merely the outpouring of a more rooted issue, not the problem itself.

These *Kinetic Avatar* characters can also model whatever it is you deal with, in your own head. Would you like a little insight on that idea? Ok, I'll write a supplement because I would like to explore that further myself.

One way to defeat the Emotional character in your own circumstances is to distance yourself from him/her and from his/her source, if there is one you can identify. (I'll talk more about this in the supplement.) By doing this, you will discover new perspectives and invite new influences into your life. You will begin to develop a sense of separation from the influence that possessed the emotional leverage on you, and this distance will open up new perspectives for you to see through, generally providing clarity with which to move forward.

In real life, for example, try gifting yourself a day or so of fasting as a separation mechanism from the physical plane. This provides a crucial separation between physical life and its dependencies. This process has a cleansing effect as well as healing powers for your body, soul, and mind. All of these shifts will contribute to a more positive outlook and oftentimes your physical appearance steps up

its game too.

By resting your body in this fashion, you give it a chance to respond to you rather than to all the guck you put in the middle of it. Though we are discussing invisible story characters in this book, too often we forget how invisible our reality really is. Maybe you've heard it said: "We are Spiritual Beings having a Physical Experience."

Oftentimes, even a small amount of fasting can bring us clarity in our minds to where we are able to defeat the depressive signals that haunt us by separating from them in our mind's eye. It's an amazing thing, the power of clarity. Fasting induces clarity faster than any other strategy in heaven or on earth.

Imagine if you understood the Emotional character and his role in you trying to get your prospects to like you, how much more successful your approach could become.

And yes, now this is where the donuts can come in and also things like: Good content on a regular basis; valuable information through webinars and email; maybe a few tangible presents—whatever it takes to make the Prospect smile so we can win him over... I mean so we can win over the Emotional character and turn him into a cheerleader for our team, thus kicking another leg of the

tripod out from under the Antagonist.

We also must recognize that in this space, the Emotional character we're dealing with is quickly going to digest information, and then begin to form an opinion.

If we give up too much information, the Emotional character will form his opinion faster than we can actually educate him. The next thing you know we've given out too much information, and may actually substantiate his negative opinion. If we do this we'll build a wall against him, especially when we can't physically touch the customer. We may have to be very careful after the first four or five emails to start backing off, because this Emotional character is going to react to it. And we may want to consider that, not in just the frequency, but also in the content of those emails.

Understanding the reactivity and the impulsiveness, as well as the unbridled nature of the Emotional character who influences the Antagonist—to keep you from being known, liked, and trusted—is of utmost value as you approach the marketing message.

This understanding also works its way into your brand, theme, tagline, products, signage, absolutely everything you do—no matter what you are promoting through your business, you

are setting up the Emotional character to voice an opinion and give a reaction.

With the Emotional character you can build up any emotion in your prospect, and maybe it's even a negative emotion like fear. Maybe it's an emotion that normally works against you. When you interact with that emotion, you have an opportunity to influence it. If you can influence it in the direction you want, you can leverage that influence during the time you have the Prospect's attention.

If you simply parallel what you know about emotional individuals (people who wear their heart on their sleeves,) you will gain a serious understanding of the nature of this character.

The Emotional character is haphazard, and if left unbridled, dangerous. Fortunately, the Emotional character is the easiest to bridle, manipulate, and align to your goals. If you give the Emotional character content to react to, it's almost out of character (no pun intended) for him NOT to react and very predictably. Meaning, if he's going to react to the content at all in any manner, it's going to be in alignment with what you supplied him with as an emotion because the Emotional character is predictably responsive.

The flip side to that coin is the possibility that Emotional character will not react enough

because you haven't used a message that stirs his reaction. Even though there will be varying degrees of excitation, you can rest assured that, as you craft your message to this end, every Emotional character will have some sort of response. All you have to do is gauge his reaction correctly.

Airplanes fly through the air because they obey the laws of aerodynamics. An Emotional character reacts the way he does because he too has to obey a certain set of 'emotional' laws. Because he has to obey the emotional laws, when something fearsome comes his way he reacts with fear. For the Emotional character and the characters around him (Logical and Skeptical), trying to deal with those waves of emotion in their little space is often overwhelming and the brothers temporarily concede to the influence of the Emotional character.

That being said, we need to be careful about directly trying to over-influence any single character, especially the Emotional character because instead of his emotions working in your favor, they could be so substantial that the very emotion you stirred up in him is what keeps him from acting in accordance with your wishes.

You say, 'how is that?' Well, let's say you

put fear into somebody with the intent of leveraging that fear to subject the Logical and Skeptical characters to the Emotional character, turning the emotion of confidence into one of instability. The Prospect sees that fear as something he needs to overcome and by purchasing your product, he most certainly can. However, you overwhelm your Emotional character with so much fear that he freezes, unable to do anything.

Consider a post card at the checkout line of a grocery store that showed a boat blowing up on the water. This post card sized ad was a sale for boating insurance. The card had a boat that just went ‘boom’ like something you’d see in a movie or (if you are as old as me) on *Miami Vice*. The ad read, “Are you sure you’re covered?” Well, evidently the Emotional character was immediately overwhelmed to a point of gridlock, because the campaign didn’t last long. It overwhelmed the Emotional character and was not conducive to the core of the prospect.

It became so overwhelming that the prospect said, “Nope, I am not buying that kind of insurance for my boat. If I insure my boat against it getting blown up, it might just blow up, and as of right now I can’t think of any reason my boat is going to blow up.” It’s over the top and too much. Leave it alone.

Okay, we beat this Emotional guy to death, but I do want you to see how powerful he is, and how haphazard he is, how easily he or she is manipulated, and how he contributes to the overall trifecta of the three objectives that make up the Antagonist who is trying to keep your customer from knowing, liking, and trusting you.

Get to know this Emotional character because though he could be your greatest enemy, he could also become one of your best assets in your fight to keep the Antagonist at bay. I think the Protagonist, your customer, deserves it.

THE LOGICAL

Chapter 8



In Storytelling: The Logical is the rational thinker. He likes to plan things out, wait for logical elements to fall into place. To get the facts, he questions everything.

In the Marketing Message: The Logical character wants to validate every feature. He spends his time looking for inconsistencies in integrity and value coming from your brand, product, or company. He is all about facts and data.

Logical, to me, is an annoying character. Even as a techy, I despise his approach—so critical of everything based upon nothing more than his private interpretation of the written word.

If Logical wants to digest a marketing message in his left-brain, then let him. I will be sure to give him plenty to chew on,

Despite common belief, Logical is the least likely character to cost you a sale. If the customer doesn't buy because she finds a technical or spec deficiency in your product or service, most likely that is because a problem exists. There isn't a whole lot a marketing message can do to fix that.

However, if your product or service renders top-notch quality, then there isn't much for Logical to build a case upon except for your copy.

Logical is like someone who never allows you to forget a single mistake in order to justify and blame. He shifts the failures in your relationship from him. His only leverage is to take the words you give him, the presentation you display, and the personality you have and bend them to the best of his ability. He twists your message until it gives him enough firepower to make a stink and hopefully win

over the Antagonist.

His influence is very difficult for him to come by and even when he does muster influence, it's volatile and easily fragmented,

Logical is more often perceived as one of the biggest threats in the marketing opposition. He is totally miscommunicated to as people splash their features all over their sales pages in hopes of giving Logical a way to accept them. In fact, what over-information actually does is give Logical a greater capacity for criticism because words give him more firepower.

Logical needs to stay busy or he'll start questioning things that have no right or wrong answer, but Logical should not be overfed either, He has to have enough to substantiate his Logical curiosity, but not so much that he can put a case together against you,

As well, we don't want Logical to think his data is more important than it really is, Logical will eat us alive if we make it that easy. If we make our processes more significant than our results, he will find every reason in the world to bolster the Antagonist's critique of us because he is looking for every win he can get, In his mind, if the Protagonist buys a product that is inferior, then the Protagonist has failed to acquire what will provide the much-

needed transfiguration in his life. Although these objectors are all on the defensive side of the marketing message, they are all acting in unison to ultimately protect the Protagonist. Their opposition stems from a radical approach of trying to do right in their own mind, They simply seem to do it in accordance with their own perception of the world. Geez, sounds like the human race. Wonder where these characters learned it?

The good news is that Logical can be turned to our side with the right elements.

The order these three Objectors are in:
1) Skeptical, 2) Emotional, and 3) Logical indicates the order of how influential they are, how easy they are to influence, and how easy they are to turn to our side,

Skeptical is incredibly easy to turn to our side because he bases his analysis in fear and assumption, not in facts, But we must turn him very fast indeed because his influence won't even allow Emotional or Logical to contribute. Once Skeptical turns it off, it's off.

Skeptical is like the teacher's pet or the boss's HR manager that can do no wrong in their eyes, but never actually does anything right. Just because she has the boss or owner's ear, the rest of the employees have to suffer her relentless indignation of ignorance

because she knows the boss has to have someone he can trust.

The more power you wield and the more people you wield it over, the more you crave a tribe of protection from loyal people. You crave the tribe so you will overlook their shortcomings in order to keep them in place. We see this acted out across small businesses everywhere.

Obviously a trusted advisor and an extra pair of eyes and ears are priceless. But when it comes at the peril of other assets, then it looks like the relationship Skeptical has with the Antagonist.

Emotional has a much more familiar working relationship with the Antagonist and is so used to being the middle-man so to speak, that he tends to invade the whole model with great effectiveness. He is very influential and at the same time difficult to engage, but once you do engage him, he becomes your biggest cheerleader.

Finally, we come to Logical and see a character that doesn't have a lot of effectiveness but he is absolutely everywhere. No matter what stage the prospect is in, Logical is constantly probing and testing every functional aspect of your product, service, brand, operations, and even personnel.

He seriously doesn't have as much an impact as the other two, but he is incredibly difficult to get rid of entirely.

This is critical to understand because too often as marketers we go right for Logical's jugular and waste a lot of resources trying to appease him. We are either over-feeding him, making him more adversarial or we are under-feeding him, and in a crazed, starved state, he eats us alive. We rarely manage his diet and subdue him intentionally.

Anytime the marketing message isn't working, we like to assume we are not explaining how good we are well enough with enough words, fast enough at the right volume, in the right way, for the right reasons, to the right person, with the right intonation, for the right duration of time...you get the idea.

So in the scope of things, Skeptical is the first one you want out of the way because he can shut you down completely. Make sure your marketing message addresses Skeptical right away.

By the way, one way to hit a ball with a bat is to throw the ball in the air and then hit it,

One way to kick a football is to set it up and then kick it... provided Lucy isn't holding the football,

And one way to defeat Skeptical and Logical really easily is to set them up, let them inflate, and then pop them with a needle of truth.

Allow Skeptical to be skeptical for a moment. Open your marketing message with an outrageous promise so his ears perk up and he feels empowered. Then squash his perception with validation and quality of product by backing up the claim.

Then go after Logical. Take out Logical at the knees by giving him the most critical factors or features of the product; but don't necessarily do this right out of the gate because like Skeptical, you want to give him time to build a case against you. Let him gain just enough ground so when you come by with the validation of his criticism, he is impacted and stalled.

Once Logical has been subdued, then you can focus your attention on Emotional, your (oddly enough) most consistently challenging objection.

This approach will open many avenues for you to leverage great ideas, tools, campaigns, headlines, copy, etc. and it will allow you to conserve your marketing message so it costs less to broadcast and doesn't fatigue,

Approaching the marketing message

through the *Kinetic Avatars* model is intended to give you such command that the model not only extends the life of your message, but it exponentially propels that message along—*Kinetic* you might say.

And we're done, Hey, this chapter was short! This brevity simulates how tactile and staccato Logical is—He's crisp, cool, and clean, methodical and predictable, anal—and simply annoying... if you're a right-brainer...

So you made it! You've met these eight characters and seen how dynamic and alive they are. They exist in so many different facets of our life there is no way to document it all. So we gave you what you got...a peek into the fringe of the fourth dimension where they were conceived in just as haphazard a way as we have unfurled them here.

This eight-chapter journey you've completed is just the beginning...Take yourself to Chapter Nine with anticipation. My next words are from the heart, with imagery and passion woven throughout. Chapter Nine also contains a few examples with dialog about those examples.

Now for a little peek into the **Writing** process... I wrote this chapter (Logical) last,

after I had already penned the next chapter, Chapter Nine. Chapter Nine crawled up in my heart, took over my head, and threw up all over my keyboard.

A little peek into the **“Inner Game”** process... If I can spend the rest of my life exploring possibilities and showing them to you, then I will have lived a happy life. This was not the first book I started in this vein of thought, but it was the first one I finished—a real testament to the team I work with and a testament to the hand of fate that guided it. This is an interesting outcome, as well, for I have, many times, attempted to reach out to the world with shards of ideas in the past—when it finally does all come together in a published book, it’s through these eight silly friends I have just introduced to you. Tell me that’s not a cool fourth dimension interaction.

Finally, a peek into the **Passion** process... If you don’t have a team, get one! If you are smarter than any of them, fire them. If you don’t have mentors, get them. Start a movement by getting started. Find your own inner lighthouse and let it shine my friend. Let it shine. Let it shine. It’s only Logical!

THE LIGHTHOUSE OF YOUR DESTINY

Chapter 9

Kinetic Avatars is a small piece of a much bigger picture, as this book is nothing more than a documented insight into the fourth dimension at a very specific point. Constantly pushing the envelope leads you into dynamic paradigms such as this one. This paradigm arrived organically to me by being closely paralleled with my two common interests: Marketing and Storytelling.

I was studying storytelling at the time I envisioned this model. Immediately, I picked up a microphone and over the next two days recorded nearly sixteen hours of notes. That recording was transcribed. With the help of several writers, editors, and a publisher, I picked through those notes, creating a manuscript. (I love my publisher: CMPPG.com.) Our collective efforts culminated in a book. But, creating that book started with a stroll in the fourth dimension.

A lighthouse stands firm and tall. Brightly lit, atop a deadly coral tide, its beacon glows bright and warm, its emitting light never straying. Ships across the sea heed its friendly wisdom, as they navigate their keels toward their own chartered destinies.

Every person has assets and liabilities unique to the blueprint of one's own lighthouse. I believe there's a lighthouse in every single one of us, a destiny that we have been predisposed to obtain. Our duty is to simply align our assets and navigate our lives in its path.

Quite often, people don't know how to articulate their vision, much less, know how to navigate toward it. Aimlessly floating on the sea of life, these vessels will never discover their inner lighthouses. But some are just fine with that path, so we'll not judge.

For those who want to arrive at their destiny but are struggling to manifest it, I suggest they try to understand the process, a little, and see if that doesn't shed some light... so to speak.

Our destinies exist in the fourth dimension. One reason many never manifest their lighthouse is that they don't ever enter the dimension where their destiny resides. It's locked away behind this mystical

transformation requiring the mastery of those initial three dimensions. Finding your destiny requires some diligence and a purposeful approach.

In our model, *The Algebra of Business*, we described the fourth dimension as a place where we leverage universal laws and principles to achieve success, rather than using rational thought and best practices.

In personal references, the fourth dimension is where we think in metaphors and models, story lines, and characters. We transpose our logic to a higher plane in order to see with untainted vision.

Movies leverage the suspension of disbelief as a way to transport us to that ‘magical’ place in a story. Fairy tales have always had the obvious agenda of conveying us into other dimensions.

The physical story is but a transport across these lines. Once we are inserted into the fourth dimension, our entire thought process becomes saturated by it.

Allowing ourselves to see beyond what is physically represented is the nature of art on many levels. Whether it’s performance art like music or drama, or fine art like painting and sculpting, artistic elements and principles

synthesize with thought to couple us to the fourth dimension. In each of these artistic renderings, story is being told and retold.

Entering the fourth dimension is the result of seeing with the mind's eye and collaborating with it—seeing through story, metaphor, model, and parable.

The simplest shortcut into the fourth dimension, and more applicably, toward your destiny is through the door of awareness. By becoming aware that these dimensions even exist, you have taken a step toward your destiny. The next step is to actually document the vision you have of your destiny.

What does your lighthouse look like? What purpose does it serve? What about it makes it worth casting self-doubt aside to be guided by it?

As your ship pulls aside the treacherous reef next to the jetty you have been called to build your lighthouse on, you peer over the side of the boat to discover that the journey you have been laboring through has brought you to a place that is impossible to pass.

The distance to the shore where your lighthouse will forever shine is guarded by dangerous perils and sharp objections, represented by this reef. You peer out across

the bow to see the land in the distance echoing back its assuredness that to dock there is *definitely* your destiny.

Empowered by this close proximity to your vision, you attempt to glide over the wave-tossed coral reef. You navigate back and forth, only to dash your boat against the rocks with a tempest that nearly splits it in two.

Retreating back into the open water, your heart, mind, and soul begin racing to find an answer, but one is never presented.

Years are wasted, until one day when you finally decide you're never going to reach that vision on your own. You fall to your knees in repentant fervor, deep in the hull of your ship, and cry out, "Why has every attempt to arrive at my destiny failed me? I navigated this far! Can't I use the same techniques, skills, and energy to go the rest of the way?"

And through countless years of toil and stain, high seas and never-ending effort, the resounding answer echoes back... "No you cannot!"

The fourth dimension operates with a different set of laws. Much like the second and third dimensions have their own ways of seeing, the fourth dimension must be navigated within the confines of this

dimension's governing body.

We must not force anything, for such is not the way of the force. This dimension was parlayed in a particular saga we all have grown familiar with over the years. Throughout the trilogies, we learned about the power of this dimension when wielded by a proven warrior. Much like you witnessed the force being an intangible channel, the force-minded master would leverage this coral reef between you and your lighthouse. Reaching that station requires you to work with the intangible laws—of the force—in a similar manner.

Once the self-will of operating in the lower dimensions (which is necessary in such realms) is broken, the boldness of the fourth dimension can empower the other dimensions. Once the ship's Captain, you, concedes to the powers available to carry you across that coral shelf and place you square on top of your rock of destiny, then and only then will you find yourself in the kinetic tractor beam of your vision. Then, and only then, will you be lifted above the tide in a seemingly effortless manner, to arrive at that place carved out for you and your lighthouse.

But make no bones about it; this requires a sophisticated approach and a clear

understanding, if it is to be mastered. Wisdom is found in a multitude of counselors and that is truer at this point in your journey than anywhere else. You cannot arrive at your destiny alone. You can navigate to the edge of it by yourself, well enough, using the occasional instruction of other lighthouses; but never will you find you alone can carry the day when you get from the edge of the coral to the rock from which your lighthouse shines.

Humanity has produced many lighthouses that have taken us thus far on our journey. Some are controversial and a few are universally palatable, but all are necessary. *Kinetic Avatars* is one of those lighthouses. It is a fresh paradigm that came about as a result of a very specific navigation process.

In two of my next books, *i6estalt! The Creative Thinking Strategy* and *The Seven Arenas of Human Experience*, we will further explore the foundation that much of what we have touched upon here is built on. To order an advance copy of my books, please get on the list at: <http://nextbook.ewfmarketing.com>. We often pass along a free excerpt of the eBook before the book is released, so being on the list can have its benefits. Enjoy.

The way to use the *Kinetic Avatars* model is: Peer through it as if looking at an object

through a lens.

The model allows us to magnify things, bend light, see at night, and clarify the otherwise unclear. It's a powerful set of goggles in the hands of a trained practitioner.

Protagonist

Pinciple: He is your customer, the most critical role in the model.

Purpose: To embody the theme and carry out the transformation that occurs when Mentor finally gets with the Sidekick. (Your product with his need for transformation.

Personality: Varies with the content.

Process: The Protagonist is not an active role, it is reactive. The Protagonist materializes the dynamic results of this entire model.

Antagonist

Pinciple: The Antagonist is the lack of Knowledge, Likability, and Trust of the Mentor (your company, brand, product, and you.)

Purpose: To house this default condition of lack.

Personality: The Antagonist is not

actively doing anything. His passive demeanor is best represented by the three character roles of objections that he is a blend of.

Process: The Antagonist shows up in a passive mode but with a great big default attitude of not knowing, liking, or trusting you. He reacts to the council of his three wise men: Skeptical, Emotional, and Logical. And they are not so passive.

Tempter

Principle: Your competitor

Purpose: Crouching just out of view of the Antagonist, the Tempter influences the Antagonist with a tantalizing attraction of his own.

Personality: The Tempter is mean and conniving. Well, at least that's how we view him. In reality, he has many qualities that we not only possess ourselves as the Mentor of our model, but that we even admire. However, we always know that by mere agenda, he is defined as our greatest enemy.

Process: As your competitor, the Tempter is faced with his own *Kinetic Avatar* model. His influence on the Mentor becomes your strife with the

Antagonist.

Mentor

Principle: The Mentor is a culmination of our brand, product, company, and self.

Purpose: To provide the necessary transformation needed by the Protagonist. It is the ultimate goal for Mentor and Sidekick to symbiotically support the Protagonist's theme.

Personality: Dashing and bright, this white knight is love-struck over the opportunity to rescue Rapunzel—always flirting, with a longing heart, to see a damsel in distress who he strives to enrapture with his chivalry and valor. Features, Benefits, Logos, Color, Themes, Campaigns, Advertisements, and Giveaways, he will spare no expense it seems to be the object of the Sidekick's affection.

Process: The Mentor speaks confidently about the impact he will have on Sidekick once the marketing message removes the three obstacles by which the Antagonist is supported.

Sidekick

Principle: The Sidekick is the love-

struck needy one.

Purpose: To embody the transformation needed by the Protagonist.

Personality: She is passionate, but she isn't always a she. This character is lost, confused, helpless, and very much in waiting. She is yearning with unbridled hope for the Mentor to arrive; her white knight on a shiny silver horse.

Process: The Sidekick is forever ready to receive the Mentor in what they both hope will be vows of commitment, trust, and loyalty. She does nothing to inhibit his advances and will eagerly receive him into her enticing presence, as long as she isn't held back by the warlocks of Objection or seduced by the Tempter and his black stallion.

Skeptical

Principle: The primary objection is the most impacting, but the easiest to overcome.

Purpose: To protect the Protagonist from a faulty marriage between Mentor and Sidekick. Though each Objection serves the Antagonist, they all do it out of the belief that the Protagonist is better off remaining the same. This belief is the Protagonist's biggest enemy

because it is fuel for the opposition, yet Skeptical serves it up endlessly.

Personality: To find fault without any real effort. His default opinion is one of speculation and doubt.

Process: The Skeptical is in this mastermind with two other Objectors and they influence each other. The Skeptical character divides his mind between his own skepticism and the influence he must contend with from Emotional and Logical. This is the case for each Objector and, fortunately for us, because a house divided against itself cannot stand.

Emotional

Principle: Emotional is unstable, shallow, reactive, and pompous... until the fit hits the shan! Then he cowers away and waits for the dust to clear so he can once again take the stage and reclaim his self-appointed place in the spotlight.

Purpose: Emotional plays a critical role but don't ever tell him—his head swells enough as it is! His special purpose is to connect the Protagonist to the Product. In this case, I am not intending to refer to the model character, the Mentor, but rather I meant what I said, Emotional

connects the internal customer, his soul and spirit core to the physical product, company, and brand. He is the appointed liaison between the intangible attributes of the Protagonist and the actual material good being sold.

Personality: By no means is Emotional the leading character just because he's the functioning liaison; there are many things that influence the eventual purchase. At the same time, Emotional is the only role that can connect this *Kinetic Avatar* world to the 3 dimensional real worlds. For Emotional this means he has a job that perfectly fits his character and vision of himself. In the mind of Emotional, he himself is the leading character.

Process: Emotional's default state exists in a vacuum where he is wedged between Skeptical and Logical. Imagine growing up as a kid of divorced parents where one was overtly Skeptical and the other maddening Logical. You would become an Emotional adult! This is what happens to Emotional. His time with these two characters creates an Emotional personality. His default state has thus become one of turmoil, which puts him on edge.

However, with Skeptical out of the

way, Emotional becomes easier to influence and actually win to your side. After all, each of the objector's purposes is to protect the Antagonist, which they ultimately believe is the best way to serve the Protagonist. Crazy, I know!

Logical

Principle: Logical is the objector who just wants the facts. He's the one that cares more about features than benefits sometimes. He has to know how it works or he just isn't going to be happy. What a field day Emotional had when the first *iPhone* arrived. Logical is all kinds of trying to shout out that he doesn't understand how a computer OS could operate in such a tiny device and still be functional and work as a phone and... blah, blah, blah. His voice was CRUSHED by Emotional!

Skeptical couldn't even get a word in edge-wise. *Apple* had already reached out of the fourth dimension, right into the heart of the consumer, and taken a bite out of their *Kinetic Avatar* model by not only subduing Emotional, but by charging him with a direct connection to reality—by designing products that move people and purposefully go after their emotions.

I find it entertaining to consider the *Apple* logo in light of this explanation. It's an apple with a bite out of it, much like a reference to the first story ever told. You know, the one about the forbidden fruit. The *Apple* logo gives a nod to this first story ever told, perhaps as a way to pay homage to the power of story and its responsibility for the success that is the *Apple* brand. The paradigm that Apple has distributed to the whole world has reshaped us and pushed us forward.

Purpose: Logical is very much a home defense kind of dog. He believes it is his duty to have the back of the Antagonist when it comes to exactly what is needed in the specs and whether everything is going to function in its assigned role.

Personality: He's an 'AJ/squared-away sailor', as they say in the NAVY. He's annoying with his constant kneading of details. His Socratic approach to everything makes you feel like you're in a science experiment when around him. Logical is nice, but sharp and poignant, and not always couth in his pursuit of left brain validation.

Process: Logical has a microscope shoved up some very real places. He

is analyzing every scratch of data you put out there. He sees you when you're sleeping, he knows if you're awake. This red-devil Satan Clause reads every BLOG word, not just every post... but every single word. He looks for inconsistencies and chinks in the armor. He thrives on your shortcomings, mistakes, and inferior skills. Logical questions his own questions and doubts his own answers.

He is a disaster when placed in the leadership role. Seriously, his leadership roles are very sparse. Think about it, when was the last time you bought a product because the specifications were so darn in-line with your expectations of a certain item. Well, if you are in a technical environment then you very well may have, but even technology today sells via the Emotional gateway more than through its tech.

If you want to sell better tomorrow, simply analyze every objection, categorize it as either a Skeptical, Emotional, or Logical objection and then work at steering that objection towards the Emotional.

Once you have the Skeptical and the Logical disarmed and all the energy bottled up in the Emotional character,

deploy the marketing campaign that turns the Emotional from adversary to evangelist. Do that by creating artistically appealing physical products, promotions, events, and advertising that seduce and turn on Emotional. If you need something fast and you don't have time to make a new product, then create some sort of awesome club privilege or move your advertising into a more applicable realm, update your theme, logo, or business cards. You will find dozens of ways to focus your laser beam on exactly what is needed to move Emotional.

Just reach out of that fourth plane directly into Emotional's sensual world and charm his/her pants off. Ok, I think we'll end this metaphor right there.

Note: Once you understand which character you are trying to influence and why, the model will lead you in the way to go because the character embodies what is needed.

So once you understand the model's multi-dimensional array and most importantly, how dynamic it is, you begin to trust it. The day you begin to trust it is the day it will start working for you.

To learn to trust the model, you need to look

at things through it as if the model was one of those schoolboy, fantasy inventions—see-through goggles.

You can actually look at the *Kinetic Avatar* model through the lens of the *Kinetic Avatar* model. In fact, we laid out this whole book through the lens of the *Kinetic Avatar* model. I will get to that right after this next section because one dovetails into the next.

So, you can also review existing projects and products through the lens of the *Kinetic Avatar* model.

Let's do a bit of that now so you can see what I mean:

Our website has a few elements on it that were specifically designed to affect the *Kinetic Avatar* landscape. Let's take a look at our homepage: *ewfmarketing.com*

We must subdue the *Kinetic Avatar* model during the time it takes the visitor of our web page to bounce—the average time spent on a never before viewed web page (10-20 seconds.) We tell him very plainly what we do and we put that message in a box to the left so his most natural place to start reading will convey that message. If we get that right and we are what he

is looking for, the next box encourages him to watch a video. Inside the video, we spend a lot of time winning over the Antagonist. When he closes the video, if the Antagonist is still standing, we may never see that prospect again.

Through that video, it is our utmost goal to get the prospect to Know, Like, and Trust us before the end. We are going to approach the Skeptical with a clarity of what we can do and a few gifts of interesting value to help him understand that we are serious and are very good at what we do. The video tells a bit of our story: How two individuals who were in the NAVY together, over 20 years ago, led separate lives in parallel, until the time was right to mold their talents and resources together. This is intended to get the prospect to know and hopefully like us. We tell him about our most prevailing hobbies because that helps explain what motivates each of us and gives him a couple of foundational blocks to work from as he learns more about our company. With those blocks in place, we believe he is beginning to trust us enough to act. With no obligation imposed, his trust level does not have to be very high in order for us to succeed getting past the Antagonist and his three legged chums.

We simply only need the prospect to Know, Like, and Trust us enough to get started with our program by clicking a button and signing up. Nothing more.

When you really analyze this model, you come to the conclusion that you only have these 3 objectors to appease and much of your worries are over. There is no one else in the model that is actively opposing you. The rest of it is you getting out of your own way and letting each character play out his role to the best of your team's ability.

Of course, once the prospect clicks the button on your web page and the model is satisfied, the very next step tests the model all over again. Of course, the model doesn't reset in your prospect's mind; the characters are fluid from not only element to element within your company, but also as they move around from company to company. Which means, the more they are positively influenced by the competition, the harder they are to realign to your objectives.

No, your competitor never directly influences the model against you, but those secondary frequencies of positive influence through his own model can wreak havoc on your game.

So with each marketing message, these *Kinetic Avatars* are being influenced, shaped, and formed into the likeness of whatever you put out there. If you know how they are going to react and to what, then all you have to do is give them the right things to react to in the right way at the right time.

The value of *Kinetic Avatars* also manifests itself when you use it to boost the level of stability that can come from an analysis of individual elements through this model.

Consider an online catalog, for instance, that might be developed for a small boutique. The first question should be “Who are the characters that already inhabit the roles of these *Kinetic Avatars* in this boutique?”

We may find the Protagonist is an astute connoisseur of finer things or a whimsical fashionista who wants to look like she is trendy.

The Antagonist is simply skeptical of boutique prices, but is emotionally charged by the possibilities hiding in the collection of those handmade goods. Logically, she knows not to go to that boutique and buy something she could no doubt find cheaper online. Besides, who has time?

So the online catalog will need to be written in a style that speaks to the Protagonist, but also addresses these three Objectors.

In high-fashion script, with the appropriate font, and an excellent layout, the words of the message are framed. The skeptic of prices is addressed in the catalog right in the opening video. (We build interactive catalogs using video.) Several sale items and high-margin SOHO offerings might splash the front of the catalog.

In an effort to encourage the state of the Emotional character, we send her this catalog in hard copy and digital form every 6 months with a personal invitation to look at certain pages that our Infusionsoft (CRM/email segmentation software) suggested. We make the catalog accessible from every page of our website and a central icon in our brand.

The colors are soft but vibrant. The products we sell are featured with interesting stories of the people who buy them and we purposely tailor our inventory to reflect the trendy tastes of the current culture.

Then we go to work on Logical. This is

the toughest of the bunch, capable of standing on his own, as he does quite often. Logical knows Emotional gave in, and Skeptical didn't stand a chance, but he is confident the argument for how much time it takes to go to the boutique is going to stand for sure.

Then, suddenly the prospect has a catalog in front of her that is digitally accessible from numerous devices and ordering is but a click away. She also has a fashionable hard copy for the coffee table. Her credit card is on file, her shipping address is already established, and right at the moment of weakness when Logical thinks to herself, even for a moment, that it really isn't all that hard just to hit a button...She gives in long enough for Mentor to pull out her credit card and meet Skeptical in an embracing hug.

What if we wanted to ask the model some questions about this catalog? What would that look like?

Question: How many pages should the catalog be?

Answer: Well, the Mentor has a certain number of applicable items to go into the catalog so I would begin by estimating from that figure. But then I would

consider the size and weight of the printed catalog as well as the navigation and clumsiness of the online version. Maybe instead of a single catalog, we make three catalogs and segment our product offerings accordingly. Hey, just for fun let's segment them by objections. Let's make a catalog that appeals to each of the three amigos.

The products that are the cheapest can go to our Skeptical audience.

The products that are the hottest, latest, sexiest, and most expensive will go to our Emotional crowd.

And the simplest products like the staples, the ones with not too many unique details to get caught up in, will go to our Logical customers.

The catalog names might end up as follows:

Skeptical Catalog: "Storetique" - Boutique Style, Department Store Prices

Emotional Catalog: "Fancy, High, and Free" - The boutique that lights up your night

Logical Catalog: "Bare Necessities" - Bare Essentials that don't leave you naked

You get the picture...

As I mentioned before, even the *Kinetic Avatar* model can be viewed through itself. Even as I was thinking about how to bring this book to you, the model held my hand. You are the Protagonist in this case and I endeavored to make this book very valuable to you, not only in textually conveyed ideas but also in resources and the availability of our team and myself.

I approached the Antagonist like we all should—through the three Objectors. Emotionally, I have captured your attention. I tried to encourage, tell stories, and cast a vision of greater opportunity throughout the text. I clarified and simplified abstract ideas into symbolic, if not picturesque, representations that possess parallel attributes. Some would call this using a metaphor.

I approached Logical with the weakest stick of them all, because I threw core logic and any baseline so far out the window that Logical literally said, “Screw it, I’ll just sit and listen.”

The Skeptical character was my greatest assailant. He will probably always be my thorn in the side because ideas on the fringe or even old ideas expressed in new paradigms are

typically met with a tempest sea of criticism and salt-sprayed waves of contention.

But I enjoyed grappling with Skeptical, for it constrained my craft and focused my energy to get through putting this book together.

Notice: I said the previous sentence in a past-tense voice. I am still writing the book, but I have already determined whatever happens when this book hits the market is not up to me anymore—It's already been predetermined what impact the book will have on every single character role in a model that has proven to work over and over again. And with each implementation of the model—testing, and analyzing—you will soon be so dialed in to your marketing message, so tightly, you can operate in the zone of the sixth sense, a principle we teach from our *i6gestalt! Creative Thinking Strategy* model.

Once you have a trustworthy, working model of what effects a particular approach is going to have, you begin seeing through a new paradigm, because the model is your liaison to the fourth dimension. Yes, I said it. This is a model that can help you read the future.

This is an historic moment because, for the first time within the very document that contains a formula to read the future, the

future was actually read.

How far into the future? Well, that's totally up to the application you are viewing with the model and the skill by which the operator of it can perceive. Herein lies the value of a quality *Kinetic Avatar Oz*.

Ha-ha, do you like that? Just made it up on the spot. *Kinetic Avatar Oz*. Pretty cool branding ideas already clanging around in my head. Tasty.

The *Kinetic Avatar Oz*, or KinAvOz (Kinavoz), which sounds like "Kin of Oz" or maybe "King of Oz." Ooh, hey, I like that one. King of Oz. The model doesn't make us an Oz, rather the King of Oz.

But seriously, if you could see three days into the future, how much of that half-step edge could you leverage into a windfall of riches? It would blow your mind if you knew.

I further won you over by leaving the Tempter on a porch, somewhere in a vast desert, eating cactus. Since we haven't seen anyone write a book as unique as this one, we have no competition; therefore the Tempter was dealt with a long time ago.

Now for me having written a book called '*Kinetic*' *Avatars*, it is important to show you

what I mean by *Kinetic*.

Kinetic Marketing is the idea that one implementation will lead to another in a spontaneous sort of way. If it doesn't do this naturally, then you plan for it to do this.

For example, you have purchased this book, therefore your purchase brought Mentor and Skeptical together into what I hope is a happy bond. Well, if those two hook up and stick it out, there is a natural tendency for a relationship like that to produce offspring.

So, built into this book are ways for you to Kinetically share it across the web, through the mail, as part of a gift, etc. From the link on our homepage to *kineticavatars.ewfmarketing.com* to *8characters.ewfmarketing.com* to the references of our social platform on the web, we have integrated social at every turn. But that was just this one project. Remember, books and stories are shortcuts into the fourth dimension, so this book is intended to be a force, a buoy cast off the side of our ship. This book is intended to be a shortcut to maven status, while announcing a call for clearer thinking through modeling and framing. This book is intended to shine a spotlight on a thought process deeply rooted in very tangible elements of inspiration. This book is destined to be a lighthouse because it was designed

through a model that manifests destinies.

This book is our contribution to the sea of humanity. We hope it will shine forth as a revolutionary paradigm shift, giving access to the fourth dimension.

Thank you for spending this time with our model. *EWFMMarketing.com* is where you will discover a team of individuals rooted in the power-rich center of story, applying it to business development and marketing for the enrichment of our clients.

THE STORY

Bend-backter...

Those are the words chosen by my 4-year-old daughter when she referred to my chiropractor every time I took her with me to visit his office. It was during a 6-month recovery process with 'Doc' (as we will refer to him from here on) from a backflip gone wrong by yours truly. All I remember is jumping up and spinning as hard as I could (I never was good at back-flips anyhow) and SMACK! The underwater SONAR squealed and dolphins swam for cover as I slapped my head against the bottom of the pool, hard enough for me to think I had cracked my head open.

What I really did was: I jacked up my neck. After combing the web for a while, I thought I had possibly broken my neck but wasn't ready to go to such extremes based on an Internet diagnosis.

So, one day at the gym I meet 'Doc'. He's standing there raffling off some gifts from his office and talking to people as they come through. It's a vendor day where several

vendors are allowed this opportunity and for him, it's a pretty decent way to reach local prospects.

Because of my newfound neck condition I'm thinking about a new pillow. I'm thinking if I could sleep better then I will heal faster.

And as I head through the gym I see these big white chiropractic pillows on display and this really nice looking, friendly man standing there with his hand outstretched saying hello.

I cautiously express my interest in the pillows, turning as much of my attention away from him as possible, simply so he won't pitch me on chiropractic care.

But somehow in a matter of moments, Doc has convinced me to stop by his office for an adjustment, xrays, and a consult... all for FREE, no strings attached. "And while you're there you can buy the pillow," he says, as I am leaving with his card and brochure in my hand.

He is warm and friendly, sincerely passionate, and he expresses his plan for what he can do for me, right then and there, showing competence and skillful knowledge. Even better, he tells me they do comparative x-rays at the end of your treatment. When you compare these to the initial x-rays taken when

you first came in, the follow-up x-rays prove how much the Doc's care has helped. Well, that sounds like pretty good validation to me. It implies a money-back guarantee without expressly committing to one.

In retrospect, his interaction with me had so many awesome hooks that I was not only compelled to become a client, who can ragingly testify that I went from immobile to fully flexible in less than 2 months, but I also became his marketer. What he did naturally was remarkable.

Once we both saw the potential, he and I contracted to set out on a venture that would fulfill his vision.

It was funny how it happened. I discussed various Anthony Robbins quotes I read off his whiteboard in the office, and he and I bantered back and forth about health, exercise, golf, swimming versus running. Eventually the conversation came around to business.

In our conversation, he said he was going to have to get out there and start doing some more marketing to pick things back up. So, I asked, "Oh, what do you do when you do marketing?"

He shared his strategy of doing some other booths, like where I met him, and going door-

to-door or business-to-business handing out business cards. He'd extend that same charming formula to a shotgun number of people and, no doubt, land on a few with whom his message would resonate.

An honorable approach and one that has brought him a swell of clients time and time again—the man is charming and sincere, right down to his socks.

But that approach has so many limitations, it makes a marketer weep.

Look at the potential of this guy, 'Doc'. He has a thriving practice, but it's not really growing. He is a wonderful doctor who exercises wisdom and discernment in his care for his patients. His business ethics reflect a caring and compassionate soul, and his office is always a treat to visit.

I looked at him at the end of that conversation and said, "Doc, I have a marketing business. Can I come by and give you my marketing presentation?" He answered, "Sure."

In that presentation, I painted a vision. I encapsulated it in a model and presented it to him with honest zeal and energy. I also had a great time presenting it to him.

I finished the last slide, looked at him and

made my oh so strong closing: “So, whatdya’ think?”

I thought I was dead in the water for a moment. The whole time he’d been listening to me very few emotions had been expressed, on his face or through his words. That moment of silence following my ‘whatdya’ think’ seemed endless. I was envisioning his first words like a steam-roller charging down on me and I didn’t know if it was there to give me a ride or run me over! I thought, ‘Should I get ready to duck or hug?’

Then to my relief, he spoke. For the next thirty minutes, Doc unleashed his version of the same vision, exactly as he had been rehearsing it in his head for the past 10 years.

It was magical. He felt like I had just stepped into his world and absolutely understood what he needed, how he needed it, and that I had a path to it.

His energy level and excitement went through the roof. He exclaimed straight away that he was a great doctor but not a trained businessman and that he would relish my plan in his venture, because he had hit a ceiling in what he could do as a solopreneur. ...And then he gave me a hug.

May I say that when you are ready, in your

heart and mind, to accept relationships that can feed your business, those relationships will manifest themselves?

Anyhow, we begin to change Doc's business strategy to point at the vision we had both described. But before we did that, we went through the painstaking process of over 6 hours of videotaped interviewing to get at his core message, who is his competition, who is his perfect customer, what their circumstances are, and all those wonderful marketing attributes we like to know so we can construct a story for you to tell your market. When you do that and do it right, your market will show up to consume your story. Then we just bill prospects for it in bite size chunks, all the way up to selling a few of them the whole enchilada.

So many components can go into a plan like this, but it actually boils down to crafting the story and its characters, which allow it to be implemented at any level. But without a story, you don't have a baseline.

Ok, you might have a technical baseline or a proficiency baseline, or even a talent baseline, but its effectiveness is limited.

Like Doc—his baseline in his business has always been his care and his craft. He is an outstanding chiropractor, and that baseline

has carried him handsomely thus far; but that baseline is limited and unfortunately, very delicate.

As a doctor giving care to people, he can't let growing the business occupy too much of his passion and energy or his care is going to suffer, meaning his patients will suffer. That's nothing but going down a slide backwards.

So, Doc needed a real plan to set his vision into action and we were able to show him the bridge that would lead him to his vision.

I could take this story out to its grandest end, detail everything we have implemented and changed to point his business in the direction of his vision; or I could tell you about the excitement in his customer base, his increase in profits, the enthusiasm we both share about his future, and all that good stuff. I could easily make it a steamy trash novel for the passionate marketer in you.

But instead, I want to get to the point of the story in relation to *Kinetic Avatars*.

Consider what it means to build a model of a thought and how powerfully you can wield those models. Our company does this well. We build thought models and implement them into a client's businesses, like building blocks.

When we develop a thought-model, what we

are doing is developing a building block. We often create prefabricated pieces that are all pretty and polished, so clients can leverage them quickly. Or even bundle a few of them together to make another completely new component. Finally, make them available as individual blocks of different shapes, sizes, color, and functionality.

We have an entire model built, just for managing our inventory of models.

What we are presenting here is one of our thought models. *Kinetic Avatars* is a thought model that separates the eight character roles used to construct an actual fiction story arch and parallels those roles with roles inhabited by the marketing message recipients, progenitors, and influencers.

The *Kinetic Avatars* model is functional as a whole, as a partial, or at component level.

The *Kinetic Avatars* model can be used to validate existing marketing messages, web pages, or other marketing media. It can be used to design a new piece of media that can ensure the model is satisfied by any piece of media, help keep your message on target, as well as getting the most out of each message.

There are two clearly identifiable characteristics of a well-built thought model

that proves whether it's a solid model or just a collection of ideas. The first is that it rings true the way a single note pierces the air in an amphitheater or the way a song sends chills up your spine because every piece fits together to speak and support a unified message.

The other characteristic has to do with working with the model. A story is a good story when its theme carries with it lessons that can be extrapolated for a lifetime, a generation, or, as some become, timeless. When we interact with a well-constructed thought model and various scenarios are tested against it, the integrity of the model holds true. As you use it to view things and analyze them through it, that thought model not only remains true but also it grows with you as well. It will expand and show you things that are otherwise hidden. And then the mature stage of a well-developed thought model occurs when it begins to lead you.

So the question is: How did I see all of this potential in the Doc's business and what thought model(s) did I use to validate his current message and more importantly, the future message we will craft? How did I understand what he wanted to hear as I delivered that presentation in an almost prophetic manner?

How do I know what our future clients will need to hear in our message in order to ensure they know, like, and trust us as we defeat their objections and win the order?

I knew what I knew in Doc's presentation because I could see through my looking glasses built with these models. And of course, I still anticipated his confirmation of it, but when I heard it, I was sure I understood his story better than he did himself, which is how I knew I could help him. The result can be found at <http://xl7lx.com>.

Can we really see this much complexity with such little exposure? Can we really discover new leverages and opportunities by looking through a thought model constructed to peer into the unseen world?

The answer to each of these questions is a definitive, "Yes!"

I don't claim what you have read, in the preceding pages, the end-all of marketing or business strategy. That would be insane. What I am saying is: This filter will allow you to view your business and marketing message in a new light. It is a model that can be tested and compared. Data can be gathered against it—(we are continually developing tools to do this and releasing them at EWFMarketing.com)—

and analyzed. Strategies can be planned using it. Complete campaigns can be designed around it, or existing ones flushed out for a better alignment of your message.

I have many of these filters. This is just the one I am writing about today. Use the filter in balance with your other talents and assets. This is a tool, not a paradigm.

It's like looking at a secret code through a pair of decoder glasses.

Kinetic Avatars, for its entire dimension is ultimately a perspective that merely opens a window or two; what you see through those windows is your own doing.

Stories span across time like nothing else. They are the real vampires of our culture. Mythical-earthly life everlasting is not embodied in the dark, blood-sucking nostalgia that is a vampire. Instead it lives a less dramatic existence on the shelves of countless bookstores, museums, in theatres, and in our homes as we curl up with a good book or movie.

And those are only the stories that have manifested themselves on the publicly-available page. There are exponentially more stories yet to be explored locked away in the hearts and minds of each of us.

Stories have the capacity to burn character into our fiber while encouraging us to fulfill our dreams. They hold the secrets of faith and wisdom, truth and discipline. They embody the laws of nature, God, universal principles, math, science, hope, and peace.

Stories come in all shapes and sizes. They are embodied in all sorts of mediums, from the written word to the spoken word. From characters in real life to those found in our pets, our imagination, and of course in our businesses.

'Story' at its most fundamental level is an account or a record of the past or even the future. I think of a story as a zip file that has an amazing set of truths, insights, discoveries, and pure magic packed into it. It just needs to be unpacked and revealed to the reader.

Inside the story are characters, plot, theme, setting, and conflict. These are the categories we use to store various elements. Each category provides a special lens with which to view the story, but more importantly the world. So, on this journey I ask you to be diligent to the end with an open mind to allow this model to resonate. I ask you to comment on our [facebook.com/ewfmarketing](https://www.facebook.com/ewfmarketing) page regarding your opinions of the book as a whole, the model as a whole, or just a

particular aspect of it. Good or bad. We will not remove any comments so long as they are not derogatory, threatening, or otherwise defaming to our character outside the scope of this book.

The vision is different for each business, every circumstance, each product, and even every piece of media. But through the power of this visionary model that leverages the eight characters found in fictional story structure, we will have a way to assemble each vision and give each business a unique perspective on their market as seen through the eyes of *Kinetic Avatars*.



A BOUT THE AUTHOR

James Craddock is the creator of several models, each one addressing a different metaphor in the area's of Marketing, among them, Inner Game, and Creative Thinking.

James is a dynamic cross between a creative individual and an analytical one. His work has been referred to, in his own circles, as analytical creativity. Coupled with an empathetic desire to serve and a passionate approach to everything, James often finds himself frolicking through fields of thought

reserved only for the grandest of imagineers.

With a background in sales, merchandising, and marketing at the retail level in wholesale distribution, and at the OEM (Original Equipment Manufacturer) level, James has diverse perceptions of these industries and draws on the dynamics of each to formulate new and inventive solutions for companies of all types and sizes. Merging his insights and philosophies of marketing, James has created and successfully implemented a kinetic marketing model, dubbed *P A Y D I R T*, with his customers and clients. You can learn more at: <http://paydirt.ewfmarketing.com>.

His 'Inner Game' insights come from a lifetime of studying the human condition as well as earning his BS degree in Theology. The term 'Inner Game', as described by James, is the interaction of seven separate arenas of the human experience. This model consists of the Physical, Sensual, Emotional, Conscious, Subconscious, Sixth Sense, and Eternal arenas and is defined in his work, *The Seven Arenas of the Human Experience*. The 'Inner Game' model is metaphorically represented in a rainbow-colored, pentagon shaped image. You can learn more at: <http://7arenas.ewfmarketing.com>.

Finally, his 'Creative Thinking' strategy is

more of a process, framed around the acrostic *i6gestalt!* (pronounced eye-gestalt) and built upon the insights of the *Seven Arenas* model mentioned previously. In his creative thinking strategy, James introduces us to the robust characteristics of his proprietary *Rods of Knowledge*. A three-step strategy produces, excites, and directs these *Rods of Knowledge* towards bountiful inventories of ideas. James claims that the user of this strategy is able to efficiently manifest the biggest and best ideas on the spot, in any field or subject.

These three models are the core of his ability to consistently help businesses find the most dynamic methods of gaining increased revenues and profits. But James doesn't lean entirely on his own processes. He is a rabid student of proven methods, concepts, and strategies, striving to always be the most effective contributing asset possible.

James was born in Phoenix, AZ but doesn't intend to stay put. He shares a passion with his wife to travel the world.

When



meets



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