Speaker 1: Welcome to Build Your Tribe, with your host Chalene Johnson.

Chalene Johnson: Thanks for joining me on Build Your Tribe. My name is Chalene Johnson, and I will be your host. Today we're taking a little detour. I've had a lot of people ask lately about doing a launch. The details, like what does it take to do a product launch? That's really become our business model. It's the cornerstone of how we create and generate income here at Team Johnson. What I decided to do was explain exactly how we've had success building and creating several multi-million dollar launches. The launch of Smart Success and the launch of Marketing Impact Academy.

 I have other Academy programs that we make available all year round. Those include the Courageous Confidence Club as well as Instagram Impact. Up until this year, we followed a pretty traditional product launch formula as designed by Jeff Walker. Yet this year I decided to take my experience doing infomercials and do something a little different. Now if you didn't listen to the episode I released on Saturday, go back and listen to that episode because I detail all of the pre-planning that goes into one of our launches. We've had tremendous success. I share with you what we've done right, what we continue to do better, and exactly what our process looks like. In that episode you will hear exactly what goes into planning a launch. I share with you how we've been able to be successful in following the product launch formula almost to a tee.

 In this episode, I also want to share with you what we did differently this year. It's something that I call the long-form webinar launch. It's a version of a webinar, a launch, and an infomercial all rolled into one. The process of planning and preparing remains the same. I share with you all of those details in the episode I released on Saturday. In this episode, we pick up at meeting number 3.

 The next meeting that we schedule is what I call our pre-video, or pre-filming meeting. If I know we're going to film on Friday, one thing we've learned through past experiences is that I want all of the details, all of the unknowns, all of the last minute changes to be handled the day before we film. This is something I've learned the hard way. When I film, I do it all extemporaneously. So I have in front of me a list of the bullet points, the order in which I need to cover things, but I do not use a teleprompter. Now, many people do, and they just want to get it right. They make sure that they cover absolutely every detail. My personal feeling is, and I've used a teleprompter on TV, and in infomercials, but when I'm speaking to my Lifers, I just feel better about sharing what I really know, not something that's memorized from a script. I'm very comfortable in doing this. It's just easier for me. It's more natural.

 However, it's not easy because I've got to keep all of that information straight in my head. Because there isn't a script, because I'm just working off bullet points and memorizing our outline, I have to be incredibly focused. In the past, what we would do is, before we filmed, on the same day, we would meet for an hour to two prior to the start of filming. We would go over last minute changes, talk about details, talk about things really kind of unrelated to exactly what needed to happen during the filming process. For me, that was really difficult because I would find my head would move from being able to be focused on what I was going to deliver into solving problems that might have nothing to do with that day's content. Because of that, I've learned to really build a fortress around my focus. And because of that, we now schedule a meeting one day prior to filming.

 This meeting never takes more than two hours. In fact, in most cases we can handle everything in 30 minutes to an hour. But by meeting one day prior, I can figure out these simple things: Number One. Where are we going to set up the cameras? What angle do we like? What am I going to be wearing? What colors should I wear? What are the other guests? What accessories am I going to pick out? These might sound like minor details, things you could figure out on the day of, but the truth is it's just going to distract you. On the day of filming I want to wake up, know what I'm wearing, know that my earrings aren't going to make a lot of noise, and have to change and waste everybody's time for 20 or 30 minutes. I just want everything handled the day before.

 So we do a pre-filming meeting the day before. We talk about who's going to be operating cameras. We make sure we've got backup lighting. We talk about who's going to serve in which role and then we review the bullet points or the content that'll be filmed the next day. It's something that I've found that just makes everything so much smoother on the day that we film.

 Here's the other reason why I do it. Stress is really one of those things I don't want to feel. I felt that for too many years in my past life. I've had stressed success. So I carefully look at things that would make me feel tired, overwhelmed, and exhausted. One of those things was the days when we would film, feeling like there was just so many small details for my brain to have to worry about, that I was literally exhausted even though I hadn't done anything physically. It was just so tiring to keep track of all of those things, and be on, and be focused, and deliver, and put forth my best effort when we were filming. Now I don't feel that stress. Now I actually look forward to the days that we film, and that is simply because we've built in a quick meeting the day before we film.

 Moving forward to filming day. I think it's really important that you keep in place your normal morning traditions. For me, if I'm going to be good on camera, I need to keep those rituals in place. I wake up early on the day that we film, usually around 4:45 AM. I start my workout at 5:30, finish by 6:30, spend some time with my kids in the morning. Then, rather than going to my to-do list or to something related to the office, I will just sit quietly and mentally prepare for the content that we're going to teach on camera that day.

 Something that's important for me, I need to be myself on camera. I want people to feel like they're really sitting across the table from me. We're good friends. You own a business and you want to create more business by having an online presence. So I really need to be comfortable. I need to be relaxed. I need to be myself. I need to be funny. I need to be in a good mood. I need to be excited about your business. Everything that I can do to create those feelings, I try to do that.

 Here's some things that I do that help me to feel that way. While we're in hair and makeup, and fellows maybe you don't have to deal with this, but ladies, let's face it. You want to look your best on camera. I don't suggest that for the very first time you're filming a video that you hire a makeup artist that you've never worked with before. I'm lucky enough to be one of the last remaining makeup clients that Tiffany Lee [Bimaster 00:07:13] continues to do on-camera makeup for. She's now a business coach and a consultant but she's been kind enough to keep me around and still continues to this day to do my makeup when we're filming. But it's so much more than that.

 We use Tiffany as basically the eyes of our image. Not only will she do my makeup, she helps with wardrobe, the selection of accessories, lighting, and just make sure it visually has the impact that matches my brand and the message. That's important because it makes me feel comfortable and relaxed. While I'm getting ready, I'm working with someone who I have an established relationship and rapport with.

 What's also awesome about working with Tiffany is she is a Lifer. She's built her consulting business by going through our programs. The reason why that's important is because as I'm preparing to deliver my content that day, I'll be talking about it. Not rehearsing, but generally talking about the concepts that I'll be teaching. With her there, we can bounce ideas off of each other. She can ask questions and the questions that she's going to ask me are exactly the questions that I can be assured are in the minds of somebody who's watching that video.

 I try to have as many people at the table while I'm getting ready having my hair and makeup done as possible. Specifically, people who I would consider part of our focus group. They're people who either work for Team Johnson and have their own businesses, or I'll invite people over and say, "Hey, just come over and hang out with us." Number One, it helps me to keep that conversation going. We continue to talk about the content that we're about to film. Number Two is it puts me in a lighthearted mood.

 There's no time constraints. Generally speaking, I usually allow for two hours of this process. It doesn't take me two hours to get my hair and makeup done, but I want to be able to stop, ask questions, take some notes, have other people not feel rushed. This is my business. I want to enjoy every single part of it. I actually want to enjoy the getting ready part of it. I want to enjoy the discussions. I want to have real conversations. I don't want to feel rushed. I want this to feel right.

 We didn't use to do that. We used to stick to a specific schedule because I was used to doing fitness videos where there was a production schedule, where there was a team standing on the set, waiting for the talent to run out and start the workout. I hated that feeling because sometimes I just wasn't ready yet.

 Now that it's my own business, and I want to be my absolute best on camera, we don't have that specific of a schedule. Yes, generally speaking, we try and shoot for about 2 hours of just casual conversation and preparation while we're getting ready to go on set. Meanwhile, while I'm doing this, while I'm in hair and makeup and having discussions around the round table with our focus group, downstairs or in the other room, wherever it is that we are filming for the day, the crew is setting up cameras and lights. I'm taking down notes. I'm writing out the bullet points of what I want to discuss that day, and generally trying to have a conversation with everyone who's at the table, that very much will carry over into a conversation on camera.

 By this point, usually someone will come in and let us know that the set is ready. Basically, they're just waiting on me. That's my cue. That's where I'll step away, excuse myself for about 10 or 15 minutes. I usually either go into my bedroom or into our office, close the doors, and make sure I can be completely alone. No phone. No notes. Lock out all sound. I'll just sit quietly, close my eyes, and picture who it is I'm talking to and how I want to help them.

 I try to visualize their face, where they live. I think about their struggle. I try to picture their [Why 00:11:10]. I'll try to think about who it is they're trying to help and why this is so important to them. I really try and genuinely picture a person. I need to care, you know? So if you can do that, if you can really think about someone, who you're speaking to, that person you're trying to help before you film a video, you'll likely deliver in such a way that people believe you. They trust you and it feels like a conversation.

 I've heard people say that when you get on video, you should try to project with a type of energy that it feels like you're talking to a crowd of a thousand. That might work for some people. For me personally, when I watch a video and it feels like somebody is broadcasting to a thousand people, I just feel like one in a crowd. I prefer the videos where I feel like that person can see, that they know me, that they're speaking directly to me, that they must have a hidden camera in my house to know what it is I struggle with, and who I am. Because that's what I like, that's what I try to deliver. As I'm sitting there quietly preparing, I close my eyes and I really try to picture that person. I try to feel for them. I'll even try to stir up some emotion.

 Then I spend just a couple of minutes, and this is the truth, it's kind of embarrassing to admit, but I'll just try to pump myself up. I start doing a lot of positive talk. In fact, I cover some of this in Marketing Impact. It's what I do to make an impact on video. There's a series of phrases and conversations that I have with myself that I repeat like a mantra. Like, "This is going to change someone's life. Someone needs to hear this. People love you. People get you." This is like you talking to your friends, and I just kind of repeat these things over and over and over. "There's nobody better than you on video. You're funny. You're relaxed. You're going to kill this. You're going to knock it out of the park. You're going to be honest and real and people will connect. This is going to help people."

 I kind of keep repeating those things over and over to myself, and it's almost embarrassing to admit, because it sounds like that SNL skit, I forget the guy's name ... The character was Something Smalley. He would sit in front a mirror, and he would speak to himself, and say, "You are good enough. People love you." It was super cheesy, and dorky, but it pumps me up. That's what I need to do to go downstairs, get in front of the camera, speak extemporaneously, stay focused, and help people. Really, just get out of my own head and know that what I'm doing is helping other people. That's my process. I allow a big smile across my face, open my eyes, leave my office or my bedroom, walk onto the set, clip on that mic, and it's go time.

 Now it's really a team effort. What I'm about to share with you, some of you, it's going to scare you. You're going to think, "I don't have a team. That's not even a possibility for me, Chalene. I don't have employees." Well let me share with you first, my theory on this. When you try to do everything yourself, to save yourself money, it never saves you time. Therefore it's difficult to find a way to believe it's saving you money. It's not, Number One. Number Two, the people who you can hire for consultants to help you film for the day are so much better at making you look good, and allowing you to do what you do best. I can say that from authority.

 When I first started doing this, I thought I was saving us time and money by filming all of the videos myself. I would set up the camera, set up the lights, set up the recording, and just hit record. Most of the time, they were so poorly lit we couldn't use the videos. Or, lo and behold, I forgot to turn on the microphone and I recorded for hours with no sound. [Ugh 00:15:01]. No matter how detail-oriented you are, it's just a pain in the butt, and it's one less thing that you have to think about.

 Yes, it is an investment to have people come and help you film, but I'm not suggesting that you have to hire a full-blown production crew. Some of the very best people on camera are taking film class at your local high school. They've got the latest cameras and gadgets and they know how to edit. They've got an eye for this, a true passion, and for you to give them the opportunity to earn this experience professionally would be a godsend. So having a team doesn't necessarily mean you spending a fortune on a professional crew. It does however mean that you will save yourself both time and money by having people there to help you.

 Let me go over the key people we have on our team while we're filming. There's of course me, yours truly, and I'm delivering the content. Then, almost always, I have Tiffany on every single shoot. She's my eyes. She's the person who can look behind the camera and see what the finished product looks like, and decide if perhaps there's a shadow on one half of my face that's going to be so distracting that people won't hear the message. Or, that my jewelry is too shiny or reflective, or again, it's going to detract from the message. Maybe the setting that we're sitting in doesn't really match the brand. Maybe there's an orchid on the table 5 feet behind me that is positioned in such a way, it looks like it's growing out of the top of my head.

 These things matter, and you just can't tell unless you're standing behind the screen, looking at the monitor to see what the finished product looks like. Everything from lighting, to color, to arrangement, to position, all of these things. She's got a critical eye of that, and I really appreciate it. Any time I don't have Tiffany there, I'm just a little ... I get preoccupied by what it might look like in its final product. "Does this allow people to hear the message without being distracting? Is it visually captivating?" If she's not there then I have to worry about that.

 If she is there, I know she'll speak up. She will say, "Listen, I think you should be in a different color." Or, "That blouse is going to show sweat when you start to sweat." Or, "Those earrings, they're flickering in the light and it becomes distracting." It might sound like something little, but that's a really big deal. How many times have you watched a video and thought to yourself, "I just missed the last 5 minutes of what they said because I was looking at that plant that looks like it's growing out of their shoulder." So that's Tiffany. That's Number One.

 Number Two is Lauren. Lauren is the CEO at Team Johnson. AS I'm delivering my content, she is taking extremely copious, detailed notes on everything that I'm saying. It's almost like having a stenographer on the set. She's doing that for a number of reasons. Number One, to keep track of what I've said. In case I have to stop and start again, I know what I've just said. I can pick up without having to go all the way back to the beginning. Number Two, she's going to catch any error. For example, if I cite a statistic and it's incorrect, or it's invalid, or I misspoke, she'll catch it and we can go back and re-film that piece.

 She's also keeping a very accurate transcript of what's included in this video so we know how to proceed for the next video. She's also keeping track of where we can make edits. Say, for example, I'm on camera and I say, "Okay, now we're going to show you what this looks like on your desktop." She can make a notation of what minute mark I say that at, deliver those notes to the editor, and that makes the editing process that much faster. That's two people.

 Third, I have Irene. Irene is operating camera one and typically has set up most of the lights and the other camera as well. For a launch we're typically doing two cameras. One that's a direct to camera, or straight on, or what they call a locked on shot, and then a camera that's slightly off to the side. Do you have to do a two-camera shoot? Heck no. I do a two camera shoot because that makes editing easier. If I stop because I've messed up and I pick back up, they can cut to the other camera angle for that transition and make it seem seamless.

 As you can probably imagine, I can talk and talk and talk without notes for the most part. But there are times where I just want to make sure that I'm in the right place, so I'll finish my thought, smile, hold that smile for about three seconds, and then look down at my notes which are either on my lap or on a desk off to the side. I don't break that smile for about three seconds though. I try to remember exactly how my body is positioned. Here's why. Because when I pick back up, as long as I'm in that same exact position, it makes it so much easier for your editor.

 The biggest expense in video production is the editing. If you can learn to become more efficient in this, and make it easier for your editor, they're going to love you and it becomes less expensive for you. So I will hold that smile, freeze, then look at my notes, look back up, plaster on that same smile, and then proceed with my next point or pick up where I left off. Either way it makes it really easy for the editor in post to piece that together.

 Now Irene is behind the camera. Her job is to make sure I'm focus, I'm in frame, and that none of the cameras are going to die while I'm mid-sentence. The cameras that we use can film about 30 minutes at a time. Irene is going to make sure at all times one of the cameras isn't about to go dead. She double checks the batteries each time I stop to make sure we have enough battery. There is nothing worse than recording the perfect video only to find the mic cut out halfway through. Irene is a consultant. She doesn't work for Team Johnson full time so she typically will bring [Sherry 00:21:09] or someone else to help assist her on the other camera and setting up the lights. That's three people.

 The fourth person is Kevin. Kevin is our business partner. Kevin is always listening for strategy to make sure that we're hitting all of the components that are needed in a great video. First, an intro that sets the tone. It tells people what they can expect by watching this video. I establish my credibility by letting people know my experience and how I've had success in this particular topic. In other words: Why should you be listening to me? And then I deliver the content. Lastly, a close, that call to action, that powerful ask where we are talking to the person who's watching the video, asking them to share it with someone else, and, most importantly, setting the tone for the next video.

 If I don't have people really excited to watch the next video, even if I delivered amazing content in this first video, if they're not excited to watch video number two, then I've blown it. The launch is over. All I've done is provided free content. The key is getting people so excited, whetting their appetite for that next video. I was a terrible student in high school, and not such a great student in college either. Since that time, I think I've become a really good student and it's made me a better teacher.

 I can tell you that I am student of the product launch formula designed by Jeff Walker. So each time we go to film a new launch series, I'll open up my Academy, I'll go through his lessons, I'll look at the updates, and then I'll take into consideration any changes or adaptations that we want to make just because we want it to fit our brand and the needs of our lifers.

 Having said that, up until this year, we've pretty much followed it to a tee. The only times we've had any trouble or diminished results, was when I accidentally left out one of his key ingredients. This year, when we started planning our launch, we decided to do things a little differently. 99% of the time, when we do something outside of the norm, outside of what's considered best practices in the industry, I do so at the urging of my business partner, my husband, and just about everybody else, not to do that. Don't break the mold. But when I do that, when I take that risk, it's because it's what I want to do, and it's how I would want to be treated by somebody else who I was a customer of.

 Let me give you an example. This year, for the launch of Marketing Impact Academy, I really tried to get into the mind of my Lifer. My Lifer wants to start their own business. They're busy. They've probably got a full-time job, kids, a career, and this brilliant idea, a business that's just not growing yet. The last thing they have is time. Taking that into consideration, I thought to myself, "How many people really have enough time to watch four videos? Even if it's great content." With the saturation of really talented, great people producing fantastic content online, the market is becoming more and more saturated. That simply means it's tougher to get someone's attention, and even more difficult to keep it.

 What I decided to do this year is take something I know and I know really, really well, and that's infomercials. There is a very specific, precise formula, a recipe that makes for a killer infomercial. Then, what we decided to do, was blend that infomercial sequencing with a concept of a webinar and then we added the key ingredients for a product launch formula. The result is something that I would call a long-form webinar launch. It worked beautifully. It was our highest grossing seven figure launch. It really only required two days of filming versus four. That's a really big deal. It's a lot less work, it was a lot more fun, and the rewards were there.

 Do I think this will work for everyone? Well, we just don't know yet. Certainly, our own anecdotal success is not enough for me to teach this yet to my own students, but we continue to research and prove that this is perhaps a new trend in online marketing. A better way to serve our customers. I know my Lifers enjoyed it, and I know it made it so much easier on me and my staff. Ultimately, we were able to be much more successful financially. So I promise to keep you posted.

 In the meantime, if you would like to see one of those webinar videos, I would be happy to share it with you. Just text the word "Webinar" to 949-565-4337. If you're outside the United States I'd be happy to send it to you as well. Simply go to chalenejohnson.com/byt, for Build Your Tribe. There we'll have a link that will give you access to those webinar videos. Now again, just for the record, Marketing Impact Academy is not currently open. We only open up registration once a year during our launch period. If, however, you would like to be entered into a monthly drawing where we give access in the form of a free scholarship to Marketing Impact Academy, all you have to do is write a review on iTunes.

 In order to do that from your phone, all you have to do is go back to your podcast app, click on the search feature, and then type in Build Your Tribe. When you type in Build Your Tribe, a list of episodes as well the podcast show will pop up. Tap the podcast show and there you'll see, right underneath the icon for the show, it'll say "Details, Reviews, and Related." When you click on "Reviews" you can write the review directly from your phone. When you leave your review, please be sure to include the hashtag #iwantmia. Each month we give away one scholarship. It's really important to me that this goes to the people who need it and will use it, will use it, and will value it the most.

 Thanks for listening to this episode of Build Your Tribe. In an effort to be brief, to be bright, to be fun, and then be done. This is where the party ends. I'll talk to you tomorrow.

 This episode has been sponsored by courageousconfidenceclub.com. It's a club that I've created specifically to help people who struggle with confidence and insecurities in social settings, and just standing up for themselves, being yourself and feeling good about it. All of us could benefit from having more confidence. I'd love for you to just experience a taste of it. So please be my guest by going to chalenejohnson.com/confidencetips. If you don't feel like writing that web address down or remembering to go there later, all you have to do is, while you're listening from your phone, send me a text message. The number is 949-565-4337 and that is for US residents.

 Then just send me the word "confidence" and I will send you access to this video. This video will help you eliminate self doubt and just feel more confident in any situation, whether it's work, personal or just your social interactions. Every one of us can benefit from having more confidence. There you'll submit your email address and I will immediately send to your inbox my latest training video where I teach you step by step how to feel more confident in just about any social setting. I think you'll find this incredibly useful, whether it's business or personal, or just in your every day interactions. Confidence is something that makes life easier. It helps you to raise more confident, self-efficient children. It allows us to speak our mind, to stand up for ourselves, to do the things that otherwise we are paralyzed by fear and we just allow our own thoughts to stop us.

 By learning how to overcome self-doubt and fear of success, you can become that confident person that others are attracted to. The person you want to be, the person you deserve to be, the person you know is inside of you. So thank you for checking out my free tools by going to chalenejohnson.com/confidencetips.