NOTES FROM: *Sponsor Magnet,* by Justin Moore

SUMMARY: I've been a full-time creator for several years now, and even though I've already passed the $5,000 per month mark, I still ended up with *six pages* of notes from this *incredible* book about how to land sponsorships and brand deals.

***Sponsor Magnet* filled in several critical blind spots I had with respect to the whole process, and the author, Justin Moore, is *the* guy when it comes to sponsorships, having earned more than *$5,000,000* in the online space since he started not too long ago. There's literally no one else I trust more, and he lays out all his best advice here in this book.**

The wealthiest and most profitable creators I've known don't wait for brands to reach out with opportunities. They create their *own* opportunities, and using Justin's frameworks you'll learn how to price your work with confidence (and stop being taken for a ride), and how to craft excellent pitches that stand out from the pile and help you get noticed.

There's a literal *wealth* of knowledge in here about structuring win-win-win partnerships, making sure the sponsorship itself is masterfully executed, and plenty of word-for-word scripts you can use to help you navigate the whole process. There are *also* detailed and helpful breakdowns of various pricing models, along with the pros and cons of each, and a *ton* of other templates that I'll be using in my own business for sure.

And again, I'm not a beginner! I've landed plenty of sponsorships and brand deals before, and I *still* learned things in this book that are likely worth $100,000+ to me over the next few years. So if you *are* a beginner, *Sponsor Magnet* is likely to be *revelatory.*

"Most people approach problems during negotiations from a 'winner-takes-all' perspective. But that rarely leads to a positive outcome. Sure, you may maximize your revenue in the short term, but the likelihood of getting repeat business from that company is now near zero. Instead, if you can empathize with them and understand that they're real people with their own motivations, hopes, and fears, finding a mutually beneficial compromise becomes the clear goal."

"This long-term view of partnerships always felt obvious. My goal was never to make the most money possible on each deal, but rather to increase the number of times each client hired us. I figured we'd make more money and attract sponsors like a magnet if we became their favorite people to work with."

“The brands and companies that kept hiring April and me over and over always told us the same thing: ‘We love working with you because it’s seamless. You always deliver stuff on time. We rarely need revisions on what you deliver. And you’re polite.’”

“Do you think brands have time to keep tabs on every single *potentially* influential customer? Especially if you’ve never publicly stated your love for the brand? The best way to command their attention is to start shouting them from the rooftops! Tag them on social media. Include a shout-out in your next newsletter, then email them the blurb. The more you become a ‘known quantity,’ the quicker you’ll be remembered when the brand recruits for its next campaign.”

“Maybe you’ve been waiting for feedback for three weeks only for them to finally email you and ask for a revised version within 24 hours! Please put your pitchfork down. Hey, I saw that. I didn’t say halfway down. All the way down. Remaining calm and composed in these moments will differentiate you from every other hot-headed partner.”

“Understanding how to properly craft a sponsorship pitch, whether inbound or outbound, will help brands understand why they should pay you 2x or 3x the amount others might be charging.”

“Every sponsorship should start AND end with a pitch. When you submit your analysis to the brand in Step 8, *you return to Step 1 and pitch them on the next collaboration.”*

“Firstly, when you reach out to brands, your pitch has to focus on them rather than you. I know how stoked you might feel that your latest podcast episode got five times the usual downloads, but the brand doesn’t care. They don’t know who you are. OOPS. They just deleted your email. Your #1 priority must be articulating how to help the brand achieve specific business outcomes. Outcomes that are rarely as simple as ‘get more views.’”

The R.O.P.E. Method:
Relevant - to a campaign the brand is either currently running or has run in the past.
Organic - you can tie your pitch back to organic work you’ve already published that illustrates your audience has an affinity for their brand or product.
Proof - you can show how you’ve helped other brands achieve results.
Easy to Execute - when the brand says they’re interested.

“If you can empathize with brands and help them creatively navigate internal red tape, you’ll be shocked at how quickly everyone’s priorities will align.”

“Your singular focus when negotiating should be to quantify what it would be worth to the brand if you could help them accomplish their objectives. You’ll quickly realize that different brands value wildly different things.”

MK: Cost Per Acquisition is an important consideration too, and it's math that the brands will definitely be doing on their end. They're thinking: "If this person gets 10,000 views on their video, in our experience about 10% will click our sponsored link in the description. Of those 1,000 people, we anticipate 25% (250) will sign up for the free trial (in this example). Of those 250 people, we expect 20% (50) to convert to paying customers. Since our product costs $10 per month and the average user subscribes for ten months, our LTV (Lifetime Value) per customer is $100. So, we hope to generate $5,000 in revenue from this partnership (50 paying customers x $100 LTV)." But they also want to make a profit, not just break even, so they won't want to pay you the full $5,000, but a small fraction of that. Whether it's half, a third, or a fourth (or less) depends on each specific brand's target ROI (Return on Investment) and overall risk tolerance. This is why brands with a conversion-focused goal are the hardest to negotiate with (i.e. they have the highest price sensitivity).

"If it's clear from the beginning there's no 'win' for your audience, you have to mandate that it will be part of the deal (or walk away). Brand offering a hybrid deal of $3K + a recurring 30% commission for anyone who signs up? Tell them you'd like to *reduce your commission component* to 15% and offer a 15% discount to your audience. Do you know how impressed the brand will be that you're so invested in ensuring this will succeed that you'll *accept less money?* Very. Remember, every deal has to be Win-Win-Win."

"Vary each package not by quantity but by the brand's objectives."

"Don't ask brands for their budget; ask for a budget range."

Script: "Thank you again for this call, as it's been super useful. I need time to think through everything, and then I'd love to get back to you with a custom proposal. Typically, I like to put together 3-4 packages to help you envision how we can bring this partnership to life. Do you have a sense of what I should set those 3-4 tiers at from a budget feasibility perspective?"

"Calculate your price accounting for the brand's goals (A.R.C. framework) and the Scope of Work (D.U.E. Rule)."

"It's also a big mistake to say, 'I'm only focusing on paid sponsorships right now,' then slam the door in their face. You must recognize that outreach as an early signal of interest. Your task now becomes educating the brand on why compensating you makes good business sense."

"The faster you can convince the brand to shift its mindset about what you're bringing to the table (e.g. content production *and* an organic distribution channel), the easier it will be to convince them to compensate you."

“By the way, there is a deeper reason why we included the following sentence in the script: *‘...that would allow us to optimize our production calendar and make this work for $X-Y!’* This is called ‘Labelling Your Concessions.’ It was coined by Deepak Malhotra, another Harvard Negotiations professor. Malhotra says giving a reason why you can concede on a particular deal point will help the other side understand why you’re doing it. In this case, now the brand understands that you take your schedule very seriously. And wow! If this creator has a production calendar, they must be legitimate. There’s no precedent now. If the brand returns to you in the future, they won’t assume you’ll lower your rate for no reason. You were willing to do that in this particular situation for this specific reason. But moving forward, you’ll still have pricing power.”

Script: “I appreciate you sharing this! In my experience, it takes several posts to measure the success of a partnership. For example, repeatedly illustrating to my audience that I’m continuing to love and use a product builds credibility and increases purchase intent. Also, if we partnered through June for monthly posts, we could meet periodically and analyze the results from each post and, if needed, change our approach. I’m sure you’ve found that the same long-term outlook is required to see success when running ads on social media. Can I send over a few investment options for what a collaboration like this could look like?”

“If you’re not collecting screenshots when your audience tells you they’ve purchased something you’ve recommended, start *now.* Remember, brands don’t want to work with you because you’re terrific. That might be *part* of the reason, but it’s mainly because they want access to your audience, which is filled with potential future customers of their brand. So, you need to agitate that FOMO and (tactfully) say, *‘I know your product’s expensive, but you’ve got to pay the toll if you want to talk to my audience. By the way, here are some screenshots and data to back up that it’ll be worth it.’”*

“Searching for partners sucks. Help them end their search with you! You’re both on the same team. You’re not fighting each other. This is not a battle. You’re running the same race. They want to hand it off to you so you can take it to the finish line. And guess what? They’re going to pay you money for this! In fact, they’ll pay you lots of money if you can make their lives easier.”

The R.E.L.A.Y. Negotiation Framework:
Reflect - why are they saying this?
Educate - explain your position with confidence.
Listen - be objective and open-minded.
Adjust - modify your position based on new conditions
Yield - ‘Pull up’ before final agreement

“Revisions are reasonable for brands to ask for. However, what’s not reasonable is a brand claiming they’re entitled to *unlimited* revisions. This is why you must distinguish between *re-edits* and *re-shoots.* If you create video content, re-edits are simple revisions to a video or easy updates to a social media caption. The brand is not justified in saying, ‘We didn’t like that plant in your background, so you need to reshoot the whole video.’”

“Similarly, having language limiting your liability is paramount in the event of legal action: *‘The combined, aggregate liability hereunder shall not exceed the compensation payable to [You] under this agreement.’”*

Legal Agreement: *“In the event of termination by Client, [You] shall be entitled to the following compensation upon completion of the following milestones: Approved concept & production greenlight: 25%; submitted deliverables & awaiting Client feedback: 75%; approved deliverables & awaiting publication: 100%.”*

“Trust me: the sponsorship process (and life) will be more pleasant when you assume people are nice, not evil.”

“While I briefly considered editing 37 babies out of the videos frame by frame using editing skills I did not have, I ultimately decided to pay the affected creators more money to reshoot their content without the younger kids. At the end of the day, this entire thing was my fault. Had we scheduled the extra briefing call and submitted the creators’ visions, we would have almost certainly caught this. I learned two valuable lessons from that experience: Even smart people can make stupid decisions (me, I’m talking about me); and taking extra time with brands that might have specific legal or regulatory exposure is shrewd.”

“Request a succinct ‘Creative Brief’ so everyone is on the same page. A creative brief should be a simple 1-2 page document provided by a brand or agency that outlines everything you’ll need to know to start production.”

“Creating a brief will force the brand to regroup internally and be more thoughtful about what they expect you to deliver. The best briefs have four primary ingredients: Key messages or talking points (3-4 bullets max); mood boards or visual brand guidelines; one call-to-action (not multiple); and a DOs and DON’Ts section.”

“The late delivery problem got so bad that my agency eventually developed a short list of creators we knew always submitted their drafts on time. When we were recruiting for new campaigns, if there was even a *remote* chance those reliable creators could be a fit, we’d prioritize them in our recommendations. Remember, the bar is low. It’s in the basement, actually. If you turn your drafts in when you say you will, you’ll be way ahead.”

“Do it for free if it’ll make your contact a hero. Imagine the joy when they run to their boss or client and say, *‘Justin’s amazing! He made the change for us even though he wasn’t required to!’”*

“Your goal is to strike a balance between ‘doormat that agrees to every revision request’ and ‘divo/diva that asks for thousands to change a five-second voiceover.’”

“‘Start an agency!’ they said. ‘It’ll be fun!’ they said. Narrator: ‘It was not fun.’”

“When you’ve just published your sponsorship and submitted all the final paperwork, chances are the brand is at peak happiness. You’ve been a joy to work with, they loved the assets you produced, and your professionalism is on full display. Now is the time to ask the brand for a glowing testimonial!”

“The lesson here is that conducting your own analysis, including quantitative and qualitative insights, will often lead to a new (or ongoing) sponsorship, *even if the initial campaign underperformed. ‘But Justin, the brand only asked me to send screenshots of my insights or analytics.’* Fine, do the bare minimum if you want to be like every other partner the brand hires.”

“Your objectivity and humility will stand out from the typical partner who wants to point fingers at everyone but themselves.”

“Rack your brain to find creative ways to illustrate everything that was accomplished through this partnership. Critically, you must share *all* results, including the positive *and* neutral/negative.”

“When you pitch the brand on hiring you again, you should explicitly tie your proposal to the Key Insights. If one part of the campaign overperformed, recommend doubling down on that for the next engagement.”

“The last thing you should do is never talk to them again! That’s like firing yourself from your 9-5 job *every month* and constantly having to find a new one. Do you know how much easier it is to convince a company you did great work with to hire you again (when they’re ready)? The key to stop doing business (and life) on ‘hard mode’ is to stay top of mind by sending ongoing, valuable updates.”

“While Post-Campaign Reports help you sell additional campaigns to brands you’ve already worked with, Case Studies help you sell campaigns to *new* brands you’ve never worked with.”

Case Study Ingredients:
*Campaign Goal
*Brand Details
*Photos or Screenshots
*Statement of Work
*Behind-the-Scenes Facts
*Results or Performance
*Testimonial and Contact Info

“Think about all the under-the-radar things you did for the campaign that would impress a new brand.”

“Finish off strong with a compelling quote from your brand or agency contact that lets the new brand know paying you a bunch of money is a safe investment.”

“To get approval up the food chain, especially if you’re asking for a lot of money, the brand needs resources to help them de-risk the decision. So, only send them case studies that align with their objective!”

“When sending a proposal or pricing, say, *‘Here are a few packages. Also, if it might be helpful, here’s a case study from my recent partnership with Brand XYZ that had a similar goal.’”*

“You’ve now conducted a complete analysis with your Post-Campaign Report and created case studies to leverage for future pitches. The last brand gets your PCR (with your next pitch) and a new brand gets your case studies (with a new pitch).”

“The knowledge you have and what you create is valuable. Your instincts are good. You do not work for free. Educating brands can be a joy. You are not just a creator, you’re a consultant. Brands are not your enemy. The choices other creators make do not affect you. You work with brands, not for them. You do not need anyone’s permission to pitch brands. There is more than enough money to go around. You are in control at all times. Because you are a Sponsor Magnet.”