



**Metaphorically Selling
How to Use the Magic of Metaphors to
Sell, Persuade & Explain Anything to Anyone**

Notes by Frumi Rachel Barr, MBA, PhD.

Author: Anne Miller

Publisher: Chiron Associates

Copyright year: 2004

ISBN: 0-9762794-0-1

Author's Bio:

Anne Miller founder of Chiron Associates, Inc. is a widely respected sales & presentation speaker, seminar leader, consultant, and author. She assists high profile Fortune 1000 companies in media, financial services, and business present and sell products and services worth millions of dollars. She is the author of "365 Sales Tips for Winning Business" and "Presentation Jazz!"

Author's big thought:

Billions of dollars are left on the table and hundreds of ideas fail to get off the ground every day because of the over-communicated society in which we live. Salespeople, Managers, Consultants, CEOs, and even the President of the U.S., are constantly challenged to pierce through this information clutter to get others to see the unique value of their services, explanations, and propositions. Metaphors solve that problem.

Chapter Notes:

SECTION ONE: The Case for Metaphor:

This section makes the case for metaphors: what they are, when to use them and why your clients actually want and need you to use them. You'll learn that the brain actually craves the visual and the emotional; that you must appeal to both the left and right sides of your client's brain to make a sale. After you read this section, you'll never want to make another pitch without being prepared with targeted metaphors.

Chapter 1: The Challenge: Getting Heard

- People tend to make two mistakes. The first is that, rather than choose their words carefully, they inundate their listener with everything they know—often speaking more from their point of view rather than from their client's vantage point and doing it far too casually. They put their buyers to sleep.

- The second reason clients fail: Too much other information competes for their listeners' attention. Listeners, already drowning in a tidal wave of information, simply can't respond to another similar sounding bucketful thrown in their faces.
- There is nowhere you can turn to escape the barrage of pitches vying for your attention and your disposable income. The upshot of this glut, of course, is that every pitch, every bid for our attention begins to sound or look the same.
- The words that work are those which make your listener experience something: See it, feel it, maybe even hear or taste or smell it.
- What you say must give your listener a visual, because the visual triggers a raft of meaningful associations.
- Words that trigger a gut reaction can be quite subtle; you may be hardly conscious of their inherent power.
- The difference between the right word and the almost right word is the difference between lightning and a lightning bug. - Mark Twain
- Imagery—the core of metaphoric language—will surprise, grab, inform, and persuade your listeners as mere explanation will not. Vivid language will distinguish you from the swarm, will make you heard above the drone, will make you that rare person today: a communicator who gets results. And in our world of communication overload that gives you a tremendous competitive advantage.

Chapter 2: What are Metaphors?

- A METAPHOR is simply a way of communicating. It's a shortcut to instant understanding. Metaphors make complex and unfamiliar things or ideas simple and familiar to the listener, because they compare the unknown to what the listener already knows and accepts.
- Metaphors are visual in nature and literally help your client or audience “see in a flash” in a vivid, emotional way what you mean. The result is a fresh perspective in your client's mind, one capable of changing a negative reaction such as, “You're too expensive”, and to a positive “Where do I sign?”
- The simplest metaphor is a straightforward substitution. The more specific your comparison, the more impressions it will conjure up.
- Another type of metaphor is a substitution using the words “like” or “as.” E.g. that sports car accelerates like a cheetah.
- If you take a comparison and make it relevant on more than one level, you are making what is called an analogy. You can draw analogies to anything: an experience (raising kids); an animal, a person, or thing; a process; a joke or funny observation; a story, fable, or myth.
- If you're thinking you aren't poetic or creative enough to come up with winning metaphors, you're wrong. You already speak in metaphors and analogies. You reach for

them all the time in daily conversation to describe people, situations, feelings, and events. Just Coming up with vivid metaphors is easier than you think. You are already an unconscious, natural metaphor user.

Chapter 3: When Do You Need Metaphors?

- You know you're going to need a metaphor if at any time during your sales call or presentation you expect to encounter one of these reactions: Controversy, negativity, credibility, apathy, complexity, boredom, fear, confusion or hostility.
- The stronger the expected reaction, the more your argument needs metaphor.

Chapter 4: Your Audience's Brain Craves Metaphors

- Everyone who sells knows that "a committee buy is a committee sell." You have to meet and satisfy everyone on the committee to get the business.
- The people on committees usually have different agendas; you must address all of them or risk losing the sale.
- Our client is no different. Sitting on his decision-making committee are his two hemispheres, whom the author dubs Joe "Left-Brain" Friday and Robin "Right-Brain" Williams. Joe Left Brain and Robin Right Brain may share the same skull but they have little in common. To get your client to say yes, you need to speak to, and satisfy, both of these taskmasters.
- At its simplest, Joe LB processes language and data and responds to details, precision, logic, and linear organization. Robin RB processes images and emotions and responds to pictures, humor, color, and novelty.
- Confused? Joe Friday is a famous fictional detective from a program called Dragnet, which began on radio, became a very popular TV show in the '50s. Joe is the cognitive side of your client's brain. Famous for: "Just the facts, ma'am. Just the facts."
- Robin Williams is the wacky, spontaneous, intuitive, imaginative, childlike, playful, emotional, creative comedian/actor we all know from movies such as "Mrs. Doubtfire," and "Good Morning, Vietnam."
- Robin Williams is the nonverbal side of your client's brain which specializes in images, spatial relationships, rhythm, music, emotion, and color. Robin Right Brain enables us to daydream, decorate a room, finger-paint, listen to music, laugh at a joke, and recognize faces of people.
- The bottom line is: Tell Joe. Show Robin.
- When you see clients' eyes glaze over (often on the twentieth slide of bullet points in a PowerPoint presentation), notice them doodling, staring at you with completely blank expressions, or even raising their hands to say. Enough! There is a good chance you are spending too much time selling to Joe, the logical decision-maker, and that you are ignoring Robin, his visual and emotional, but senior, partner.

- You need to start talking more to Robin because Robin is the key to your sale. When he “sees” what you are saying, relates to it, and becomes emotionally involved with it, he will swing the vote in your favor.

SECTIONTWO: Building Metaphor Muscle

This section shows you how to create winning metaphors. The four-step workout will focus you on your client—his needs, his concerns, his experience—so that you can come up with comparisons he can best relate to. By the end of this section, you’ll be well on your way to becoming a master of metaphor.

Chapter 5: The Four-Step Metaphor Workout: Overview

Chapter 6: Identify Blind Spot

- The first step to changing someone’s mind is to identify the exact nature of his blind spot. What you may hear a client tell you is one thing; what you understand to be his true blind spot is quite another.
- Objective resistance—a simple misunderstanding, or a real problem—can be cleared up with facts or further explanation.
- Subjective resistance, however, is based on emotion or skewed perceptions and will not respond to fact. It is your client’s conceptual blind spot, what he cannot or will not see, no matter how much factual explanation you offer.

Chapter 7: Snapshot Your Client

- The briefest of encounters can supply you with the snapshot you need to create an appropriate metaphor for your sale. Even when you’re denied a face-to-face meeting, you always know something about a prospective client and his world to create metaphors that will be meaningful to him. Snapshot prospects by:
 - drawing on their personal background
 - industry or business
 - common knowledge
 - general life experiences

Chapter 8: Create Your Metaphor

- Create a metaphor based on a detail from your snapshot that will **change the lens** through which your client is seeing your pitch.
- Ask yourself what is this like in my client’s life? What else? What else? And, still, what else?

Chapter 9: Relate Back to Your Point

- **Relating** your metaphor or analogy to the topic at hand drives home your point and spares your listener any confusion which might derail the deal.

Chapter 10: Beware of Bad Metaphors!

- Metaphors are like railroad tracks coming from opposite directions to meet in the middle: Each half must wind up close enough to connect, or your argument will derail. Metaphor accidents occur when the visual symbols are mixed, inaccurate, or inappropriate, or when the comparison just isn't completed.
- A mixed metaphor brings together too many comparisons to make a point and as a result loses the point in confusion.
- An inaccurate metaphor brings together two or more factors that just don't make sense. "The boat floated gently across the pond like a slowly thrown bowling ball going down the alley."
- Sometimes a metaphor will fail because it isn't given enough explanation to succeed.
- A cliché, or a faded metaphor, is one that has been so overused it has lost whatever original impact it had to surprise and engage. How many times have you heard: "We may not hit home runs, but we win by hitting singles and doubles."

SECTION THREE: Selling with Metaphors

This section shows you how to harness the power of metaphors throughout the sales/presentation process. You'll see how metaphors make attention-getting openers. You'll see how to use them to position your services, distinguish your products, explain your ideas, make your points, and ward off objections. You'll learn how metaphors can help you summarize, and move your client to action. You'll be challenged to apply what you've learned in this section with exercises geared to real-world situations.

Chapter 11: Threads: Run a Theme

- A running metaphor that threads its way throughout your presentation can be a very effective technique for presenting your recommendations and information.
- The best running metaphor threads rely on themes or words rich in image-laden vocabulary.

Chapter 12: Grabbers: Get Attention

- Metaphors make great openers, because metaphors surprise.
- Opening metaphors must be appropriate in tone and content for the audience and the setting.
- Effective openers include only enough detail to set up your point.
- A metaphoric opening clarifies complex topics provided it is limited to ONE image.

- You must link your metaphoric opener to your message.

Chapter 13: Anchors: Position Yourself

- Before your listener can pay attention, he must understand who you are and what you do.
- Position yourself with a metaphor: It anchors who you are and what you do by comparing you to experiences or people already known to your listener.

Chapter 14: Nutshells: Make Memorable Recommendations

- Recommendations resonate more deeply when they incorporate a metaphor.

Chapter 15: Burners: Explain, Simplify, Reinforce Points

- When it comes to explanations, quality of expression beats quantity of words.
- Comparisons to the known and loved make the unknown familiar and desirable.
- Simple analogy can make the highly technical easy to grasp.
- The obvious can be made memorable; subtle distinctions can be made more clear.
- Metaphor can frame an explanation
- Metaphors can change the listener's attitude from negative to positive.
- Metaphors can save explanations from sounding like excuses. The more urgent the need for diplomacy, the more critical it is to package your explanations in metaphor or analogy.

Chapter 16: Shockers: Make Numbers Stick

- Numbers are abstractions that register dramatically when they are put into a visual context.
- Comparisons that are metaphoric—visual, emotional, palpable—make numbers into concrete, memorable impressions.
- To make your numbers shock, surprise, and stick:
 - Use vivid images
 - Translate them into well-known entities
 - Draw on emotionally-charged issues for comparisons

Chapter 17: Seducers: Titles That Tease

- The opportunity to engage your audience begins with your title. It's your promise of what is to come.

- Metaphoric titles engage and inform your audience because metaphoric language is packed with associations—whole images and experiences your audience can draw on in an instant.

Chapter 18: Sledgehammers: Headlines That Hit Home

- Headlines should amplify, not explain, whatever information you're presenting visually (charts, diagrams, a series of bullet points, etc.).
- The literal visual information plus the headline's figurative language satisfy both Joe and Robin.

Chapter 19: Visuals: Communicate Concepts

- When you are pressed to present concepts that are utterly invisible, come up with visuals that communicate that concept metaphorically.
- Resist the temptation to spell out what the metaphoric visual means. Your headline can reflect this metaphor, or you can leave words off the slide and simply talk to your audience about what they're viewing.

Chapter 20: Props: Add Impact

- A prop can be a very dramatic reinforcement of your point.
- Props, like good metaphors, need to:
 - Make your point
 - Be relevant to the client
 - Be appropriate in tone and content

Chapter 21: Clinchers: Dramatic Take-Action Closings

- Ideally your closing metaphor circles back to the image or story you invoked at the beginning of your presentation.
- Any closing is more memorable if clothed in imagery. Use metaphor to underscore your message and stir up the emotion necessary for your client to take action.

Recommendation: Seth Godin made a very appropriate recommendation: "Like a hot knife through butter, the ideas in this book will melt away objections and help you spread your ideas further and faster. Don't hesitate... learn what Anne's got to teach."

Get 100 business book summaries just like this one at 100mustreads.com



Contact Frumi at 949-729-1577

ceoconfidante@frumi.com

www.frumi.com

www.100mustreads.com

About the reviewer: Frumi Rachel Barr, MBA, PhD

Many CEO's find themselves asking "What now?" to sensitive situations that only an experienced former CEO can understand. Frumi is brought in to solve problems and often remains to work with you, as your confidante and secret weapon. She has an uncanny knack of getting to the heart of your corporate climate and maximizing your team's performance, profitability and sustainability.

To schedule a free *Break From the Pack to Success* consultation email ceocondfidante@frumi.com or call 949-729-1577