



**SPI Podcast Session #188–
Patreon – A Potential Alternative to
Generating an Income Online
With Jack Conte and Tom Merritt**

Show notes: smartpassiveincome.com/session188

This is the Smart Passive Income podcast with Pat Flynn, Session #188. I don't know why, but 88 is just such a beautiful number.

Intro: Welcome to the Smart Passive Income podcast, where it's all about working hard now so you can sit back and reap the benefits later. And now your host – flaming hot Cheetos was his lunch every day during the 10th grade, yikes! – Pat Flynn.

Pat: What's up everybody? Pat Flynn here. Thank you so much for joining me today, and if you didn't know already one of my favorite numbers is 88 because that's how many miles per hour you need to go in order to time travel so the flux capacitor does its thing. I'm a huge Back to the Future geek. Any reference opportunity I have, I take it, so thank you for that.

Today is a really important episode because I think a lot of you may be struggling with monetization or looking for a different method of doing it other than just selling information products or getting sponsors. This could be the next best thing for you, or the best thing for you.

We're going to be talking about a platform out there called Patreon.com, which is essentially a way for you to collect recurring funds from your fans, based off the creation of your content. It's essentially recurring funding for artists and creators. If you have a podcast, if you do any music, you name it, there's a lot of different kinds of people and companies and groups who are making money in a recurring fashion through Patreon.

We're going to be talking with two people today – Jack Conte, the founder, and we're also going to be talking about this with Tom Merritt, somebody who's a user of Patreon and who is generating between \$5,000 and \$6,000 per month from his fans.



That's the cool thing about this. You're not selling information products. You're not hitting them hard with that but you're saying, "Hey guys, if you want to support what I do, if you love what I do, go ahead and pledge." There's different levels, sort of like Kickstarter. People can choose to pledge different amounts and you can give them access to different things as a result of doing that.

Let's say for example you have a podcast that you're struggling to monetize but you have an amazing raving fan base. If you get 100 people to pay you \$10 every time you come out with an episode, and you come out with 4 episodes a month, you've generated \$4,000, if my math is correct.

It's sort of a way for your audience to give back to you for you providing value to them, but also it allows you to potentially get rid of sponsors, which can interrupt the show every once in a while, and it makes your audience feel great to support you in that way. It's kind of cool. Every time you come out with a piece of content you know you're going to get paid for it, and it's going to allow you to be more motivated to make sure with you come out that content, of course, and also make it even better for them.

Like I said, we're going to talk with the founder, Jack Conte, and talk all about this platform, how it got started, and tips for people who are just starting out. Also we're going to talk with Tom Merritt, somebody who's a user of this platform who's doing very well, and some tips for those of you who might be interested in it too.

Without further ado, let's get right into the first part with the founder of Patreon.com, Jack Conte.

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Pat: Hey, what's up everybody? Pat here with Jack Conte, the CEO and founder of Patreon.com. Jack, welcome to the podcast. How are you?

Jack: Thanks Pat. I'm great, man. Thanks for having me on.

Pat: This is going to be an epic show because not only are we interviewing you, but we're interviewing one of your users who's been very successful using your platform, so this is going to be great.

Really quick can you tell us what Patreon is for those of us who don't know exactly what it does?



Jack: Patreon is ongoing support from fans to creators, people who make stuff for the internet – blogs and podcasts and videos and music and web comics. It’s a way for fans to say, “Hey, I love what you do and I want to become a patron.” It’s like true patronage. You can actually become like a patron of the arts and support somebody, giving them \$5 a month, \$10 a month. It’s recurring payments between a fan and a creator that they support.

Pat: Where did you get this idea?

Jack: I got it from staring at my YouTube dashboard for far too many hours, seeing a million views and \$166 of ad earnings and just feeling like that sucks.

Pat: So you used to do YouTube stuff?

Jack: Yeah, I still do actually. My band for the last two years has been releasing one new video every month and I’m making my living still as a creator on Patreon. I’m not taking a salary as the CEO. I’m using the product and making my living as a YouTuber.

Pat: That is so cool. I didn’t even realize that you were making a living off your own platform that you’ve created for yourself. That’s awesome! So walk us through how you’re doing that. Say somebody was watching your music video on YouTube and they found you. How are you pitching that? And then walk us through that experience of actually making this happen.

Jack: Natalie is the other half of Pomplamoose, the much prettier, less bald, more attractive and talented half of Pomplamoose, so at the end of the video we get up and say, “Hey everybody, we’re making videos and we know that you like them. You leave comments and you favorite it and we know there’s a community around our work. If you like our stuff and you want to become a patron, you can help support more videos just like this. You can do that by going to patreon.com/pomplamoose.”

When they go to that link at patreon.com/pomplamoose we’ve got a page up there that explains what Patreon is and what we’re doing and where the money goes and what our life is like, and people can become a patron of us right there on that page. When they click “Become a patron” they enter their credit card info and you basically sign up for a pledge amount of your choice - \$1/month, \$2/month, \$10/month. We have some folks giving \$100/month.



Actually 1% of Patreons pay out to creators on the whole \$1,000 pledges, so some folks pledge a lot. The person basically becomes a patron, confirms, and then they're set to give that creator \$1 a month or whatever it is that they chose.

Then the creator, every time they release a work if they're doing a per-creation campaign, or every month if they're doing a monthly campaign, gets a regular, stable, reliable income that they can use to estimate how they're doing and hire people if they need help, or get an accountant so they can focus on writing while their accountant does their business management, or whatever it is that you need.

I think presenting that vision to your fans just sort of helps them understand, "Where is this money going? Why am I giving and how is it helping?"

Pat: It reminds me of that article from Kevin Kelly called "[1,000 True Fans](#)." I love that article because it just puts into perspective that if you had 1,000 fans paying you \$100 per year you have a 6-figure income already, so you actually don't need to build something that everybody in the world uses. You can build something that a particular sub-market of a sub-market of a sub-market would use. This is like the vehicle potentially that could make that happen, especially for people like artists, content creators, musicians and the like.

Jack: First of all, Kevin's a genius. I think that article called it years and years and years in advance. I think the thing about Patreon that makes this possible is there are lots of fans who spend \$100 a year on a creator, but they spend \$100 a year on really low-margin forms of revenue for the creator.

What I mean by that is if a creator sells a t-shirt and their fan comes out of pocket \$25 for the t-shirt, the creator may only make 5% of that or even less. The creator may be making pennies on a dollar for a t-shirt sale. Or if it's a CD it's a different margin. The point is most creator businesses are sort of low-margin businesses, especially merchandise businesses. At the end of the day, even if you got 1,000 fans paying \$100 a year, if you get 5% of that it's just not enough to make a living.

With Patreon, when a fan pledges \$100, the creator gets to keep 95% of it. I think the thing that makes it possible is it's really high-margin revenue for creators, just speaking from a purely business perspective. It's money that you get to keep, as opposed to money that you have to spend on the stuff, which isn't really why the fan wanted to support you anyway.



A lot of the times when fans buy things, yes, sometimes they want the stuff and it's nice to wear the t-shirt because it gives you a sense of identity, but how many times have you heard people say, "I listened on Spotify but then I bought the album because I wanted to support the artist"? I hear that probably on a daily basis. I think what people don't even realize is that's a really low-margin way to support an artist.

Pat: The first time I heard of Patreon or about it I was like 50/50 on it because I think a lot of people might feel like this is a form of internet panhandling or the tip jar or that sort of thing. Obviously it's not. Now that I've learned more about the platform and learned about how people can use it I don't feel it's that way, but how do you respond to people who feel like this is just a glorified kind of tip jar type thing?

Jack: I love it when people bring that up because it's a really important thing to discuss as a society and just philosophically, like what is this and what does it mean? What I try to do when people bring it up is just remind people that actually this is not weird, and I'll explain what I mean by that.

About 100 years ago, humans figured out how to record art and put it on a physical thing and then sell that thing to consumers. This worked with light and photography and film. We figured out how to capture light onto a piece of photographic paper. We figured it out with sound. With music you could record it onto a wax cylinder and then box up the wax cylinder and sell it to consumers. We basically figured out how to record art onto a physical thing and then package that thing and distribute that thing around the world and sell it to consumers for a price.

What happened then is we created billions of dollars in infrastructure around the packaging, shipping, and distribution of these physical things that people could purchase. And because of billions and billions of dollars of infrastructure and so many jobs and so much energy and time and creation, every time you go through one stage of that infrastructure you lose money to some of the infrastructure, for the creator. So the creator ends up at the end of the chain with a very tiny amount of the funds that were actually spent by the consumer.

That is freaking weird. That is a really weird system that we've developed over the last 100 years. You can put your art on a thing and then ship it with a truck? Like literally physically with a truck you can ship it around the world and give it to somebody. That is a really weird phenomenon.

What's not weird is the way art has always been made, which is patronage. Every piece of great work that we've ever studied or seen in a history book or anything was made



because some wealthy person saw what somebody was doing and said, "Here's a bag of coins. Go do awesome things because you're awesome and I like you" – whether that's Beethoven's 5th, whether that's Michelangelo's David, I don't care. Every piece of great art we've ever known has been made because some patron said, "I like what you do. Go do more of that."

That's what's normal. That's how art has been funded for thousands and thousands of years, and it's only in the last 100 years that unit sales – the sale of a physical object that contains art on it – has become the norm.

So when people start saying, "Hey, patronage is weird. Paying somebody without a paywall, paying for a non-physical good, paying for a person instead of for stuff" – when somebody says that that's weird I say, "No it's not. That's normal. What's weird is the billions of dollars of infrastructure that we've developed to kind of counteract patronage."

Pat: Like you go on a computer, you sign into iTunes and you download this app – that's how you get your music. This is actually how you can help somebody directly, which I think is really cool. Again, we're going to be talking with Tom Merritt in the second half of the show, who's used this for his podcasts and some of the other things he's doing with quite great success and I think it's really cool.

One of the final questions I want to ask you, Jack, is I still feel like the audience would be like, "I don't know, I don't feel comfortable asking my audience to pay me money." A lot of people would feel bad doing that. I know a lot of artists and musicians who are like, "Nah man, I'm not doing this for the money. I'm doing it for the art" and that sort of thing.

I get that, but obviously you need to get paid, so how do you be okay with this if you're not? And how would you pitch somebody to pay you?

Jack: Yeah, totally. You can imagine I've thought about this one a lot, too. I don't view it as asking for money. I view it as letting people pay me. And here's the tricky thing, and this was hard to get used to as a creator because I think a lot of creators, especially modern creators who aren't super famous – they're not like Angelina Jolie, they're like a podcaster with 200,000 followers – they're entrepreneurs and they're really attuned to the world and to this generation of creators and what's happening with social media where everybody's kind of a little bit famous.



In general, I think a lot of creators feel like, "Okay, I'm doing this and I'm doing my thing and I've got some fans," but they don't feel special to themselves. What they forget, and I think a mistake that a lot of creators make is they don't realize the impact and the meaning that they have in their fans' lives.

I think because of modesty and just creators having an even head these days – they're not like mega-star celebrities, they're this modern generation of demi-celebrities – because of that they don't even believe that they could possibly be worth \$100 a month to some of their fans, and what they forget is they are worth that to their fans.

Many of their fans – it's not that they would support you because they feel like they should or they have to or because you ask them – but they're dying to support you. They can't wait to send you money. They just want to help. They want you to make more. They want you to be able to do what you're doing. Patreon is like putting up the page that literally just lets them do that.

All you're doing is you're not asking for money, you're letting people give you money if they want to. That's what it is and that's what I kind of have to remind people as we talk about this. They say, "I don't want to ask my fans for money," and I say, "Don't ask your fans for money. You can put up a page and just let people do it if they want to."

I actually think that's a big distinction. It's not just semantics. It actually is like a difference in the "pitch" in how creators sort of perceive themselves and how their fans perceive them, too. So that's a big one and I think it's really important, and actually I think will become more and more commonplace as creators realize, "Oh my gosh, there's a large contingent of my fans that want to support me."

I'm sure this happens to you and to everybody listening right now. How many times do you go on the internet and you see something or read something or listen to something that just moves you and just makes you feel glad to be a human and makes you feel less alone in the world and makes you feel excited and inspired, and it's coming from somebody who does that for you on a regular basis. That's worth everything!

I have a dozen creators at least who do that for me on a regular basis, and it's not a matter of acting when they ask me to pay them. I just want to pay them. I just want to give them money so that they can keep doing that, so that's kind of how I feel.



Pat: I love it, Jack. Dude, thank you so much for the intro to Patreon and your thoughts on it. I fully agree with its power as a platform too, to really make a connection between a creator and his or her fans and vice versa.

We're going to talk with Tom Merritt in just a sec, but I just want to say thank you again, Jack, for what you've done here, creating this platform. People are making a living off of what you've created, including yourself, so well done and congratulations.

Jack: Thanks, man. I really appreciate it. Thanks for having me on the show.

Pat: Absolutely.

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I hope you enjoyed the first part of this particular podcast episode with Jack Conte, the founder of Patreon.com. Now we're going to get into an interview with Tom Merritt, who's a podcaster in the tech space who is using Patreon with incredible success. We're going to talk all about it and how he got started, the benefits of using it, and also some tips and tricks for those of you who are going to be using it too. Let's get right into part 2 of this podcast episode with Tom Merritt.

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Pat: Hey everybody, what's up? Pat here and I'm here with Tom Merritt from the Daily Tech News Show. He's a podcaster and he's up on Patreon and we're going to talk to him about everything that's going on with that. But first of all, Tom, welcome to the show. Thanks for being here.

Tom: Thanks for having me, Pat. This is great.

Pat: This is awesome. Before we get into the Patreon stuff and talking about your success on it and tips for people who wanted to get started on the platform, tell us kind of what were you doing before being a podcaster and all that sort of stuff?

Tom: I got into podcasting in 2005 when I was working at CNET. It was brand new and it was something we wanted to try. I had been working at CNET for about a year at that point. I'd worked at Tech TV before that so I was very interested and I've always been interested in covering technology and playing around with new technologies, and I really loved the idea of being able to take control of the distribution of your audio. We did a podcast at CNET for several years called Buzz Out Loud.



A few years later in 2010 I moved on to the This Week in Tech network. I worked for Leo Laporte for a few years, and then at the end of 2013 I went independent. That's when I started the Daily Tech News show. I had already had a couple of shows going, and I started a couple more shows independent and brought everything under my own control.

Pat: I love that. The Daily Tech News show is what people can type into iTunes to find you and all that good stuff.

Tom: Yes, and if you go to TomMerritt.com you can find all that. I do way too many podcasts to mention. I do a bunch of others as well.

Pat: Awesome. Now tell us when you were first introduced to Patreon and what your initial thoughts of it were.

Tom: I was doing a show called Tech News Today at the TWiT network when I first read about them on TechCrunch. I opened up an account and started a page with the idea of maybe taking one of my independent podcasts at the time and funding it that way. I kicked it around with my co-host and we decided not to for that particular project, but I was really interested in what Jack was doing with Patreon, that idea of going directly to fans and providing a value-for-value model.

Adam Curry at the No Agenda podcast had been doing something similar except without Patreon, just kind of rolling it himself and saying, "I'll handle all the processing." I'm lazier than Adam so I was intrigued by this idea of having a service like that.

Then when it was time to go independent in December 2014, my friend Brian Brushwood, who I was co-hosting with in a show I do about cord cutting called [Cord Killers](#), said "When we take our show independent why don't we use Patreon?" because he had heard about it. I said, "Oh right, I remember that service." He was really excited about it so we launched our Patreon and it went gangbusters. It was incredibly successful at funding that show.

And when I got a couple weeks into the Daily Tech News show in January I realized that if what I was seeing from Cord Killers was right, which was a weekly show and had fewer downloads than Daily Tech News show, that I could make more by asking the fans to fund the show than I would get from a normal CPM.



Pat: This is amazing. I'm on your page right now and I'll link to it in the show notes for everybody. I see for the Daily Tech News show you have 5,003 patrons, so congrats on getting over 5,000, and \$60,048.53 per month. That is just money that you know is coming in because you've had people say, "I'm going to pledge this much per month for these episodes that you come out with."

This is such an incredible business model and I think it's going to open up a lot of people's eyes to what's possible out there. What are your thoughts on this now? How incredible is this?

Tom: It's great. I was blown away when we got to \$5,000 a month, that I could actually pay my producer, Jenny Josephson, who had been helping me get the show off the ground. What this has done and what I have done with it is take just enough that I need to be able to be worth my time, and bring in other people so we can make the show better and better, and hopefully provide more value as more people give us value for the show.

The one thing I've learned with the Daily Tech News show is there is a psychology to this. Weekly shows are going to make more per episode than daily shows. I do a monthly pledge for Daily Tech News show because I think it would be a little too much to ask people to pledge every show for 20 shows a month. There is a psychological aspect of that where I notice that with Cord Killers being weekly we do make a little more per episode, but then you're not actually making as many shows there.

But overall that's the quibbly numbers stuff. We have enough to fund a show in a way that I couldn't otherwise and, very important for a new show, keep it free of commercial influence.

There are other Patreons I do where we ask patrons to support the show but we also still take advertising. This Daily Tech News show we don't because it's really important to a lot of people in our audience that when we're covering news that it's uninfluenced. And one way to make sure that it's uninfluenced is to say, "If you can fund us at this level" – and we set that level at \$10,000 a month – "that will be enough to meet what we would normally get as a CPM so we will forego ads. You will become the direct funders of the show," and that makes people feel more invested in the show and they're more willing to continue to support it for that reason.

Pat: That's so cool. I just pulled down the dropdown menu here that says milestone goals that you've achieved. I see the \$10,000 per month mark ad-free, and then you have another contributor coming in at \$13,000 per month, then another one at



\$16,000. Then you have ones coming up where you have a video feed at \$20,000 per month.

It almost has sort of a Kickstarter campaign situation going on here where people are pledging and there's these kind of stretch goals, I guess you could say, which is really, really cool. You're bringing your fans together and they feel like they're having a better way of supporting you.

A couple questions here. You said you had launched with gangbusters, and how were you able to do that? Were you just like, "Hey, here's my link. Go!" or was there a process for you for doing that?

Tom: I'm lucky enough, as I mentioned, to have been doing this for a while. I built up an audience at CNET and at TWiT, so I had enough people who were interested in seeing me do something, and seeing me do something new, that I think I benefited from that. The other thing was making sure that people knew that this is the way the show was going to be funded.

I did several Google Hangouts that were just open Q&A in the early days to explain to people why I was doing it this way and take questions from people like "Wait a minute, is this begging? Why are you doing this? Why do you need my money?"

I got a chance to explain to people that what usually happens – and this is not a criticism of this model – but what usually happens is an advertiser pays me to make my content, with the hope that the audience goes out and spends money on their product. Some people will go and spend money on that product and get that product, and some people won't.

What I said was, "We have the opportunity here for you to spend less money than you would on that product, directly on the show and make sure that the show happens, so it's actually a more efficient model and you don't have to rely on somebody else being convinced that they want to buy something else, and you get a show out of it."

Pat: I think that's a perfect explanation, and I think that right there has already taken a lot of the doubt in people's heads that they're thinking as they're hearing this story. Of course you had an audience already. Do you have experience with seeing other people come into the space fairly new, other podcasters or other artists for examples, who have started nearly from scratch or they're in the beginning era of their business, and are they finding success as well with it?



Tom: One of the things that I and a few other podcasters did at the beginning was create a community space. We call it Diamond Club, and there's a long story behind that. It has to do with one of the other shows and their joke about the special club that their fans were in, but we created DiamondClub.tv. There's a chat room there. There's a way for the people in the audience to be able to get on and stream their own shows, so a lot of them saw what we were doing on Patreon and started to start their own Patreons, and they've had varied success.

There are certainly people who start shows and either they fizzle out or they just don't get the momentum that folks had wanted. Others are maybe not getting the huge amounts of money that would turn it into a business for them, but they're sustainable. If they're doing it in their spare time, this is something that at least pays them for their hobby and possibly could lead to something in the future. A few of them have taken off and have really turned into great stuff.

One of my favorites is [Alpha Geek Radio](#), which is a sys admin who really wants to create a way for podcasters to stream audio and video easily on the web, and he has created Patreons to support that, which is almost a B2B model. He wants the people who will use his products to back him on Patreon to support him, and it's working.

Pat: That's very cool. So you launched this and it's going well. How are you continually promoting this? How are you asking people who come in the future or people who haven't pledged yet to start pledging?

Tom: Most of the stuff I do is in-show because I want to get people to listen to the show without asking them to give money. Then once they like the show I can say, "Hey, if you like this, this is how you support the show." I will do some social media on Twitter and Facebook as well, but mostly it's me on the show saying, "Hey, thank you to the people who support the show."

I explain the value-for-value model regularly so people understand, "Look, the reason the show exists is because enough of you think it's valuable. If you think it's valuable, all we ask is that you give a little bit of that value back. Here's how you can do it." We have Patreon and we also have a PayPal donation. We have a store for people who are like, "Well, I can't really justify just giving money" for whatever reason.

We try to make it so that whatever financial situation you're in, you can support the show and not feel guilty that you're free-riding on it, even if it's just telling people about the show and helping to spread the word.



Then the other thing I do to promote it was not my own plan. People just started sending me little audio clips of them saying, "This show is supported by viewers like you. You can support it at Patreon.com." I started playing them at the beginning of the show, and as I played some of them more people started sending them.

In fact, Jenny and I were just talking the other day how we've got enough of them now that we probably should create a standard so people know there's a limit on time and everything. It's something that the audience just created on its own.

Pat: That's amazing. That's so cool. So from your perspective, what is it like to know that your audience is here and they're the ones that are supporting you and the show?

Tom: It's fantastic. I can't imagine ever doing a show without the supportive audience. I call them the smartest audience in the world for many reasons. It's not just the funding. I read viewer emails every episode and I rely on the audience to inform me of things that I don't know because I'm sort of an analyst more than a journalist. I'm looking at the news of the day and trying to put it in context based on my own experience.

We will get people who are involved in customs or involved in agriculture writing in and saying, "Oh, you know what? You talked about that drone story. Well, I'm an ag pilot and here's my perspective on it." We get airline pilots talking to us all the time about varied technology, so that makes the show better because they contribute there.

I have a live chat room that goes when I record the show, and people are listening in as it's streaming live and contributing that way. I can see audience reaction and that helps me kind of understand how I'm going with the show.

Then to add on top of that, they're our boss. We have 5,000 bosses on the show and they're in charge of the show. They're invested in the show. It just makes it feel like it really is more and more a group effort.

Pat: Man, I love that. You do a really good of explaining. This is fantastic. I think a lot of people's gears are spinning right now. I just want to say, Tom, again thank you so much for the inspiration, the wisdom, and the tips here.

Any final tips for people? I'm sure there's some more strategic nuances to being successful with Patreon. I noticed here in the paragraph that you have on your Daily Tech News show you kind of break it down to how much it is per show. You say 25 cents a show or \$5 per month, for example.



In some of the pledges you give away other things, like you say you supply a template to make business cards, or you get analyst-level access. Again this has a lot of tastes and nuances like in Kickstarter.

Are there any strategies that go along those lines? Maybe people are saying, "Patreon, I'm going to try it out." What are one or two things they can do beyond just saying yes to it, that they can make it work for them?

Tom: My experience is going to be different than everybody else's, obviously, but for what it's worth what I have found is no matter how you're making money, whether it's on advertising or you're doing something like Patreon or Kickstarter, the biggest thing to remember is that you're making content that people like, and you have to prioritize that first. That has to be the thing that you're making your centerpiece.

Then when you're doing the fundraising or you're doing the appeal to people you can point to that and say, "Look, this is what we're making. We're working really hard to make it the best possible."

One thing I learned from Kickstarter is that you don't need to add more content on top of that in thanks for funding. If people really value the main thing that you're making, whether it's music or podcasts or whatever, they'll be happy enough to fund it. You want to make the rewards for backing you more creative, easier for you to deliver, and not devaluing your product.

One thing I ran into in Kickstarter was, "Okay, we're going to make a series of videos, but if you back us at this level you'll get a book, and if you back us at this level you get posters." It turned into a merchandising business.

What I've done with the Daily Tech News Show is really make them things that show appreciation for the audience that they couldn't get otherwise, like a business card template that says, "Hey, you're backing us at a level. You get to call yourself Co-Executive Producer." It shows appreciation and we totally mean it, but it's not trying to replicate content. It's not too difficult to provide. It doesn't weigh people down themselves, and it keeps that conversation going. People really like it. You can get a lot of these kinds of ideas from your audience and find out, "What do you guys want?"

I guess that's the last tip I would say, is keep in communication with the folks that you're asking to help support your show. Make sure you know what they like and how



they like it. We do that in various ways, sometimes through the chat rooms, sometimes with Hangouts with Q&A's, and sometimes with surveys, but just keep listening.

Pat: Is there a way to message the pledgers or your patrons?

Tom: Yeah, I use Patreon a little bit like a newsletter. A newsletter is a great idea on its own. You should have an email list absolutely, and Patreon can be like that as well. One of the rewards for backing at the \$5/month level is early warning access. What I do is every time my producer and I meet and talk about the future of the show, we take notes and anything that isn't sensitive we put in an email that goes through Patreon to those backers.

It says, "Hey, here's what we're planning," and sometimes we'll get these amazing comments on those posts on Patreon that let us know what people are thinking about that, what they're most excited about, and that helps us to make decisions down the road as well.

Pat: Very cool. Tom, thank you so much for your time today. Where can people find out more about you and listen to your show and all that good stuff?

Tom: Thanks Pat. I appreciate you having me on. TomMerritt.com has everything that I do all collected together. If you're interested in the Daily Tech News Show it's at DailyTechNewsShow.com.

Pat: There you go, everybody. Check out Tom. Thank you so much and all links will be in the show notes.

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I hope you enjoyed that second part with Tom Merritt. You can find him at TomMerritt.com and you can probably get connected with his Patreon on there, or you can look him up on Patreon.com, too.

Again thanks to Jack Conte for coming on and sharing all this information about a brand new platform that I've just begin to learn about and I wanted to share this with you because this could be it for you guys. I'm looking forward to seeing how all of you respond.

If you want to respond, and also get all the links and resources mentioned in this particular episode, just head on over to SmartPassiveIncome.com/session188. You can



get all the links and I'd love to hear from you and see what you think. If you use Patreon I'd love to hear your experience too, and I think everybody else in the audience would love to hear your experience with it as well.

I also want to thank today's sponsor which is [99Designs.com](https://99designs.com). If you're doing any design work for your online business, which likely you are at some point, if you can't afford that solo designer who's working for you full-time in your business, 99Designs.com is a great solution.

It allows you to get certain components of whatever you need done by sharing what it is you need on this platform, sharing the kind of style you'd like, and then designers from around the world compete for your favorite design, and you get to pick your favorite one and that's that. You can also have your audience and friends and family vote on their favorite designs along the way too.

I've done submissions before where I've gotten up to 200 different versions of a particular design, so it just becomes really fun and exciting to see this contest unfold as new designs come in, then you get to leave with the one that you like. If there aren't any that you like after the whole thing, then you get your money back.

I recommend you go to [99Designs.com/spi](https://99designs.com/spi) because that will give you access to a \$99 Power Pack of services that you can use and put toward your next design project for free. Again that's [99Designs.com/spi](https://99designs.com/spi).

I also want to just tease the fact that my book is being worked on and I'm really excited because it's going to be great. I've been working on it for the last year essentially, and I've been working with a lot of people to help me make it great and I'm really excited to share it with you in the next upcoming months. You'll likely see it come out at the beginning of the year, but you will see some buzz going around about it and some things you can download and check out beforehand.

I'm not even going to mention any links right now. I just wanted to plant that seed for you because it's going to be great and I'm really excited. Just make sure you follow me on the blog at smartpassiveincome.com or on Twitter @patflynn, Instagram @patflynn, and all those different places.

You'll eventually see it once it's ready to come out because it's going to be amazing and it's going to help a lot of people too, so thank you so much for all the support. I appreciate it.



I look forward to serving you in the next episode where we'll be talking with a man who's been doing entrepreneurship for decades. He's had a lot of experiences and has a lot of truthful things to share that are going to help you move forward with your business too, no matter what level you're at.

Until then, keep moving forward. Keep making mistakes and learning from them, and I can't wait to see you in the next episode. Thanks guys. Take care. Again, the show notes are at smartpassiveincome.com/session188.

Outro: Thanks for listening to the Smart Passive Income podcast at www.SmartPassiveIncome.com.

Links and Resources Mentioned in This Episode:

[Patreon](#)

[Pomplamoose](#) on Patreon

[Daily Tech News show](#)

[TomMerritt.com](#)

["1,000 True Fans"](#)

[Cord Killers](#)

[DiamondClub.tv](#)

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