

Business of Story Podcast with Annette Simmons - Secrets of Story's Influence

Park: Welcome to another marvelous addition of Business of Story and of course, I can say that because it's our show and it really is marvelous because we have an incredible guest for you today. This show is all about connecting you with amazing story artists from around the world to help you harness the one and only superpower you truly have, and that is being a persuasive storyteller.

That's why I'm here. That's why we launched the Business of Story in July, which, by the way, cracked the top 10 business podcasts in both iTunes and Yahoo in just its second day. So I think we really hit a nerve there. You know, we've been using this process called the story cycle, which is a hybrid of Joseph Campbell's Hero's Journey in our agency work over the years.

I've been in the advertising business for 30 years. I've had our agency for 20 years, and just over about 10 years ago is when I really dove in to understanding what storytelling was all about. So if you've been a listener of the show, you know our middle son went to Chapman University, studied filmmaking there and is in Hollywood now as a motion graphics artist hoping to be a director and through his work, since we were paying for the textbooks, I had him send them to me when he was done with it.

So I had a better understanding of what Hollywood knew about storytelling that we could use in our day-to-day work with our clients and in the work we do in the sustainability and social cause arena to help people move their missions further, faster in this process.

You also know we've had quite a lot of success with the story cycle so much so that Arizona State University came knocking on the door a few years ago and asked if we would write a curriculum around it for its new Executive Master's for Sustainability Leadership Program, and we were very honored to do that.

I've been teaching that course now for the last couple of years. And it's even more of a privilege and an honor to be working there if you noticed last week the U.S. News of World Report pointed to Arizona State University as the most innovative higher education institution in the country, and that's over and above places like Stanford and MIT. So it's a pretty cool place to work, and it's a fabulous place for us to be sharing our work in the story cycle. Now, what does that have to do with today's show?

Well, our guest today has had a profound impact on me as I've been studying story over the years. She's been doing it a lot longer than I have. She has a remarkable book out called The Story Factor, and I came across this book a few

years ago when I was travelling around the country. I do storytelling workshops for lots of different organizations and brands, and I happened to be going out to Hearst Publishing of all places in Manhattan. And on my way of flying out of Sky Harbor Airport here in Phoenix, I downloaded her book. I had been searching through different storytelling books. I had been reading everything, and I had not yet read her book.

And I took that time, that trip, flying out there and back to go through The Story Factor, and it had just such a profound impact on me that it became every much a part of me, what we teach around the story cycle, and it's actually required reading now in our course in the Executive Master's Program at ASU.

And it's an honor today to have on our story, Annette Simmons, the author of The Story Factor. And there's three things I really want you to listen for.

Number one, she's going to review the six stories that you need to know, that you have to have in your back pocket whenever you're in front of an audience so that you can help connect with them.

She talks about the teaching story, which I think is really important for all of us because it's a very powerful way to get in the minds and hearts of your audiences. And then I also want you to listen to some of the morals she shares. I loved one. The protruding nail invites the hammer.

What does that mean for storytelling and for all of us? So now, without further ado, I would love to welcome to the show, Annette Simmons. Welcome, Annette.

Annette: Well thank you, Park. You make me feel so loved.

Park: Well, I think it's because your book makes all of us readers feel so loved. You were so generous in the information that you shared about storytelling. And as I was getting to try to learn a little bit more about you, going on your LinkedIn profile and your website and so forth, you have an interesting background. And it seems like you speared into story, found how powerful it was in your life, and then really ran with it as a career move. Can you tell us a little about that?

Annette: Yes, I remember writing The Story Factor and thinking, I'm just going to give away everything I know, and if I do that then the universe will let me learn more, and that's exactly how it's turned out. I have another book as well, Whoever Tells the Best Story Wins. I don't know if you know that. It's more like a workbook and it just came out in a second edition in May of this year. So there's more out there, more stories.

The way I came to storytelling is really through psychology. When I was a kid, my parents divorced and my dad was a social worker. My mom was a schoolteacher. That tells you I was growing up to expect to live a life of service. And Dad didn't know what to do with me on Tuesdays after I got out of school when I was 13, 14 years old, and before we went to my grandmother's house, which was literally through the woods for dinner.

So he would give me books to study, book reviews, all the stuff from his workshops being a social worker. So I was introduced to transactional analysis, rational emotive therapy, cognitive behavior therapy, so my brain was trained to think in terms of psychology at a really early age.

When it was time for me to go to school, I wanted to study psychology, but Dad had this idea that I should work for myself because I think he noticed I had a bit of a mouth on me.

He said, "No, no, no. You need to get a business degree." And so I studied marketing, but I really studied marketing because all marketing is psychology. It's really a more rigorous form of psychology because if you don't do it well, you don't get to do it again unlike perhaps some therapists.

It's a very long story. I ended up going to Australia because Daddy thought I should go to law school, and I really didn't want to do that and moving to Australia seemed like the only viable option at the time. And in Australia, I got an education about cultural differences. And working for Ericsson and J. Walter Thompson, I realized that in the meetings we had, in business meetings, that sometimes the dynamics of the meeting could actually destroy the creativity of the work that had been done.

A joke about that is how when Coke was looking at a new lemon-lime soda, the advertising agency came up with the idea of Mello Yello as a name. And the product manager didn't like it because it sounded like a drug. And the ad guy was like, "What do you think Coke is?"

Park: Seriously.

Annette: Yeah, I learned that there's a whole lot going on, and I got a lot more interested in that. I came back... and sometimes that's called leadership. I think, really, it's more intricate than that the ability to shift a group or an individual to a new point of view, and initially, it was self-awareness.

I taught self-awareness workshops in leadership training after I got my Master's in Adult Education and Psychology. And then as things progressed, I did my own independent research initially with turf wars because it just seemed like they were grinding genius into gruel.

Then I wrote a book called A Safe Place for Dangerous Truths because I thought that if we could just talk about it in the meeting rather than after the meeting when everybody goes to the bathroom and checks for feet and then decides they're going to tell the truth, which is, "That was the biggest bunch of crap I've ever heard."

I thought surely we can do better than this. So you can see that naïveté has been a really important part of my interests. At that point, I was using storytelling to facilitate. If I told a story for instance about a person who wouldn't shut up, Filibuster's the game name I gave to it, then the ego in the room would actually get hooked thinking well, that's not going to be me. And so it changed people's behaviors, the stories that I told.

And as I began to study storytelling, I studied traditional storytelling, which I think everybody should go to the basics, national storytelling. Storytellers have traditionally been the truth tellers of a community, and there are ethics and methods in learning it from that direction

Park: What books did you learn from when you were looking at traditional storytelling methods?

Annette: Well, there are nationally known professional storytellers, and Doug Lipman is one of them. He was my coach, and I also looked at his book. I kind of want to take the microphone over to my bookshelf, but I'm not sure the cord will reach. I've got Earth Care and Peace Tales. These are books, I think, from Margaret Read MacDonald maybe.

And then there are so many books that are put out from traditional tellers. There's a book of Jewish stories. I have books about mythology. That's a question that could just go on forever.

Park: Right, and in your book, The Story Factor, what I like about it so much, one of the many things, is you talked about the six stories that everybody needs to know how to tell, and when to tell them, and I used a version of it.

I told them the why am I here story. What's the reason behind the Business of Story podcast, and why am I doing this? And then you did the same thing. Can you talk about the other five stories that are the most important stories for people to know to tell?

Annette: I think that sometimes the story is the same, the why I'm here and who I am. The who I am story is a little bit different in that people... Aristotle in defining what rhetoric is said that there was logos, ethos and pathos, which logos is the factual information.

Ethos is actually the credibility of the teller, and the who I am story is designed to authentically share your characteristics, whatever qualities you have that earn you the right to speak and give advice. People will not listen to you if you go straight into your pitch.

They want to know who you are first. And very often, the judgments that people have, particularly if you've popped in on them and certainly with cold calls, they want to know, "Who are you?" And if you jump into your pitch too soon, then there's no bridge across which your information can flow.

Park: The other side of that is who I am or who you are is why do you care? I mean, is that really what they're getting to is why are you...

Annette: Well, here's one of the dilemmas with story, and I'm really glad you asked that question. When you say, "Why do you care?" it's possible that that might mean constructing the story from the point of view of what the audience wants to hear, and I'm a big believer that if you construct the story from who you are that you will tap into a common human value that will then be relatable to the audience to whom you speak.

Otherwise, you're in danger of recounting that episode out of *Pretty Woman* where the Richard Gere character asks, "What's your name?" and she says, "What do you want it to be?" I worry that some storytellers are trying to be who they think people want them to be, and we know it's no way to live.

I liked that you had an entry about a great story, the things that make a great story are the things that make a great life. I thought that was wonderful, and I truly believe that. So that's the who I am story. Would you like me to continue with the others?

Park: Yeah, and one point I'd like to make on that I think you're dead on in this day and age of social media. The stories being told through content marketing is authenticity is everything.

Annette: Everything.

Park: You can't be a charlatan behind your stories because you will be found out as soon as it leaves your lips, and then the world knows about it. So authenticity for both business leaders, content marketers, brands is critical and I think that's where these six stories come in because you have to be authentic when you talk about them.

So we talked about the why I'm here story or the who I am story. Yeah, go on to the next one, which is that vision story.

Annette: Well, vision story is when you're working with a group of people and frankly, when you're working with yourself. Things can be rough. Life isn't easy. Bad things happen, and the frustrations can mount up. And if you don't have a clear vision, they can take you down. They can drain you of energy, and so the way I look at the vision story is that it is that picture of the future that makes everything worthwhile.

We used to come up with 5 or 10 year strategic plans. You may notice that that doesn't happen as much because we can't predict what the future's going to be.

Park: They're like 5 to 10 day business plans now.

Annette: Right, right. So this vision story needs to be more metaphorical and more based in values. Having it linked specifically to numbers leads you... well, first of all, it's real hard to relate to numbers. Numbers are artificial measures of reality.

You could say one plus one equals two, but one plus one at one point equaled Enron. At another point, it equaled Hewlett-Packard. So the vision story is very important that it be value-based.

Park: And the thought of the vision story is that it absolutely needs to be value-based, but you're trying to get people to live into their future. So that vision story is here's what I have in mind, here's what I have planned or envision. Here's why it's important to all of us value-based-wise. Told in a very authentic manner but the idea is to get people to live into their future by following you or your story wherever it is that you may be taking them.

Annette: Yeah, and finding some common sense of humanity I think is the way to go here because my vision is to bring humanity back to places where it's gone missing, and storytelling does that.

It doesn't matter where I go and it certainly needs to be your vision, that authenticity part and then if it's a good enough vision, people will connect with it. So there's also the teaching story and teaching story is obviously... the beauty of story is that it ignites the imagination to simulate reality in ways that are almost so real.

A memory of a story can be as vivid as a memory of a real situation. And when you have a teaching story, you have the opportunity to give them a demonstration of a product in action or even a new behavior in action. The healthcare people call it... well, healthcare people who are interested in safety...

Park: When we come back, I'd like to talk a little bit more about the teaching story and I like that idea about how storytelling brings humanity to organizations and

to brands. So we'll return right after this message with Annette Simmons, the author of *The Story Factor* and many other wonderful storytelling books.

Park:

Welcome back to Business of Story, and our guest today, Annette Simmons, who has just the most marvelous book called *The Story Factor*, and I use it in my work. I use it in our work teaching at Arizona State University and then a lot of our brand work.

We've been talking about the six stories that Annette calls out in her book, and we've gone through the who I am story, the why I'm here story, the vision story, and we were just talking about the teaching story. Annette, do you have a good example of a teaching story from what you've heard throughout your travels? Is there a quick one you can share with us?

Annette: Well, I suppose one of the stories I tell is a combination of a value in action and teaching story. Basically, we're creating a cognitive rehearsal, perhaps for a future behavior. It could be a demo. In a way, you're taking someone on a field trip so that they can see, hear, smell, taste, touch either a product working or perhaps a new behavior working.

So when I facilitate like the book, *Safe Place for Dangerous Truths...* when I facilitate dialogue between people who may be a little ticky, think a school board, although I won't work with school boards.

I've sworn off them. Perhaps an executive group, any board, a volunteer group. One of the reasons why they're not coming to decisions is perhaps there's some people that are stuck in their ego, and when I find that situation, I tell them a story about my dog Larry. Larry...

Park: Your dog, Larry?

Annette: Larry, yes. He was a greyhound... his racing name was Curly Larry Moe. And I intended to give him a much more dignified name, but he just was a Larry. He's passed now, but the story is from the beginning of the time that I spent with Larry. He was retired pretty early.

Apparently, he wasn't a very good racer. He had trouble around the first curve. You can look greyhounds' records up because they have tattoos in their ears. And he did not know how to be a pet. He only knew how to be a jock dog, and he didn't understand toys. He just didn't get that initially, and he also didn't understand this whole leash thing because he just went from the cage to the track.

Larry, when we were walking in the park, would go on one side of a pole and I would go on the other and he would look at me like, "Why aren't we going forward? What's the problem? Why are you pulling me back?" And I could say, "You know, I am the adult and you're the dog. Therefore, you should back off first." But it didn't matter. It wasn't until I backed off that he was going to back off.

So that's a teaching story because everybody in that room knows I'm not talking about my dog, Larry. I'm talking about people who are so stuck in their opinions they won't back off long enough to listen to somebody else's point of view.

Park: And they were living vicariously through the protagonist in your story because they could relate to it.

Annette: That's the goal.

Park: Yeah, yeah. You have two other stories here that are important, and I think it goes back to what we talked about right before the break about breathing more humanity into brands, and we do that all the time, and it's one of the very most powerful things of storytelling we found. I used it first to figure out how could we be more effective in telling compelling brand stories, campaigns and that sort of thing.

The more I dove into it, Joseph Campbell, you know who is America's most foremost mythologist for those of you who aren't aware of Joseph Campbell out there in Hero's Journey. I realized this very core humanity that is at the base of all story and storytelling, and when we work with business leaders and brands, you find that they all of a sudden start looking at their own organization differently. It's no longer, "Gee, what do we sell?" but, "What is our impact?"

Annette: Yeah, well, and who are we?

Park: Yeah, who are we and we're not just about making money. We are about a much bigger thing, and story automatically takes you down that path. So you've got two other stories here. You've got values in action, and then my favorite one at the end. I won't give it out. I'll let you reveal the sixth one, but let's talk about values in action and how it brings humanity to an organization.

Annette: Well, if we're going to talk Joseph Campbell, let's talk mythology because all of these stories came about because societies need to decide on what's important and what's not important. In fact, culture is the answer to unanswerable questions.

For instance, is the individual more important, or is the group? In America, obviously you look at the metaphors, and the squeaky wheel gets the grease. The early bird gets the worm. You can tell the individual is more important.

When you look at Japan's metaphors... and metaphors are really kind of mini-stories. One of their metaphors is the protruding nail invites the hammer.

So when I moved to Australia, I invited lots of hammers because I didn't understand the cultural differences between America and Australia. And one of the specific ones was that individual versus group. In Australia, the metaphor is the tall poppy syndrome. If you rise above the rest, you get snipped.

And so, a value in action story... if someone had told me the story about the tall poppies or perhaps the protruding nail invites the hammer, I'd like to think that I would have noticed that there are different values in the environment I was in, and so I could be much more adaptable rather than rewarding individuals on my team for instance. Perhaps I would reward the whole team.

That was a baptism by fire. So value in action stories not only help people understand how this social group works, but they also, as we become less and less connected personally, they keep our values alive.

In many companies, these stories aren't told until somebody's retirement party, but value in action stories are very important if you want employees to continue to uphold the values, you can say... you remember we had all of those values printed on laminated cards at one point? Maybe in the '90s.

Park: Oh, yeah.

Annette: Yeah, that didn't work.

Park: They made great placemats.

Annette: Huh?

Park: They made great placemats.

Annette: Right, right. If you want to create a culture of customer service or whatever culture you want, those value in action stories... you need to say what that means. You can't just say integrity because for some people that means keeping your mouth shut. For others, it means speaking up. And then the one that's your favorite, which is the I know what you're...

Park: Let's not go there quite yet. I've got a question for you before we start getting to the last one...

Annette: Okay, okay.

Park: I love the values in action and these two things, the protruding nail invites the hammer and the tall poppy syndrome. Where do you find these wonderful little morsels? And the reason I ask is really for my own being, I guess for our listeners too, but in our story cycle process, as we take [inaudible 00:25:55] through it. Our ninth chapter is about the moral of the story because every story points to some sort of universal truth or what we believe to be true within the individual telling that story as well as the brand or organization that they represent.

And quite often, I want to point to a moral of a story. I love these. Is there a good source or resource that we can go to to find these more interesting morals that you're pointing to?

Annette: Well, actually, I'm a writer by nature. I've been keeping a journal, a diary, since forever. And I think one of the things is you have to write these things down when you hear them. The other thing is that I am almost pathologically curious, so I will talk to anybody. I will ask them questions. Of course, then I write down what they said. Most of what I get comes from that.

I have one book, however, that is specifically about culture. And I can't remember if they have the kind of metaphors that I'm using here, but there's a guy named Fons Trompenaars, F-O-N-S T-R-O-M-P-E-N-A-A-R, which most Americans have never heard of. He's in Europe, and he has conducted the best investigation into cultural differences I've ever run across.

And it's not just nations. The second edition of his book, Riding the Wave of Culture, he also added cultural differences between occupational group. So you and I both know that engineers and marketing people aren't the same kind of people. Normally.

Park: No, left-brained, right-brained, totally. Usually at odds.

Annette: And so, if you ask them how they reference each other, you'll usually come up with some pretty entertaining descriptions. So asking questions is probably the best way.

Park: Okay, well I'll do some looking. Now, before we get to that final story, I would like to take one more break for our wonderful sponsors so that they can tell their story, and we'll come back.

We've covered five of the six stories, the who I am, the why am I here, the vision stories, values in actions, the teaching story, which all brings much more

humanity to an organization and helps you connect with people. But when we come back after this break, Annette's going to share with us the final story.

Welcome back to Business of Story and our wonderful guest today, Annette Simmons. And the book that I love of hers, The Story Factor. Now, Annette, we've been going through the six stories that we all need to have in our hip pocket when we have to get up in front of that board room or we're addressing the troops in the break room or we're online with content marketing in the chat room, or we're advertising marketing out there in the living room.

How can we own those places by the stories we tell? So we've talked about the who I am story, the why I'm here, the vision, values in action, teaching story. What's story number six that we need to know?

Annette: Story number six is the I know what you're thinking story.

Park: Like you step up in front of me and they look at you. They're sitting there cross-armed and they're cross-eyed and they're like, "You, I think, are already full of bologna so now you've got to win me over." And now, as a speaker, I've got to use this.

Annette: Exactly. And you have a limited opportunity before they've actually verbalized their objection. You have an opportunity to get them to reconsider that objection in the privacy of their own mind. And that's key in helping someone change their mind. Once they've spoken, and they've staked themselves out, it's a little harder because it involves ego and that sort of thing.

So I try to think ahead and of course notice, one time I used an I know what you're thinking story was with a group that I was there to facilitate. We were going to do some story telling. Of course, storytelling is like, "That sounds really love, trust and fairy dust." And I could tell that's what they thought I was going to bring them.

I said, "I don't use chimes. I know some facilitators use chimes." And the reason I was telling that story is because... and here's the story.

I was working with a group, and they had all gathered in the mountains somewhere. You know, it's really pretty when it's not snowing, and it's a lot cheaper so a lot of corporate groups have their retreats there.

And one of the people came up to me and said, "You don't use chimes, do you?" And I was like, "No, but it sounds like there's a story there."

And of course, you know the chimes thing. For a long time, it was really popular to bring people back from break instead of saying, "Okay, everybody come

back." There would be these chimes. And that was supposedly a very pleasant way to say, "Your break is over now. Come inside."

Except for in the hands of someone who's a little passive-aggressive, you know, those chimes can get really insistent, really tick people off and apparently...

Park: They sound like gongs more than chimes.

Annette: This had happened to that group. What the group had done was they had actually stolen the woman's chimes and left a ransom note, which I thought was hilarious.

Park: Can you blame them?

Annette: No. No. So I wanted whenever I can tell that they're thinking, "Oh, great. Here we go." I may use that story as a I know what you're thinking story because then we're laughing together at some of the facilitator tricks that force you to say things that you don't really believe or come to agreements that people aren't cows.

You can't just corral them into an agreement of perhaps an action plan because frankly, they're going to go back to the gate, let themselves out, and go right back to the pasture that they enjoyed before this retreat. So anyway, that is a great example, I think, of an I know what you're thinking story.

Park: Let me share one with you that literally happened to me yesterday afternoon. Your book cover popped up in my mind when I found myself dealing with a somewhat difficult board member.

We were working through renaming a very large foundation and we've taken them through the story cycle process. They've all gotten deeply embedded in Joseph Campbell, the mythology of all of that. And we arrived at offering their brand's story the elements and the essence of the brand. And our next project was renaming this foundation, a 20-year old foundation, deeply rooted, a lot of legacy.

And we happened to be presenting the name ideas to the Emeritus board. So these folks have been around since the beginning and 20 years ago you call a foundation something completely differently than you might call today a very functional and in fact, the name today doesn't really represent what the foundation does.

So we took them through the process. We rolled out our four names and we went from very functional names to a very evocative name. And you might

imagine that we were big proponents of the very evocative name because of the story wrapped into it around the essence of that brand.

When finally, they had all had the chance to speak their piece and it went as I thought it would. We need to be very conservative. We need to just tell them what we do and so forth. And when I got up and stated our case, one of the women at the table, visibly repulsed from the presentation of the name we liked and why we liked it.

She actually turned away, and you could see her physically repulsed from it. That's when your book popped in my mind. And I looked at her, and I even said, "I think I know what you're thinking and feeling. Does it feel like this? Does it look like this? Is there a concern about this?"

I wanted to make sure that she knew that I understood where she was coming from, the journey literally she was on in this process. That's where storytelling helps me to really understand my audience and what they're going through as I'm presenting something to them.

Your point there, that particular story subject of I know what you're thinking really helped connect. She turned in her seat, she opened up to me again after that and even when she left, she came up with a big smile, shook my hand and said, "Thank you very much. I know this is a lot of hard work, and I'll have to think about it."

So I was able to turn her with the I know what you're thinking story into somebody who is maybe now more open to a new way of looking at where this organization is going. That's just an example that I've got of how to use story to really, as your book says, to have a major factor within the audiences that you're talking to.

Annette: Park, that actually comes from aikido when I was teaching leadership. My mentor was like eighth level black belt. Aikido is a way to not fight. One of the examples we would use is if someone throws a punch at you, instead of throwing a punch back, you actually pull them toward you and you turn in the same direction that they're facing.

And that solidarity creates a connection where you can then perhaps turn them... of course, in aikido, you actually flip them on the floor. The metaphor stops at that point.

Park: Sure. Ah, the force is strong in this one. Well, anyways, your book has been an immense help to me and to our students. I would like to finish up by talking about the new book you've got out, the workbook. I have yet to get my hands

on it. I'm looking forward to it because it sounds like it really puts The Story Factor into action. Tell us about it.

Annette: It's very much a workbook. It's based on the six kinds of stories, and then I give people four different places to look for a story. Finding stories is a very important part of telling stories, as you know, having done all of this work for the foundation, the elements and the essence.

It's like the metaphor where the duck looks like he's gliding across the water but he's really pedaling. There's a whole lot of work to be done there. And there's a lot of work to be done in getting a group to agree.

And of course, my background is in group dynamics. One of the things that doesn't get discussed is the risk that's involved in good storytelling because for instance, this evocative name that you guys have come up with probably feels very risky to them.

And in the book, *Whoever Tells the Best Story Wins*, I separate out two different ways of thinking. There's objective, and that would really be going back to Aristotle, the logos, the facts. But there's also the subjective and that's both the ethos and the pathos is where all the emotion lives. In order to have emotion, you actually have to have a point of view.

Points of views are embodied, which is what our stories do, is they actually create through the five senses an experience or a simulated experience. *Whoever Tells the Best Story Wins* walks people through perhaps all of that before it comes to a battle over two different possible names.

It gets people ready to understand the risk-taking. It frankly helps them lower their standards so that they tell more stories, understanding that there is no guarantee that a story will work the first time. You have to experiment with it.

I've been very interested in user experience, the design process, because the user experience designers have also come to the same conclusions. And they've codified the way that you go about finding and manifesting products that incorporate emotions and human experience, and frankly, it applies perfectly to storytelling. It means that you are going to run a whole lot of experiments. One of the phrases they use is "Iterate relentlessly."

And so, the idea is to come up with tons and tons of ideas and test them. Coca-Cola has actually changed their marketing budget to stop trying to get it right and perfect before it's tested with users, and now they are much more active and much more integrated with users in testing stories and getting users to give their own stories.

So the book, *Whoever Tells the Best Story Wins*, includes all of that. At the same time, you're coming up with ideally 24 new stories you can use at work.

Park: And besides Amazon and the typical places that you can find your books, is there another website where people can learn more about you and what you do?

Annette: Well, I have a website, AnnetteSimmons.com.

Park: And that's with two M's.

Annette: Yeah. There's a lot of information on there. But frankly, if somebody wants to call or send me an email, I am always happy to talk story. I have not found that I am too inundated with inquiries. I'm pretty strict that you better have your...

Park: Your stories straight.

Annette: Yep, but I will help just about anybody as long as you're using it for good and not for evil.

Park: I hear you, and I will attest to that because I reached out to you through LinkedIn, and I think I heard back from you in a couple of hours and a lot of times, it takes a couple of weeks for people to respond. So I really appreciate that.

And I appreciate your generosity of all the information that you're sharing in story. I think we're kindred spirits, and that we know to really move this world and the people on it to where we want it to go so there's justice for all.

We need to use that one innate superpower that we all have, and that is to become persuasive people through the power of our language and the power of storytelling. And so, I really admire what you've been doing. You've been a huge help for me as I'm learning on the process and I look forward to be able to find some time to work together on some of this.

Annette: That would be fun.

Park: So thank you so much, Annette. I think pretty much wraps up another Business of Story. I really appreciate you being here, Annette. And for all of you listeners out there, if you would like some more tools and techniques on storytelling, please go to businessofstory.com.

There are many free downloadable tools there. You can hear not only this wonderful episode with Annette but all of our other podcasts are on there. And of course, if you like what you're hearing, please go to iTunes and give us a

review. Give us five stars if you're up for it. Share it with your friends and your family and your coworkers. Subscribe to it. Do whatever you can do to help share the good word of storytelling with your world.

So that's it for this edition of Business of Story, and we'll be back with another great guest next time. Thank you.