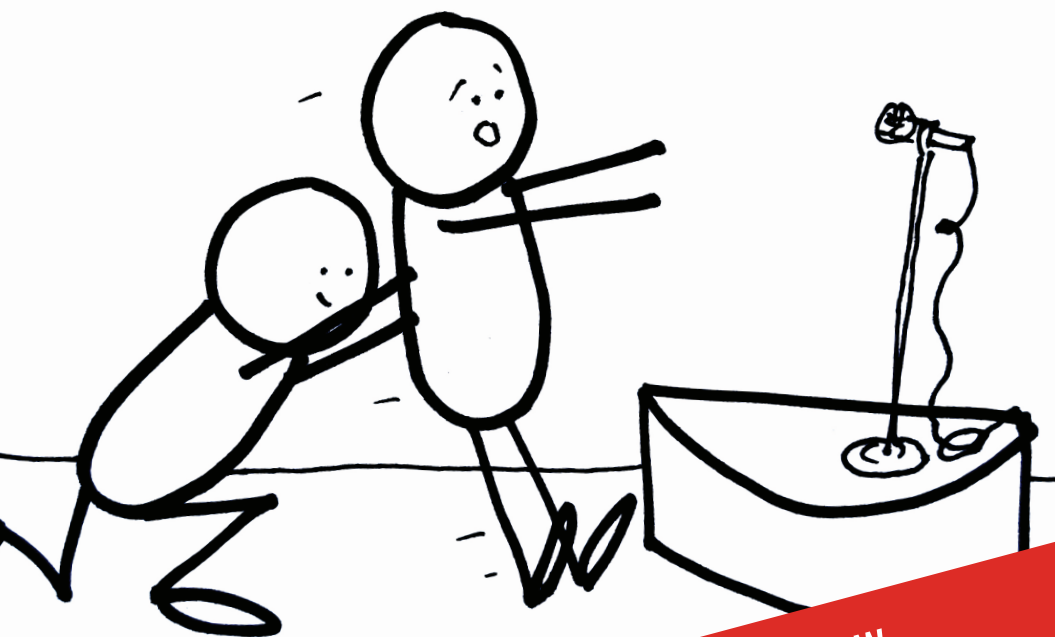


THE 5 STAGES OF GRIEF

in Telling YOUR Business Story



HOW TO OVERCOME STORY FRIGHT TO GROW
YOUR LEADERSHIP, PEOPLE AND ORGANIZATION

BY PARK HOWELL
ILLUSTRATIONS
BY RYAN FOLAND

Table of contents

1	Denial	1
	Why storytelling in business is not a gimmick.	
2	Anger.	5
	If storytelling is a “soft” skill, why is it so damn hard?	
3	Bargaining	8
	I’ll do anything but tell a story!	
4	Depression	14
	I have no good stories to tell.	
5	Acceptance.	20
	How story can clarify, amplify and simplify your life.	

**the business
of story™**

www.businessofstory.com

Park Howell **Founder, The Business of Story**

I awoke on Monday, September 14, 2015, with a rotten feeling in my gut. It was my wake-up call from the universe: time to shutter my ad agency after 20 years.

Not sell. Not merge. But close it down.

Advertising wasn't working any more, at least not for me, even though I was named Advertising Person of the Year in 2010 by The Advertising Federation of Metro Phoenix, and our agency, Park&Co, was recognized among the Top 10 Impact Companies in 2011 by the Phoenix Chamber of Commerce.

I had outgrown the company and career I had built for myself. But it was all a beautiful on-ramp for what I do today.

I founded the Business of Story on January 1, 2016, precisely to help leaders of purpose-driven organizations clarify their stories to amplify their impact and simplify their lives.

I share what I learned in the desperate throes of the world-wide recession and the takeover of technology in our communications to help you rise above the noise of the Attention Economy and be heard. To get people to actually give a sh*t about you and your brand.

Now I consult, teach, coach and speak around the world to help people advance their careers, campaigns and social initiatives further, faster, through the bewitchery of story.

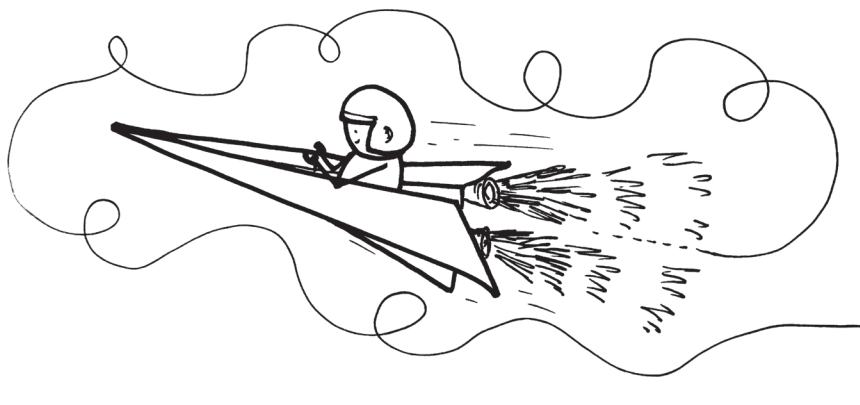
Plus, I host the popular [Business of Story podcast](#) every Sunday that connects you with international story artists to help you get your stories straight.

Thanks for downloading this ebook. Where do you think you fall on the five stages of grief in your business storytelling? Let's find out and fix it.



Story on!

The Force of Story



THE four-star general raised his hand. He was sitting in the top row of a packed 180-person theater at Joint Base Andrews in Washington D.C.

“Yes sir,” I acknowledged from the stage.

I was just completing a half-day Business of Story workshop to help newly-minted brigadier generals with their communications skills and we were in the final Q&A.

“I have a correction to the first story you told today,” he said.

“Oh boy,” I thought. I must’ve messed up a call sign or squadron number or mispronounced a jet fighter reference. I’ve found generals are particular about these sorts of details and I’ve been corrected before.

I have never been in the armed forces, so I open each Air Force storytelling workshop with a connection story. I explain that although I’ve never served, I did marry into an Air Force family that has had a tremendous impact on me.

The story is about my wife Michele’s [astonishing experience](#) following 9/11. She prayed to her long-deceased father, Major James Reynolds, asking him for solace after the terrorist attack.

A week later, Michele was shopping for Legos for our boys in a Tuesday Morning store. But what she found stopped her in her tracks. It was a model replica of the F-86 fighter her dad flew as the squadron commander of

the Skyblazers demonstration team, the predecessors to today's Air Force Thunderbirds.

To me, this was a sign that he was still looking after his little girl, even as he is racing through the heavens.

When I finished this story, I asked the generals for permission to be their storytelling wingman.

They gave it.

Now, fast-forward three hours to the general at the back of the auditorium.

In his commanding voice, he said, "You started this day by stating that you have never served our country."

"That's right, sir."

"Well, from what I can tell, you have served this Air Force honorably. And for that, I commend you."

I stood there as the theater erupted in applause. For a moment, I was shell-shocked. My skin got goose-bumps. A smile peeled across my face.

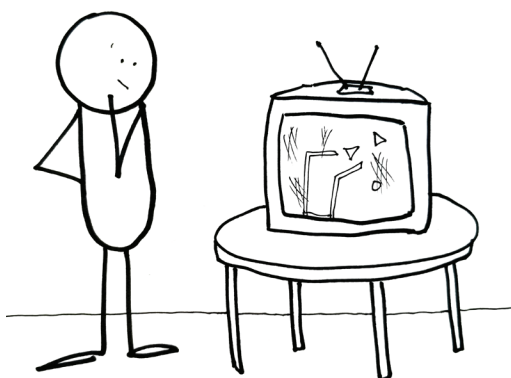
No finer compliment have I ever received.

So, if you find yourself in denial, anger, bargaining or depressed about your storytelling ability, I'm here to be your story wingman, too.

Because once you accept the primal power of stories in your business and career, the sky is the limit to what you can accomplish.



I witness the five stages of grief in every business storytelling workshop I lead. Many participants accept storytelling as a powerful business and leadership tool. But some go through an unnerving, cathartic, self-reflective process to get there, starting with denial...



“STORYTELLING is just a gimmick.” I hear that often. But leaders and communicators who play the gimmick card are just in denial about the power of story.

I figure if Hollywood uses story to sell movies, why don’t more brands use it to sell products and services? Or leaders use stories to inspire and motivate their people? Or business professionals use storytelling to grow their influence and careers?

They don’t use storytelling because they deny its power.

I help people overcome their storytelling denial by having them *experience* a primal story they can’t refute. I put them through the Heider-Simmel experiment.

In the 1940s, psychologists Fritz Heider and Marianne Simmel studied attributional processes in perception. Participants were shown the animation of three geometrical figures (a large triangle, a small triangle and a disc) moving in various directions and at various speeds.

When asked to describe what they saw, subjects interpreted the animation in terms of animated beings, arriving at motives, personalities, genders and even storylines.

Once my Business of Story attendees watch this roughly 60-second film of geometric shapes floating around on the screen, I ask them what they saw.

One lady in our story workshop looked around at the other participants and said, “Well, it’s obviously Romeo and Juliet.” The others just looked at each other in wonder.

When I asked the guy sitting next to her what he saw, he replied, “A sperm trying to impregnate an egg.”

Later, I told our creative director, Luis, about this experience. He said, “Oh great, your little Rorschach video took them from Shakespeare to Porky’s in one fell swoop.”

To me, this simple exercise proves that storytelling is not a gimmick. It’s what makes us human. We can’t help but tell ourselves stories.

[Watch the video](#) and see how your mind automatically makes up a story. Your brain creates these narratives to find meaning in a meaningless, abstract artifact. We don’t logically process what we’re seeing. Our reptilian brain creates a narrative to process the information for us.

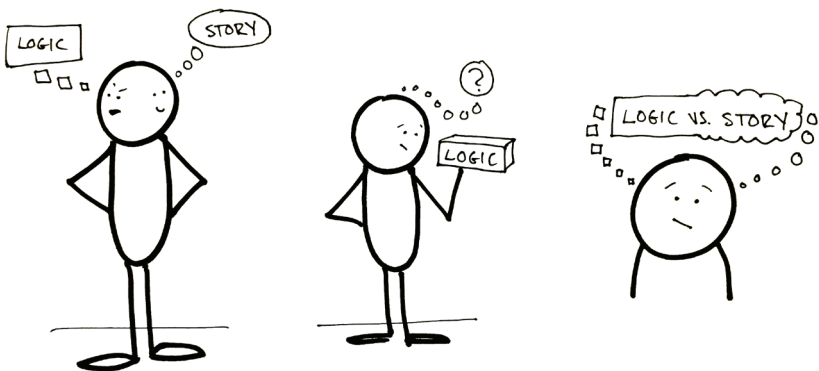
“The mind is a story processor, not a logic processor.”

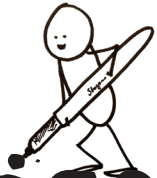
– Jonathan Haidt, social psychologist and author of

[The Righteous Mind](#): *Why Good People are Divided by Religion and Politics*

What stories are your audiences making up about you? If you’re communicating with abstract data, I guarantee your audience will make sense out of it by fabricating their own story. And chances are good that it’s not the story you intended to tell unless you intentionally tell a story.

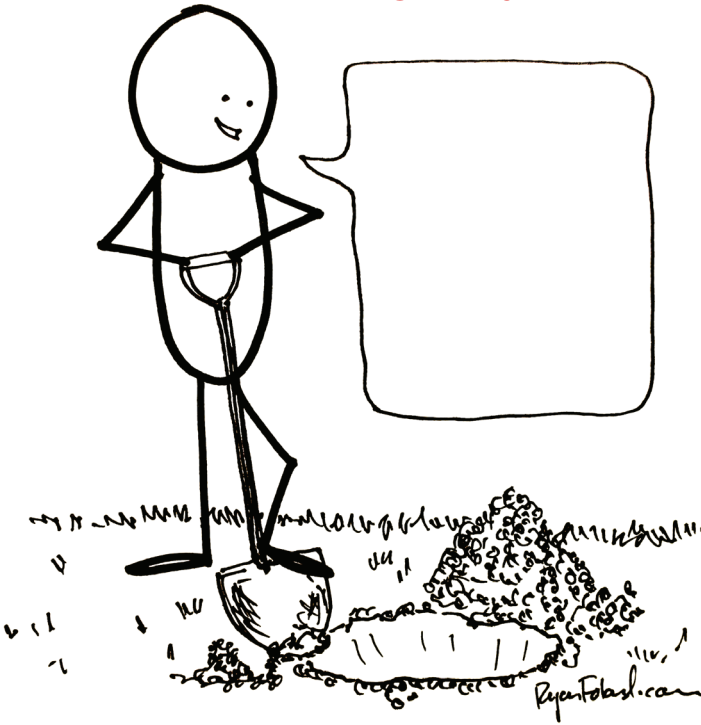
There is no denying that stories are what make us uniquely human. They are how we make meaning out of the madness of being alive.



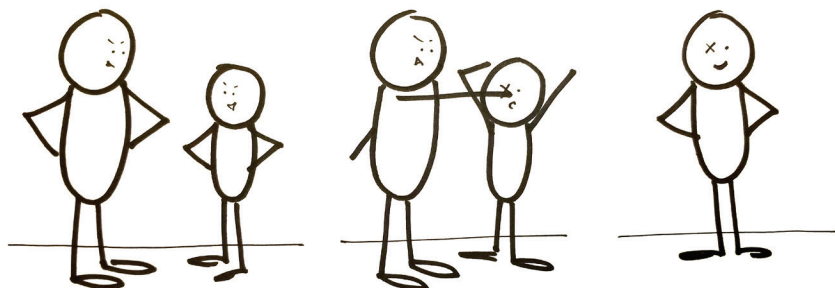


Exercise

Let's ignite your inner storyteller



- Look at Ryan's illustration above.
- Now, write the *first* thing that comes to your mind that adds to the action. It can be a quote, conversation, catch phrase, title, funny line, etc.
- Are you experiencing how your mind is grappling right now for a narrative to make meaning out of this simple black and white doodle?
- Show this to the person next to you and ask them to do the same thing. You'll see their story apparatus fire up in a heartbeat. No gimmicks attached.



Have you ever heard someone say,
“Communications is a ‘soft skill’”?
Translation: “My technical skills can beat
up your relationship skills.” Actually, they
can’t. Here’s why...

YOU’LL never best a story by fighting it with stats and facts. The only thing that overcomes an entrenched view is a better story.

I remember when I was a Seattle Times paperboy in the sixth grade. There was a bully on my route named James who was older and bigger than me. I was terrified of him.

One day, my friend Paul and I were coming out of Lamont’s department store at Totem Lake Mall near where I grew up north of Seattle. Up walks James with his stupid, gangly henchman, Rex.

I thought, “Ah crap, here we go.”

But instead of being frightened of James, a sudden jolt of courage gripped me. I knew I was going to get socked, so I pre-empted (or prompted) his punch.

He asked, “Where’d you get that new shirt, Puke?”

“In the men’s department at Lamont’s,” I responded. “But you wouldn’t know anything about that, James.”

POW!

He popped me a good one below my left eye. Saw it coming. But what was I to do?

Then I asked, “Are you done here?”

He shrugged, said, “I guess so,” and we went our separate ways.

James never bothered me again. I think I gained some respect from him that day. Even though I didn’t (couldn’t) beat him up, I tugged James into my smart-ass world through a story that pitted him against the men’s department at Lamont’s.

I also gained a little more empathy for him. Like all bullies, James was afraid of something. Which made him angry. And that’s what caused him to do stupid bully stuff.

Those in my Business of Story workshops who cross their arms and frown about having to do the “storytelling thing” are just fearful that they’re going to suck at it. They don’t know how to tell a story. And that makes them anxious.

When I press the issue, they sometimes try to give me a shiner. Like when one lady in a different Business of Story session snapped at me.

She was visibly frustrated about understanding story and shrunk into her fear. Her only release was to bully me, describing my approach as “reductive and insulting.”

She was right. I reduce storytelling to its core structure of “set-up, problem, and resolution” to make it easier to grasp. But it certainly isn’t insulting.

As I demonstrated to her, done well, storytelling simply touches a nerve. And that’s precisely why nothing beats a story other than a better story.

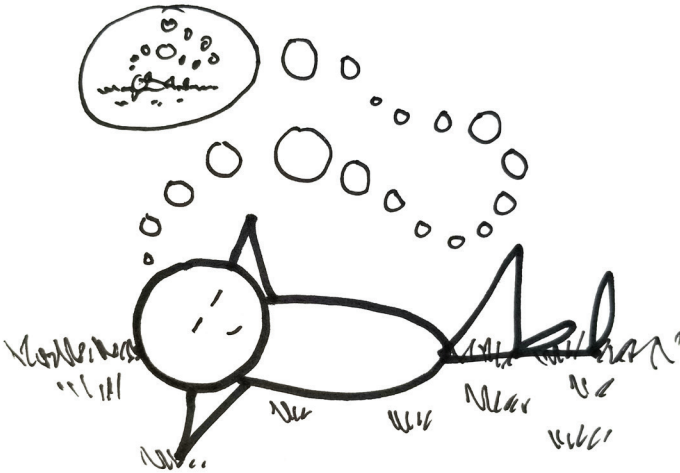
So, don’t be frightened of storytelling. Rather, be intentional and brave with your stories. You won’t believe how powerful they make you.

Need proof? Just consider what I did at the beginning of this chapter. I used a personal story to make a business point.

Works every time.

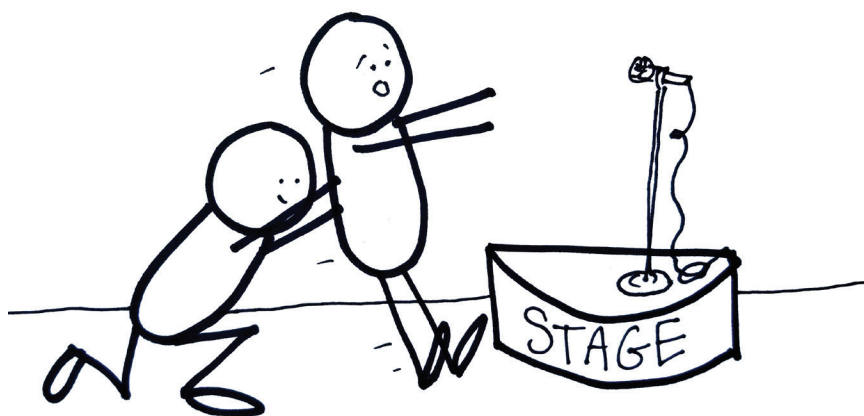
Exercise

Let's spot a story in your life



- Close your eyes—or let your gaze wander off in that contemplative way—and visualize a time that shaped who you are today.
- Now, jot down the elements of your story using the five primary oral story elements I teach in the [Storytelling for Leaders](#) deliberate practice program.
 - 1) Time stamp: When did your story occur?
 - 2) Location stamp: Where did it happen?
 - 3) Character: Introduce the person in your story.
 - 4) Action: What happened?
 - 5) A-ha: What surprised you that created an “A-ha” moment?
- Finally, what is the business point expressed through your story?
- Then, using your best stick figures, sketch that pivotal moment/scene on the right-hand page (a Post-it will do, too).

ANYTHING BUT



TELLING STORIES.

Stories are your social currency that earn you attention, respect and influence. Here's why you shouldn't bargain away something so valuable to you and your business.

“I’ll do anything. Just don’t make me tell a story.”

Or...

“I’m a lousy storyteller, so don’t expect too much.”

These are the two most frequent bargains made to me and the audience during my workshops.

Sound familiar?

During an October 2017 session for Hilton Hotels in Memphis, TN, Shara Jacinto, a B2B marketing manager, didn’t think she had much of a story.

I asked her to tell it anyway. She stood up and shared with her colleagues what it was like growing up in the Philippines in the 1990s. Shara is the daughter of a Filipino mother and an American father.

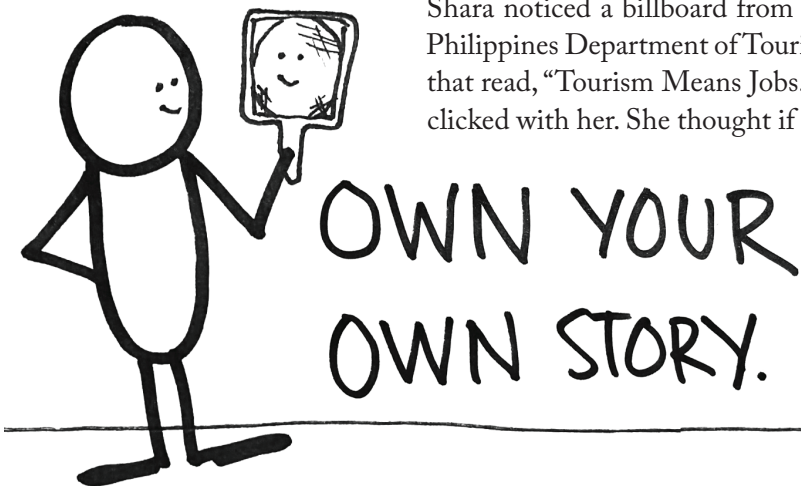
Her parents were exporters of publications to the Middle East and Australia, so she traveled a lot as a kid. And loved it!

On one trip, a Filipino couple came up to her and asked about life back in their country. They also asked her to say hello to their family when she returned home. This was weird to young Shara because these were total strangers.

“Mom, why did they ask me to say hello to their family?” she asked. “I don’t even know them.”

“Because we don’t have enough jobs in our country. Some people have to work other places to support their families. I think they are homesick, that’s why they asked you to say hello to their loved ones,” her mother replied.

When they returned home, Shara noticed a billboard from the Philippines Department of Tourism that read, “Tourism Means Jobs.” It clicked with her. She thought if she



could work in tourism, she could create more jobs and help families remain together in the Philippines.

This was her inspiration for her education.

In 2006, Shara graduated from the University of Asia and the Pacific with a degree in integrated marketing communications. She was also accepted as one of only 11 students in the school's exclusive masters program.

She was overjoyed until her mother made an urgent realization.

"Shara, you are now an adult, and you must declare whether you will be a citizen of the Philippines or of the United States," she told her.

She wanted to stay in her homeland, but it was not a question for her parents. Shara was to become an American citizen and take advantage of the opportunities that country had to offer.

Heartbroken, Shara told her friends—and masters studies—goodbye. Four months later she found herself in New Jersey living in the attic of a home owned by friends of her parents. But they were total strangers to her.

Shara had little money. No prospects. No driver's license. She had to rely on these kind but foreign people for everything.

She said that most nights she cried herself to sleep.

Three months later, Shara learned that a childhood friend was living in New York. When she contacted him, he offered Shara his apartment for the summer because he was going to Austria for the season. She leapt at the offer.

Now Shara was a stranger in an even stranger land. She scoured the neighborhoods and took temporary jobs at several small businesses, starting with The Body Shop.

In each position, she learned something new. She also found herself creating systems to help make the businesses more efficient.

"You're really good at creating structure," she recalls hearing from her employers.

Then she landed a front desk job at the Bryant Park Hotel.

"This is where all hospitality careers begin," she thought. Her dream of creating jobs in tourism started to take shape. But her family missed her.

Her parents coaxed her into moving to Guam to be closer to them just as she was feeling at home in the U.S. She was reluctant but complied and moved to Guam spending 18 months as a catering manager at the Hyatt.

But she missed New York.

In 2007, right before the great recession, Shara moved back to Manhattan and went to work for the Hilton New York Midtown. She took a day job so she could attend night school at New York University where she would finish her Master of Science in hospitality industry studies focused on brand strategy.

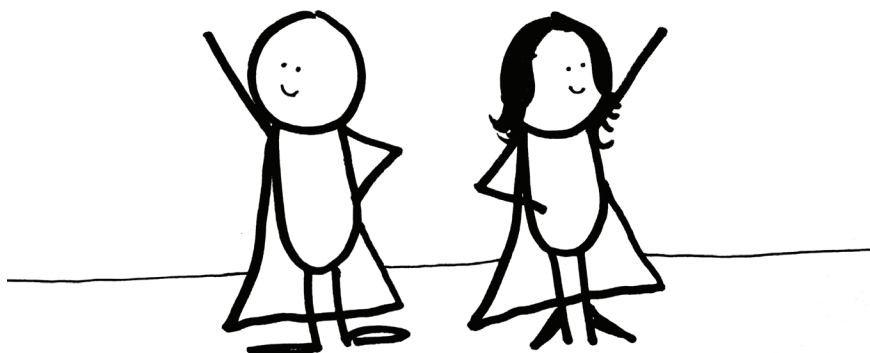
“I was Hilton’s guinea pig,” she laughed. “They would give me all kinds of programs to see what I could do with them.

“The Hilton New York Midtown gets more leads than any other Hilton property, and they weren’t sure they were converting enough of them. So, they moved me from sales coordinator to leads catcher. I optimized our meeting space, filled need periods, and recaptured lost opportunities. My success with defining and growing this program got me promoted to coordinating international sales leads.

“I have been with Hilton for nearly ten years, and I have created at least eight jobs with every new project I’ve undertaken.

“I’m living my dream of creating jobs through travel and tourism,” she grinned.

YOU’RE THE HERO



OF YOUR OWN STORY.

When Shara finished sharing her story with her colleagues, many were amazed at what she had overcome.

I asked her if she had ever had a project at Hilton fail. With a huge smile, she said, “No, they’ve all been successful.” Then she giggled.

“Why do you think Hilton has made you its guinea pig?” I asked.

She shrugged.

I suggested that given her willingness to take on new beginnings throughout her life that she was the ideal professional to do it in her job.

Her face lit up with this realization.

Then I asked her to complete this thought: “Nothing in Shara’s professional journey makes sense except in the light of what?”

She pondered only a moment and smiled, “Resiliency.”

I asked her colleagues if they thought the theme of resiliency captured Shara’s spirit, and they all agreed.

Now, through the telling of her story, Shara has a whole new appreciation for her journey at Hilton. And her colleagues have an even greater appreciation for her.

I believe Shara will never have to bargain again with her storytelling. She owns it.



Exercise

What's your origin story?

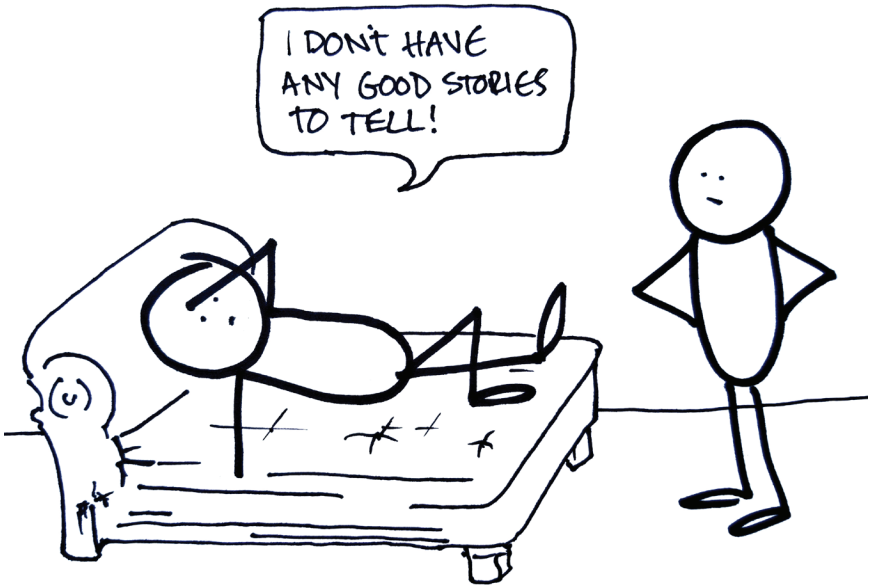
Define that moment—like when Shara saw the billboard—that has helped shape who you have become.

- Use the five story elements from Chapter 2 of time stamp, location stamp, character, action and a-ha moment that expresses your business point. As you probably noticed, Shara's story is much more epic than my paperboy anecdote. Don't worry if you don't have a sprawling tale to tell. Your most powerful stories are often the small tales about something that happened to you and what you learned from the experience.
- Once you have outlined your story, audition it with someone close to you: Your spouse, partner, friend, dental hygienist (they love learning about you when your mouth is full).
- Then move out of your comfort zone. Tell your story to colleagues, a denier, even a stranger. Pay attention to how each audience responds to you. Ask them what they learned about you. And watch your courage and skill as a storyteller start to blossom.

Ultimately, our professional pursuits are propelled by our personal passions as shared through our true stories well told.

Go *all in* with your stories. No more bargaining. The upside is far greater than the risk.

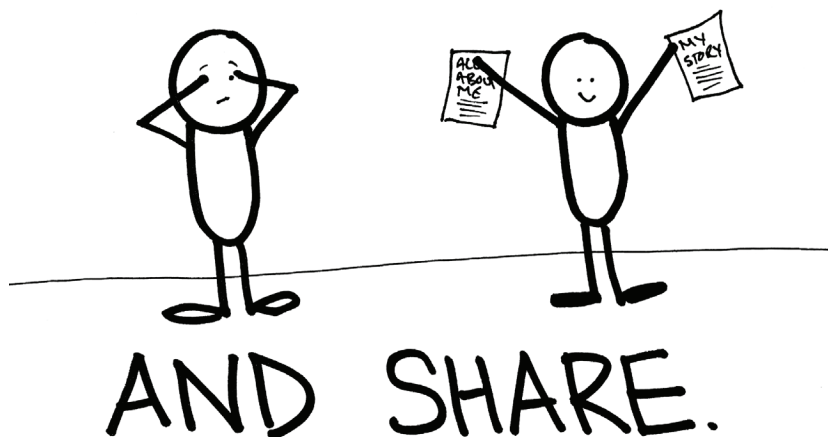




The reason you might be depressed over your storytelling ability is that no one has ever showed you how to spot a story and share it with an eager audience.

Here's how...

OVERCOME FEAR



AND SHARE.

"I don't have any good stories to tell."

"Nobody wants to hear my stories."

Wha, wha, wha...

Depression is like anger: We use both emotions to mask the fear of doing something we're afraid of doing. In this case, storytelling.

Comedian Jerry Seinfeld says that public speaking is considered *the* number one fear of the average person.

"Number two is death," he says.

"This means to the average person that if you have to be at a funeral, you'd rather be in the casket than doing the eulogy."

Now that's depressing!

If you don't think you have an interesting story to tell, think again. Shara thought this. And look where she is now.

Your life is filled with fascinating scenes. Like that time when you were a sixth grader at St. Brendan's and you made up stories to Father McGirl in the confessional because you had a captive audience.

Or the horror when the dilapidated old house where you threw that killer Halloween party in high school burned down after everyone had gone.

Or what it felt like that first time you stood in front of 4,000 international business executives presenting your very first storytelling workshop. Gulp!

Oh wait, those are my stories.

My point is you have these kinds of stories, too. You just haven't been trained to spot them. In fact, they've been coached out of you.

I maintain that you and I were at the tops of our storytelling games in kindergarten. Our rote educational systems, stuffy corporate environments, über-political correctness and over-sensitive social norms have quieted our inner storyteller.

Now THAT'S even more depressing. But it gets worse.

Last fall (time stamp), I was hosting a brand storytelling workshop in our conference room at Park&Co (location stamp). I asked the twelve people in attendance to think about a moment or scene that shaped who they are today.

I first called on this one 50-something professional, we'll call her Judy (character), and asked her about her moment.

"Oh, I don't have any stories," she apologized.

That's when I noticed the darkness that shrouded this poor soul (action). After surviving on this planet for more than five decades, she felt she had no story that anybody would want to hear.

"Tell us about a time when you were a little girl or young lady that had an impact on you," I prodded.

"Nope. Nothing." She shrugged.

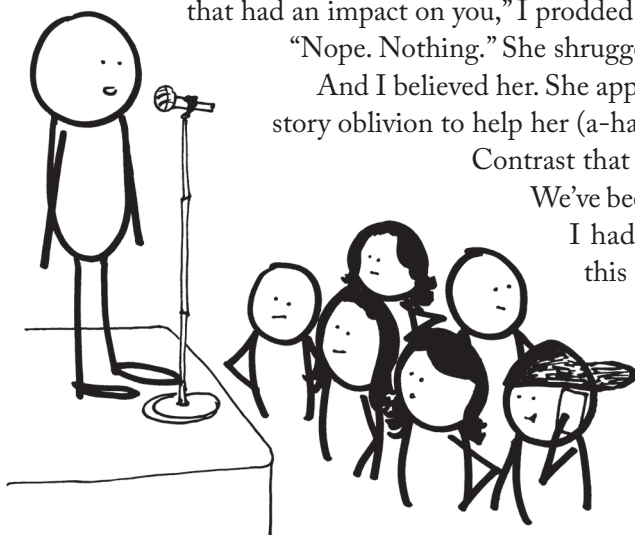
And I believed her. She appeared too far gone into story oblivion to help her (a-ha moment).

Contrast that with my wife, Michele.

We've been married 30 years, but

I hadn't thought to ask her this simple question:

"When was the moment when you realized that you wanted to become an interior designer?"



“Oh, I remember,” she smiled. “I was around eight years old and I was in a hardware store with my mom. I found a vinyl floor tile remnant that they let me take home. I put it in a cardboard box as the floor and created a home for my Barbie because I didn’t have a doll house.

“I made windows, hung little curtains, placed furniture and turned a finial upside down to make it a vase. I even plucked a pink and yellow Lantana blossom and put it in the vase to make a perfect living bouquet. That’s when I knew I wanted to be an interior designer,” she said, channeling the enthusiasm of that young lady.

I felt her reliving that experience as she told me her story, and I lit up alongside her.

The difference between these two ladies and their approach to storytelling is startling. Who would you rather have on your team? What did these stories tell you about them?

And if you were deciding between two interior designers with equal talent for your home and you heard Michele’s story, which designer would you choose?

One more example: Karina Tarin, a free-lance marketer in Oxford, England, hired me to help her with her brand story.

“There are just so many of us doing the same thing here, it’s kind of depressing because it’s so hard to stand out,” Karina lamented. She wanted to stand out in a crowded industry.

So, I asked Karina to take me back to a thing she loved to do as a girl.

“I loved painting,” she answered. “I still do. It helps me see patterns in the world that others miss.”

Ah, we’re getting somewhere. I asked her what she studied in school.

“I got a degree in psychology because I was interested in how the mind processes information. I think that had something to do with my interest in fine art,” she said.

After graduating with her psych degree, Karina spent five years as a technical writer and marketer.

“I found out that I was adept at understanding complex subjects, connecting the dots, and clarifying the message to make it easier for others to digest,” she said. “That’s my specialty.”

A-ha! Three of Karina’s stories (artist, psychologist, writer) have come together to create her brand differentiator as a marketer: Karina will help

you grow your technology business by tapping into how your customer's mind is designed to buy. Karina now owns her story, which will make it much easier to tell and grow her business.

STORYTELLING IS...

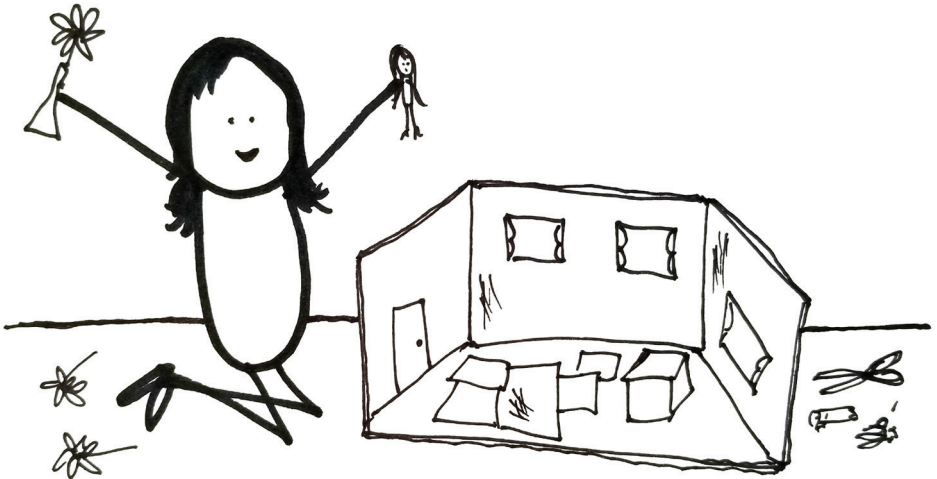


YOUR GREATEST ASSET.



Exercise

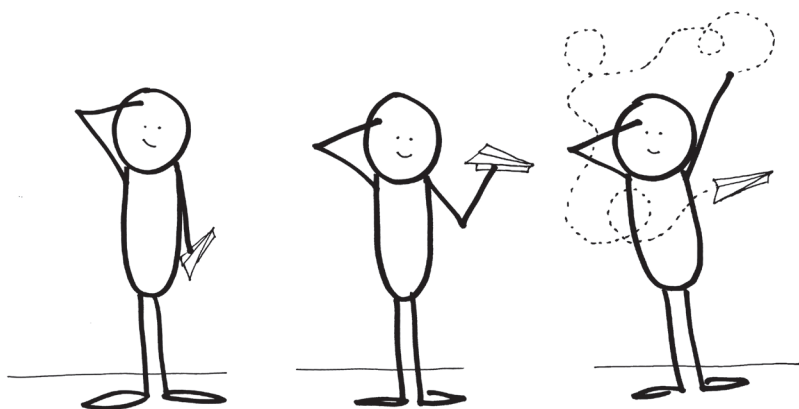
Start building your story bank.



- From Michele's doll house, circle the five elements of narrative.
- Then, recall a surprise moment that happened to you within the past week. Jot it down and add it to your story bank for future telling.

EXTRA CREDIT: What's your brand story?

- Inspired by Karina's story, find up to three moments/scenes in your life that have shaped who you are today.
- Outline those stories.
- Tell them three times and see how they evolve with each telling.



Once you've gotten over yourself and accepted the power of story in your brand and business, you'll see your career and company take off.

"I thought storytelling was bullshit. But now it's my single greatest advantage in business." That's what one of my students in the [Executive Masters of Sustainability Leadership](#) program at ASU told me.

Another example is Russell Goldstein. Russ is a graduate of our program. His [speaker evaluations](#) are off-the-charts good. He embraced storytelling as a key leadership talent to differentiate himself in financial services.

I've learned that people, even the greatest skeptics, buy into story when they experience its bewitchery.

I recently completed a brand story strategy project with a software design and consulting firm in Sacramento, CA.

Sean Schroeder, co-founder of the Mura Digital Experience Platform, said his partners were cynical about storytelling. This surprised me because they're all musicians.

“Hell, they perform stories as side hustles,” I thought. How could they not trust in story?

They were so cynical in fact that Sean asked if my 100% guarantee was good. He didn’t think we could nail a brand story strategy that would differentiate their convoluted offering.

Here’s how Sean Schroeder, co-founder of blueriver digital experience partners, tells it. You can even hear him tell his story on the [Business of Story podcast: episode #121](#).

“Blueriver is both a digital agency, and a software developer, creators of the Mura Digital Experience Platform. We have two brand stories that we needed to meld into one.

We had started this endeavor 6 months before we hired Park, but we had little success at creating a story. We had a visual rebranding direction that we thought worked well, but theirs wasn’t a unified story to back it up. I wanted to leave nothing to chance.

The winning meta-story that captures both of our companies’ disciplines was found in the concept of “Flow.” Flow is when you are so absorbed in an activity with energetic focus that you lose all sense of time.

Helping people, our employees and customers, experience these peak moments has always been what blueriver is about. We just never found the right story to capture our brand ethos.

*In fact, I didn’t even know “[Flow](#)” was a thing until Park brought it to my attention. Now it is captured in our unique value proposition: “**blueriver creates peak customer experiences by freeing your digital experience flow.**”*

Park worked hard to make sure our story had substance. But my pragmatic business partners didn’t share my enthusiasm for the new story.

I had to overcome their anti-story about brand storytelling with a better story to demonstrate the impact this new narrative will have on our business.

I learned as much as I could about Flow. The more I learned, the more inspired I became about the direction for our business and our lives.

I began to build my case by establishing why we needed a brand story to differentiate us in a crowded market of digital experience platform development and consulting.

I created examples of how this new brand story strategy for blueriver was being used in other contexts. I knew I had to show tangible examples to make my case.

In addition, I used the true stories Park asked us to capture describing the work we do for our customers—examples of what we make happen for them as told by our employees—and featured those stories in my presentation.

Finally, I illustrated how this big brand story idea could be applied to our customers (segmented by audience/persona), our employees, and to ourselves.

This brand narrative is so far-reaching it has the opportunity to impact the well-being of our families.

But, I knew that even if I got buy-in from my business partners, we would struggle to live into our story as a brand if our employees didn't buy-in, too.

So I documented how Flow resonated with our employees. I asked them if they ever experienced the state of Flow, being in-the-zone, at work. I was amazed at the responses. They said things like...

“I get into that zone when I’m deep into a project, especially coding...”

- Michael

“I actually am able to experience it throughout several different activities (dev, design and gaming). A way I know I am in that groove is I stop having to think about each step involved—and have a clear picture of the whole task at hand.”

- Evan

“...it’s just a disconnected state of being where you are inside the work, creating.”

- Grant

They all innately understood our new brand story concept of Flow. They even used the same words to describe their heightened state of being that I'd found in my research.

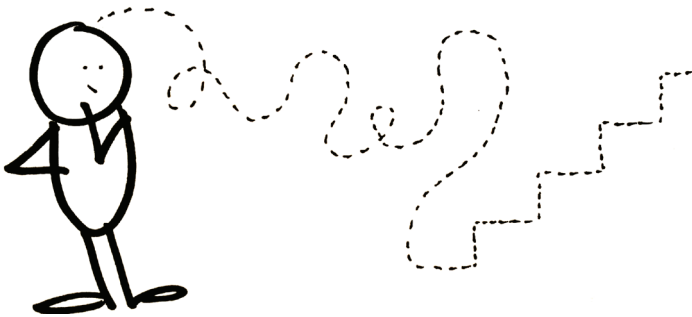
By the time I was done compiling everything to make my case for our brand story strategy, I had over 100 slides in my deck. I presented the proof that “Flow” was not marketing “fluff,” as my business partners initially viewed it.

I revealed that it was already at the heart of what we do at blueriver as articulated by our employees. And I demonstrated how this story differentiated us in the market while giving us a journey to live into and prosper from.

I received unanimous buy-in from my partners. What's more, they genuinely understood it. I could see them looking for opportunities to apply it.

The moral of our new brand story of Flow—the purpose that drives our brand—is:

**blueriver helps people find flow to
simplify and enrich their lives.**



This brand story creation experience has underscored to me the power of story in our lives. My partners now accept story as a critical skill to differentiate our brand, guide our culture, focus our product and service offerings, and make our marketing more compelling. And our employees now live into an intentional story to help them achieve peak experiences in their careers and in their lives.



Exercise

Own Your Story

Answer these 10 questions to clarify your story, amplify your impact and simplify your life. Then write your origin story using the moments you've outlined in earlier chapters.

10 Can't Miss Questions To Help You Own Your Personal and/or Professional Brand Story

Before anyone will buy into your brand story, you have to own it first. Answer the following questions and start getting your brand story straight.

- 1) What problem have you fallen in love with and are solving?
- 2) Who cares?
- 3) What do they want?
- 4) Why do they want it?
- 5) Why don't they already have it?
- 6) How are you equipped to help them get it?
- 7) What are you going to do?
- 8) What does success look like for them?
- 9) What does success feel like for them?
- 10) How will you keep them coming back for more?

Do the exercises in the ebook and I promise your personal and professional brand stories will materialize before your very eyes.

If you're up for an even deeper dive, download the DIY Brand Story Strategy workbook. I'll help you clarify your story to amplify your impact and simplify your life. Guaranteed!



BY now, through the examples I shared, I hope you have accepted story-telling as a formidable force with your brand and in your business. Here are three ways you can start crafting and telling compelling stories that sell:

- 1) [Download your DIY Brand Story Strategy Workbook](#) and clarify your story to amplify your impact and simplify your life.
- 2) Bring me in for a [Business of Story workshop](#) for you and your team, or as a [keynote speaker](#) to inspire and bewitch your audience, reawakening them to the power of story in their lives.
- 3) Hire me to help you [get your brand story straight](#).

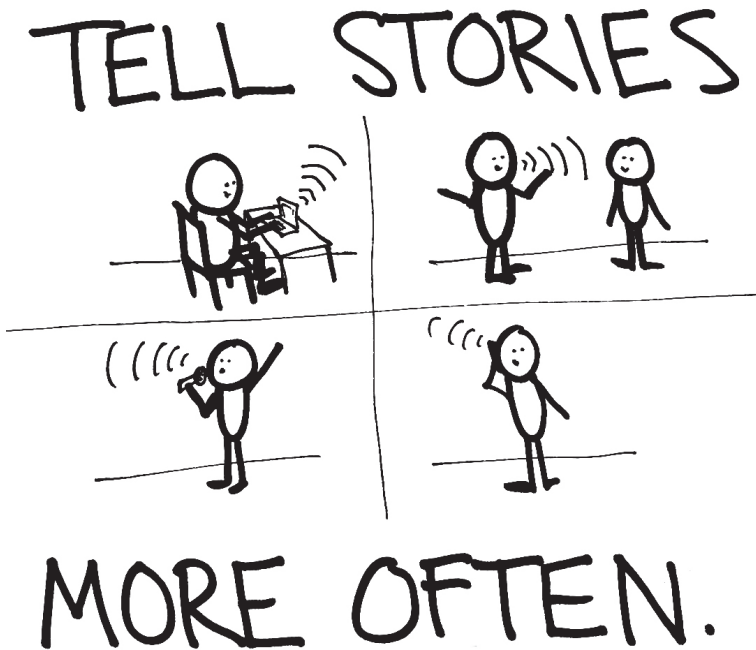
My promise is to re-ignite within you and your team the one true superpower we all possess—storytelling—to help you nudge the world in any direction you choose.

Feel free to follow me on [Twitter](#), [Instagram](#), [LinkedIn](#) and [Facebook](#) all using the handle *parkhowell*.

You're also welcome to join our private [Business of Story Raconteurs](#) Group on Facebook.

You can reach me at park@businessofstory.com, or 602-770-1962.

#StoryOn!



The 5 Stages of Grief in Telling YOUR Business Story

Copyright 2018, Park and Company Marketing Communications, Inc. All rights reserved. No part of this publication may be reproduced, distributed, or transmitted in any form or by any means, including photocopying, recording, or other electronic or mechanical methods, without the prior written permission of the publisher, except in the case of brief quotations embodied in critical reviews and certain other non-commercial uses permitted by copyright law.

For permission requests, write to the publisher, addressed:

Attention: Permissions Coordinator

Business of Story

4144 N. 44th St., Suite A2

Phoenix, AZ 85018

602-770-1962

Illustrations by Ryan Foland, www.RyanFoland.com

Follow Ryan on [Twitter](#), [Instagram](#), [LinkedIn](#) and [Facebook](#)

Cover and Interior Design by Tamara Cribley, www.DeliberatePage.com