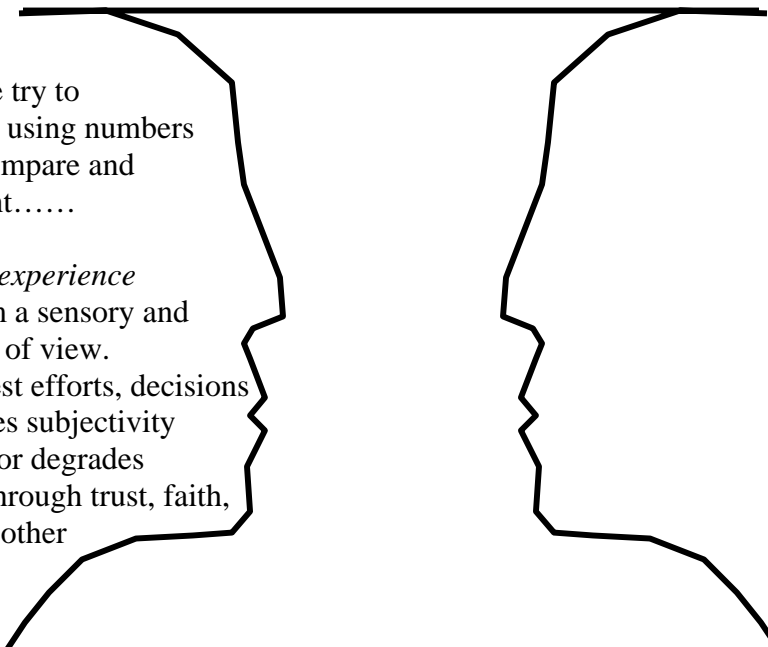


BE SUBJECTIVE!

In business we try to “be objective” using numbers to measure, compare and prove our point.....

....but people *experience* the world from a sensory and personal point of view. Despite our best efforts, decisions always includes subjectivity that enhances or degrades believability through trust, faith, cynicism, and other feelings.



Subjective Reality AND Objective Reality....two equally valid ways to think and communicate that at times can seem to point in different directions. Even though you can’t “see” both simultaneously, you can develop your agility in toggling back and forth in a way that reveals creative options impossible to see from only one perspective.

Objective Reality	Subjective Reality
Quality of Decision—Being RIGHT A decision or plan derived from objective facts, cost/benefit, documented needs, statistics (real work).	Quality of Acceptance—EMBRACED A decision or plan that actually <i>happens</i> because people like and want to implement it (soft stuff).
Things are either 100% true or they are false (test the hypothesis; if it fails, discard the hypothesis).	Nothing is 100% true or works 100% of the time; if a process works 50% to 70% of the time, that’s as good as it gets.
Scientific method	Kittens – a box of “attention getting” tools
Facts (consistency)	Feelings (paradox and ambiguity)
Proof	You “just know” from <i>experience</i>
Active Listening Skills (so you can fake it)	A sincere desire to listen (skills follow)
Hypothetical process	Specific process with all the glitches
Root Cause Analysis – look backwards for a leverage point of change	Solutions are often unrelated to problem – root cause is a blame game
Language of Numbers	Language of metaphor, poetry, stories
Accuracy (derived from rational analysis).	Faith (often beyond rational evidence).
Theory, categories, conclusions	Experience, true stories that invite many interpretations/ defy categories.

SIX PRINCIPLES Stories That Influence Others

1. Storytelling is Developmental

Let them come to their own conclusions vs. reporting your conclusions. Take them through A, B, C, D, and then E instead of pushing 'E' when they have no context, haven't gone through their own thinking process.

Use an anecdote, a personal story, past personal experience, a metaphor, or a "wisdom" story. Awaken their curiosity with a beginning, middle, and end. **USE SPECIFICS!**

2. Oral Language uses more channels – be conscious of what your channels of communication are saying:

Body, Eyes, Gestures, Face, Words, Tone, Timing (When words and tone conflict, tone wins – It is all about intention.)

3. Intention – The Most Important Thing (M.I.T.)

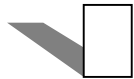
Who you are and why you want to influence matter more than your words, strategy, presentation, etc. (Beware of unconscious negative intentions like: making them sorry, shaming them, letting them see how stupid they've been, etc.)

4. Images need sensory detail to stick in the mind. **VIBRANCY** for all the senses!

My Image



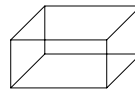
A's Image



B's Image



C's Image



5. Participation vs. Control – Inverse Relationship

You can create powerful images in the mind of your listener. When your story connects to their goals and intentions, they will move past your original intentions, achieve more than you expected – but you will **not** be in charge.

6. Who is the beneficiary?

Telling a story because you want people to listen to you as influential as sleeping gas. Telling a story that moves people requires that you tell the story for *them*, for *their* benefit, *they* are the beneficiaries. However, a story can't grow unless you are the beneficiary first. Find someone to listen to your story until it grows into a compelling "why" that awakens the "why" of others.

Based on material from "The Storytelling Coach" by Doug Lipman (August House, Little Rock, 1995)

Developing “Who I Am /Why I’m here” Stories:

Step One: What personal qualities make you a trustworthy person? What earns you the right to influence these people? (i.e. are you compassionate, smart, diplomatic, honest, etc?)

Step Two: Because you have these qualities you will find evidence of them in your past experience or your memories. Below are four wells to dip your bucket and find a story.

- A time in your life when this quality was tested
- A person/event in your life that taught you the importance of this quality
- A time when you failed your own standards and decided to never let it happen again
- A movie/story/event that exemplifies this quality for you.

Choose one and begin to write your story “stream of consciousness.” DO NOT edit for telling. Simply “upload” the memory in the order it occurs to you, documenting as much sensory data as possible: smells, tastes, touch, sounds, scene detail, and dialogue. Write for five minutes:

Step Three: Find a partner to listen to your story. Notice how long three minutes can be. Turn your internal editor off and just tell the story as it happened. Tell it again, and ask for appreciations.

Step Four: Tell you story again soon to let it craft itself into a three minute delivery. Find a work situation to test your story – at the beginning of a presentation, in a conversation as an illustration of a value, or as a form of testing an assumption (i.e. when I think of integrity I think of- tell your story - is that what *you* meant by integrity?)

Six Stories You Need to Know How to Tell

● Who I Am

What qualities earn you the right to influence this person? Tell of a time/place/event that gives evidence of you displaying these qualities. Who are you, as a person? Do you have kids? What were you like as a kid? What did your parents teach you? What did you learn in your first job? Make it personal. People can't trust "impersonal."

● Why I'm here

When people assume you are there to sell an idea that costs them money, time, or resources, it immediately discredits your "facts" as biased. However, you chose your job for better reasons – tell this person why you want to help them. Tell them what you get out of it besides money.

● My Vision

A worthy exciting future story reframes present difficulties as "worth it." A change effort or new challenge often creates feelings of frustration. Without a vision, these frustrations are meaningless and suck the life energy out of a group. With a vision however, huge obstacles shrink to small irritants on the path to a worthwhile goal. (NB: Vision stories that promise more than they deliver do more damage than good.)

● My Values in Action

Values are subjective: To my father integrity meant doing things his boss' way, to me, integrity means saying no if I think the action is unwise. If you want to encourage a value or teach a value you have to give a "demonstration" by telling a story that illustrates in action what that value means, behaviorally. Hypothetical situations sound hypocritical and preachy. Be specific.

● Teaching Stories

Certain lessons are best learned from experience - some of them over and over again during a lifetime. Patience, for instance. You can tell someone to "be patient" or you can tell a story about the rewards of patience and create a shared *experience* (simulated of course) of patience. Your story will change behavior much better than a command. Story is as close to modeling patience as you can get in three minutes.

● "I know what you are thinking" Story

People like to stay safe. So they make up stories that cast you or your message in a cynical light. They don't come out and say, "I've already decided this is hogwash," but they might be thinking it. It is a delightful surprise for you to mirror their secret suspicions in a story without being defensive.

ADVICE FROM A STORYTELLER
Adapted from Annette Simmons' book:

The Story Factor: Inspiration, Influence and Persuasion through the Art of Storytelling

FIRST DILEMMA:

You want to tell people you are good, trustworthy, experienced, creative, compassionate, etc but people like to make that judgment for themselves. Imagine someone saying, "Hi, My name is Steve and I'm trustworthy." Your first reaction is likely to be, "Yeah, right!"

Why? Because we trust our *own* conclusions more than reported conclusions of others, particularly if their reported conclusion is in their own best interest.

You have to provide *evidence* that helps people come to their own conclusion, "Hey, this person is trustworthy." How? You tell your story: who you are and why you are here.

SECOND DILEMMA:

Stories are specific – and thus open to interpretation. Oops... now you have to trust your listener to come to the "right conclusions." When I speak to new groups, most think I'm just another consultant looking for gigs and trying to sell books. People start with a "protective" story to protect them from exploitation. That's okay, it's natural.

I tell a story, "My daddy was a federal probation officer and my mother was a schoolteacher. Dad wanted me to do ANYTHING but go to work for the federal government. We are a family who chose occupations of service: social worker, teacher, doctor, etc. – but dad was frustrated and could see bureaucracy would make me crazier that it made him. He knew I could do more good if I was my own boss. He was right. I would've been fired for insubordination a long time ago if I had a "real job."

Specifics mean you feel the risk of misinterpretation, "what if they think I'm anti-federal government or that I have a problem with authority?" Well that's the risk I take when I move from generalizations, "I'm trustworthy" to this specific story. I trust them to see who I really am through my story. Every story is a hologram of who you are.

Where do you find this evidence? Ask yourself: "What makes me different?" Consider the last time your integrity was tested and you came through – could you tell *that* story? (hint – it probably cost you money) Think about why you chose your occupation, about a client who you proud to be in your profession, if you have kids tell about them and what they think about dad or mom's job.....the more specific and the more personal, the more trustworthy you seem.

PARADOX OF FAMILIARITY:

NY Times did a survey and asked, “Of people in general how many do you think are trustworthy?” They answered, 30%. Then “Of people *you know* how many do you think are trustworthy?” The answer? 70% Here you see the irrational effect that if I feel I know you personally I attribute twice as much trustworthiness to you. Reveal something personal so people feel they *know* you. Being professional sometimes comes across as cold and inhuman. You can be professional, warm and authentic all at the same time. This is another reason generalizations need to become specific.

LOOKING RELAXED:

When your words say, “I’m confident you will be happy if you choose my business” but your *tone and body language* say, “I’m nervous, bored, thinking about other things, or I wish this was over” people primarily “hear” your tone and body language over your words.

If your brain is running self talk like, “I feel stupid” or “I’m doing this wrong” or “these people aren’t getting it” – it corrupts your tone and body language with conflicting messages. Your thoughts - even secret thoughts, especially secret thoughts - are showing up in your presentation. You *could* try to control your tone and body language with willpower – but your brain might blow up from overload. It is much easier to get clearly focused on one intention: Who am I and what do I have to offer this person? You may spend more than an hour thinking over ‘what is my intention?’ It will be time well spent. When all your thoughts are “on message” it shows in your delivery.

PRACTICE

You need to practice your story so you feel relaxed and so you can avoid misinterpretations by diverse populations.

Everybody is an expert when it comes to giving you a critique on your story. However they are almost always wrong when they critique on the basis of what “other people might think....” They can only reliably tell you their personal reaction. Test your story on as diverse a group as possible and ask them:

From your personal point of view, please tell me:

- “What I like about your story is....,”
- “What this story tells me about you is....”
- “Seeing/Hearing this would make me come to the conclusion that....”

TIMING

No one likes a rambling story. Target for three minutes or less. Long stories can be cut into several good shorter stories. Practice with a real live person listening to you (mirrors are not live people) and see what you can fit into three minutes

A List of Storytelling Resources

Provided by Group Process Consulting
www.groupprocessconsulting.com

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