

Business of Story Podcast with Jonah Sachs - "Winning the Story Wars"

Park: Well, technology has given us all global reach with our messages. It's still the ancient, bewitchery of storytelling that connect us with one another. Hello, my name is Park Howell and welcome to "The Business of Story," your go-to podcast to help you craft and tell compelling stories that sell online and off.

You know, smart brands revolving from being promoters of products, to publishers of meaningful content that places their customer at the center of the story, the hero in their own journey. To rise above the cacophony of the attention of economy, we have created this process we call the story cycle. It is a 10-step process distilled from a timeless narrative structure of the ancients, inspired by the story artists of Hollywood, influenced by masters of persuasion, guided by trendsetters, and informed by how the mind grapples for meaning.

With "The Business of Story" you will learn from some of the brightest content creators, advertising creatives, authors, professors, makers, marketers, and brand raconteurs in the business.

My promise to you is that within every show, you will learn at least one actionable tip that will make your stories more engaging and help you advance your personal or professional quest further, faster.

On today's show, we are fortunate to have one of the great business storytellers whose work and book have inspired me in the creation of our own story cycle process. Jonah Sachs of Free Range Studios and author of *Winning the Story Wars: Why those who tell - and live - the best stories will rule the future*. Welcome to the show, Jonah.

Jonah: Thanks so much for having me, it's great to be here.

Park: I first met Jonah a few years ago at a Sustainable Brands Conference, but before I met him I had a chance to read his incredible book, *Winning the Story Wars*. It was all during the time when I was doing a lot of studying about Joseph Campbell, *The Hero's Journey*, Blake Snyder's work with *Save the Cat*, and others. And Jonah's book came to me at just the perfect time because it did a job of pulling together all these different concepts of story structure in a way that I could use in our own business in building brands. And especially to work with purpose driven brands who are trying to do more than just sell things, but to make a real difference in the world. So it's a pleasure to have Jonah here.

And Jonah long winded intro only because I'm so excited by your work and inspired by it. And would you take as on a little bit of a journey through Free Range Studios and the work that you've done that got you intrigued with storytelling and some of the successes that you have with Annie Leonard and some of the other folks that you've worked with?

Jonah: Sure. So back in 1999, I was just out of college and I was noticing that something was fundamentally changing. And I was really excited about in the communications landscape. I was a budding journalist and filmmaker. And I felt that the most powerful communications were actually happening in the advertising space. That's where people were really being moved to action and really forming their lives around brands. But it was a troubling space because I didn't want to enter it and feel like I'd be standing up

on this amazing soapbox and shouting out things that I didn't believe. And I expected that that's what advertising was all about. But there was a moment at that time where the traditional way of creating and broadcasting media was really changing. So you didn't have to have a ton of money and the approval of a corporate board in order to be heard by millions anymore.

I started noticing people were passing around emails that were just written by a single individual and expressed somebody's passion. And when it was other people's passions too, they started passing it. And I thought, "You know, there's something really big happening here, which is that if you can tap into people's sense of meaning you can get the tools of broadcast into your hands without paying anything for it." And I thought at that time, we would see a fundamental shift over the next 10 or 12 years. So I was predicting that messages that connected people's values and their passions, what they truly cared about, what actually start traveling better than advertisements for sneakers or hamburgers.

And so I founded a design and advertising company, just to explore that sort of world. And we decided we'd only work with organizations and companies that we were really passionate about their causes. And see if we could tap into that desire to share what matters most in audiences out there in the world. And so we started doing that out of a closet. I literary worked in a closet. My friend slept on a futon in my apartment and we shared one computer. And we just started playing with these ideas. And pretty early on, we started making these little flash movies. This was before you could use more than 200 kilobytes and hope anyone would see it. And we were making stuff about mountain top removal, about sustainable fishing, about human rights. And we were getting millions of viewers to be passing these things around for almost no cost.

And that created a lot of excitement, but it also created a lot of pressure because people would see what we had done and say, "Can you do that for my cause?" And we fumbled around thinking about what makes something great because we had a lot of hits and we had a lot of flops. And we didn't know what the answer was. For a while we thought it was humor. We got into spoofing pop culture quite a bit and that seemed to work and it still seems to these days. But it was when I had created two spoof videos. One based on the Matrix it was called the Meatrix about factory farming. And one based on Star Wars, which we called Grocery Store Wars about organic foods. Each getting about 30 million views online. And then I said, "Wait a minute, something powerful is happening here. Why are the stories that we're basically riding the coattails of, so powerful that people who don't even care about these issues will start watching and passing it around and you can expand that choir, who cares about what you're talking about."

Park: Did you say 30 million views?

Jonah: Yeah, yeah. And that's just online, they got picked up by Fox News and CNN, and USA Today. We were really living that dream of starting with nothing and creating without any broadcast tools, a major broadcast essentially. And so, it wasn't just about people's passion, something else was happening and it was that we were tapping into these great stories.

And I actually did a Google search when I was going to be giving a large talk one day and I didn't know what to say. I did a Google search for Star Wars and The Matrix, just to see what they had in common. And that's where I found out that both of those

movies were written on the template of Joseph Campbell's, Hero's Journey. I started looking into ancient mythology and started to realize, "Wait a minute, it's not how funny you can be. It's not how good your design is. It's not how good your sound effects are. It's how great of a story you're telling." And so at that time Free Range Studios really started morphing into not just being an advertising company, but to seeing how helping clients with a socially responsible message, figure out how their brand itself could be a story.

And like you were saying at the beginning of this episode, seeing that journey that the customer is on as an unfolding story across all kinds of social media touch points. And making sure that you really craft and hold that story and make that story something that people want to engage with and make their own.

And so, that's what we do now. We help our clients both create media, but also help figure out what, if your brand is a story, what story are you telling? How are you telling it and what are the elements of that story that are going to be durable and inspiring over time?

Park: Now, in some of your first hits when you were thinking that it was maybe humor that was pulling it off, but you realized it was story structure. Did you actually create those as just innate storytellers or they just came out of you that way? And it wasn't only until after you looked back on it, that you realized you already had this powerful story structure built into it? Or did you do it with the intention of the Hero's Journey involved in those?

Jonah: I was a journalist, filmmaker and my partner at the time was a filmmaker. So we had quite a bit of an idea of what makes a good story. But it was really, like I said, it was kind of accident that we spoofed two films that we love, the Matrix and Star Wars. And those really were intentionally crafted by the writers. Joseph Campbell actually participated in the writing of Star Wars and helped really guide it. And the Matrix was written very intentionally on the Hero's Journey. So it was spoofing those and naturally doing those movies again with a different theme that got me to realize what the Hero's Journey even was. And then realized, "Okay, there's some major insights in this template and a lot of other ancient mythology elements that can really be leveraged for modern story telling."

Park: I had kind of a similar experience. I've been at this business for about 30 years and I hate to say it. Well, I'm glad I guess I can say that, but it just doesn't seem like it's been 30 years. And for the first 20 of those we had some great successes and some mediocre missteps and spectacular failure when it came to a campaign. And it wasn't until about 10 years ago when our son was going to film school, that I started studying the Hero's Journey. And I could overlay that onto our successes and see that we were not intentionally telling it, but we were just coming by it because we were trained storytellers. But then I found, once you intentionally apply this process, and we kind of boiled it down into our 10 steps story cycle, that you could be very successful in everything from high level brands strategy right down to tactical execution.

And I'm going to say Jonah, your work was very inspirational in that because you helped me bridge that gap from the very academic Joseph Campbell mythologist in his 17 steps to the Hero's Journey, to what you were doing with Story Wars. So with that, can you take our listeners through a guided, how you simplify this approach for them

and how they can apply it in their own stories that they're telling either for their businesses, nonprofits organizations, or in their personal career development?

Jonah:

Sure. Okay. So one element that we use, like you're saying, is the Hero's Journey. It's not everything that we do, but it is at the heart of a lot of thinking that we have. And I simplify the Hero's Journey into this brief story, which is, you have this helpless outsider. So this could be a slave, or an orphan, or a hobbit. And they are muddling through this broken world, right? They've got these deeply held values, but they don't know how to leave them out. And they think that they probably have no way to impact the world around them.

And then one day they meet this mentor character. This is Obi-Wan Kenobi, or the fairy godmother, it's God in the story of the Bible, in the story of Moses in the Bible going back to free the slaves and they say, "So much more is possible in your life. You have a great destiny. You're cut out to do something for this world." And the hero, the outsider is, "Oh no, not me." "I'm too small." "I'm too old." "I'm too powerless." But the mentor says, "No, you really do." And they hand the hero some kind of magic gift like the red pill, or the light saber, or the force. And says, "Take this and go and slay this dragon." Or "Go on this dangerous quest." And the hero finally says, "Okay, you're both asking me to live out my value and you're giving me a little bit of magic here. I'm going to go do that. Let's get going." And then the mentor says, "No, I can't be there with you on this journey, you're doing it by yourself." In the story, in Star Wars, Obi-Wan Kenobi even lets himself be killed while Luke is on his dangerous journey.

And so the hero goes into this beautifully, interesting and dangerous and magical world, meets this dragon who is way more powerful than he or she is. And when they meet the dragon they realize what's really wrong with their world. It wasn't just a happenstance that the world was broken, but here's the source of the world's brokenness. They slay the dragon and they take this treasure. But this treasure doesn't make them rich or famous. It doesn't make them the next tyrant. It's actually something they bring back to the plain old world. And it's what Campbell called the elixir, that helps them heal the world. And so that's the basic story. It comes up, you see it all the time, the unlikely outsider who does something highly pro-social for society, which helps to heal the world.

And Campbell says that we listen to these stories because this helps us believe that we can be heroes in our own lives. And it helps us realize that the most important thing is not getting rich or famous or finding convenience or finding the product that saves the day. It's actually making a difference in our communities and those around us. So that's the basics of...

Park:

How do you take that structure and apply it in your craft to help brands mean and do more for their customers?

Jonah:

Yeah, so there are some core insights that we take out of it. I'll just walk you through them. First is the hero of the story is not the person who's got all the power and the knowledge at the beginning, it's the outsider. If you think about that in terms of your brand, that means that the hero of your brand story needs to be your audience as opposed to yourself. Now most of us sit down and we want to tell a story about our brand. We want to talk about how great we are. How many things we have accomplished, what we can do. In the old broadcast era we use this inadequacy marketing approach. We basically say our audiences are stupid, or dirty, or unlovable,

and unless they buy this product they're going to stay that way. That's the basic formula of old school advertising.

In the Hero's Journey model you say, "Okay. I'm actually not the hero of the story, you are." You, the audience are the hero of the story. I'm here to tell you that more is possible. That you have a great life that you can live out if you will connect deeply to your values, which is basically what the mentor helps the hero do. So the first insight is, stop talking about yourself and how great you are. Start talking about your audiences and how great they can be. If we give up that role of hero, we take on that role of mentor, right? We're telling them more is possible.

And in the old broadcast model, basically we would shout proclamations, and claims, and facts at people, and then basically we threaten them if they don't come in today to buy, they're going to miss out. Well the mentor character in the Hero's Journey never does that. They create a very personal relationship. They don't push. They pull the hero to the adventure. They recognize that the hero has agency. And they create this very personal relationship based on a very human voice.

So we work with our clients to figure out, okay, how do you take on the role of a mentor? What is your human voice? We used Jungian archetypes to help surface that. And then, what is that gift that your giving that makes that journey possible? What's the magic behind your brand that doesn't say, "We're going to solve problems for you." But says, "We're going to empower you to make a difference in this world, to be a better citizen as opposed to be a better consumer."

And then, as the hero then goes into this journey, we want to make sure this whole story has a core moral that's all held together by a core truth. All great stories have a moral of the story. And unfortunately most advertisers, they don't have a moral, they don't know what it is. Or if they do have a moral, the moral again is sort of, we are the best. But how do you tell a moral that is a core human truth that someone says, "Yeah, that's my truth too." And when we look at the great brand, we recognize that across all touch points, they tend to give us a message that we feel is worth spreading and we say, "I want to be part of that tribe."

So how do we create a Hero's Journey around a moral of the story that connects to a core human truth that make people say, "Yeah, that's my truth too." So for instance, Nike at a time when everyone was saying, "This sports apparel will make it easier for you." "The sports apparel will make you great." Nike said, "No, achievement is really hard. You're going to have to do it on your own. You're going to fail." And they had this moral of everything you need is inside of you. Which everything they do is all about the difficult pursuit of excellence and that's what they're calling people towards and that's what really inspired a generation, inspired that company to grow so quickly.

So some of those are the kind of the core insights of the Hero's Journey. But the last thing I say is that the Hero's Journey always calls on the highest values of the hero. So things like justice, truth, community, beauty, and self-expression. And most advertising is built around, the old style advertising is really built on our lowest values, need for status, need for safety, need for security, need to be safe. And there was a core, Freudian assumption that people were only driven by those most base values. But we believe that brands that are driven by higher values, Maslovian values of these highest human expressions, are brands that really get people excited and going.

So we really get our clients to think not so much about safety, convenience, comfort, etcetera. But think about, how we can draw people into a deeper sense of being themselves. And so you look at like Dove real beauty, it's talking about how the beauty myth is a lie and let's stand for truth and justice. It's a soap and beauty product that's doing it, but people say, "That's my truth too." Or we look at Obama who didn't say in 2008, "I'm going to fix this country for you." "We can do it together" and how people say like, "Yeah, that's a harder value proposition, but I actually want the harder value proposition because that puts me in the driver seat.

So those are some of the ways that we get people to turn on their head the old way of broadcast advertising and think about marketing as a Hero's Journey of empowerment

Park: Yeah. Great overview and why your work has meant so much to me moving forward. I especially like your approach when you were talking about inadequacy marketing. Hard to say, but a very powerful concept. And when we come back I'd like to go to one of our terrific sponsors for the Business of Story podcast who plays the mentor to help level up basically, with their own customer. So will be back with Jonah Sachs right after this.

Okay, we'll give that a break and you got a little edit there, Jess. Sorry Jonah, you've became Jonathan there for a second.

Jonah: Transformation.

Park: All right. This is good. Let me come back as we come into this, Jonah, what I'd like to do is to see some tips that you could give these folks thinking of them as more like content marketers. What are some basic little things that they could do to make their short stories even more powerful? So from your experience we talked very high level, so let's kind of boil it down to the tactical stuff that they might be able to do. All right. Here we go.

Welcome back to the business of story. And our guest today, Jonah Sachs, the author of *Winning the Story Wars*, and the founder of Free Range Studios. Work you've seen a lot of online and he will give us an idea where we can see some of his great work.

As I mentioned earlier, Jonah was a big inspiration for me in our creation of the story cycle and the work that we now do with brands and helping them create meaning in their lives and their customer's lives. And when you were going through the hit list, I thought it was so important, you talked about inadequacy marketing in the whole shift that has happened because Millennials are stepping up. They have a whole new view of brands and what we grew up looking at brands. Then of course social media in this world stage that we all now play. And our customers have no problems coming out and calling out our fails, as well as celebrating our spectacular successes with them. So its level the playing field for communication that has made brands step up even more.

And I think one of the great points that you make is that the brand is not the center of the story. They're the mentor of the story. And when I do our storytelling workshops I will say, "Spoiler alert, this story is not about you, the brand, but it's about your customers and what journey they're on and how you can connect those values." And it's just great stuff. I'm glad to have you here today.

You spoke at a very high level now with Joseph Campbell's the Hero's Journey and how you've been able to simplify it to have some great impact with your own brand clients.

Can you share with our listeners some simple storytelling tricks and tips that they could use anywhere from Twitter to Facebook to LinkedIn to their own content marketing and how they can bring more stories structure to their lives?

Jonah:

Sure. Let's see. I use this tool called MERIT, an acronym for the five markers of a great story. And I feel like if once you kind of get to know those five tools, you can start to turn more fact or claim based communication into a more story based communication. And you can use one or all of them on any communication, to sort of bring it up a level.

Actually I'd like to teach this set of tools by telling a story. So let me tell a quick story and then I'll explain how they work. So as we tell stories, we're basically trying to get people to believe something. And we have two choices we want them to believe something about ourselves, about our project, about our brand. We can either go out and just say it, or we can encode it in a story that makes maybe a little bit less efficient, a little bit less direct. But it actually lets people feel like I've learned that for myself, because we've experienced the story through... almost feeling like we're there, we're immersed in a real world. And social scientists say that stories are reality simulators. We listen to stories and learn from them, so we don't have to make the same mistakes the characters make. So we have an innate ability to learn from stories. And so here's one story that we can learn from. And then I'll break down how it works.

So this is a Native American legend, Cherokee legend. So an old grandfather is sweeping ashes by the fire. And he hears some footsteps coming towards him. He listens carefully because he recognizes the footsteps. But they sound a little bit different than usual. He hears his grandson is approaching, but he sounds troubled. He's moving quickly. He's shuffling along as fast as he can and he turns around, there's the young man. He's got tears streaked down his face. There's mud on him. And the grandfather, breathing deeply because he knows his grandson is truly troubled.

"What has happened my grandson?" He says to the boy. And the boy retells the story of how some older bullies grabbed him and knocked him down, and pushed his face in the dirt, and threatened to kill him. The grandfather listens and nods. "So what would you like to know my son?" And the boy says, "How can I repay them, grandfather? How can I get revenge for this fight? And the grandfather says, "You know, there's a fight that's going on inside of me too, its a fight between two wolves. One is good. He has love, compassion, wisdom, forgiveness. And the other is evil. He has revenge, and hatred, and fear. This fight is going on inside of me everyday." And the grandson has quieted down a little bit and he asked a question, "Which wolf will win, father?" He says. And the grandfather simply replies, "The one that I feed."

Now the story is something that has lasted for a thousands of years to the oral tradition. It's here to teach us a very coarse truth. It's a spiritual truth that lots of religions try to teach us. And that is what we give our energy to is what we get back in the world. You'll see that in lots of places. Now, I could simply stand up and say, "Hey, what you give your energy to is basically what you'll experience." And you'll maybe hear that, maybe you won't, maybe you'll nod, maybe you'll forget it. But this story has been told from teller to listener through many, many cultures over time and has survived this sort of information overload age. And it moves people deeply when it's told.

And so, how does it work? Well, this is where MERIT comes in. It brings in the five markers of a great story M stands for memorable. Memorable means that to tell a great

story you want to put in images, or metaphors that people can't forget, that will stick in their minds. So in this case if I bring up the two wolves to you three weeks from now, you're not going to say, "What is that?" You'll remember this war between these two wolves inside of this grandfather, between good and evil.

So when we think about our communications, how can we have an image or metaphor that breaks people's expectations, but they can hold with them in their heads. So when you're out there talking, can you come up with an unusual way of getting people to stick the memory in their mind. Attaching an image that breaks expectation, using a metaphoric language, getting into that symbolic world. Just try adding that to any kind of communication. And that's what helps stick in people's minds.

E stands for emotional. That means we don't think something, but we feel something. So in the whole time that I was telling that story, I was taking the time to get the listener to feel what the young boy was feeling, what the grandfather was feeling. This desire for connection and love between them. If you feel something when I talk to you, then you're going to actually let that message stick. So that emotional filter is, "Are you inspiring emotion to people? Are you inspiring outrage, anger, fear? Or on the other side are you inspiring hope, and belief, optimism. And there's a lot of studies that show that communication that go for high emotion tend to travel much better than those that go for low emotion, things like either depression, or despair. Those kind of things don't tend to move people, but things that arouse high level emotions, definitely tend to move people.

So when you're making a communication don't just ask what am I trying to get someone to think. But ask what I'm trying to get someone to feel. Relatable stories are not about just abstract claims. They are about real people, or imagined people. And so those people, when you think about the hero of your story, your audience, your listener, are you talking about and communicating about human beings where the listener can say, "Hey, that could be me," when they listen to that story. That is so critical. We want to see people, who not necessarily look like us racially or income-wise. Those are not the important things. We want to look at people that we can say, "Hey, I want to know what happened to that person because by watching that, I'll know what happens to me if I act in that way." So can we get our communications to be human-based. And then are those human that we're featuring relatable to our audiences.

Park: And then it comes back too that whole thought of we buy with our hearts and justify our purchases with our heads.

Jonah: Yeah, absolutely.

Park: It's features and benefits when we completely miss the heart.

Jonah: Absolutely.

And that is the elephant and rider idea that made famous by Jonathan Haidt and the Heath brothers. These are ideas that we are constantly making emotional snap decisions that we don't even understand and then justifying them later. So are we creating emotional relatability in our communications? Immersive, that just simply means making people feel like they're there. Don't get into the big picture too quickly. I'm trying to teach you a spiritual truth with that story, but I'm talking about ashes in a fireplace. I'm talking about footsteps and sounds.

So the more that you can bring forth, sight, sound, smells and describe them or bring them to people, the more that it's going to stick and make them feel like, "Oh, I'm part of the story. I'm here." And then finally tangible, having things play out as much as we would like to have to talk to people about the big picture. Having things play out on the human scale is incredibly important. We made this movie, the Story of Stuff about the entire material as economy. How everything is made and disposed of in our world. Incredibly abstract and complex. But we told that story on the scale of individuals living simple experiences.

So how do things take place in the here and the now on a tangible human scale? So again, I'd take whatever I'm writing or putting together a movie I'm making and just constantly challenge myself to bring up the memorability, the metaphor, and the symbolic language, the emotions, the relatability of the characters. The sensual nature of it. The sights, the sounds, and smell. And then always challenge myself to bring all ideas to the tangible human scale.

If you do that and you just kind of go back over your work and then just finally ask yourself, "Does this communication support the moral of our story?" I think you can really be moving directly and quickly into a more story based communication.

Park: And Jonah, you mentioned this MERIT as a tool. Where can people find this tool? Is there something they can download or have in front of them, so they're always thinking of it? Or is it just something you use?

Jonah: Yeah, you can find it on the Free Range website under our Thinking section. And you also can find it in Winning the Story Wars.

Park: Okay. Great. Well, let's take another break and thank our wonderful sponsors who help make this all happen and help bring story into everybody's life. And we will be back with Jonah Sachs right after this.

Park: Welcome back to the Business of Story and our guest today Jonah Sachs, the author of Winning the Story Wars and the founder of Free Range Studios. Jonah, tell us what is the biggest challenge businesses have when they sit down to author their authentic brand stories?

Jonah: Yeah. I think the thing that I wrestled with is, I put together these ideas about how to tell better stories was, what are the relationship between better stories and reality? The reality that the brand and companies are working in and is it enough to tell a better story. And in some ways, I think that just shifting the story that we tell away from these nasty inadequacy stories into something more empowering is kind of an end in itself, in that our children or ourselves are immersed in these commercial messages and brand messages all the time. And if they tell us that we suck all the time, we're probably going to feel like, "Hey, we're pretty lame." And if they tell us how great we can be, I think that, that gives us energy to reach for more.

But at the same time, telling a great story and not living that story out is no longer acceptable in our very transparent world that we live in. So we really work with clients and I think it's very important that brands think about, how are we calling on people's higher values and how are we inspiring them to be empowered? But then also, what are

we doing ourselves to live those values out every single day with our customers, with our suppliers, internally with our employees.

And then if you are telling a story that's not really consistent with your behavior, that's a huge liability because you're going to get found out and people are going to start asking you to live that expectation. People love to point that hypocrisy with brands these days.

So that's a liability for sure, but I think it's also a powerful positive force. If you can set a story strategy from your values to your morals, to all these other elements we've been talking about and say, "Hey, guys this is the story we're telling the world. Now that puts a huge pressure on us to actually figure out, how to get better at living these values. How to get better at bring this story into reality." It can be a huge focusing agent for an organization, for a brand to say, "Now we know we really crafted what the world is expecting of us. Now let's go out and make it happen."

And so, in my book I tell stories about those who fail to do that and how embarrassing that can be. And those who are really on that journey and really defining a journey for themselves. In that way I think that marketers and advertisers, who by the way rank lowest in public perception for all profession, that it can actually be a agents of very positive and powerful change. Because we used to think of it in terms of, "Here's what the company is doing." Now advertisers go out and say something about it that's going to sell. Now we really see how the marketing and advertising department of corporations are really setting the agenda in many ways where the company needs to go in the future and there's a lot more connection.

So if you are in this field and wondering, what is the higher purpose of this field, I think the higher purpose of this field is to make a more empowered society. That's more resilient and able to take responsibility for our own lives. And also to help companies really be part of that shift. We saw in the 1950s when the advertising industry took a culture based on thrift and savings and turned us into a massive consumer society. And did it actually to solve a bunch of social problems that we were having and in many ways did save the economy and changed our social norms, in ways that many [inaudible 00:32:35] had to happen. That can happen in a generation. Now, we know that all this consumption and seeing ourselves as consumers, is causing all kinds of environmental problems, social problems. And it's actually advertisers and marketers I believe who can create a new shift to a better society to be part of that revolution.

Park: Yeah, without a question using the power of story that they are already invoking through their advertising and marketing, instead of just selling us a bunch of stuff we don't need to help level us up to a higher level of engagement. Yeah, it'd make the world a better place when it ultimately comes down to it. So what's next with you and Free Range Studios? What are you working on?

Jonah: Well, I'm working on another book about creativity and how groups of people can come together to make breakthrough ideas. And so, I'm very excited to put out another book. But not ready to talk too much about it yet because it's still very much in formation. And we've been participating recently in the global retailing of the Greenpeace Story which has been a fascinating transition for a major environmental nonprofit to think about how they put their activists and supporters at the center of their story rather than themselves. It's been really fantastic and great.

And we've actually been kind of shifting a little bit from just being a communications firm, into now, because of this whole how do you live this story out, doing a lot more innovation consulting with brands that say, "Yeah, we really want to do this. How do you help us get into the level of operation?" So we've been working with a lot more clients who are interested in crafting a better story, but actually living it out. And that's been an exciting adventure too.

Park: That's awesome. It takes you from just being a story artist to a story innovator to really help people live and deliver on their values, not just talk about it. Congratulations and thank you again for being a very important guest on the Business of Story. I've always admired your work and I really appreciate you being a part of the program here.

Jonah: Thank you so much. And thank you for the kind words. And I hope that this series definitely empowers a lot more storytellers out there.

Park: Thank you. And thank you for listening to "The Business of Story." And come back in a couple weeks, in our next show we will have with us Kevin Richardson, another fascinating storyteller. He's both a filmmaker and a game designer. Where I came across Kevin is when he won Volkswagen's Fun Theory contest in 2010 with his program called Speed Camera Lottery. Turning the negative loop of getting a ticket into the positive loop and actually earning money by driving the speed limit. Pretty interesting stuff and a great way to bring story into our lives.

Now go to iTunes and please give us a review of the show if you would. We would love to hear what you think of it and how we can make it stronger for you. And if you like what you're hearing, please share it with all of your friends. We'll see you or listen to you or you will hear us, next time on "The Business of Story." Thank you.