



STORYMASTERS THE **GUIDE**



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INTRODUCTION

WELCOME TO IGNITE 360 STORYMASTERS!

We are excited to share our storytelling expertise with you! From the steps to construct a compelling narrative to unconventional ways to tell a story – and how to hurdle over stumbling blocks along the way, we want to help you elevate your story game in 2019!

We created this guide as a preview to our year-long series. **Each section includes...**

- **an overview of the storytelling concepts you will be learning about**
- **real-world challenges and solutions you can begin to use right away**
- **actual case studies and examples of storytelling in action**
- **links to additional learning content**

Each month we will email you new content that will explore these topics in even greater depth.

You can read this guide straight through or jump to a section that interests you.

At the end of the guide, you'll find a [glossary](#) of storytelling-related vocabulary words.



Throughout the series, we encourage you to discuss your storytelling journey with us and your fellow storymasters on [Facebook](#), [LinkedIn](#) or [Instagram](#) (tag with #ignite360storymasters).

We are here to help you succeed! You can contact us directly with any specific questions along the way at storymasters@ignite-360.com

**“COMING TOGETHER IS A BEGINNING;
KEEPING TOGETHER IS PROGRESS;
WORKING TOGETHER IS SUCCESS.”**

~ Edward Everett Hale



BEGINNINGS MATTER: HOW TO START THE RIGHT WAY

Everything you do has a beginning. The email you write has a beginning. The start of a presentation has a beginning. How you begin matters because it sets the tone for the entire endeavor. You want to begin in a way that is consistent with the journey you are asking people to take with you.

YOUR REAL-WORLD CHALLENGE

You need to connect with your audience at the next share-out. A lot is at stake, and you need your message to land. What's the best way to start the presentation?

STORYTELLING SOLUTION

A good rule of thumb is to think about the needs and make up of your audience first. What's on their mind these days? How can you help them?

CASE STUDY

We'd spent three months working with our audience - conducting training sessions and presentations with cross-functional teams across 7 brands. For a final, day-long share out, the client asked if we'd do a "cold open" to begin the event. We knew we didn't want to go with a standard ice-breaker joke. This needed to be different. Our parameters? The audience was large, and the brands were fun with distinct nostalgic character. While the brands were each different, they somehow formed a family. Hmm. This reminded us of a favorite cult TV show. We decided to sing. We rewrote the Brady Bunch theme song and sang it for our cold open. The words we used drove home the point that we were in it together like a family, that we were going to have fun and laughs along the way, but like with Brady Bunch, we're all going to learn something... even Jan.

HOW IT WORKS

Attention is highest at the outset. Studies show that audiences disproportionately remember the first 5 minutes, the last 5 minutes, and a climactic moment of a talk. This is not the time for housekeeping and logistics. It's the time to impress upon people the purpose of the meeting. Excerpted from Priya Parker's *The Art of Gathering* where she references: Neal Hartmann, "Community Strategy and Structure: Persuasion and Ethics", MIT Sloan School of Management, September 10, 2013.

LEARN MORE

Read some of the best opening lines to books for inspiration.

Watch how Steve Jobs begins his famous 2005 Stanford University commencement speech.

**“START WRITING, NO MATTER WHAT.
THE WATER DOES NOT FLOW
UNTIL THE FAUCET IS TURNED ON.”**

~ Louis L'Amour



HOW TO WRITE YOUR STORY

Transforming business writing into a story is a process. You want to create a solid outline, then identify the big idea and apply a storytelling tool. You can always go back and reorder the outline as needed to support the story you're trying to tell. Great storytelling requires working and reworking the elements of the story so that it resonates.

Good outlines are logical (e.g. here's where we started, here's where we want to go, here's what we found out, here's how we'll get there, etc.).

As for [the big idea and an applicable storytelling tool](#) – sometimes it hits you in the face but other times it only comes after some [deep thought](#)/brainstorming with colleagues. You'll know you're on to something when all the points of your argument or insights ladder up to this one idea, and the storytelling tool you've chosen fits like a glove.

YOUR REAL-WORLD CHALLENGE

You've collected some amazing data and created a report, but it feels flat, like a series of disjointed bullet points. You're not sure how to pull it all together.

STORYTELLING SOLUTION

You've probably got a solid outline at this point. Now it's time to drop anchor. It's time to find your big idea. Try to identify your key insight, figure out what's at stake if you don't act on the insight, then combine these two ideas into a sentence – 10 words or less.

CASE STUDY

We had just wrapped a project with a company that wanted to understand the market around treats for cats. The project leader felt that something in the report wasn't coming together. Why? The big idea hadn't been articulated. After reviewing the insights again with her team, they landed on the big idea – cat owners let their cats weigh-in on the decision-making process. Aha! From there, we could apply a storytelling structure and tool. Traditional storytellers will often switch voices to represent different people within a story to create dialogue. We used this technique to reinforce the big idea (i.e. cats DO have a say in the decision). Every time we had a consumer quote, we also shared our interpretation of what the cat was thinking, based on our in-home observations. Consumer: "I've never tried brushing his teeth." Cat: "And you never will if I can help it."

HOW IT WORKS

Structure of a story is critical for engagement and buy-in. "At the beginning of any presentation, you need to establish what is...and then you need to compare that with what could be. Because what you're trying to do is make the status quo and the normal unappealing." – Presentation guru, Nancy Duarte's TED Talk [The Secret Structure of Great Presentations](#)

LEARN MORE

[Read](#) about the basic structure of a story. "What's interesting about most of the movies made in Hollywood is that, while the stories may change, the fundamental plot structure is virtually identical."

[Wikipedia has a list of specific storytelling tools](#) you can use like metaphor and analogy.

[Read](#) about the notion of brands as archetypes. What archetype is your brand? Does it hold true?

**“THERE IS NO GREATER AGONY
THAN BEARING AN UNTOLD
STORY INSIDE YOU.”**

~ Maya Angelou



HOW TO TELL YOUR STORY

Spoken stories are the stories people tell you and the stories that you tell others. For example, a consumer may share a story about your product or service with you, then you retell that consumer experience to a colleague at your next meeting. The goal is to maximize the potential of the story you hear, and the story you tell.

Pay attention to the stories people share. [Active listening](#) is an act of empathy. It requires you to pay attention (e.g. give the speaker your undivided attention), show that you're listening (e.g. use body language to show you're engaged), provide feedback (e.g. ask open-ended questions), and reserve judgment (e.g. don't interrupt). Active listening also helps train your ear for stories that work and stories that fall flat. For the story you tell, a good rule of thumb is to tell one you've experienced first-hand because it's far easier to remember a story than make up a new one.

YOUR REAL-WORLD CHALLENGE

You feel your team isn't really connecting with your client, consumer, etc., how can you get them closer?

STORYTELLING SOLUTION

It could be a good time to share a story, but not just any story. It needs to be relevant and real. Ask yourself, what is the message I'm trying to convey and what is a true story that could highlight that message?

CASE STUDY

We needed to help a team revisit past research, so we helped them remember with a story. We've often used what we call the "Remember when" technique like you would with an old friend reminiscing. It's a story you know because you've experienced it and is therefore much easier to tell. We started, "Remember when..." X consumer told us that at the end of a long day she likes to pick up your product and retreat into her equivalent of a man-cave? (heads are nodding in agreement) Remember how she walked us through it? She put up her feet and let out a huge sigh of relief? (keep it real and add a little human detail) Remember the key learning was that your product helps your consumer fully enjoy that moment (tie it back to the relevant insight/big idea)? Only after we'd grounded them in the individual story, did we dig into the specifics of the research.

HOW IT WORKS

Active listening yields fresh ideas. According to Bernard T. Ferrari, author of [Power Listening](#) and Dean of Carey Business School at Johns Hopkins University, great listeners show respect, keep quiet, and challenge assumptions. "Good listening, the active and disciplined activity of probing and challenging the information garnered from others to improve its quality and quantity - is the key to building a base of knowledge that generates fresh insights and ideas."

LEARN MORE

[Listen](#) for the real and relevant in this curated selection of NPR's This American Life podcasts. You can even download this [simple storytelling canvas](#) from DBB.tools to map out your next story.

[Listen](#) to true stories told live at The Moth. [Practice writing and recording your story](#) just to see how it sounds (no need to submit it).

**“DON’T TELL ME THE MOON IS
SHINING; SHOW ME THE GLINT
OF LIGHT ON BROKEN GLASS.”**

~ Anton Chekhov



HOW TO VISUALIZE YOUR STORY

Visual stories are photos, data visualization, infographics, video, etc. They are opportunities for your audience to connect with the story and for you to drive home the big idea in a visual way. Many storytelling tools that are typically applied to written stories can be applied visually. For example, a universal tool of spoken storytelling is repetition (think folklore's "power of three": three brothers set out, three attempts are made, three riddles are asked, etc). Traditional storytellers use it all the time because it locks the story down in people's minds. You can just as easily repeat imagery to reinforce your message.

YOUR REAL-WORLD CHALLENGE

People are bombarded with visual information these days. How do you make your story stick and stand out from the rest?

STORYTELLING SOLUTION

Think about visual storytelling like silent films. What if you couldn't use words on your next PPT report? To get you thinking in pictures, go through each slide of your report and try to think of one image that would convey the main idea for that slide. As a bonus round, think of one image that would best represent your big idea.

CASE STUDY

We needed to convey the big idea to the client. The storytelling tool we used was a visual simile. The idea was that a particular group of consumers liked to passively receive information about health instead of actively seeking information. We had a straight-forward headline: "XXX consumers don't seek health information, they receive it." We had three short supporting bullet points and a quote. What drove it home and helped make it stick was the visual that accompanied it. We used a picture of an old school aerial TV antennae that clearly could only receive information. The client told us that this image still sticks in her mind two years later when she thinks about her consumer. (Note: By comparison, think what the impact would have been if we'd used the more obvious image, say, of someone "receiving" health information from a doctor).

HOW IT WORKS

A study conducted at the Wharton School of Business found that a purely verbal presentation persuaded 50% of audience members. BUT, a verbal presentation that had accompanying visuals persuaded 67% of the audience. [This infographic provides some outstanding visual cues to help clarify the idea.](#)

LEARN MORE

[Read](#) about 10 simple visual storytelling tools you can use. Or, [watch](#) this young youtuber dissect the elements of visual storytelling in film.

[Read](#) about a simple excel tool that can make your data feel more human.

**“ALL GREAT CHANGES
ARE PRECEDED BY CHAOS.”**

~ Deepak Chopra



WHAT TO DO WHEN YOU GET STUCK

Getting stuck is real, sometimes you just can't get out of the weeds. One way to get unstuck is to idle. Yes, you heard us. Forcing a story when you're stuck is like thrashing around in quicksand. You go in the wrong direction - fast. Instead, put your brain in neutral. Take a walk around the block. Draw an object that sits on your desk. Try a new lunch spot. Grab a coffee with a friend. An hour tops will set you to rights. When you've relaxed, start to tell stories – tell your colleague(s) about your findings and ideas (If no one is available, you can [mindmap](#) your thoughts). Stories have pacing, sometimes you need to pause to see where to go next.

YOUR REAL-WORLD CHALLENGE

You are awash in data. You don't know what end is up anymore. Everything seems actionable and important. How do you find your story?

STORYTELLING SOLUTION

You can't force a story. Take a break. Phone a friend, tell them about it, and ask them what they think.

CASE STUDY

We conducted a multiphase project over many months which culminated in a veritable ocean of data. We'd fixated on the idea that we had to have one big idea to present, yet it seemed like there were two ideas vying for attention. We were thrashing in the quicksand. Taking a pause, we realized both ideas were interesting to pursue, so we did.

The project was based on the notion that consumers lumped products and services across industries into one of three categories – good, better, and best. The first notion was that for this particular product to resonate with consumers, it needed to be calibrated along 8 criteria (e.g. price, source, packaging form, etc.) to be placed in one of those 3 categories. The second notion was that there were key lenses that informed how consumers viewed the categories (e.g. kids at home, values, money, etc). Aha! The big idea specific to the product (i.e. 8 criteria) was inextricably linked to the lenses thru which consumers viewed the categories. After that, things flowed. We used the visual analogy of a mixing board to convey the importance of calibrating those 8 criteria so the product would be pitch perfect. And, notice the use of the pronoun “we” in the above example. When the lead analyst got stuck, he engaged other members of the team to help him weed through it all and identify the big idea together.

HOW IT WORKS

“There are lots of different ways to get unstuck. Use the ones that work for you.” – Robert Tucker author of Innovation is Everybody's Business as quoted in [Forbes](#).

LEARN MORE

[Read](#) about how to switch to play mode when you're stuck.

[Read](#) about how brief diversions help you work smarter.

**“CREATIVITY COMES
FROM A CONFLICT OF IDEAS.”**

~ Donatella Versace



HOW TO USE STORY TO OVERCOME RESISTANCE

It can be difficult to get buy in no matter how good your work and research is. Leadership can be resistant to changes on well-known, established brands and on businesses that are already performing well. Sometimes they just aren't feeling it. Here's where your story can help. Story leaves the door open for an emotional connection.

YOUR REAL-WORLD CHALLENGE

Your data highlights a recommendation for leadership to take a fairly aggressive posture and invest in innovation to grow your brand OR simply invest in additional work to develop an idea further. But decision makers are uncertain and skeptical. A few have voiced opposing views causing a standstill in forward momentum.

STORYTELLING SOLUTION

When this occurs, story can be used to motivate action.
Write down five story ideas that would bolster your argument.

CASE STUDY

Using a combination of facts, such as revenue or profit numbers, combined with an element that pulls at the emotion of the audience is always powerful. So, consider distilling the math into a single, easy-to-digest set of information AND make sure to combine it with a well-placed customer or employee testimonial via video clip, audio clip or quote. After all, your decision makers are human and motivated to act through reason (the head) and emotion (the heart). Also consider ways to bring stakeholders into your process early. Were they a part of the planning for your insights effort? Stakeholder interviews, participation in kick-offs and even taking part directly in your research are all ways to bring context and meaning to stakeholders early. Help them hear and see the story from their customers first-hand. Another tool in your final story is to make your case via a 'carrot or stick' approach. The 'carrot' shows the upside of action and what is being left on the table. Quantify and qualify the upside potential of taking action now. The 'stick' is revealing the cost incurred of not acting or failing to act previously.

HOW IT WORKS

A story-free argument activates only the critical thinking/language processing parts of the brain. You want leadership to be open, not critical. When we are being told a story, things change dramatically in our brains. Not only are the language-processing parts in our brain activated, but any other area in our brain that we would use when experiencing the events of the story are too.

LEARN MORE

Read *Leaving Legacy: Lasting Leadership that Makes a Difference* by Bruce Williamson to help you figure out which story you should tell as a leader.

Watch leadership guru Stephen Denning's classic TEDx Talk on leadership and storytelling. It's full of ideas to refine your spoken story.

**“NUMBERS HAVE LIFE; THEY'RE
NOT JUST SYMBOLS ON PAPER.”**

~ Shakuntala Devi



STORIES ELEVATE ALL YOUR RESEARCH... EVEN ALL OF THAT BIG DATA!

We spend far too much energy focusing on the data. And this is often what gets in the way of the story. The adage “can’t see the forest for the trees” applies here. Certainly, we require data to illuminate the insights we hope to identify but it is the insight, not the data, that should be taking center stage in our stories. Cole Nussbaumer Knafllic, author of bestselling book *Storytelling with Data: A Data Visualization Guide for Business Professionals* emphasizes the need to subsume and streamline data in our PowerPoint presentations in order for the story to come through. Often, as researchers, we want ALL of the data on the slide. Nussbaumer urges us to resist the temptation to include everything and, instead, focus on the one or two key data points or important comparisons to make your point stronger.

For example, why show how your brand compares to all other competitors in quarterly customer satisfaction scores when the real story is how your brand has been steadily improving on key metrics with the exception of one critical area. The story is not about competitive comparison. The real story is about the ONE dissatisfier that needs urgent attention. Removing the superfluous and communicating with a laser focus allows the story to take hold and drive to the ‘now what.’ After all, we don’t share our insights to show how smart we are. We share our insights to improve the businesses and brands we support. Everything, Nussbaumer Knafllic, contends, should take you to action FASTER.

YOUR REAL-WORLD CHALLENGE

How do you humanize percentages and charts to keep your audience engaged
AND make those numbers memorable?

STORYTELLING SOLUTION

Review your report/presentation to ensure that you only have one or two key data points per slide.

CASE STUDY

If we told you that it was good idea to give a presentation alongside 50 television sets all showing different channels, you’d think we were nuts. It’s too distracting. Yet that’s basically what happens when there is too much data on a slide. The data becomes noise. The job of the storyteller is to focus the listener on the path not the woods (i.e. not distract them with too much detail). Recently we had a very quant-heavy presentation to deliver. The first iterations had multiple tables and charts on each slide. It was thorough but overwhelming, so we went back, figured out the one or two salient points for each slide, and designed simple graphics to highlight those points. The rest went into the appendix.

HOW IT WORKS

How it works: Data represents the rational mind (the head) while story provides the emotional connection (the heart). And, it is the heart that inspires action.

LEARN MORE

[Watch](#) this 6-Minute Guide to Storytelling video from storytelling expert Paul Smith.

[Read](#) about a framework you can apply to your next project. Thanks to Thomas Davenport, author of *Keeping Up with the Quants*, you can pick from a Whitman’s sampler of frameworks. He outlines 10 types of stories you can tell with data and argues that “What’s needed is a framework for understanding the different kinds of stories that data and analytics can tell. If you don’t know what kind of story you want to tell, you probably won’t tell a good one.”

**“YOU CAN DISCOVER MORE
ABOUT A PERSON IN AN HOUR
OF PLAY THAN IN A YEAR
OF CONVERSATION.”**

~ Richard Linguard



HOW TO HAVE FUN WITH YOUR STORY

As serious marketing and insights professionals, we tend to take ourselves very...seriously. Data-driven solutions. Statistically projectable sample sizes. Methodologically sound research design. This is serious stuff. And, it should be. With large investments and high risk on the line, it is critical to have your i's dotted and your t's crossed when it comes to insight recommendations and go/no go decisions.

But before you get to all of that, before you make the call on the next big product launch or ad spend, before you get ALL serious, ask yourself what is the value in knowing who your customer is and what they really need and want. And, then ask yourself what are the best ways to get there. If you really want to learn about your customer, if you truly want to understand who they are, how they express themselves and what makes them tick, we suggest you have some fun. Want to learn about someone? Play a game with them where they have to tell you a story.

YOUR REAL-WORLD CHALLENGE

You need to onboard a new team, get them immersed in their target consumer's needs and wants. You've already shared past learnings (e.g. watch videos, read reports) but it doesn't seem to be enough. They aren't connecting as you'd like them to be.

STORYTELLING SOLUTION

Playing a game can improve creativity and collaboration, but it can also be overwhelming for some. Think about your audience needs first. Are they open to the idea of playing a game?

CASE STUDY

Context is key for knowing when to introduce an element of play. First, we determine whether or not the audience would be receptive. If they are, then we can decide on the best type of game. We'll often look to relatable games that could easily be adapted to a business context. We've had success with Family Feud and Shark Tank style games. We've also designed our own games. [Lifeology™](#) is a board game we developed to build empathy and share stories. Participants (client and consumer) play one-on-one, and answer questions that are both straight-forward, "Which do you prefer, Walmart or Target?" and more philosophical, "What advice would you give to your younger self about your future?" [Improv](#) is another great way to improve creativity and collaboration.

HOW IT WORKS

For a sneak-peak on how it works, [listen to a recent Lifeology™ session](#) - 8 pairs of strangers were sharing stories and getting to know one another. It sounds like a stimulating cocktail party.

LEARN MORE

[Watch](#) Kelly Leonard and Tom Yorton (of The Second City improv fame) discuss their book *Yes, And* at the Wharton School of Business.

**“A PARTY WITHOUT CAKE
IS JUST A MEETING.”**

~ Julia Child



HOW TO TURN MEETINGS INTO GATHERINGS

If meetings are just an agenda to check off, then they get stale, but if you structure them like a story with a beginning, middle, and end you can really get traction on ideas and create team solidarity. Just as you need to find the big idea in your data, you need identify the purpose of the meeting. That helps you make choices about who should be invited, what type of beginning icebreaker you'll need, if you're going to play a game, etc. For example, with our [ideation sessions](#), the purpose is to conjure a creative safe space so people can generate new ideas. To that end, the activities, the tone, the room, need to convey the idea that you're in a safe space but can still have fun.

YOUR REAL-WORLD CHALLENGE

You're hosting an upcoming meeting, and you need your message to land. How should you structure it?

STORYTELLING SOLUTION

Start by clearly defining the real purpose of the meeting. The purpose of the meeting is to...

CASE STUDY

While the framework stays the same (beginning, middle, end) the purposes of meetings vary greatly. The goal is to come up with some creative solutions to advance the purpose. We've recreated recipes that consumers cooked and served them at meetings. We've decorated the walls of a conference room to make it more engaging. We've hosted workshops where we have participants try on and wear the same type of shoe a consumer would actually wear to engage empathy. Ask yourself, what are some creative ways to align your meeting to your purpose?

HOW IT WORKS

Meeting at a conference room table is the contemporary version of gathering around a campfire. Stories are a natural fit. For inspiration at your next meeting, see what designer's over at IDEO did when they were [trying to host a meeting about being creative](#).

LEARN MORE

[Watch](#) Priya Parker discuss gatherings in an interview at Creative Mornings. NYC. She talks about the power of reframing meetings as gatherings.

**“EVERY ENDING IS A
BEGINNING. WE JUST DON'T
KNOW IT AT THE TIME.”**

~ Mitch Albom



HOW TO END ON A HIGH NOTE: ENDINGS DRIVE ACTION

Endings are golden opportunities to leave people prepared and excited to take action. Paul Axtell, author and speaker, writes that, “In my 35 years of experience as a corporate trainer, I’ve found that closure is more often than not the missing link between meetings and impact.”

Endings are not the time for logistics. Before you end, you’ll want to get housekeeping out of the way (i.e. thank yous, next steps, etc.). Treat endings like new beginnings - like the moment on a maiden voyage when the champagne bottle is smashed against the hull. When it is time to end, take a moment to repeat the big idea of your story and then send people off uplifted (no need for an actual champagne bottle, something as simple as a high-five works too. Just make it authentic.).

YOUR REAL-WORLD CHALLENGE

I don’t have a lot of time to finesse my presentation, what’s a fast and simple thing I can do to close it well?

STORYTELLING SOLUTION

In cinema there is a technique where you visually connect your first and last scenes like bookends. One of the best examples of this technique is from The Shawshank Redemption. The movie opens with a tight shot - Tim Robbins, alone, at night, in a cramped car reaching into another tight space, a glove compartment, for a gun. The final scene is the exact opposite - Tim Robbins on a wide-open beach on a brilliantly sunny day greeting his best friend, and fellow prison escapee. Try to think of one or two other examples of this technique. Another one we love is Goldilocks (girl walks into forest - girl runs out of forest vowing never to return again – big idea? Scary things happen in the forest).

CASE STUDY

We’ve used this simple bookend technique on the first and last slides of many PPT presentations. In one instance we realized our client had a unique opportunity to help consumers make better choices in a yet under-developed beverage territory. That was the big idea. For the first slide we showed an image of a woman looking at her beverage, assessing it. For the final slide we showed a person with a beverage in hand looking out across a vast valley about to make the descent – the messenger with salvation in hand. In this instance we used a visual bookend, yet it isn’t limited to video or photographic story, how might you bookend a written or spoken a story?

HOW IT WORKS

A wedding ceremony’s closing moments are a classic example of a good ending. It checks all the boxes of a good ending (hence why so many Disney movies end this way). It involves everyone, it’s a threshold the couple must cross together (in a shower of petals/rice/bubbles), and as the couple walk away on their own it reinforces the big idea – that they’re together.

LEARN MORE

Read about some of the most famous movie endings.

THIS IS NOT AN ENDING, IT'S A **BEGINNING IN DISGUISE**

BECOMING A STORYMASTER TAKES PRACTICE.

Now you know some new techniques - go try them out!
Let us know how it goes. Share your story with us on [Facebook](#), [LinkedIn](#) or [Instagram](#) (#ignite360storymasters) - we'd love to hear from you !

Each month, we will share more about these topics to continue and build upon this first step. At any point if you have questions about the Storymasters series or feedback that will help us better serve your storytelling needs, email us at storymasters@ignite-360.com

We hope that the examples in this guide help spark storytelling solutions that drive action for your next project!

Thank you!



“In a keynote panel discussion among the heads of consumer insights at companies such as Twitter, Nest, 20th Century Fox, and Facebook, one of the important, if not **THE MOST important skill sought after among insights professionals today, is the ability to craft and tell a story to drive action.** This was called out as among the top most critical skills to command influence in the C-suite.”

–Lisa Osborne



STORYTELLING TERMINOLOGY

It can be difficult to get buy in no matter how good your work and research is. Leadership can be resistant to changes on well-known, established brands and on businesses that are already performing well. Sometimes they just aren't feeling it. Here's where your story can help. Story leaves the door open for an emotional connection.

AUDIENCE

A group of listeners. *Source: Merriam-Webster.com*

BIG IDEA

A big idea is that one key message you want to communicate. It contains the impetus that compels the audience to set a new course with a new compass heading. Screenwriters call this the "controlling idea." It's also been called the gist, the takeaway, the thesis statement, or the single unifying message. *Source: Duarte.com*

STORYTELLING TOOL/NARRATIVE TECHNIQUE

Any of several specific methods the creator of a narrative uses to convey what they want—in other words, a strategy used in the making of a narrative to relay information to the audience and, particularly, to "develop" the narrative, usually in order to make it more complete, complicated, or interesting. *Source: Wikipedia*

PRESENTATION/SHARE OUT

A speech or talk in which a new product, idea, or piece of work is shown and explained to an audience. *Source: Dictionary.com*

STORY STRUCTURE/NARRATIVE STRUCTURE/STORY FRAMEWORK

Narrative structure is about story and plot: the content of a story and the form used to tell the story. Story refers to the dramatic action as it might be described in chronological order. Plot refers to how the story is told. Story is about trying to determine the key conflicts, main characters, setting and events. Plot is about how, and at what stages, the key conflicts are set up and resolved. *Source: Wikipedia*

NARRATIVE

A story or a description of events. *Source: CambridgeDictionary.com*

ANALOGY

A comparison between one thing and another, typically for the purpose of explanation or clarification. *Source: Oxford Living Dictionary*

SIMILE

A figure of speech involving the comparison of one thing with another thing of a different kind, used to make a description more emphatic or vivid (e.g. as brave as a lion). *Source: Oxford Living Dictionary*

STORYTELLING TERMINOLOGY

ARCHETYPE

An original model or type after which other similar things are patterned. For example, Frankenstein, Dracula, Dr. Jekyll and Mr. Hyde are archetypes that have influenced all subsequent horror stories.

Source: Urbandictionary.com

PERSONIFICATION

Personification is a figure of speech in which a thing – an idea or an animal – is given human attributes. *Source: Literarydevices.net*

HERO'S JOURNEY

In narratology and comparative mythology, the monomyth, or the hero's journey, is the common template of a broad category of tales that involve a hero who goes on an adventure, and in a decisive crisis wins a victory, and then comes home changed or transformed.

Source: Wikipedia

CONFLICT

A conflict in literature is defined as any struggle between opposing forces. Usually, the main character struggles against some other force. This type of conflict is what drives each and every story. Without it, the story would have no point or purpose. There needs to be some struggle in order for the reader to get involved and care about what might happen to the characters. *Source: study.com*

METAPHOR

A figure of speech that describes an object or action in a way that isn't literally true, but helps explain an idea or make a comparison. *Source: Grammarly.com*

INSIGHT

A penetrating human truth; a discovery about consumer motivations, applied in an ownable way to unlock growth. *Source: Ignite360*

ACTIVE LISTENING

When you actively listen to a person, it is not passive. To learn something new, you need to be open, concentrate, understand, and respond thoughtfully to what you are hearing. This tells the person speaking that you truly want to hear their answer to your question. Body language speaks volumes and you should 'listen' to the other person as well be aware of your own.

When a person feels that you are interested in what they have to say, trust is established and the conversation will become richer and more rewarding. *Source: Ignite360*

PLOT – 5 MAIN ELEMENTS/FREYTAG'S PYRAMID

Exposition: At the beginning of the story, characters, setting, and the main conflict are typically introduced.

Rising Action: The main character is in crisis and events leading up to facing the conflict begin to unfold. The story becomes complicated.

Climax: At the peak of the story, the main event occurs in which the main character faces the conflict. The most action, drama, change, and excitement occurs here.

Falling Action: The story begins to slow down and work towards its end, tying up loose ends of the plot.

Resolution: Also known as the denouement, the resolution is when conflicts are resolved and the story concludes. *Source: literaryterms.net*

Thank You

