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- The art of the repeatable soundbite (you'll love this).
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Derek: Hello and welcome. This is Derek Halpern, founder of SocialTriggers, and today you're going to learn how you can become a world-class speaker and presenter whether you're giving presentations at conferences, creating videos online, or giving one-on-one sales presentations, or simply just uploading your speaker slides to the Web.

And with me to help you, this is one of the top presentation designers in the world. Her name is Nancy Duarte, and for those of you who don't know who Nancy is, I'll just give you a quick rundown.

She's the author of two consistent best-selling books, *Resonate*, and *Slide:ology*. One book is about creating great presentations and slides and that's *Slide:ology*. And the other book is about creating great stories, and that's *Resonate*. She's also the founder and CEO of Duarte Design, the leading presentation design firm. They work with executives on keynotes, companies on product launches, and more. What's up Nancy, you with me?

Nancy: Yeah, I love your little DJ voice there, Derek.

Derek: Thank you. All right, so before we jump right into the discussion today, I just want to share a quick story with everyone.

Great Content Isn't Enough

No matter what business you're in, you're going to give presentations- whether it's one-on-one presentations, or presentations at conferences. And if you're not learning how to give great presentations, you're killing your business. I know this from experience, because the first presentation I ever gave, I focused on giving great content. What happens?

After the fact, I got reviews from people. And to be quite honest, they were mediocre at best. People said they loved my content but they hated my presentation. And it made sense. I wasn't a speaker or a presenter. I was an Internet marketer. So of course my content was great, but my presentation was lackluster.

At first I didn't want to focus on becoming a better presenter or speaker. Because again, I was a marketer, I wasn't a speaker. But then I realized something, when you're in the business world, no matter what business you're in, at some point, you'll need to give a great presentation, and that's your chance to shine.

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Mess it up, and you can resume your business life as usual. Do it extremely well and great things can happen. So I don't want to risk giving another mediocre presentation, which is why I focused on becoming a great presenter and speaker. And that's when I stumbled upon Nancy Duarte's books.

I first read Slide:ology, and then I later read Resonate. I implemented everything she talked about in those two books. And no joke, the very next presentation I gave, I had people come up to me afterwards and say I was one of the best presentations at the conference. Now I had great content and a great presentation.

And ever since then, I've been invited to speak at around 20 different venues, most of them which had hundreds of people in the audience. How'd I do it? It's all because of Nancy. So Nancy, thank you. You essentially changed my business, and I know you changed other people's businesses, and I'm sure you're about to change every single one of the Social Triggers Insider listeners' businesses also. So thank you for being here with me.

[1:30] **Nancy:** Thanks for having me. That's a great story.

Derek: Thanks. So let's just jump right in. There's a nasty rumor that has spread throughout the world that giving great presentations, and I just want to squash that right now, and who better to squash it other than you? People say things like, "I give great presentations when I wing it." What do you think? Do world-class presenters wing it? Or do they prepare and study how to give great presentations?

The Truth About Winging It

[3:30] **Nancy:** I think world-class presenters look like they're winging it, but they're heavily rehearsed. So what happens is that at some point, you're rehearsing, as you grow and develop as a presenter, your ability to rehearse kind of goes through it's own journey in a way.

You go through this phase of not even knowing that you need to rehearse. Kind of where you were. I didn't know I needed to be a good presenter. So you go through this awareness, "I need to be a better presenter. I better rehearse."

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And then people rehearse, and they come across as rehearsed. They come across as canned. It comes across as unnatural.

And then eventually, you break through that barrier, and you look like you're naturally delivering it conversationally, like it's beautiful. That takes practice.

Winging it, like literally winging it, like when you get really, really good, it almost looks like you're winging it. It looks like you didn't prepare, but you're highly prepared. But winging it? You should never do that. Even if you know you're going into a meeting and it might be a highly charged meeting, or something. You know there's one message you have to communicate to bring that meeting to the direction it needs to go, you've got to sit, even if just for a minute, and think things through- what you're going to need to say, and what's the best way of saying it to lure them towards your perspective. So you have to rehearse. You have to plan.

[4:56] **Derek:** So you really broke that down into three phases. You said the first phase is not realizing you need to rehearse. The second phase is rehearsing to the point where you actually sound canned. And then the third phase is where you become like a master, where you're highly rehearsed, but it looks like you're actually up there winging it off the top of your head.

Nancy: Right, and it's in that canned phase, that's when the feedback is most painful. Because you went through the revelation you weren't that great, you feel like you're being very disciplined at rehearsing, and you're putting your heart and soul and tons of time into rehearsing. So when you get that feedback, "It feels canned", it's more devastating than the original feedback that you need to rehearse more. That's kind of exactly the pattern of the hero's journey. Then you have to kind of really re-center yourself and say, "Am I really committed to this challenge of being a great communicator?" And if you push yourself through that mental phase, that's the hard part that most communicators don't do. They don't ever go from good to great.

[5:56] **Derek:** Yeah. I mean, it just resonates with me because I remember my first presentation where I got the mediocre reviews, even though I did a mediocre presentation and I had great content, one of the people actually said that I sounded too rehearsed. And I was probably right in that stage

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where I was sounding like I was completely canned, and I sounded like I didn't know what I was talking about. I just sounded like I was just reading a script even though I wasn't reading a script.

Nancy: Right, and I've seen that. People have just as negative a reaction to those that are canned and highly rehearsed as those that wing it. Because then it feels...it's such a different feeling.

There were a couple this year at TED that were TED talks, that were like, "Are you kidding me? You memorized it and you're standing up there trying to deliver it." It loses it's human soul. And so, both extremes are bad- winging it, and rigidly rehearsing it. They both come across as insincere.

[6:55] **Derek:** All right, so let me just ask you a quick question. What's one tip you would give to people so they know what's the right amount of rehearsal needed for let's say a twenty-minute presentation? Do you think that they should focus on scripting it out first, and then forgetting the script? Or do you think they should work on memorizing key points, and then deliver the key points without having a script associated with it?

How Much Rehearsal is Enough?

[7:19] **Nancy:** That's a good question. To do a twenty-minute talk takes a lot more work than doing an hour-long talk. Doing a twenty-minute talk is really, really tight. And it goes by much faster than you think. That's about the length of a TED talk, and those are really hard to do.

So if you have a finite- let's say you're a busy executive and you have to do a twenty-minute talk and you only have so much time, I would spend all the time on the talk. I wouldn't even spend time on slides, or visuals. You're going to nail the points that you want to say. So, I think that I would rather see someone spend time on great content and hold little 3x5 cards, than to only spend half as much time on content and to spend the time on their slides. If the content isn't cranked up, you know, you lose.

[8:03] **Derek:** Yeah.

Nancy: Best of both worlds, obviously, is to say what you want to say and then have the support of visuals behind you- that's best. But it takes more time than you think.

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For a twenty-minute talk, depending on what's at stake, if it's a twenty million dollar sale, yeah, you're going to want to spend a lot of time. If it's a staff meeting where you guys are trying to get an alignment around an initiative, that's a very different prep time- very, very different. Like if you paid a hundred grand to be able to speak at CES, and you have a keynote, and there's twenty thousand people in the room, that's way more important, or an investor meeting is very important.

So there's some kinds of presentations that you could spend up to a week, a hundred hours even, working on it. It just depends on what's at stake. It depends on how good your team is around you. If you've got a really good team, it wouldn't impact you as much. But it all depends on what's at stake, and if you really want to nail it, invest some time on it.

Derek: Yeah, makes complete sense. All right, so now, one of the reasons why I'm really happy to have you here is because, in your book, *Resonate*, you kind of give people the presentation form. You break down good presentations into the structure- they have a structure. Can you tell us a little bit about that structure?

Presentation Structure

[9:25] **Nancy:** Yeah, what happened was we've done about a quarter of a million presentations here at the shop, so I had the context of how presentations were currently being done, some done well, some done terribly, and then I went and studied a lot about cinema and literature, screenwriting, just story in general. And I also really studied the greatest speeches. Like what are the greatest speeches of all time?

Once I really went in depth and studied story and speech making, along with presentation, I made a discovery. And it's something that's been around since Aristotle, but nobody's ever identified it before. And it's basically the structure of a great speech or a great presentation, a great piece of oral communication I guess you could say. It's the shape it makes.

And basically, the thing that we love about story is this tension and release, or this kind of conflict and then the resolve. That's what we like about stories- that transformation, the pressure to change, and then changing.

And so I realized it's kind of a study in dialectics and contrast, and stuff. So, one day I came in after doing all this studying and this shape- I go, "Oh my God, I think it's the shape!" And I thought, if I can overlay this shape over Steve Jobs' iPhone launch presentation, and Martin Luther King's I

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Have a Dream speech, then I would know it's right. And I overlaid the shape and it worked!

Establishing What Is

So basically, it starts out establishing *what is*. You have to set this baseline of what's currently on the table. What the problem is. What's the elephant in the room? What's happened that's brought us to this point? You establish what is.

Call to Adventure: What Could Be

And then create this call to adventure by creating this contrast between what currently is, and what could be. What could be in the future? What it could look like with this roadblock removed. What it would look like with this initiative resolved. And then you move back and forth, and back and forth. There's this instructional device between what is, and what could be.

What happens is, suddenly, what is does not look as appealing as what could be with your idea adopted. So that contrast starts to make the status quo undesirable, and this new place in the future more desirable. And then you have a call to action close to the end, but then you can't end at a call to action. You actually need to establish a new bliss.

So your summary, or your conclusion should explain how amazing the world is going to be with your idea adopted. Or how great the company is going to be. Or how great your life is going to be if you do this thing. And the principal of recency states they will remember the last you said will be remembered more than anything in the middle. So you want that last thing to be amazing, and it be a comment, of a bright hope of a future. And that's kind of the structure. Verbally, the structure, you can't really see it, but it does go up and down.

[12:16] **Derek:** Yeah. You know what's really interesting about that structure of the contrast between what is and what could be? I'm a trained copywriter and sales person, so I've been selling words and selling face to face for a while. And a lot of the people who are on Social Triggers are actually in sales fields where they have to sell people on buying products or sell people on buying ideas, whatever the case.

One of the best ways to sell stuff, is to create that contrast between what is and what could be, also, where like "Here's the world... here's what your world could be if you bought my product. But here's the world... here's the

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world where it could be if you bought my product.” And then you could talk about that new bliss where you describe, “Well now you’ve bought my product and here’s this great world that you’re going to live in.”

Tension of Contrast

[13:04] **Nancy:** Yeah. That’s exactly it. It’s that tension of contrast. And you look at things like Martin Luther King’s speech, and it moves back and forth at the phrase level, just like what you were doing. And what happens is those become the most cited and the most beloved parts of these speeches- when the contrast moves back and forth at the phrase level. So it’s very very interesting.

[13:24] **Derek:** Yeah, so I actually, you will probably agree with this here, but I think that that contrast you just brought up, that structure that you found between what is and what could be, is probably one of the most important things that people can learn about because I made a mistake when I first started communicating ideas and making sales pitches, where I would just start right off, and say, “All right, here’s what you can have. Like, here’s your life and what you could have.” But I never really set the stage and explained to them what the status quo currently was. And I’ve noticed that, when you start with the status quo, and then contrast it with what the world could be at a latter time with this new product, let’s say, I find that the what could be seems a lot nicer when compared to what is. Do you find that to be true, too?

[14:11] **Nancy:** Definitely. Exactly, and that’s what you’re trying to do.

Derek: Thank you for that tip. Everyone who’s listening, write that down, the difference between what is and what could be, that’s the structure of a great presentation. There’s more about that in Nancy’s book, Resonate, if you’re interested. Now let’s move on to the next question. You mentioned that presentations often have a beginning, middle, and end. Can you tell us a little about how that works?

Presentation Turning Points

[14:45] **Nancy:** Yeah. It’s kind of my study of story and people were like, “Of course, presentations should follow some sort of story framework.” And of course they went to Aristotle’s writings, and rhetoric, and it basically, for years- for thousands of years actually, every good story has a beginning, a middle, and an end. And what I realized is that most

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presentations, that's pretty indistinguishable, it's one big blur of slides, one big blur of blather.

And in a story, what happens is the hero usually starts out in an ordinary world. Just kind of going along, and then something happens, and it's a call to adventure to get them to jump into kind of a special world. And then that's where they go through trials and roadblocks, and then come back to their own world, smarter, wiser, having grown or developed in some way.

I realized there's two turning points. That's the work of Syd Field. There's a turning point in a story when the beginning becomes the middle, and then there's another turning point where the middle becomes the end.

And what you've got to do, is the beginning of your talk and the end of your talk should only be about 10% of the talk- that's how movies are structures. Your set up and your ending should each be 10%, and the middle- that's where all the action of the movie happens, where you fall in love with the hero and you root for them because you have so much empathy for them and you want them to conquer, or you want them to win, or you want them to kiss the girl or whatever. And that's where all the interesting parts should happen.

So your beginning and end should be about 10% each of your talk, and the middle should have that tension and release and a lot of action in it. But the middle should be about 80%. But there has to be a clear moment when people are like, "Oh, the beginning is done now we're in the middle. Oh, the middle's done, now it looks like we're ending." It's really important to have a clear beginning, middle, and end.

[16:36] **Derek:** Anyway, that makes complete sense. And I do thank you for sharing that. Now, moving on to the next question, and this question is really interesting because I first read about it, what you call the STAR moment in your book, Resonate. And when I first read that, I realized something. The STAR moment is great for giving talks, but you can really use this STAR moment in any type of communication, whether you're writing a blog post, creating a video, or doing a sales presentation. So I want you to just take a second and tell us, what is a STAR moment? And what makes a STAR moment?

STAR Moments

[17:12] **Nancy:** You can have STAR moment on a podcast, too- an auditory STAR moment. A STAR moment's an acronym that we came up with that

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stands for SOMETHING THEY'LL ALWAYS REMEMBER. And it could be something you say, it could be something you show, it could be something you demonstrate, it could be something you act out, it could be a prop. It's just something where they're like, "Oh my gosh, did you see that?" What is that thing you'll have them buzzing about at the water cooler the next day? The thing that helped your talk or your idea go viral.

So there's tons of examples of them. I think Mr. Jobs, he would reveal things. He would build, and build, and build a sense of suspense. And then suddenly, he pulls a little tiny iPod nano out of the coin pocket of his jeans. He pulls a MacBook Air out of an interoffice envelope. He always holds them up close to his face so you could see the scale and the size of what he's announcing. There was always this dramatic reveal, and that's also another way to create a STAR moment. Where you build, and build, and build, and then reveal.

[18:26] **Derek:** One of my favorite things that you had mentioned about the STAR moment was the repeatable sound bites.

Repeatable Sound Bites

Nancy: If you've got a really important point, you should say it once, twice, a third time. You need to say it over and over and over. Create something.

Like you look at Obama's speech when he lost to Hillary Clinton in Rhode Island. But he did write a concession speech, and he was like, "Yes we can! Yes we can!" And what happened was that line from a speech, the people grabbed onto, and they turned that into his campaign theme. So there's like this sense of repeating something that's important- repeating something that the audience can use as a rally cry, is amazing, it's powerful!

[19:17] **Derek:** Now, I know you talk about repeatable sound bites in the use of talks, but I was actually doing some testing, where I was writing blog posts, and you know, most people just sit down, they write a blog post, and at the end of the blog post, they'll press publish.

But what I noticed was, I would start including a repeatable sound bite in articles that I would write. And then next to one of those repeatable sound bites, I would say maybe two or three times throughout a blog post, I would then end it off with, "All right, here's the repeatable sound bite." And I'd have a little link next to it saying, "Click to Tweet this sound bite," essentially. And I noticed that when I did that, I would get like a thousand retweets of people who would just click to retweet the sound bite.

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Nancy: Did you actually use the word, “sound bite”?

Derek: Well, I wouldn’t actually say “sound bite”, I would just basically put quote, like I’d put a little call-out box maybe with a different colored background. Like one of them was “When you’re launching a product, it’s not about the unique ingredient, it’s about a unique recipe.” And I put, “Click to Tweet.” Just a little button where people could share that and it got tweeted like hundreds of times. And I got that idea from you.

[20:28] **Nancy:** That’s great! I’m going to go start doing that on my blog! That’s a great idea.

Derek: And once you said repeatable sound bites, I got obsessed with sound bites. I actually used a repeatable sound bite in that first presentation that I gave after I read your book back in 2011.

I got up and I said, “Size 16 is the new size 12.” And that was related to font sizes on the Web. And I was quoted as, “Size 16 is the new size 12,” everywhere because I kept repeating that whole phrase throughout my presentation. That was another thing that worked great for me.

Nancy: That’s cool. I was also kind of has a double meaning.

Derek: Yes! Exactly!

Nancy: Some of us bigger girls probably would have retweeted that.

Derek: Yeah, people were laughing at it. But I mean, it was great, I got that idea from you, so I have to thank you for that.

Repetition and Cadence

[21:22] **Nancy:** Fantastic. You’re doing it exactly. What you used is a form of rhetorical repetition. “Size 16 is the new size 12”: it’s got repetition and a cadence to it when you say it. So then it’s actually a rhetorical device. I have my little thing out, and I could tell you each one of these has a Greek name to it, I’m sure you know that from your actual classes, but this actual structure it actually has a name. It has a Greek name.

Derek: Yeah. I’m not familiar with what the Greek name would be.

Nancy: It’s kind of cool. I know I geek out on that. I have this whole three-page thing to finding all the different structures for making sound bites.

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And it felt too heavy in that section so we saved it for our workshop where we have this kind of sound bite making process, which is kind of interesting.

[22:05] **Derek:** Really? I feel like I have to go research this now. Or maybe even come to one of these workshops. A sound bite making process, I like the way that sounds.

Nancy: It sounds sexier than it really is.

Derek: Nice. All right, so that was a STAR moment. Now I want to talk about something else that you brought up in your book, and I think this is really, really important for people to write down.

You talk about the specific structures that presentations could follow. Like one of them was the chronological, sequential, spatial, climactic, or like a problem-solution, compare-contrast, cause-effect, advantage-disadvantage. They were all essentially dichotomies. Could you tell us a little about those specific structures?

Structure Dichotomies

[22:50] **Nancy:** Yeah, yeah. So I think what happens is most of the time when we sit down to write something, we start either chronological or topical, I think those are to me more standard structures to a typical business presentation. So, to be kind of unique, there're different kinds of ways you can use a structure.

Climactic Structure

One is the climactic structure, which means, to have one climax in a structure you'd have to tell a story. The thing that makes a story have an arch is that you have one protagonist who goes on a journey. So you have to tell a story of a journey to have a kind of climactic structure or any kind of a story. And some people can basically stand up and tell one story as the whole presentation.

Spatial Structure

Another one that's interesting is spatial story. Now spatial is a structure that isn't used very often, but Prezi is a great tool for that. Now I think there's just as much if not more Prezi abuse as there is PowerPoint abuse. But Prezi is a tool where you can navigate through things spatially. You can move right or left, you can examine. So if you have everything up on a

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surface, you can zoom in, zoom out, and move things around so you're actually teaching things spatially.

There's a way that people used to remember things I featured with Bill McDonough. When he pulls together his talks, because he's an architect, he thinks through everything spatially. He thinks about the opening of his talk as being the grand entryway. He always likes to describe what this experience is at the very beginning. Then he, in his mind, he's walking through his content room by room. And that's how he remembers what to say- he's thinking spatially about his material.

And Prezi's a tool you can use to move around things spatially. I don't know when or why you would use Prezi other than if you're moving around something spatially, and it's hard to pull off. I saw this done really, really well with a timeline once- a timeline of all of time going back billions of years. So when you zoom out, you see the whole big timeline, and as you zoom in you see how tiny and almost insignificant that little tiny slice of time is in the big timeline. So that was effective.

But that is definitely a structural device that you can use. And then, like you were saying toward the end, those are contrasts. You know, problem-solution, and those kinds of, I don't have that page open in my book, but that's contrast. Those are all forms of contrast that you can use in a what is/what could be kind of a scenario.

Black and White: Eliminating Grays

[25:24] **Derek:** Nice. And what I really like about the contrast part of this all is when you paint those black and white scenarios with people, it's more compelling than talking about the gray areas. When you say it's either this or that, right or wrong, it will work or it won't work, that's a more compelling talk than, "Well, this might work if..." and then you list all these different...

Nancy: It forces you to pick a side, to be on. That's ultimately how a movement starts. You've got to say something provocative enough or appealing enough for someone to make a buy in decision, or someone to join you in your ideal. There has to be something that lures them. And sometimes the only way they can see it is when you contrast it with something that's black against something that's white, or something that's white against something that's black. It creates contrast, and then they're like, "Oh, I get it now. All the shades of gray are gone and I can see clearly now and now I can pick what I agree or I don't agree with."

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[26:30] **Derek:** Nice. All right, so I think that's great, and I really think that everyone, if you have a chance, just pick up the book, Resonate. Take a look at that idea of specific structures that presentations can go through. But the other thing that I want to bring up now, is you talk about different types of arguments the ethos, logos, and pathos, which is like ethical, logical, and emotional, and how different arguments appeal to different people. Can you tell us a little bit about those three different types of arguments?

Three Basic Types of Arguments

[26:59] **Nancy:** Yeah, yeah. So to create a case, I know sometimes people don't understand the word argument, so to clear that up it doesn't mean we're trying to put people in a room to fight, it means how you build your case, how you build your argument toward that to support your point of view, and you're right, there's three things that need to be intact to have credibility.

That's ethos, pathos, and logos. So ethos is the emotional appeal. Logos is the logical appeal, and pathos is your credibility basically. Are you credible? Are you qualified to be talking about the subject matter?

What happens is if you're talking to a highly analytical audience- it's finance, it's accounting, it's engineers, scientists- they're going to be way, way more won over by a logical argument. If you're talking to a bunch of PTA moms, or you're talking to a sales force, they're going to be swayed by emotional appeal. But, what has to happen is you have to have the right blend for the right audience.

So if you have too much emotional appeal for an analytical audience, you're going to lose your credibility. So what will happen is your credibility will diminish, and you never want that to happen.

So you have to the right balance of emotional and analytical appeal. I've done presentations almost a hundred percent on emotional appeal, and it was the right thing to do at that moment in time. And other times I have to back it up with an enormous amount of data. So you really, the trick there is to know who you're talking to and make sure you're balanced for that particular audience.

I've read that you have to spend a lot of time having to obsess over who you're talking to, because if you don't know who you're talking to and you don't appeal to them or where they're at, you'll never move them. So that's

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why it's really important to really know who you're talking to and know how to move them.

[29:11] **Derek:** Yeah. And also I know in psychology, it's been shown that people when it comes to making decisions, or making purchases, or taking some form of action, they often decide to act based on an emotional appeal, and then justify that act after the fact with a logical appeal.

Balancing Emotion with Logic

Nancy: Right, I've definitely heard that. That's how we act. So what happens is, and there's a spread in my book about it that has like Schwarzenegger on it, where when you think with your head, you are thinking about more linearly, more practically, when you start to move away from you head and making decisions with your heart, that's what happens. It's more impulsive, less thought through, sometimes people would say that it's less thought through and they have to use their head to justify why they made this decision without thinking through it carefully. But it's not manipulation. Some people are moved by their heart and others by their head, you just have to know who your audience is and what moves them.

[30:15] **Derek:** Yeah. I mean, and for those of you who are listening, in the case of selling things especially, almost always when you're selling things or trying to convince people to buy a products, or buy services or software, I truly believe that it almost always starts with an emotional appeal, but depending on how much emotion you use is dependant upon you audience, which is what you talk about in your book.

You know, so if you're selling to a logical-based group of people, you might want to start with let's say 10% emotional appeal and then segue into the logical appeal. But if you're selling to a PTA meeting, as you used the example earlier, you might want to do 80% emotional appeal, 10% logical.

Nancy: "Our children will suffer if we don't do this thing..." you know. There's so much cause-related work like this. You have the data to support that there's a problem, but the cause and social entrepreneurship and all that is around an emotional appeal. I knew I had it backwards! Logos is logical appeal, pathos is emotional appeal, and ethos is ethical appeal, which is getting respect for your credibility and character. I had the names backwards, sorry.

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[31:25] **Derek:** You know what's funny? I just tread that right before this presentation, and I forgot, too. And I just looked at it like five minutes ago.

Nancy: We don't use those fancy Greek words any more.

Derek: All right. So that really concludes all the questions I wanted to ask you, but did want to ask you one more thing. And I know you recently had your book, Resonate, put into the iPad format, but from what I was reading, it's not just a normal iPad book. Can you tell us about this new way of displaying a book on an iPad?

Multimedia Rich Resonate for iPad

[31:59] **Nancy:** I'd love to! I'm totally excited about it because when I was writing Resonate, I was always so sad that it was going to be a static book, because in my mind I had actually built it as this beautiful multimedia piece. And so I was real excited and it's actually the first trade book to be released in Apple's new iBooks Author.

And we pushed this book farther than any other book has ever been pushed and it's got rich media, so it's got video, it's got audio, and it has interactive widgets. So it's really immersive. It's funny, a lot of people who already had my book are getting this and they feel like they are reading it again for the first time because it's so immersive.

There's movies in there, there's sound bites from me, there's sound bites from Chris Vogler who wrote The Writer's Journey, he's the hero's journey expert of today. It's just a completely different experience, and I was actually pretty blown away and pleased with how it turned out. It's a really moving piece of work. It's just different watching it on an iPad, or reading it on an iPad than it is the book.

Derek: I mean, you want to know what's funny about this? After talking to you about this and after seeing some of the examples and hearing about it, I'm going to go out and buy an iPad just so I can buy the Resonate version of this book.

Nancy: You know what? You'll look cooler. You'll look way cooler. My son told me when you carry any Apple product that I look ten pounds thinner.

Derek: Is that right?

Nancy: Pick up some new girl, or something like that.

social triggers insider

Derek: Nice. All right, Nancy, than you for having me, well thanks for joining me really I guess, and to those of you who are listening, I highly suggest you pick up both of her books, Resonate and Slide:ology. It will probably be the best investment that you've ever made in your presentation career, or just in your business career ever.

And just recently, I bought a present for a friend of mine, and I gave him both of Nancy's books, Slide:ology and Resonate, and this is a guy who's been giving presentations for a while now. And even after I gave him these books, he's an expert presenter, expert speaker, he got both of these books and he realized that he loved both of these books, also. So not only was it great for me in turning me from a mediocre speaker into a good speaker, it was also good for a friend of mine who already was an experienced speaker, and he loved the books also, so it's really for all walks of life. It's not just for beginners, experts, or intermediate presenters. It's for everyone.

So thanks for joining me again Nancy, and for everyone who's listening, thank you for listening, and just pop over to SocialTriggers.com and I'm going to include a video link to a demo of Nancy Duarte's book, Resonate, the iPad version of the book. And you can take a look at that. So on that note, I'll see you in the next episode of Social Triggers Insider.