

JOEY COLEMAN



CREATIVE RETENTION



EPISODE 87

"CREATIVE RETENTION"

Joey Coleman 00:03

When we create visuals, it allows our people to connect the dots between where they are and where they want to. If we want to have the fullest expression of life, the most expansive, most experiential version of the human condition, we must incorporate art and creativity. In every organization on the planet that has more than two employees, there is someone who is creative.

Chris Meredith 00:41

Hello, and welcome to the common creative. My name is Chris Meredith,

Paul Fairweather 00:45

and my name is Paul Fairweather. And Chris and I are on a mission to lift the lid, lift the veil, open the door, or the window to creativity in life and business through the lens of ideas, stories, and visual communication.

Chris Meredith 00:59

I don't think you could get a better example of that in practice, then with today's amazing guest, Joey Coleman, a lawyer, a coach, a singer, a watercolorist. Author, a person who embodies creativity, I think of every fiber of his body, and manages to apply it to the world of business, particularly thinking about visual cyber creativity, if you can show somebody something, and they believe in it, and then they'll help

Paul Fairweather 01:30

Chris is incredibly inspiring, incredibly talented, intelligent, and articulate. If he wasn't such a great guest, I think I'd hate him. But, look, stabilus Stories are such a talent, and not just a talent. But you know, what he is doing about basically powering both businesses, clients, employees, the work he's doing is fantastic. But his approach, his creative approach is absolutely inspiring.

Chris Meredith 01:59

One that I'm going to encourage you all to listen to, to the end, listened for his insight about taking risks, and how it brings joy. That's at the end. Yes,

Paul Fairweather 02:08

yes. Get past the first 100 seconds, and listen right to the end. Let's get Jerry on now to the common credit podcast. Joey Coleman, welcome to the credit podcast.

Joey Coleman 02:20

Oh, gentlemen, Chris Paul, it is an absolute pleasure to be here. And thanks to everybody who's listening in. So appreciate the opportunity and the invitation to come on your fantastic show.

Chris Meredith 02:31

Joey was super excited to have you on the show. Thanks so much for joining us. Our listeners are about to hear the many, many different things that you've done. Why don't we start right there? Do you want to jump in with that question? Because Paul and I have struggled with this to describe the many different things you do. Do you want to give us a quick part of history? In less than 15 hours? Because I think it's our



Paul Fairweather 02:53

Joey, if I could just ask if you can actually focus on the first 100 seconds to capture the audience's attention. Okay,

Joey Coleman 03:03

I love it. Let's see if we can do this in 100 seconds, I'll try to describe my professional career as eclectic as can be and then we can dive deep in whichever part sounds interesting. So I went to university and studied government and international relations straight away, I found myself headed to law school, right. I studied international law litigation and National Security Law. While I was in law school, I had the opportunity to work for the United States Secret Service, the White House Office of Counsel to the President and the Central Intelligence Agency. After that, I worked for a business consulting group basically a for profit think tank called the Corporate Executive Board doing fortune 500 Business Consulting. After that I was a criminal defense lawyer for five years in the courtroom four to five days out of the week. After that I taught at the postgraduate level, mostly my MBA school, I then ran the division of a promotional products company, I then started and ran an ad agency for over 15 years, that focused on brand experience and brand identity design. And after all of that segwayed into being a full time speaker and writer in the space of customer experience and employee experience. I think that's less than 100 seconds. So I'll grab 20 more to say that while some may look at that career and say, oh my gosh, Joe, he couldn't hold down a job. I would posit that instead, it was any time I left a job. It's not because I didn't like that job. It's because I found another job that I liked doing even better. antastic.

Paul Fairweather 04:32

Now look, we might unpack this as we go. But you left out that you're an accomplished singer, a Taylor, I believe, and an accomplished watercolor artist. And I think there's some other things in there as well. A follow up to one of seven so there's more things, but well job you certainly captured the audience since I'm sure they're going to be with us for the next episode.

Chris Meredith 04:51

Paul's question. 100 seconds for our listeners was that as a subtle joke, Joey has a business which is all about the first 100 days As of joining a company, helping businesses retain their employees, my question is, Are you not the worst possible advert for your business? Because you've done so many different things. If you've only ever had one job, I believe,

Joey Coleman 05:13

well, well, the good news is Chris, I've stayed at all of those jobs for longer than 100 days, which puts me in rarefied air. Because the typical employee, if we look just did employee research, 40% of employees will quit their new employer before the one year anniversary, and over half of those will quit in the first 100 days. So the fact that I stayed put me into that rarefied air of one that would actually stay for any appreciable amount of time. But you're right, this is the challenge that so many business leaders have, not only how do we recruit and find the top talent to join our organization? But more importantly, how do we keep them engaged? How do we keep them retained? How do we get them to stay with us for the long term? And the research shows that if you get those first 100 days, right, if on day 101, you ask an employee, are you loving this? Are you feeling connected? Are you feeling like this is a good fit

for you? The typical employee will stay for more than three years. In this day and age, getting someone to stay for more than three years is often all we can expect. And it's definitely what we need.

Paul Fairweather 06:18

Joey, I just wanted to, it's gonna be sort of a quick sort of connection. I saw on one of your videos, you had a t shirt and said I draw every day. Now, I don't want to sidetrack we're gonna do this 100 days. But, you know, I want to sort of know that I want to draw the connection between your creativity and what you're doing.

Joey Coleman 06:38

Absolutely. I mean, at the end of the day, Paul, I am a visual learner. And I try to be a visual teacher as well. So one of the things that has been an ongoing discussion, conflict, I mean, discussion with my publisher has been the number of pictures that I include in my books. When I present on stage, the typical presenter on stage might have 3040 slides in an hour long presentation. I'm regularly cresting over 200 slides in an hour long presentation, mainly because I believe from a creativity point of view, that if we stimulate the eyes, while we're stimulating the ears, we increase the likelihood that our message sinks into the soul. And so that's what I'm always trying to do as creative as an artist who happens to speak and consult for a living is to pair visual and auditory experiences with the teachings that I'm trying to convey to my audiences.

Chris Meredith 07:37

I'd love to hear more about Joey, because I think we heard from one of our guests with a total of neuroscientists, that about half of the real estate of the brain is given over to visual recognition, not auditory, certainly not reading words, which our brains aren't geared up or is that a lesson for everybody? Or do you just think that you say you're a visual learner? Or do we inherit all visual learners? Or is it just that there's a few of us, like, all unmuted you who are biased?

Joey Coleman 08:07

I think you're absolutely right. And I'll defer to the neuroscientist to dive deep into this topic. But yes, more than half the brain is devoted to visuals and if you ask people cognitively, do you prefer to learn visually, auditorily, or kinesthetically? And there's a whole discussion and debate about whether those are really that different. But for the purposes of our arguments, let's say that they're all valuable and important ways to learn. Depending on whose research you look at, over 70% of people will say that they are visual learners first. And yet, here's what happens. We go to an event, we go to training, and we have someone reading to us, we have someone telling us what we should do, instead of showing us there's very little kinesthetic, but more importantly, there's very little visual play into most teaching opportunities. So that's why I tried to drive so much visually. In fact, if I may, a quick story. As I mentioned, I'm a recovering attorney. So I understand the importance of a contract, a legal agreement when you're having two business entities interact with each other. Years ago, I had a company. This is when I was running my agency and they were a solar company. Their business was placing solar panels on tops of car washes to basically use solar power to power the carwash. And they had this whole business and there were solar renewable energy credits involved. And there were air rights and real estate rights for the roof versus the land and there were leasing agreements and there was quite complicated their system. And it was a 12 page contract that had been written by lawyers that had

attended a top 20 law school in the United States. I struggled to understand, let alone the typical car wash owner who by the way, pro tip here has not gone to law school. So they came to me and they're like Joey, where We're only converting about 10% of our sales pitches, what can we do? And I said, Let's take your 12 page contract and turn it into a two page contract. The first page will be a picture. The second page will be more pictures with a little more text. And on the first page, what we showed on the left side of the page was a graphical representation of their carwash with no solar panels, and then the breakdown of how much they were paying for their energy every month. And on this second half of the front page was that same graphical image or interpretation of their carwash. But now with solar panels on top, showing them how much they would pay if they had the solar panels. When they flipped this over, it detailed what the implementation would be, how much it would cost, how long it would last all the fine details of the agreement, they rolled it out, they went from converting 10% of their sales calls, to converting 90% of their sales calls, same sales force, same type of clients, they were meeting, jumping from 10% to 90%. Why? I would pause it because they made their case using pictures and creativity. Instead of using text and logic.

Chris Meredith 11:19

I think there's a huge lesson everyone in business businesses. I learned the language of dot points and graphs and ah long jargony words, I think there's a lesson there. Everyone in business. I'm fascinated learn more about any leakages that may be between the creative Joey in the business, Joey because clearly as a singer, a water colorist is a strong creative streak that we've heard one powerful implication, which is about images to communicate something other other lessons that we can, what are the ways you apply your creative spirit in the world business?

Joey Coleman 11:56

Well, Chris, I appreciate that. I take that as high praise and a compliment. So thank you for that. You know, it's interesting, I give a lot of credit to my parents. And I think as a result, some of the things they did when I was growing up, allow me to flip a light switch between my left and right brain as easily as one would flip a light switch in their home. It's not a big thought for me. Now it's time to be creative. or Now it's time to be analytical. I just toggle the switch back and forth all day every day. Where I give them credit is when I was a senior in high school getting ready for my last year of high school. My father thought that it would be useful for me to take calculus, and my mother thought it would be useful for me to take art. And as is the case in many homes, when people are wanting to actually produce the greatest outcome, you listen to the mother, not the father. And I ended up studying art. And what that taught me. And what that reinforced for me at a very young age, Chris is that if we want to have the fullest expression of life, if we want to live the most colorful, most expansive, most experiential version of the human condition, we must incorporate art and creativity into our daily practice, whether that is visual arts, whether those are physical arts, whether that is music, the auditory arts, we need to surround ourselves with these type of experiences, because it will allow our subconscious brain to work on the analytical challenges we are facing from a more unique or more creative lens or bent.

Chris Meredith 13:52

That's fascinating that art allows that rational though analytical side of the brain to flourish by doing absolutely fascinating, great again, as an advocate for doing something good. Or maybe it's painting, maybe it's singing, so as to let that rational side of the brain



Paul Fairweather 14:08

flourish. So that sort of the joy and I have coined a phrase, I called pragmativity it which is just not from pragmatic to the credit. And it was basically after my father because my father was an engineer his whole career. But he booked in that book ended with doing painting, you know, beginning in the after, but during his career, you know, whilst he was a high, high sort of executive, you know, in the local government 3000 people underneath him. He was still incredibly creative in this woodwork and things like that. So yeah, so you're certainly preaching to the converted with Chris and I Chris's photographer, as well. So, but yeah, I love I love the way that you've explained that. It's through your own experience.

Joey Coleman 14:55

Well, I appreciate that Paul. One thing I might add, if I may, is for anybody who's sitting or watching who desires to be more creative, but has a story. And let's be candid, it's usually a story that they are not creative. They are not artistic, they are not capable of these things. We can define creativity in any number of ways. We can define artistic expression in any number of ways. It doesn't have to be traditional, can you draw an apple? Can you paint a flower, you know, those are valuable? Can you sing a song, all of those things are valuable and useful and wonderful expressions. But one of the things that I think allows for creativity that I've done with clients before is bringing a Lego set to the meeting. And saying, let's just build with some Lego, it usually feels less daunting than a blank canvas, it usually feels less frightening than a microphone and singing along on the karaoke. And what it allows people to do is do something that as humans, we fundamentally understand, in almost every culture on the planet, children are given blocks, colorful blocks, that they build towers, with houses with entire landscapes with this is something that I would posit is genetic in our biological code as human beings. And yet, for some reason, usually through school and work, we begin to believe a story, that we're not creative. Everyone is creative. And all you need to do in my opinion, is to tap into that biological essence, that's already there that may have been lying dormant for a while and just find a way to express it.

Chris Meredith 16:39

Joey let me jump in with this fear that I think a lot of people particularly in business have the creatives are scary, they're going to maybe do something you're not comfortable with, or they're going to make introduce a level of confusion into the business because we've got a little system here and we know what we're doing, and you're going to disrupt that. And so in my mind, I can see these Lego blocks appearing with a bunch of serious business people. And the reaction Oh, no, our worst fears. And how do you overcome that natural trepidation a lot of people have to express themselves to be great.

Joey Coleman 17:15

Well, I think there's two pieces of that puzzle. Chris. One is the medium which you use. And number two, the outcome, the desired outcomes or goals that you've stated, let's go first to the medium. If I may, if I were to say to everybody, Hey, we're going to have a microphone and everybody get up and sing karaoke. There's a small group of people that would be willing to do that, but a much larger group that would be very terrified by that premise. Whereas if I put some building blocks, or some Legos in front of you, it's not as threatening. So that's why I like some of those tools, even something as simple as using colored post it notes, instead of one color, post it notes, we're going to have 12 different colors. And we're going to give everyone a different color, and go around and do the brainstorming exercise,

but you use your color, or better yet, we're going to have three colors for everyone, a red color for an idea that you're scared to write down and you don't have to put your name on it, or green idea to green post it note for something that you think would be very easy for the organization to do and a yellow post it note for something you're not exactly sure whether or not they would do it. We're giving people the opportunity to have small expressions of creativity with the medium we're using. Now let's shift to that second piece of that. What is the desired outcome? I think one of the biggest challenges facing humans today, whether we are thinking of our personal context, or our professional context, is we have over indexed on this idea that it must be done perfectly. And it must be done as quickly as possible. I have the pleasure of speaking to students at university all over. And one of the things that often comes up in those conversations, they say, I want the job, fresh out of school that will pay me \$100,000 A year, give me three months paid vacation, the amazing title so that I can afford the BMW and live in the penthouse apartment. And it's like, actually, you don't want that. And maybe that's easier for me to say on the other side of 50 than it was on the underside of 25. But you want the chase, you want the failure you want to and I think we have this thought of you know, we have the cliches of you know fail fast and fail off and and do do do. But yet we don't reward that behavior in our society. With my team, when we do something wrong. I celebrate it. I celebrate it as an opportunity to learn because here's the thing, guys, I used to work in a world in several of my jobs, where failure might result in either death or lifelong imprisonment. When I was a criminal defense lawyer, if I misspoke, someone could go to prison for the rest of their life. Now as a business speaker, if I misspeak, well, maybe you don't sell as many widgets next month, or maybe you lose more employees when you were hoping not to, you know, there are consequences. And I don't mean to diminish those. But it's not prisoner death. I think we could all benefit from resetting our perspective on what failure actually is, and realizing that most of the things that we think are these earth shattering failures, five years from now, we'll be hard pressed to remember, let alone feel the impact,

Chris Meredith 20:30

even the successes of us through. Joey, you consult businesses on how to attract and retain employees. That's a big thrust of what you're doing right now. I'd love to know if you've spotted a link between an employee's ability to create and express themselves at work, and retention. Are we beating the drum for creativity as an engine for growth? But his crazy detention for employee retention?

Joey Coleman 20:58

I would say 100%. Yes, we are living in an era where it's not enough for the typical employee, not all employees, but for the majority of employees, it is not enough to come to work, punch a clock, do the repetitive task and leave, I would posit, that was never enough. Yeah, we certainly had an Industrial Revolution era where we had a belief that that was enough, or at least we forced people into a belief or an understanding that that's enough human beings want fulfillment. Human beings want experience. And in fact, if we look at the most, when we look at the reason why people leave, okay, the typical research that is done on why an employee quits why they leave is based on a sample set of somewhere between 305 100 exit interviews, that's kind of the industry standard globally. And if you know anything about statistics, you know that a study based on three to 500 respondents is probably not a study, we should put a lot of hope and faith behind. Okay, not to be critical of any of those folks, it's just not statistically relevant. In researching my newest book, never lose an employee. Again, I found some work that had been done by an organization called the Work Institute, where they

interviewed 234,000 employees that were leaving, okay, 34,000, right. So a quarter of a million people compared to the 200 to 300 that usually interviewed this was the differential. And they asked them, Why did they leave? Why did they quit? The single largest answer that represented 23% of the respondents, they left, because they couldn't see a future for themselves. In this organization, they didn't have a clear visual of what their path forward was. Okay. And what's fascinating is, there's a company that came along and figured out a solution to this problem. I profiled them in the book. They're one of 50 case studies from all seven continents, including a bunch from Australia that we profiled in the book. And what we found is that this company came up with something called the future org chart. Almost when I say an org chart, we're an organizational chart. Almost everybody listening has an image pop into their mind of little boxes with lines between them detailing who's in charge, what is the visual hierarchy? Okay, we're exactly as I said org chart, and your brain immediately presented that image. So how do we solve this problem? Well, the future org chart is the organizational chart that the CEO envisions the company having three years from now, it includes boxes for divisions that may not even exist positions we haven't even posted the job listing for, let alone hired for. But what it allows a new employee or an existing employee to do is look at a piece of paper and say, there is a space for me in the future. In this organization, there's an opportunity for growth and opportunity to try a different division, a different role, a different function, because I know they're trying to hire for this job in the future. When we create visuals, it allows our people to connect the dots between where they are and where they want to be.

Chris Meredith 24:28

That's the word I'm hearing from you loud and clear: when they can see it it's it's chemical sense it when they can see it relate it's the eyes need to see that and when the employees can see that it written down or practicing their imagination, they may know that something is there for them. It struck me that the word you know, a vision of the future is all about what you see with your eyes not what you hear or we touch or pitch as if something you see with your eyes. Chris modifier to this assets were visual

Joey Coleman 25:00

Exactly. And the last point I'll make on this is then you don't again, you don't have to just take Joey's research, look at research from across industries. There's a magazine called Architectural Digest, it's a global publication, okay. The number one best selling issue of Architectural Digest every year, year in and year out for decades, has been there before and after issue, where they show a picture of the house before. And then they show a picture of the house remodeled, after all the advertisements for gyms for weight loss pills for anything involving health shows you a picture of before, and a picture of after. Why, because most human beings are horrible, horrible at imagining what the future will be, unless we show them. And the second we show them, it becomes so much easier for them. Not only do they believe it's possible, but they can start to imagine a path from where they're at, to where they want to be.

Paul Fairweather 26:06

Joey love that's absolutely fascinating. And I love the way you describe that as seeing that picture of where they are, where they might possibly go as the hook I suppose. But it's more than just a hook. It's really about their future. I just wanted to take a quick switch to your earlier book and your earlier walk work about retaining customers. And again, it's with these slaves of you know, creativity, you know, is it

about CO designing their experience? Like what is the key element? You know, in that, is that a similar thing like about, you know, just just give us a view of that?

Joey Coleman 26:43

Absolutely, Paul, I mean, at the end of the day, whether we're talking about employees, or we're talking about customers, we're talking about humans. And all of my work hinges on basic human psychology and biology. Why do humans behave the way they behave? And what can we do to invent, convince, encourage, suggest that they might try something different? Look at the way the typical organization presents its product or service in their sales and marketing messaging. Imagine what it would feel like, if you could wake up fully rested. Imagine what it would feel like if you could run, like the wind. Imagine what it could feel like if when you drove all eyes looked at you. I mean, these are all the language and the terminology and the phraseology we use in our advertisements to try to convince people, this is the product we want. And part of our sales process often is showing them what it would look like, here's what it would look like if your website had a different landing page, here's what it would look like if you were wearing this shirt that you just bought. There's a huge movement in the world of incorporating technology to have dressing rooms, where you can go in and stand in front of the mirror and toggle through buttons showing you wearing the different outfits and colors. We're again trying to show people what life with us is like. And the reason customers stay is because they feel that they're achieving the goal they had when they originally made the purpose purchase. So many businesses will do a quarterly business review, where they'll meet with a long-standing client and say, Hey, over the last three months, here's all the work we've done for you. And here have been the results. When that is presented as a spreadsheet, it usually doesn't result in continuation of the retainer. When it is presented as a slide deck or a conversation, suddenly everyone gets excited. Why? Because people want to see things visually, they want to learn, they want the creative expression of how something is worth. I mean, look at Steve Jobs when he rolled out the iPod. He didn't say it's this many gigabytes. Maybe he said, it's like having 1000 songs in your pocket. We could immediately envision what that would be. Wait a minute, throw 1000 songs in my pocket. That's a visual creative description that led to a complete revolution about how we listen to and store music globally.

Chris Meredith 29:24

I think that's an answer to the question. I wonder if I'm imagining people listening to yet yeah, I completely buy all this stuff. But the truth of the matter is, Joe is a bit of a freak; he knows how to do things visually and all that stuff. A mortal like me can never start more than half of what my question was gonna be. How can listeners do something for themselves without kind of the amazing?

Paul Fairweather 29:55

Mere Mortals

Chris Meredith 29:59

Yes.

Joey Coleman 30:00

Gentlemen, you're You're too kind. Chris, I'll give you the first half is right, I am definitely a freak. Okay, but I do believe this is attainable by anyone. Here's the thing. In every organization on the planet that



has more than two employees, there is someone who is creative, you can't have a human being without having someone who's creative. Now, I get that there are many people that would say, well, Joey, I'm not as creative as you or I'm not creative in the same way. I don't want you to be creative. In the same way, I want you to be creative in your way. This is the genius of the human condition. We have 1000s of painters and 10s of 1000s of different canvases, we have 1000s of musicians, and 10s of 1000s of different songs. This is not about do you follow the method that the previous people have followed this is, are you willing to tap into what's already inside you, and let it into the world without judgment, or censorship? See, I think the problem is not that we lack creativity. The problem is that we fear that our creative expression is not going to achieve the result we want. And we have whoever it was in our life to blame for this, who said trees aren't blue, or the sun isn't green, or clouds aren't pink, or whatever it was, there was someone whether that was a teacher, whether that was a classmate, whether there was someone who made your expression of creativity, bad that we need to, we need to get rid of that we need to push past that. And I think in any organization, you can get around and say, "Who's the most creative person on the team?" As a general rule, the team will agree on someone. And then you say to that person, if I allowed you to start with a blank canvas, and you were to redesign our sales process, our marketing materials, our factory floor layout, our office layout, any any aspect of our business, you were able to redesign it, what would you do? In most organizations, that person already has a dozen ideas. They're just waiting for permission,

Paul Fairweather 32:20

Joey, I'm just interested in the work that you do when you speak. And this is a lot of the feedback we get from guests is that they love this show, because they get to talk about the creative aspects of it, you know, like to sort of unpack the creativity behind it, rather than, you know, what deliver what they deliver, which, you know, they can't see can't see under the bonnet basically, do you unpack this creativity? When you're speaking with your people? Is this something that suits your knowledge that you use to persuade or deliver, I'm just interested,

Joey Coleman 32:52

I tried to do both, I tried to have my own life, be an expression of creativity, I tried to constantly push the envelope on my own approach to doing business. I've never given the same speech twice, even though I've given 1000s and 1000s of speeches, and I hope to never give the same speech twice. I'm always trying new stories, new examples, delivering it from a different place on stage, a different visual, a different auditory cue or clue that I put into the presentation. I'm always trying to explore those things. And one of the things and maybe it's partially because I've reached this point in my career, but also because I was willing to do this, even when I hadn't reached this part of my career, is to take risks, and to say I have but one chance I'll tell a quick story since you asked about singing. That I think is maybe a story that I would encourage anyone to see. What is the parallel in your own life, even if you've never been a singer? So I had the opportunity in college to sing with the University of Notre Dame men's Glee Club, an all men male choir, we would travel around the world singing and we happen to be in Europe on our first night of our European tour. We were performing in Rome. We were at a beautiful, beautiful cathedral. I mean absolutely gorgeous ceilings as high as I could see you could drop a coin and it would reverberate for minutes off of all the walls. I mean, it was unbelievable. And we're standing in the back getting ready to go on and some of us are looking out the curtain to see this is the first stop on our European tour. And gentlemen, I kid you not I looked out into the audience. And there were six people

in the audience. Now six people if you've booked a telephone booth feels fantastic. If you booked the cathedral in Rome it feels like the cleaning crew is bigger than six people. What is going on? And so the murmur starts amongst the members of the choir Oh, this is a terrible start. Oh that look at what a failure we didn't sell enough tickets all and we should have done a better job. Our partners should have done a better job. This is an orbit to do, and all this murmur and you just feel the energy sinking. Minutes before we went on stage, we gathered with one of the gentlemen in the group who, interestingly enough, was a poet by nature. He said, Gentlemen, I know some of you have heard that there are only six people in the audience. Oh, yeah, the rumor and everybody's kind of gruffly responding, he said, but I'd like to ask you this. How many of those people do you think have ever heard us sing before? Probably none of them? None? said great. How many do you think ever will after tonight have the chance to hear us again? Oh, wow, probably none of them. He said, What if this was the one moment where we could go on stage with the goal of when these people are on their deathbed. They say the finest sound I ever heard was one night in a cathedral in Rome, where a group of American boys came and sang like angels. And I think about that Paul and Chris, often, when I'm taking a stage, when I'm presenting a report, when I'm doing a podcast interview, when I'm on a phone call with a client, what can I do to make this the most memorable conversation of their day, or their week or their month or their year, or if I'm really lucky, their life, we have this opportunity. Every time we interact with another human. It's just up to us as to whether or not we want to take it,

Paul Fairweather 36:32

Joey, That is a fantastic way to bring it to a close. You sent chills up my spine and I'm actually thinking about how I might interact with other humans today. That is a fantastic story and the message is sensational. Joey, it has been an absolute delight. Pleasure, such great fun speaking with you. I wish we could go on and on and maybe want to turn the mic off and keep on going. But thank you so much.

Chris Meredith 37:05

Thank you, Joey. It's a huge pleasure. I think I've got to get to Rome, singing the cathedral for the cleaning staff. Wonderful Pleasure to meet you. Thank you so much for joining.

Joey Coleman 37:16

Oh, well, Paul. And Chris, thank you so much for having me on the show. And thanks to everybody who was kind enough to listen in, I hope you've at least considered what it would be like to take a little bit of a risk. And try to express some of your creativity, whether that's in your personal life or your professional life. What I can promise you is that on the other side of that risk is joy. On the other side of that risk is beauty. On the other side of that risk is the kind of experience that your soul, your biology that your cells are desiring to live. I hope you'll give it a try.

Chris Meredith 37:52

Fantastic.

Paul Fairweather 37:57

Chris, wow, that was amazing. It was both

Chris Meredith 38:02



fun and profound, and heartwarming to hear his stories and his personal experience about creativity. And both you and I visualize this when we're not podcasting or business people. There is a person that's brought that into his practice and draws out such valuable lessons for taking risks.

Paul Fairweather 38:24

And Chris, I've got to say we sort of did that little joke about 1100 seconds for his part of history. And whilst we get all our guests to give a little part of history, some pretty big pots that I tend to wander around with different pots. But oh my god, that was the most concise biography that I think I ever heard, although we didn't talk about his singing in his art, but besides that, but yeah, look at his insights, his passion, everything about it was just fantastic. I hope the listeners got as much out of listening to it as you and I did.

Chris Meredith 39:01

Speaking with Joey, we'd love to hear from you. If you're listening in thinking about the points made about showing things, being more creative in the workplace, or taking risks about using creativity to help the rational side of your brain come to life. We'd love to hear from you. Please share your feedback in the comments for the podcast drop for or I align. And of course, share the news and give us a rating if it's a five out of five, we'd love that. But share the news about this podcast. I think we're really riding a wave here of unlocking created in the workplace and the more people that find out the better world will be the better business.

Paul Fairweather 39:41

Yeah, I look I agree, Chris, and I think particularly Joey, you know, he is a combination of a lot of different points of view that we've had. We've had CEOs, we've had creatives. We have people like Joe who bridge between those, but he really does bridge the gap between creativity through the lens of ideas store Race and visual communication is our new pin up boy

Chris Meredith 40:03

He is see you for next week's episode thanks so much for joining us Ciao for now



Joey Coleman (Special Guest)



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Paul Fairweather - Co-host



Chris Meredith - Co-host



Two Common Creatives

