

resonate

PRESENT VISUAL
STORIES THAT
TRANSFORM
AUDIENCES

Nancy Duarte
author of *slide:ology*

Stories Convey Meaning

Ever since humans first sat around the campfire, stories have been told to create emotional connections. In many societies, they have been passed along nearly unchanged for generations. The greatest stories of all time were packaged and transferred so well that hundreds of illiterate generations could repeat them. Our early ancestors had stories to explain day-to-day occurrences in nature such as why the sun rises and falls, as well as more overarching metanarratives about the meaning of life. **Stories are the most powerful delivery tool for information, more powerful and enduring than any other art form.**

People love stories because life is full of adventure and we're hardwired to learn lessons from observing change in others. Life is messy, so we empathize with characters who have real-life challenges similar to the ones we face. When we listen to a story, the chemicals in our body change, and our mind becomes transfixed.⁵ We are riveted when a character encounters a situation that involves risks and elated when he averts danger and is rewarded.

If you're like many professionals, using stories to create emotional appeal feels unnatural because it requires showing at least some degree of vulnerability to people you don't personally know all *that* well. Telling a personal story can be especially daunting because great personal stories have a conflict or complication that

exposes your humanness or flaws. But these are also the stories that have the most inherent power to change others. People enjoy following a leader who has survived personal challenges and can share her narrative of struggle and victory (or defeat) comfortably.

"The best way to unite an idea with an emotion is by telling a compelling story. In a story, you not only weave a lot of information into the telling but you also arouse your listener's emotions and energy. Persuading with a story is hard. Any intelligent person can sit down and make lists. It takes rationality but little creativity to design an argument using conventional rhetoric. But it demands vivid insight and storytelling skill to present an idea that packs enough emotional power to be memorable. If you can harness imagination and the principles of a well-told story, then you get people rising to their feet amid thunderous applause instead of yawning and ignoring you."

Robert McKee⁶

Information is static; stories are dynamic—they help an audience visualize what you do or what you believe. Tell a story and people will be more engaged and receptive to the ideas you are communicating. **Stories link one person's heart to another. Values, beliefs, and norms become intertwined. When this happens, your idea can more readily manifest as reality in their minds.**

The Audience Is the Hero

You need to defer to your audience because if they don't engage and believe in your message, you are the one who loses. Without their help, your idea will fail.

You are not the hero who will save the audience; the audience is your hero.

Screenwriter Chad Hodge points out in *Harvard Business Review* that we should "[help] people to see themselves as the hero of the story, whether the plot involves beating the bad guys or achieving some great business objective. Everyone wants to be a star, or at least to feel that the story is talking to or about him personally."⁷ Business leaders need to take this to heart, place the people in the audience at the center of the action, and make them feel that the presentation is addressing them personally.

When you're presenting, instead of showing up with an arrogant attitude that "it's all about me," your stance should be a humble "it's all about them." Remember, the success of you and your firm is dependent on them, not the other way around. You need them.

So what's your role then? You are the mentor. You're Yoda, not Luke Skywalker. The audience is the one who'll do all the heavy lifting to help you reach your objectives. You're simply one voice helping them get unstuck in their journey.

The mentor is often personified as a wise person such as The Oracle in *The Matrix* or even Mr. Miyagi in *The Karate Kid*. As mentor, your role is to give the hero guidance, confidence, insight, advice, training, or

magical gifts so he can overcome his initial fears and enter into the new journey with you.

Changing your stance from thinking you're the hero to acknowledging your role as mentor will alter your viewpoint. You'll come from a place of humility, the aide-de-camp to your audience. A mentor has a selfless nature and is willing to make personal sacrifices so that the hero can reach the reward.

Most mentors were heroes themselves. They have become experienced enough to teach others about the special tools or powers they picked up on the journey of their own lives. Mentors have been down the road of the hero one or more times and have acquired skills that can be passed on to the hero.

When you step up to give your presentation, you might be the most knowledgeable person in the room, but will you wield that knowledge with wisdom and humility? Presentations are not to be viewed as an opportunity to prove how brilliant you are. Instead, the audience should leave saying, "Wow, it was a real gift to spend time in that presentation with (insert your name here). I'm armed with insights and tools to help me succeed that I didn't have before."

Changing your stance from hero to mentor will clothe you in humility and help you see things from a new perspective. **Audience insights and resonance can only occur when a presenter takes a stance of humility.**

Story Templates Create Structure

Screenwriters use tools to create strong story structures. Syd Field is considered the father of Hollywood's story template. In his book, *Screenplay*, Field uses concepts from the three-act structure first proposed by Aristotle to create the Syd Field Paradigm, shown on the right. Field noticed that in successful movies, the second act was often twice the length of the first and third acts:

- **Act 1** sets up the story by introducing characters, creating relationships, and establishing the hero's unfulfilled desire, which holds the plot in place.
- **Act 2** presents dramatic action held together by confrontation. The main character encounters obstacles that keep him or her from achieving his or her desire (dramatic need).
- **Act 3** resolves the story. Resolution doesn't mean ending but rather *solution*. Did the main character succeed or fail?⁴

All stories have a beginning, middle, and an end. There's a defining point in which the beginning turns into the middle and the middle into the end. Field, a leading screenwriting teacher, calls these *plot points*. A plot point is defined as any incident, episode, or event that

spins the story around in another direction. Each plot point sets up the story for a change.

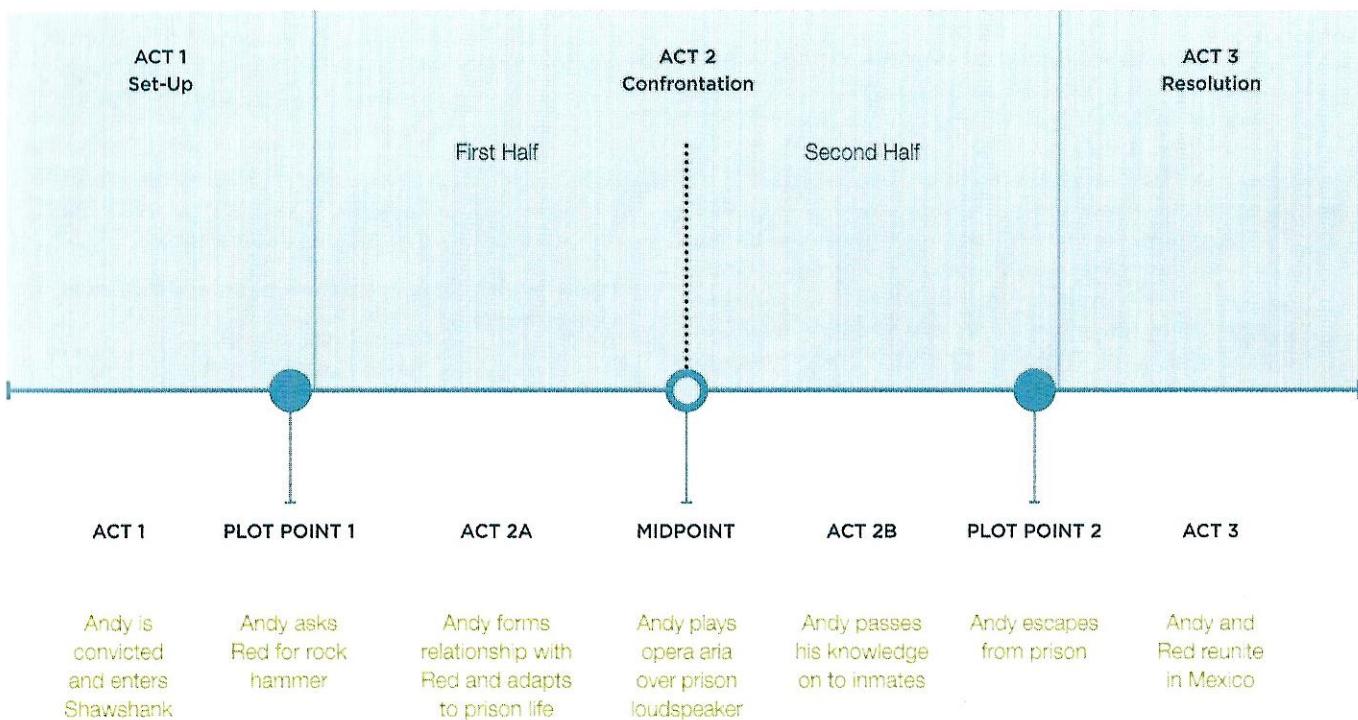
A great presentation is similar to a screenplay in several ways:

- It has a clear beginning, middle, and end.
- It has an identifiable, inherent structure.
- The first plot point is an incident that captures the audience's intrigue and interest. In presentations, we'll call this a *turning point*.
- The beginning and end are much shorter than the middle.

This is a form, not a formula. It's what a screenplay would look like if you could X-ray it and examine its structure. The movie *Shawshank Redemption** is shown to the right with the acts and plot points annotated.

Field's model makes sense as a template for scripting movies; however, it is only partially applicable to presentations. Next, we'll examine an additional story form that will supply some of the missing pieces.

Syd Field's Paradigm⁵



***SHAWSHANK REDEMPTION STORY** Andy, a young banker convicted of murdering his wife and her lover, is sentenced to Shawshank Penitentiary. In prison, Andy meets and forms a relationship with Red, another convicted killer, and then becomes an ally and trusted friend of the warden. When his attempts for a retrial fail, he escapes from Shawshank. At the end, Andy makes his way to Mexico, where he and Red are reunited.

The Hero's Journey Structure

Another story model to consider is *The Hero's Journey*, drawn from the psychology of Carl Jung and mythological studies of Joseph Campbell.

The wheel to the right is an overview of The Hero's Journey that has been slightly simplified by Christopher Vogler, author of *The Writer's Journey*. Vogler spent years as a story analyst for screenplays in Hollywood and uses this as a form for his analyses. Starting at the top of the wheel, move clockwise through the steps. The gray text of the innermost circle walks you through the stages of The Hero's Journey: (1) Heroes are introduced in the Ordinary World, where (2) they receive the Call to Adventure. (3) They are initially reluctant and might even Refuse the Call but (4) are encouraged by a Mentor to (5) Cross the First Threshold and enter the Special World, where (6) they encounter Tests, Allies, and Enemies. (7) They Approach the Inmost Cave, where (8) they endure the Ordeal. (9) They take possession of their Reward and (10) are pursued on the Road Back to the Ordinary World. (11) They experience a Resurrection and are transformed by the experience. (12) They Return with the Elixir—a boon or treasure to benefit the Ordinary World.⁶

Heroes endure physical activities (outer journey) but also experience internal transformations to their hearts and minds at each stage. This inner journey is represented by green text in the second ring. Then, the outermost ring uses *Star Wars: Episode IV* as an example, showing the outer journey in gray text and the inner journey in green.

An important insight emerges when The Hero's Journey is represented in a circle: It creates a clear division between the *ordinary world* and the *special*

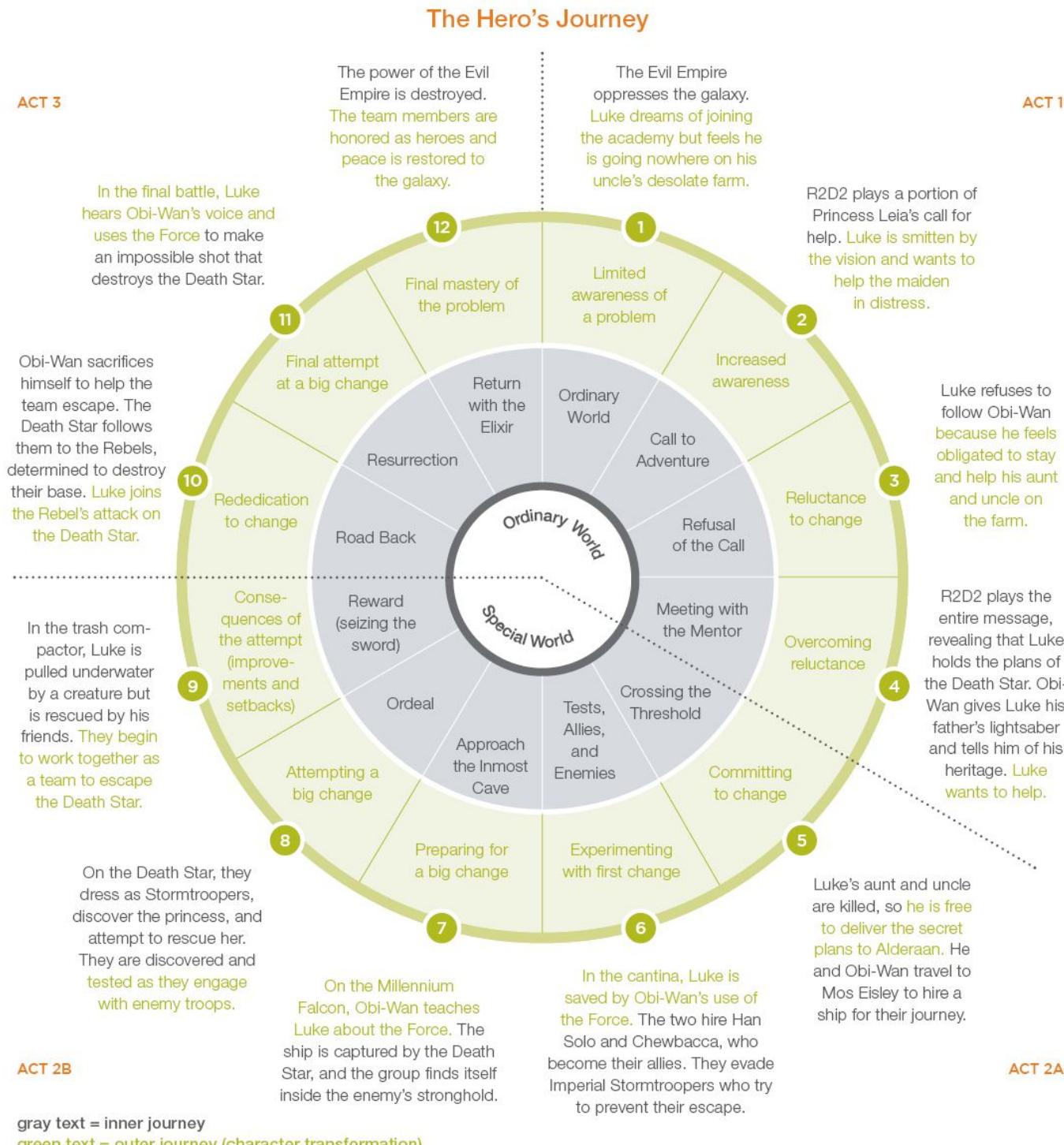
world (signified by the gray dotted line). There is a moment in every story where the character overcomes reluctance to change, leaves the ordinary world, and crosses the threshold into an adventure in a special world. In the special world, the hero gains skills and insights—and then brings them back to the ordinary world as the story resolves.

A good presentation is a satisfying, complete experience. You might cry, laugh, or do both, but you'll also feel you've learned something about yourself.

Presentations use insights from myths and movies in several ways:

- There's a likable yet flawed hero attending your presentation.
- A presentation should take the audience on a journey from their ordinary world into your special world, gaining new insights and skills from your special world.
- The audience makes a conscious decision to cross the threshold into your world; they are not forced.
- The audience will resist adopting your point of view and will point out obstacles and roadblocks.
- The audience needs to change on the inside before they'll change on the outside. In other words, they need to alter their perception internally before they change the way they act.

Crossing the threshold is an important moment because it signals that the hero is making a commitment. Let's look more closely at that turning point.



Crossing the Threshold

If the audience is the hero in your story, then the objective during your presentation is to get them past the fourth step in the wheel. Your presentation takes them to the threshold, but it's their choice whether to cross it or not.

Your presentation proposes an idea, and you're asking the audience to adopt and shepherd that idea to positive outcomes. Your idea might be to reshape an organization for the future or to show customers how your product will fill a need they have. It might even be to have students test well and internalize the subject matter. Whatever it is, the decisions the audience might make require them to consciously step into something new.

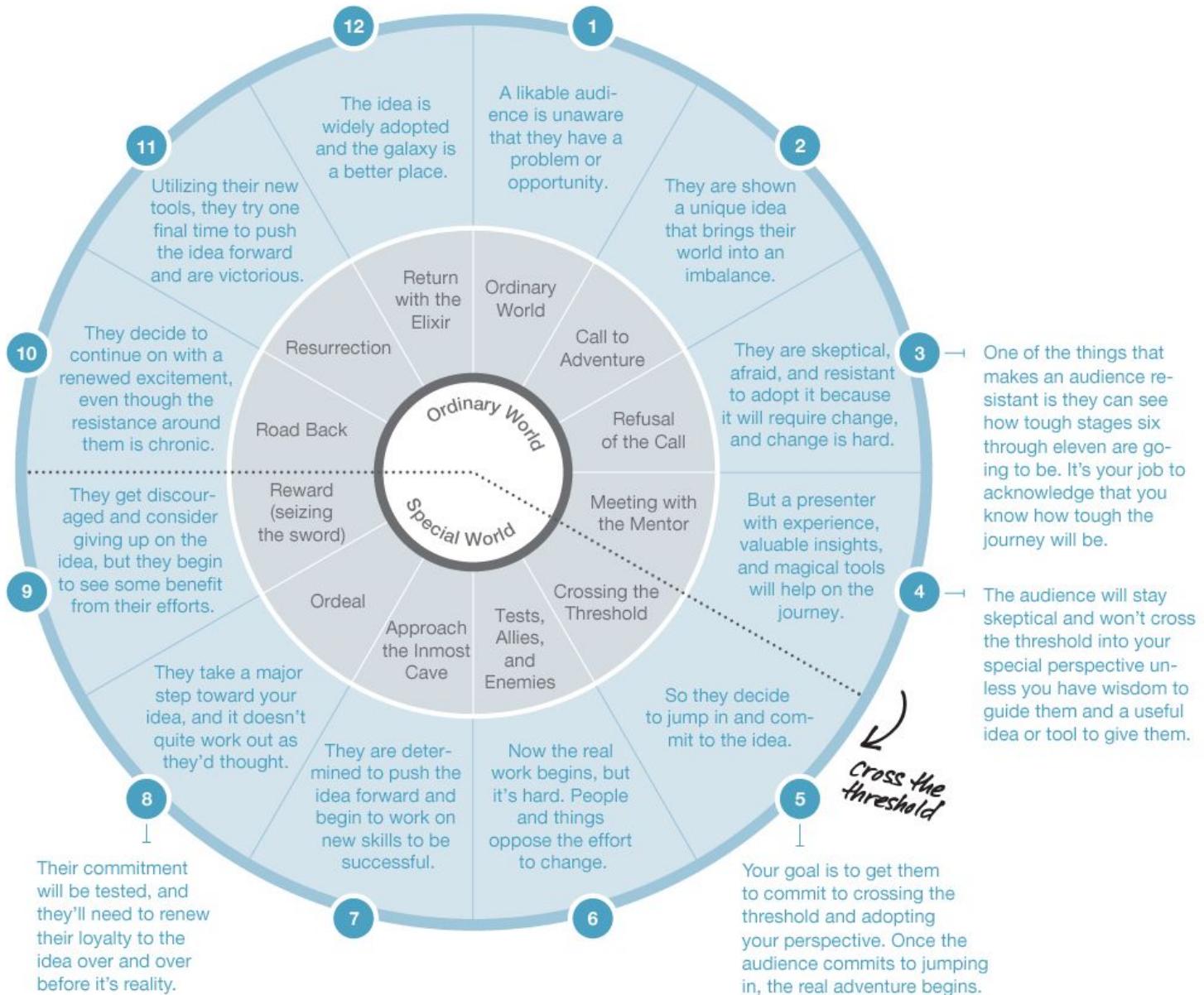
The change you're requesting will not come without a struggle for your heroes—and you need to acknowledge that. Change is hard. Getting people to commit to change is probably an organization's greatest challenge. Notice how the hero meets the mentor *just* when he or she needs to decide whether to cross the threshold—and enter the special world. It's a lovely parallel to presenting. As their mentor, your insights will help the audience make a decision to change. But you can't force them. If you present well, they'll cross the threshold voluntarily and jump in.

If the audience has decided to cross the threshold and adopt your perspective, they begin the rest of The Hero's Journey (stages five through twelve) when they leave your presentation. As their mentor, your presentation should prepare them as much as possible for what they can expect on the rest of the journey and set them up to be successful along the way. Usually, the stages of The Hero's Journey in movies take place in sequential, chronological order. But when developing a presentation, you aren't bound to keep to the constraints of a place and time. The presentation medium allows you to bounce around out of sequence as you address insights into how steps five to twelve will be accomplished.

Let's remember that there is one indisputable attribute of a good story: **there must be some kind of conflict or imbalance perceived by the audience that your presentation resolves.** This sense of discord is what persuades them to care enough to jump in. In a presentation, you create imbalance by consciously juxtaposing *what is* with *what could be*.

Clearly contrast who the audience is when they walk into the room (in their ordinary world) with whom they could be when they leave the room (crossing the threshold into a special world). *What is* versus *what could be*. Drawing attention to that gap forces the audience to contend with the imbalance until a new balance is achieved.

The Audience's Journey



gray text = The Hero's Journey

blue text = the audience's journey

The Contour of Communication

The Presentation Form

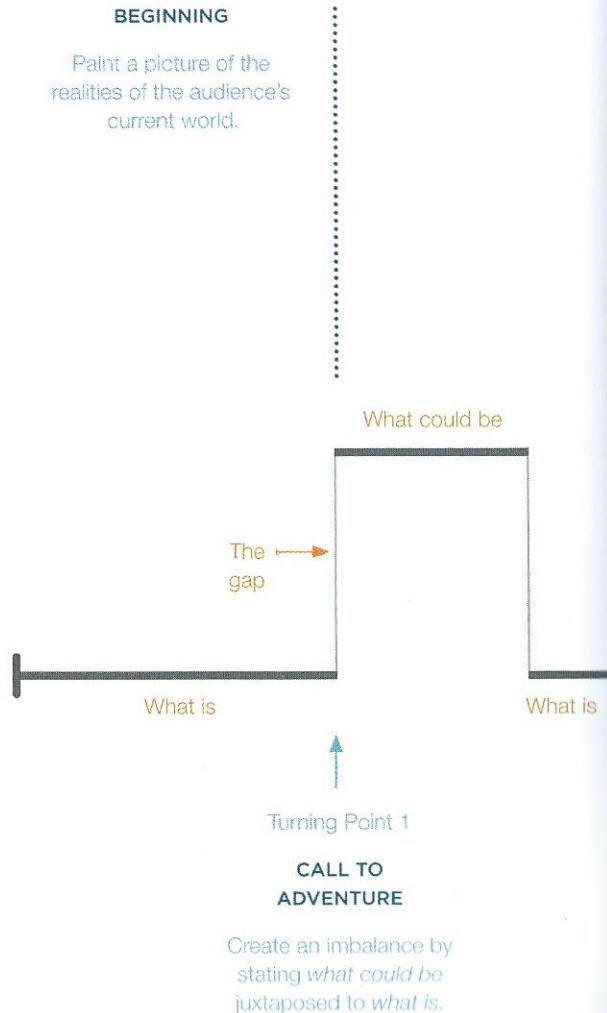
Drawing insights from mythological, literary, and cinematic structures, a *presentation form* emerged. Most great presentations unknowingly follow this form.

Presentations should have a clear beginning, middle, and end. Two clear turning points in a presentation's structure guide the audience through the content and distinctively separate the beginning from the middle and the middle from the end. The first is the *call to adventure*—this should show the audience a gap between *what is* and *what could be*—jolting the audience from complacency. When effectively constructed—an imbalance is created—the audience will want your presentation to resolve this imbalance. The second turning point is the *call to action*, which identifies what the audience needs to do or how they need to change. This second turning point signifies that you're coming to the presentation's conclusion.

Notice how the middle moves up and down as if something new is happening continually. This back and forth structural motion pushes and pulls the audience to feel as if events are constantly unfolding. An audience will stay engaged as you unwrap ideas and perspectives frequently.

Each presentation concludes with a vivid description of the *new bliss* that's created when your audience adopts your proposed idea. But notice that the presentation form doesn't stop at the end of the presentation. Presentations are meant to persuade, so there is also a subsequent action (or crossing the threshold) the audience is to do once they leave the presentation.

Let's look at the form in more detail on the following pages.



MIDDLE

Present contrasting content, alternating between *what is* and *what could be*.

END

End the presentation on a higher plane than it began, with everyone understanding the reward in the future.

CROSS THE THRESHOLD

The audience leaves the presentation committed to taking action, knowing it won't be easy but will be worth the reward.

What could be

What could be

Reward: new bliss

What is

What is

Turning Point 2

CALL TO ACTION

Articulate the finish line the audience is to cross.

The Beginning and Call to Adventure

The Hero's Journey begins when "a hero ventures forth from the world of common day into a region of supernatural wonder."⁷ Your presentation may not offer "supernatural wonder," but you are asking the audience to leave their comfort zone and venture to a new place that is closer to where you think they should be.

The beginning of the presentation form is everything that comes before the first turning point, the *call to adventure*. The first flat line of the form represents the beginning of your presentation. This is where you describe the audience's ordinary world and set the baseline of *what is*. You can use historical information about what has been or the current state of *what is*, which often includes the problem you're currently facing.

You should deliver a concise formulation of what everyone agrees is true. Accurately capturing the current reality and sentiments of the audience's world demonstrates that you have experience and insights on their situation and that you understand their perspective, context, and values.

Done effectively, this description of where your audience currently *is* will create a common bond between you and them and will open them up to hear your

unique perspective more readily. Audiences are grateful when their contribution, intelligence, and experience are acknowledged.

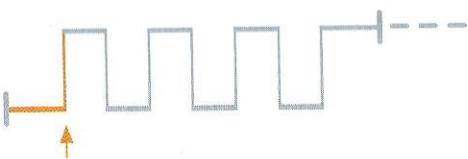
Additionally, describing their existing world gives you the opportunity to create a dramatic dichotomy between *what is* and *what could be*. Proposing *what could be* should throw the audience's current reality out of balance. Without first setting up *what is*, the dramatic effect of your new idea will be lost.

The beginning doesn't have to be long. It might be as simple as a short statement or phrase that sets the baseline of *what is*. While it can be longer, it should not take up more than 10 percent of your total time. The audience will be anxious to know why they came and what you are proposing. So, although the beginning is important, it shouldn't be long-winded.

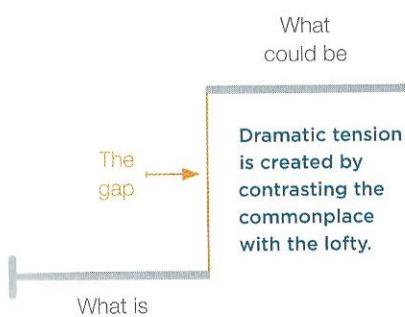
The first turning point to occur in a presentation is the call to adventure, which triggers a significant shift in the content. The call to adventure asks the audience to jump into a situation that, unbeknownst to them, requires their attention and action. This moment sets the presentation in motion.

"A bad beginning makes a bad ending."

Euripides⁸



To create the call to adventure, put forth a memorable big idea that conveys *what could be*. This is the moment when the audience will see the stark contrast between *what is* and *what could be* for the first time—and it's crucial that the gap is clear.



The call to adventure in a presentation plays a role similar to the *inciting incident* in a movie. Story author Robert McKee says, “The inciting incident first throws the protagonist’s life out of balance, then arouses in him the desire to restore that balance.”⁹ That imbalance is what elicits the audience’s desire for a reality different from the current one. Pose an intriguing insight that your audience will want the presentation to address. It should stir them up enough (positively or negatively) so that they want to listen intently as you explain what is at stake and what it takes to resolve the gap.

This turning point should be explicit, not muddled or vague. The remainder of the presentation should be about filling that gap and drawing the audience toward your unique perspective of *what could be*.

“Man is the only animal that laughs and weeps; for he is the only animal that is struck with the difference between what things are and what they ought to be.”

William Hazlitt¹⁰

BELOW IS AN EXAMPLE OF A CALL TO ADVENTURE FOR A PRODUCT LAUNCH

What is: Analysts have been placing our products in the top spot in three out of five categories. Our competitor just shook up the industry with the launch of their T3xR. It has been heralded as the most innovative product in our space for the last four years. The predictions are that firms like ours will have no future unless we license the T3xR from our competitor.

What could be: But we will not concede! In fact, today we will retain our lead! I’m pleased to tell you that five years ago we had the same product idea as the T3xR. But after rapid prototyping we discovered a way to leapfrog that generation of technology. So today, we’re launching a product so revolutionary that we’ll gain a ten-year lead over our competitors. Ladies and gentlemen, introducing the e-Widget. Isn’t it beautiful?

The Middle: Contrast

The middle of a presentation is made up of various types of contrast. People are naturally drawn to contrast because life is surrounded by it. Day and night. Male and female. Up and down. Good and evil. Love and hate.

Your job as a communicator is to create and resolve tension through contrast.

Building highly contrasting elements into a presentation holds the audience's attention. Audiences enjoy experiencing a dilemma and its resolution—even if that dilemma is caused by a viewpoint that's opposed to their own. It keeps them interested.

The audience wants to know if your views are similar to or different from their views. While listening to a presenter, audience members catalog and classify what they hear. Having come into the room with their own knowledge, and biases, they are constantly evaluating whether what you say fits within their life experiences or falls outside of what they know.

It's important to know your audience so that you can understand how your views are both similar to and different from theirs. There will usually be some disparities. A rather obvious business example would be that you want them to buy your product, and they don't want to spend the money.

But differences aren't a *problem*. The polarity between similar and dissimilar concepts creates a force that can be put to good use. In fact, both extremes are necessary

in a presentation. They allow you to create observable distinctions between your perspectives and your audience's perspectives—this helps keep their attention. Though people are generally more comfortable with what's familiar to them, conveying the opposite creates internal tension. **Oppositional content is stimulating; familiar content is comforting. Together, these two types of content produce forward movement.**

There are three distinct types of contrast you can build into a presentation:

- **Content:** Content contrast moves back and forth to compare *what is* to *what could be*—and your views versus the audience's (pages 104 to 105).
- **Emotion:** Emotional contrast moves back and forth between analytical and emotional content (pages 136 to 137).
- **Delivery:** Delivery contrast moves back and forth between traditional and nontraditional delivery methods (pages 138 to 139).

Contrast is a motif woven throughout this entire book and is at the heart of communication, because people are attracted to things that stand out.

"As the polarized nature of magnetic fields can be used to generate electrical energy, polarity in a story seems to be an engine that generates tension and movement in the characters and a stirring of emotions in the audience."

Chris Vogler¹¹

Call to Action

The second turning point, the *call to action*, clearly defines what you're asking the audience to do. Successful persuasion leads to action, and it is important to clearly state exactly how you want the audience to take action. This step in the presentation gives the audience discrete tasks that will help bring the ideas you convey in your presentation to fruition. Once this line is crossed, the audience needs to decide if they are with you or not—so make it clear what needs to be accomplished.

Whether a presentation is political, corporate, or academic, the audience consists of four distinct types of people capable of taking action: doers, suppliers, influencers, and innovators.

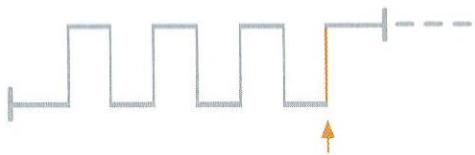
Because of differences in temperaments, every audience member will have a natural preference for one type over another. Providing each type with at least one action that's suited to their temperament allows them to choose the action they're most comfortable performing. When audience members see how they can help, it leads to momentum and quicker results. Most people are equipped with the ability to carry out at least one of the four types of actions effectively. A truly passionate revolutionary for your ideas could embody all four of the action types.

Sample calls to action that can be requested of an audience:

- The doer can be asked to assemble, decide, gather, respond, or try.
- The supplier can be asked to acquire, fund, provide resources, or provide support.
- The influencer can be asked to activate, adopt, empower, or promote.
- The innovator can be asked to create, discover, invent, or pioneer.

Be sure to identify actions that are simple, straightforward, and easily executed. The audience should be able to mentally connect their actions with a positive outcome for themselves, or for the greater good. Present all the necessary actions and make sure the most critical tasks for success are emphasized.

Many presentations end with the call to action; however, ending a presentation with a to-do list for the audience is not inspirational. So it's important to follow up the call to action with a vivid picture of the potential reward.



WHO THEY ARE	DOERS	SUPPLIERS	INFLUENCERS	INNOVATORS
WHAT THEY DO FOR YOU	Instigate Activities	Get Resources	Change Perceptions	Generate Ideas
HOW THEY DO IT	<p>These audience members are your worker bees. Once they know what has to be done, they'll do the physical tasks. They recruit and motivate other doers to complete important activities.</p>	<p>These audience members are the ones with the resources—financial, human, or material. They have the means to get you what you need to move forward.</p>	<p>These audience members can sway individuals and groups, large and small, mobilizing them to adopt and evangelize your idea.</p>	<p>These audience members think outside the box for new ways to modify and spread your idea. They create strategies, perspectives, and products. They bring their brains to the table.</p>

The End

Notice that the end of the presentation is on a higher plane in the presentation form than the beginning. The ending should leave the audience with a heightened sense of *what could be* and a willingness to be transformed—to be able to either understand something new or do something differently. Audience transformation is the goal of persuasion. Skillfully defining the future reward compels the audience to get on board with your idea.

The ending should repeat the most important points and deliver inspirational remarks encompassing what the world will look like when your idea is adopted.

The principle of recency states that audiences remember the last content they heard in a presentation more vividly than the points made in the beginning or middle. So you should create an ending that describes an inspirational, blissful world—a world that has adopted your idea. What will the audience members' lives look like? What will humanity look like? What will the planet look like?

In order to get the most out of the audience, describe the possible future outcomes with wonder and awe. Show the audience that the reward will be worth their efforts. The presentation should conclude with the assertion that your idea is not only possible but that it is the right—and better—choice to make.

"Getting the audience to cheer, rise, and vocalize in response to a dramatic, rousing conclusion creates positive emotional contagion, produces a strong emotional takeaway, and fuels the call to action by the business leader. The ending of a great narrative is the first thing the audience remembers."

Peter Guber¹²

Let's say you pulled off an incredible presentation. You used the principles in the presentation form with grace and ease to convey your ideas, and the audience made a commitment to transform. Sounds like a huge victory—but it's not over yet. **The end of your presentation marks the next phase of the adventure for the audience.**

The human ability to accept new insights creates room for people to *become* something different. As indicated by the final dashed line at the end of the presentation form, the audience starts becoming something different from what they were at the beginning of the presentation.

But when you are done delivering your presentation, the adoption of your idea is still inconclusive. The audience will determine the outcome. Great presentations end with the audience leaving full of support; bad ones don't. The outcome could end as a comedy or as a tragedy. If they don't adopt your idea, it could end as a *tragedy* in which your once admirable hero makes a personal error by not moving forward with your call to action. Or if they do your call to action, it resolves as a *comedy*, which doesn't necessarily mean "funny"; it means there was a rise in the fortune of a hero who deserved to succeed.

The 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 has also been called the gist, the take-away, the thesis statement, or the single unifying message.

There are three components of a big idea:

ONE A big idea must articulate your unique point of view. People came to hear *you* speak; since they want to know *your* perspective on the subject, you should give it to them. For example, “the fate of the oceans” is merely a topic; it’s not a big idea. “Worldwide pollution is killing the ocean and us” is a big idea that has a unique point of view. The big idea doesn’t have to be so unusual that no one has ever heard of it before. It just needs to be *your* point of view on the subject rather than a generalization.

TWO A big idea must convey what’s at stake. The big idea should articulate the reason why the audience should care enough to adopt your perspective. You could say your idea is to “replenish the wetlands through new legislation.” But compare that to “Without better legislation, the destruction of the wetlands will cost the Florida economy \$70 billion by 2025.” Conveying what’s at stake helps the audience recognize the need to participate and become heroes. Without a compelling reason to move, a big idea falls flat.

THREE A big idea must be a complete sentence. Stating the big idea in sentence form forces it to have a noun and a verb. When asked the question “What’s your presentation about?” most people respond with something like “It’s the third-quarter update” or “It’s about new software.” These are not big ideas. A big idea has to be

a complete sentence: “This software will make your team more productive and generate a million dollars in revenue over two years.” It’s even better if the word “*you*” is used in the sentence; that ensures that it’s written to someone.

Emotion is another important component to the big idea. Boiling down all of the various emotions simplifies this task. Ultimately, there are only two emotions—pleasure and pain. A truly persuasive presentation plays on those emotions to do one of the following:

- Raise the likelihood of pain and lower the likelihood of pleasure if they reject the big idea.
- Raise the likelihood of pleasure and lower the likelihood of pain if they accept the big idea.¹

For example, a business presentation that centers on “We are losing our competitive advantage” as its big idea has nothing at stake. In contrast, the message “If we don’t regain our competitive advantage, your jobs are in jeopardy” makes it clear that there’s plenty at stake! It appeals to employees’ human instinct to survive. Humans change when there is a threat and sense of urgency. In the January 2007 issue of *Harvard Business Review*, John P. Kotter explained that “most successful change efforts begin when some individuals or groups start to look hard at a company’s competitive situation, market position, technological trends, and financial performance. They then find ways to communicate this information broadly and dramatically, especially with respect to crises, potential crises, or great opportunities that are very timely.”²

The gravity of the presentation should match the severity of the situation and accurately reflect what’s at stake—no more, no less.

A Big Idea

YOUR UNIQUE
POINT OF VIEW
ON A TOPIC

A CLEAR STATEMENT
OF WHAT'S AT STAKE
FOR THOSE WHO DO
OR DON'T ADOPT YOUR
POINT OF VIEW

WRITTEN IN
THE FORM OF
A SENTENCE

THESE ARE NOT BIG IDEAS

Lunar Mission

THESE ARE BIG IDEAS

The United States should lead in space achievement because it holds the key to our future on Earth.



JFK knew that no one could predict the outcome of the space race, but he believed it would determine who wins the battle between freedom and tyranny.

Client Sales Call

Our software gives your customers access to their records, which saves your employees time and increases your margins by 2 percent.

Third-Quarter Update

Third-quarter numbers are down; and to stay in the game, every department needs to support the sales initiative.