

Experience This! Show Podcast
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ExperienceThisShow.com

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Episode 93
Create an Experience Your Customer Will Never Forget

Dan Gingiss: Welcome to Experience This.

Joey Coleman: Where you'll find inspiring examples of customer experience, great stories of customer service and tips on how to make your customers love you even more.

Dan Gingiss: Always upbeat, and definitely entertaining. Customer attention expert Joey Coleman ...

Joey Coleman: And social media expert Dan Gingiss, serve as your hosts for a weekly dose of positive customer experience.

Dan Gingiss: So hold onto your headphones, it's time to Experience This.

Joey Coleman: Get ready for another episode of the Experience This show.

Dan Gingiss: Join us as we discuss using modern tools to showcase classical art. A museum where kids can touch the exhibits. And how to create even more time to serve your customers. Cezanne, sand and systems. Oh my.

[CX Press] Instagram Artist in Residence

Joey Coleman: There are so many great customer experience articles to read, but who has the time? We summarize them and offer clear takeaways you can implement starting tomorrow. Enjoy this segment of CX Press where we read the articles so you don't need to.

Joey Coleman: Brace yourself Dan, because I'm about to start a conversation that involves social media.

Dan Gingiss: Stop the presses ladies and gentlemen, this is nuts. You must be feeling sick today.

Joey Coleman: Well, things are a little crazy, I'll admit. But I came across a story that I wanted to feature as a CX Press. The article comes from Architectural Digest and is written by Elizabeth Stamp. It's titled "Paris's Musee d'Orsay hires its first Instagram artist in residence" and it tells the story of a new development in an old museum.

Dan Gingiss: Well you've got my attention, you had me at Instagram, Joey.

Joey Coleman: I figured as much. Well, for listeners that may not be familiar with the Musee d'Orsay, it's a museum in Paris, France, housed in a stunning Beaux Arts railway station built between 1898 and 1900. Now interestingly enough, the museum holds mainly French art dating from the same period that the building was built. Including paintings and sculptures, furniture and photos. It also houses the largest collection of impressionist and post-impressionist masterpieces in the world by painters including Monet, Manet, Degas, Renoir, Cezanne, Gauguin, and van Gogh. In short, if you want to see some of the most famous French art from the turn of the last century, the Musee d'Orsay is the place to go, and almost 4 million visitors to the museum have done just that.

Joey Coleman: But now the museum is plunging into the modern era headfirst by hiring its first Instagram artist in residence. Painter, illustrator, writer Jean-Philippe Delhomme is its first Instagram artist in residence. Now, Delhomme is most famous to Americans for his cartoons that have appeared in the New Yorker, GQ and both British and French Vogue.

Dan Gingiss: As part of this project, Delhomme is creating a fictitious Instagram post from a famous artist or cultural figure, which is then shared to the museum's Instagram followers each Monday throughout 2020. These cartoons imagine famous pieces being posted by their creators with comments and "shares" by other famous people from the era.

Joey Coleman: Now to be clear, these posts aren't typical Instagram posts. The playfulness, cleverness, intriguing humor is often not in

the image, which I think is more the norm for Instagram. Right Dan, or at least that's what they tell me is happening over on Instagram? But rather, the adventure is in the text below the image. So for example, the artist Degas, famous for some rather tall paintings, and in one of the shares, a sketch of a famous Degas piece is cut off at the bottom, and then caption supposedly from Degas himself saying, "Sorry, I can't show my long paintings all at once. Please swipe." Now if you want to see this, you can go to our show notes page at experiencethisshow.com, and we've included a couple of the cartoons from their Instagram feed as well as a link to their feed.

Dan Gingiss: Yeah, this is pretty clever. I've seen something similar in terms of there's a number of Twitter, and I presume Instagram accounts, that are faux historical figures as if they were tweeting today.

Joey Coleman: Right.

Dan Gingiss: Right? And so you take somebody like Abraham Lincoln, right? And you give him a Twitter account and what is it that he would say today and how would he say it? And it's kind of funny because it's this a crossing of generations, literally hundreds and hundreds of years.

Joey Coleman: Right. Right.

Dan Gingiss: And so, this is interesting because you're also taking the art piece into it. And so that the Degas example's really cool and funny and clever. And I think what it probably serves to do frankly, is introduce some of this French art to a new audience. Because, your typical Instagram kid is probably not terribly knowledgeable about French art and this may be a really interesting way to connect with younger, potential patrons and get them interested.

Dan Gingiss: So Delhomme wrote a book last year called Artists' Instagrams: The Never Seen Instagrams of the Greatest Artists, which imagined a book format in the same way that he is doing for the Musee d'Orsay.

Joey Coleman: Now what I think is interesting is that a book led to a gig as an Instagram influencer. Maybe there's hope for me yet Dan, what do you think?

Dan Gingiss: Oh, I definitely think you got a face for Instagram, Joe.

Joey Coleman: Yeah, there you go. Thank you. I appreciate that. Well, this initiative is just one way that the Musee d'Orsay is using modern platforms to share its collection. As you mentioned Dan, this whole idea of everything that is old is new again and the playfulness of taking historical figures and bringing them into a modern context. I agree. I think it opens up an entirely new audience to the museum. And I also really liked the fact that you can get pretty deep into the jokes, right? Because depending on who's commenting, you really need to know the background of these artists to get the humor.

Joey Coleman: For example, in one of the samples that Delhomme has posted already, he has a piece and then he has an artist commenting on the piece. Then he has this random comment from someone else that just says, "I agree." Well, the person he's commenting from to say, "I agree," was a well known French art critic in the time that was notorious for whether he would release his approval of something or not. And so again, the average person reading this, in fact the above-average person reading this, is going to have no idea what the reference is, but they get to go a little deeper and have some fun along the way.

Dan Gingiss: So let me ask you a question. Presumably there are also real live 2020 people commenting on these images as well. So how are they working that in?

Joey Coleman: I think it's going to be interesting. There definitely are people commenting on the images below. They started doing this at the beginning of the year and so thus far the ones that I've seen posted are mostly, occasionally you'll see somebody that jumps in and plays and kind of comments in that setting. I personally haven't seen any with a faux artist or faux historian comment, but that'd be a really interesting thing to do. I wonder if any of those accounts will come over

and comment on it. But the whole idea behind this initiative is to get a modern platform for sharing an old collection. And in fact, the museum's head of contemporary programs is quoted in the article as saying, and I quote, "Our strategy aims to go from scholarship to Instagram and involves every part of the museum," end quote. They're even featuring discussions of classical works as videos shared on the museum's Facebook and YouTube pages. So, the museum is really trying to embrace some of these technological tools to not only expose them to a new audience, but I think to increase the overall reach of their work.

Dan Gingiss: Well, and one of the benefits of the internet and social media is that we have more access to educational content than we've ever had in the history of humankind. And I think it makes sense that a museum, which is an educational institution, is taking advantage of that. If anything, you wonder what took them so long to get there. I think the Instagram thing is certainly new. But sharing videos on Facebook and YouTube is something I would expect today's museums to be doing. One, because not everyone can get to Paris to actually see the work. And two because, in order to inspire people to want to come to Paris, you've got to teach them about what's in your collection. And name alone is probably not going to draw them there except for, and maybe Musee d'Orsay could be one of those, but there's a few museums in the entire world that you just go because it's the number one tourist destination in the city. But other than that, in order to bring in a new population, you're going to have to educate them first.

Joey Coleman: I agree Dan. I think what's interesting here is, we often have a tendency as customer experience folks, to presume that everybody understands the power and the benefit of using these tools and reaching new customers and engaging in a different way. And I think the reality is, and I'm not being critical of the museum world because we see it in the corporate world and governments all the time, long-standing institutions are not super-excited about change. They're not super-excited about adopting innovative tools or techniques.

And so on one hand, yes, I agree with you, some museums have been early adopters in these technologies. What I like is that some of the museums have waited to make sure the technology is going to work, and then got creative about how they implemented it.

Dan Gingiss: Well, the flip side of it is, is that a lot of older institutions mistakenly believe that everybody knows about art. Or that everybody knows about whatever it is that they're featuring in their museum, because they live in and breathe it every day. We talk about this with our corporate clients all the time is that, you may be involved every day in widgets and know everything about widgets, but that doesn't mean that your customer or your prospective customer has the same love for widgets or to the same knowledge at all. And again, what I think is really interesting here is that, this is probably the first time that they're able to expand their reach globally for a single location that's located in Paris, France, and it can hit Joey Coleman in Boulder, Colorado and leave an impact.

Joey Coleman: Absolutely. Well throughout 2020, Delhomme's illustrations will feature subjects from specific exhibitions that are happening at the Musee d'Orsay, as well as artists that are in the museum's permanent collection. And what I love about this is how social media is being used to take specific moments in the present and extend them to a worldwide audience, while also bringing specific pieces of art from the past and sharing them with entirely new demographics in the present and in the years to come. For businesses that often feel paralyzed by having an old or traditional products, or brands that don't feel they're cool enough to be on the Insta, this project with the Musee d'Orsay and Jean-Philippe Delhomme shows that anyone and anything can be new again, if you're willing to experiment and try something different.

Dan Gingiss: I love that you referred cool enough to be on the Insta.

Joey Coleman: Do you like that?

[This Just Happened] Frost Science Museum in Miami

Joey Coleman: We love telling stories and sharing key insights you can implement, or avoid, based on our experiences. Can you believe that this just happened?

Joey Coleman: When you were a kid Dan, did you enjoy going to museums?

Dan Gingiss: Well I did Joey, and part of that comes from living in Chicago where we have amazing museums, and I would say that even though I'm not a kid anymore, I still do it.

Joey Coleman: Fair enough. Well, I must confess that while I enjoyed the learning that would happen when we went to museums, there were certainly some that stood out more than others for both their unique design and their interactive exhibits. And some that come to mind include the Monterey Bay Aquarium, the Chicago Field Museum, and the Chicago Museum of Science and Industry, that I imagine you might've visited once or twice when you were a kid.

Dan Gingiss: Yeah, I've been to both of those many, many times. The Museum of Science and Industry's one of my favorites in the world and I would add the Shedd Aquarium in Chicago also is incredible.

Joey Coleman: Another great place, I totally agree. And in fact I have some very vivid memories of the coal mine exhibit at the Museum of Science and Industry when I was a kid,.

Dan Gingiss: The Coleman exhibit?

Joey Coleman: That'd be the coal mine and not the Coleman exhibit.

Dan Gingiss: Oh.

Joey Coleman: But yeah, I remember it being so much fun, and I actually had an experience recently with my boys at a museum that left me thinking that they might have these same type of vivid memories in the future, because the museum we went to was so incredible.

Dan Gingiss: Tell me more. Which museum was it?

Joey Coleman: Well, we were actually in downtown Miami, and we went to the Phillip and Patricia Frost Museum of Science. Now, as a general rule, I think most kids enjoy a good science museum, but my boys were completely enamored with the exhibits and particularly the experience of this museum. And in fact, there were three things that they're still talking about weeks, even months later. The water current table, the sand table, and the interactive mangrove placement exhibit.

Dan Gingiss: Whoa, that's a whole lot of words there. Let's start with that sand table. That sounds fun.

Joey Coleman: Yeah, so the sand table was really cool. Let me explain how it worked. We walked into a dark room with a large table in the middle of the room that was covered with sand. A projector above the table beamed down a colorful topographical map, and while many museums feature topographical maps to help educate their visitors, this was an application I'd never seen before. Because the table was low enough that young children could put their hands into the sand, and as they move the sand around the table, building up little mountains and carving out valleys, the colors being projected on the map altered to match the topography of the sand.

Dan Gingiss: Wait, so the map coloring changed as your kids move the sand around?

Joey Coleman: Exactly. Exactly. So they could learn about topography by actually creating topography with their hands and then seeing how the colors shifted. I know it sounds pretty crazy, but I actually found it mesmerizing and in fact, took some photos and filmed the video of the table and action so that our listeners can see what I'm talking about. So just visit the show notes for this episode at experiencethisshow.com and you too will be able to see how moving the sand allowed our kids to build mountains, create valleys, do rivers that went into the ocean, the whole thing. It was really quite impressive.

Dan Gingiss: I'm reminded of one of our favorite episodes back in season one, episode 24, where we talked with Steve Spangler and we had this whole discussion about hands-on science and how it's so much better than reading from a textbook or watching a boring slideshow or whatever, that when kids can use their hands and actually experience the science happening in real time, they retain it more. But probably more importantly, they enjoy it more and it creates those memories you're talking about.

Joey Coleman: Absolutely. And here's the crazy thing. I don't think those hardwired biological imperatives shift when we get older, right? Humans of all ages, whether you're a kid or an adult, love to be able to get hands-on. And so when we think about the experiences we're creating for our customers, what ways are there that we can come up with to actually let them hold the products or hold the experience in that type of interactive way?

Joey Coleman: Well, while the topographical sand table was definitely a cool thing, the mangrove placement exhibit outside was even more captivating to the kids.

Dan Gingiss: And I'm excited about this, because I still don't even know what a mangrove placement exhibit is.

Joey Coleman: Yeah, and I don't know if that's, for what it's worth, that's what it's officially called. But that's what you did. So let me set the scene for you. There's an open deck outside that capitalizes on the incredible views of Miami and the harbor, and on this deck you get a feel for how coastal flooding could actually impact these locations. And so they had an exhibit set out that allowed you to move small models of mangrove trees around in a landscape. And then when you press a button, a wave would come in and the mangrove trees would either block or not block the wave from hitting the buildings in the model. And so because you could move the different trees around, it taught you how planting trees in different patterns can actually slow the waves. And then of course the kids bring the tide in, they could see whether their idea or

their hypothesis about where they planted the trees worked to stop erosion.

Dan Gingiss: Joey, this reminds me of when I had the opportunity to take a cruise to Alaska. And we hear all about this concept of climate change and how things are altering on the earth. And not until I actually viewed the glaciers, which are broken into pieces and only a fraction of the size they once were, did it really hit home for me. And it's a different kind of experience, but it goes to the same concept of, you know the old joke, "You had to be there?"

Joey Coleman: Right.

Dan Gingiss: That's kind of what this is, is that you have to be there to really see it. Otherwise, you're reading descriptions. And today, everybody's got a healthy dose of skepticism about what's true and what's not and whatever. But when you're actually doing it and you see the impact, that was an overwhelming experience for me because I certainly had heard about the glaciers receding and breaking up, but when I saw it with my own eyes it was like this holy you-know-what moment that I don't think I could have accomplished had I not actually seen it.

Joey Coleman: Absolutely. And at the risk of going off on a tangent, science is science. Facts are facts. There's not a lot of dispute about that. However, I totally agree with you that being able to see it real-time. Being able to put your hands into an exhibit to move mangrove trees around for example, and see waves out in the ocean and think about those waves coming closer to the buildings that are there, and then play that out in a diorama in front of you, definitely got my boys thinking about this in a different way, and frankly, was a much more exciting way to explain these concepts to them than to sit down and say, "Boys, let's talk about soil erosion and how it's going to impact land developments," right? It was definitely an interesting way to learn about this. And this exhibit, as well as the sand table, got me thinking that the more hands-on, the more powerful the experience.

Joey Coleman: In fact, the other exhibit that I mentioned, the water current table, was designed just like you might think the name implies. So a water current is running down this large sloped table with multiple tiers. And by moving barriers or locks in the river, you can adjust the flow and intensity of the current. So my kids ended up soaking wet, but in the process they enjoyed manipulating the water and seeing how it impacted the rest of the exhibit. To be honest, this kept them entertained for over 25 minutes. We actually had to say, "Guys, I know you're having fun, but there's the rest of the museum you want to see."

Dan Gingiss: "Everybody out of the pool," right?

Joey Coleman: Right. Like, "Everybody out of the pool. We got to go see all the other exhibits that are going on around here." So I think it's one of those things where, when we think about designing experiences for our customers, are your experiences so engaging, so interactive, that they lose track of time?

Dan Gingiss: Yeah. And one of the things that I talk about a lot in my keynotes is this idea of being immersive and that the best experiences are ones that you feel in your bones. And the best way to accomplish that, as far as I'm concerned, is to stop looking at individual touch points in your customer journey, and look at the entire thing together. Because, what's happening at this museum is that, yeah, there's different touch points in terms of each one of the exhibits, but each one of them is giving you this opportunity to feel it in your bones. And that's why your kids remember it so much. And frankly, let's be honest, that's why you remember it so much, right?

Joey Coleman: Totally.

Dan Gingiss: This isn't just a kid thing. People, consumers, humans, adults, whatever, are going to remember things that are more immersive in nature, much more than just a singular event like a smile or a thank you note, which are all

important aspects, but they've got to add up to a bigger whole.

Joey Coleman: I couldn't agree more, Dan. So folks, when you're designing the experiences for your brand and your organization, think immersive. Think hands-on. Think colorful. Think, how can I build something that my customers will be so engaged in that they will actually lose track of time? And if you get the chance to head to the Frost Museum of Science and see this in action, don't miss it. It's well worth the visit.

[What Are You Reading?] Clockwork by Mike Michalowicz

Joey Coleman: We spend hours and hours, nose deep in books. We believe that everything you read influences the experiences you create. So we're happy to answer our favorite question. What are you reading?

Dan Gingiss: So Joey, I know you spend a lot of time reading and it's been all of six weeks since I asked you this question, but have you read any good books lately that might be interesting to our audience?

Joey Coleman: Well, I've definitely been reading a healthy mix of both fiction books and nonfiction books, Dan. But there's one book that was high on my list of must-reads for 2020, and interestingly enough, I'd actually already read it before. And I wanted to read it again for two reasons. One, I think I'm actually ready for the message of the book this time. And number two, it's in alignment with my top business goal for the year.

Dan Gingiss: Well, this is fascinating, especially because you read so many books that you have time to read a book a second time. This must be an important book for that to fall into that category, and I'm also interested in your top business goal. So, do share.

Joey Coleman: Yeah, no, I appreciate that. Well, I first read this book, which is called *Clockwork: Design Your Business to Run Itself* by Mike Michalowicz last year. Now, I've always been impressed by Mike as a speaker, we've spoken at the same events

many times. And also as a podcast host. He has a great show called Entrepreneurship Elevated, which I've actually had the pleasure of both listening to and being a guest on. And I'm really impressed by what a great writer he is. His messaging is super-clear. He has prose, is entertaining, and he packs a ton of value into books that can be consumed very quickly, but should actually be read more than once because they're so rich with wisdom and actionable advice.

Dan Gingiss: Well, that is pretty high praise from a guy who reads a ton of books, so tell us a little bit more.

Joey Coleman: Well, I feel like it's well deserved, especially when it comes to Mike and his work. The reason I went through Clockwork a second time, is because I've made some adjustments in my business this year to add more systems and processes, and I really want to do that even more. As a customer experience guy, one of my favorite things to do is connect with my customers. Whether it's audiences that have seen me speak or listeners that have enjoyed our podcast, people that have read my book or clients I've worked with one-on-one, keeping in touch with all of these people, frankly gets more and more difficult each year. Because the systems, or frankly lack thereof in my business, combined with my hectic travel schedule, lead me with more things to do and fewer hours in the day, month after month.

Dan Gingiss: I think this is actually a very common issue that entrepreneurs have. I'm experiencing the same thing. Having moved from corporate America to being a solopreneur as well, is that there's so much attention paid to, well I got to get my message out and I got to market to the masses. And I've gotta, for me anyway, post on social media and whatever it is. And it's really important to remember that, the people who are keeping our business going every day, our existing customers, are the ones that literally put food on our table and literally keep our business running. And we have to keep reminding ourselves that they're the people that deserve the most of our attention, not the least of our attention.

Joey Coleman: Yeah. And I think most entrepreneurs, or at least I know I've been guilty of this, see systems as constraints and not fun. Or, they see systems as a requirement to really scale. And while they say they want to scale, they don't really want to scale. I've been thinking of it differently, that systems give me time. And with that time I can go deeper with the people I want to go deeper with and have a better connection.

Dan Gingiss: And I'm going to bring up one more social media example here, but that's exactly how my strategy has changed on Twitter over the years, is I actually now preschedule most of my tweets, which are sharing articles or our podcast episodes or what have you. But the reason that I do that is so that the time I do spend on Twitter, I can spend engaging with people. And so my time is spent talking with people, tweeting back and forth, establishing relationships. Whereas what I've systematized is the outgoing sharing of content-

Joey Coleman: Just a general post and things like that.

Dan Gingiss: ... Yeah. And so I love the concept of being able to do that elsewhere in a business, because I've seen it work for me on Twitter.

Joey Coleman: Why I appreciate that. And to be honest, I was a little bit resistant to systems in the beginning. And what I love about Clockwork, is it outlines a very clear directive that you need to allocate your business's time between doing, deciding, delegating, and designing. Now Mike calls this the 4D Mix, and he notes that getting it in the right proportion is crucial to help your business run yourself. He recommends an ideal mix for a company that is 80% doing, 2% deciding, 8% delegating, and 10% designing.

Dan Gingiss: That is a pretty interesting ratio and I hope you're going to talk more about it because, both in the companies I've worked for, and again, trying to run my own business, I would say those ratios seem quite different from most organizations I know of.

Joey Coleman: Yeah. Totally. To be honest, I've run a business for almost 20 years now and I've had a very different distribution across

those 4Ds. To be honest, the book felt like therapy the first time I read it, and now it's feeling like a roadmap. I love how Michalowicz doesn't make you feel judged when you're reading about all the ways you've messed up on your operational behaviors in the past. And in fact, one of the quotes that I highlighted from the book, saw him noting that quote, "Even as I write this, I still have to remind myself to work smarter, not harder," end quote.

Joey Coleman: The fact that the author shares his struggles with the same things that I'm struggling with, made me realize this is a great person to learn from. And he also offers great encouragement in the book. I particularly enjoyed this passage about systems. "The best part is, streamlining your business doesn't take a ridiculous amount of work to build a bunch of new systems. In fact, it is ridiculously easy when you realize that you already have all the systems. The goal is to simply extract them from where they're already documented, in your head." Now, that really resonated with me and frankly it got underlined and highlighted and rewritten many times because I want that to sink in. This doesn't have to be a complex process. You just have to write down what you're doing now, so that you can delegate it or automate it and have it done by someone else.

Dan Gingiss: Yeah, it goes against the grain of the old wisdom, if you want it done right, do it yourself. Right?

Joey Coleman: Right.

Dan Gingiss: Which is pretty much what every entrepreneur thinks, and especially at the beginning it's required. Because, when you first start off your business, you don't have the luxury of having systems or staff or other people to delegate to. So the only person you're delegating to is yourself. Right? So as you grow, that becomes really important. And I would say also from experience of being a manager, that delegating is really important because sometimes you have to let go and you have to let another person thrive and succeed and take

care of something so that you can work on on something else.

Dan Gingiss: I'm also reminded as you said this quote about that the author's in the same place and not showing judgment, is I actually think that is true of what we do here on this podcast, right? Is that, really everybody is in the same place of knowing they have to focus on customer experience, but maybe not knowing exactly how or being in a different place along the the curve. And, hopefully you don't find us as hosts as judging anybody for not doing stuff. But it's more about suggestions and ways that have worked for other companies and trying to find that inspiration to then apply to your own business. And so whether it's systems or experience or marketing or whatever it is, I think it's equally applicable.

Joey Coleman: Well, I think for what it's worth, I don't want to speak out of school here, but I think you'd agree with me, Dan, we're also on the same boat. We know we could improve on our customer experience. This isn't a finish line that you're trying to get to. This is a constantly evolving process. And what I love about this book is that it's chockfull of suggestions and systems to help businesses of any size, in any industry, increase their organizational efficiency. So whether you're an entrepreneur, whether you're working as an intreprenneur, whether you're just an employee in a large organization, there's something there for you. So if you're listening to this and you know you could do better. If you know you could be working smarter instead of harder.

Joey Coleman: If you think it's time to incorporate more systems into your business so you can serve your customers even better and deliver more remarkable experiences, I highly recommend you pick up a copy of Mike Michalowicz's book, *Clockwork: Design Your Business to Run Itself*. And while you're in the mood to check out Mike's work, pick up a copy of his new book coming out next month called, *Fix This Next: Make the Vital Change That Will Level Up Your Business*. Now to be honest, I haven't read it yet, but having read all of Mike's other books, I've got this one pre-ordered already and I'm

sure it's going to be a hit. Just think, with all of your new-found time, thanks to the systems you're going to be implementing, you'll have more time to serve your customers and read great books like these.

Joey Coleman: Wow. Thanks for joining us for another episode of Experience This.

Dan Gingiss: We know there are tons of podcasts to listen to, magazines and books to read, reality TV to watch. We don't take for granted that you've decided to spend some quality time listening to the two of us.

Joey Coleman: We hope you enjoyed our discussions, and if you do, we'd love to hear about it. Come on over to experiencethisshow.com, and let us know what segments you enjoyed. What new segments you'd like to hear. This show is all about experience, and we want you to be part of the Experience This show.

Dan Gingiss: Thanks again for your time and we'll see you next week. For more ...

Joey Coleman: Experience ...

Dan Gingiss: This.