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MBS (00:00):

My wife, Marcella, retired from Box of Crayons about three years ago. And she spent a bit of time just feeling her way into what retirement means. I mean, what do you do? And what does what you do say about who you are? But a year or so ago she totally found her groove. She's become part of a brilliant group of smart, funny, make your path in the world women. And she's having a great time. And seriously, I have to schedule in time to see her and when I do I can sometimes see her looking at me and going, "I don't know. You're not the best offer I've got on the table right now." Anyway, I do look on with a little envy. I mean, I have people I see and I talk to and I hang out with. I don't have this thing that she has, which is community. I mean, at mbs.works, we're building a digital community, people doing worthy goals. It's called the Conspiracy. But Ainsley's doing all the heavy lifting there. So where do you find your people and how do you gather them?



MBS ([01:07](#)):

Welcome to 2 Pages with MBS. The podcast where brilliant people read the best two pages from a favorite book. A book that has moved them, a book that has shaped them. And today, you get to meet a long time friend of mine, Pam Slim. She's a fellow author, her new book is *The Widest Net*. And I think it's her best yet. And she's also a coach. But I think her real genius is that she is a community builder. She runs a community center called Main Street Learning Lab at Ke'e. I'll talk about that word in a minute. In her hometown in Mesa, Arizona. And it supports more businesses, particularly for marginalized people.

MBS ([01:46](#)):

Now, that word Ke'e is a Dine or a Navajo word meaning a system of kinship. And it describes the feeling you have when you are deeply connected to others. And you understand and you value your roots. And Pam's roots in community building run deep.

Pamela ([02:03](#)):

I think it always was in me. I saw it in my dad. So my dad has always been the biggest inspiration. I wrote about him in my last book in *Body of Work*. He couldn't be more opposite temperament wise. He was a big introvert, I'm a raging extrovert, first on the dance floor, shake anybody's hand. My dad was more the very quiet, the very studied kind of a person that always did really quiet community building in every situation that he was in. And I grew up seeing him have community events and be tap dancing and doing art shows and just had that feeling of what it's like and particularly in plays in the town where... My parents split when I was really young, when I was about five. So the town where my dad and my bonus mom, Dee, live, it's a real small town and just having that feeling of place and like really knowing your neighbors was really an important part of my shaping as a community builder.



MBS ([02:59](#)):

In a world that involves staring at screens and Zoom boxes, it is easy to forget the simple pleasures and the closeness that comes from being in physical spaces together, being on a main street of a small town.

Pamela ([03:14](#)):

I am a writer and a coach and a cofounder for about the last five years with my husband, Darrell, of a community space that has a main focus of really supporting small business, in particular black, indigenous, people of color, entrepreneurs. Really when I look at this particular role and being, I'm here physically in the building right now in the Learning Lab, it is in the last five years, that probably is the most essential part of myself is I look at everything that I have done as being somebody who is deeply moved and connected with community. And then I'm a mom and have a wonderful husband as well. So I'm a big family person.

MBS ([04:02](#)):

I do have that a bit on my street in Toronto. My Main Street is called Roncesvalles. And when I walk up the street and I go to Defina, my favorite pizza place, I'm known there and I'm greeted and I'm welcomed and I know the menu, it is a great experience. I go there in part for the connection but I've only been in Toronto for 20 years. And there's another reason why physical place matters deeply to Pam. Her husband and her children are First Nation Navajo.

Pamela ([04:30](#)):

The root of it really, the reason why we opened this space, my husband is Navajo, so First Nation Navajo. And really the inspiration and the root of opening it was really to be highlighting the leadership that exists within the Native business community but also especially other amazing folks who have amazing talent but often aren't visible. And so it really is this central mission is



to be a space, a physical space that we are smack dab in the middle of Main Street. We always say we're like Main Streets everywhere because whether it's called Main Street or the name of the town, it's sort of a thing where you know in the middle of Main Street, I have a cookie shop on one side, I have a motorcycle shop on the other. And it just is, to be a physical space where people can come in, walk in off the street. And in many cases, in many Main Streets everywhere, I'll speak in the US, that a lot of folks don't feel comfortable, don't feel safe, don't feel welcome, don't feel seen, heard, and valued. I think that's the primary thing that drives me.

MBS ([05:36](#)):

I think of Pam as a political person who has opinions and takes a stand on things. And she's brilliant when it comes to not just building community but fostering real movement, getting things done. I wanted to ask her what the relationship between the two might be.

Pamela ([05:51](#)):

It's an essential part of movement work, our mutual friend, my best friend Desiree [Attaway 00:05:59]-

MBS ([05:58](#)):

Who is awesome.

Pamela ([05:59](#)):

Who has been my best friend since I was the wee age of 18. We met in college.

MBS ([06:04](#)):

And whose daughter has been on the podcast.

Pamela ([06:06](#)):

Oh wonderful. Jordan, really? Yes, yes.



MBS ([06:08](#)):

Jordan, yes, she's fantastic. She read from a graphic novel. The first person who's read from a graphic novel. And we had a wonderful conversation.

Pamela ([06:15](#)):

I love that. That's so Jordan. But Desiree often talks about it, who does... Really that is her life's work in particular is racial equity work. And a lot of the way she'll describe it is being highly relational as opposed to transactional. So talking about being transactional with systems. I am fascinated by systems and connections. In particular, systems that can either uplift and support or oppress and repress. And so we can be very analytical transactional with systems of saying like, "Yeah, there's a huge pay equity gap. Yes, there are absolutely broken hiring practices that actively discriminate."

Pamela ([06:55](#)):

But when it comes to doing the work with people within the system is being relational in that way. There is that foundation of values of ethics of really having an approach to looking at doing the work that involves, to me, a very deep level of self awareness, of being able to practice every element of growth mindset, being open minded, not taking things personally. But also really feeling the humanity in others in order to really do this work. It's just an essential part.

MBS ([07:30](#)):

Such an important connection. Being able to understand how change happens at a systemic level is critical.

Pamela ([07:37](#)):

Yeah.



MBS ([07:38](#)):

But it can also feel overwhelming which is like it's beyond me and it's an inhuman thing, it's what systems are really, and you're making that connection between the humanity of community, how it feeds movement, that can actually change the inhumanity of systemic issues.

Pamela ([07:54](#)):

Yeah. Well, you know as a coach, any coach who is listening, all day, every day, right? We're trying to find ways to help people reconstruct, build, create things, that are bigger and system but doing it through that very human experience of creative motivation and getting ourselves aware of the story that we're telling ourselves about it, the way that we understand the importance of making the change, the way that we feel motivated and move forward, all of that is that essence of emotional connection. And, for some people, spiritual connection to the work itself.

MBS ([08:32](#)):

Pam, your new book is called The Widest Net. Which almost a paradox in my brain because you're like, "I am a champion for local, I am a champion for Main Street. Here I am in my office and I've got a cookie shop on one side and a motorcycle shop on the other." And The Widest Net feels not local. But I suspect I'm reading it wrong. What's the connection between your commitment to this kind of local and commitment to community and this idea of the widest net?

Pamela ([08:59](#)):

I'm glad the title worked because it's supposed to make you turn your head slightly, like, "What do you mean by that?" One common interpretation would be the widest net as in casting a net to then bring all the fish in to you. The way I really visualize it, and it can be many things to many people honestly, and the



way that people interpret it. But, to me, it's actually the widest net of connection, of support, of really looking expansively at how many people are actually in alignment. Often, with that kind of thing that we want to do and having a feeling that no matter what happens, when we're in this work together, we have each other's back. I won't let you fall, I'm here to pick you up. So it is a visualization, in many ways, of always wear...

Pamela ([09:46](#)):

I was just telling my kids the other day, when I was really little I used to climb up on my roof. We had this old house, old for California, built in 1906, but I used to climb on the roof and look at the stars and just have this feeling of expansiveness and really this connection. And it is expansive connection, the connection is deeply personal and can be deeply local but the feeling it has is very much like wide. To use a word from the title.

MBS ([10:16](#)):

Yeah, beautiful. Look, I know we're going to come back to talk a bit more about the book. But tell me about the book you're choosing to read from.

Pamela ([10:23](#)):

I am choosing to read from a book that saved my writer's life when I was writing my first book, *Escape from Cubicle Nation*. And that is *Bird by Bird* by Anne Lamott.

MBS ([10:32](#)):

Such a good book.

Pamela ([10:33](#)):

It keeps its place on my shelf so many years later whenever I need it, every time I come back to it, it's very nourishing.



MBS ([10:43](#)):

You know what? I think that's probably the introduction we need. I was going to ask you to tell me a bit more about the book but you've said it all. Which is like trying to write, which is for anybody who's an author, you already know the misery of trying to write a book and for anybody who's not an author, however bad you think it is, it's worse than that. There's moments of doubt and confusion. But actually this is a book that's not just about writing. It's about feeling stuck in your life and finding ways to get unstuck around that. So there's so much that's good in this book because it's one of my favorites as well. How did you choose what pages to read?

Pamela ([11:19](#)):

It was hard because there are so many different passages. When I had it with me, when I was writing *Escape from Cubicle Nation*, I would just flip to a page and I would just see what Anne decided to tell me at that particular moment. Like a taro debt or something. And [crosstalk 00:11:36] how I feel about it, so I looked at it from the lens, just having come through the vortex of writing, of looking at two passages that kind of show both side of the writing experience.

MBS ([11:50](#)):

Yes, it's beautiful.

Pamela ([11:51](#)):

So it's contextual to what I've lived through that I thought might be a little bit more germane for its applicability to now.

MBS ([11:58](#)):

I love that. And I love the thought of using Anne Lamott's wisdom as a kind of taro deck. It's like, "I'll just flip it open and see what strikes a chord for me today." Let me introduce you here. So Pam Slim, author of a number of books including



her latest, *The Widest Net*, is reading from Anne Lamott's classic book, about 25 years old, it came out in 2007, *Bird by Bird*. Over to you, Pam.

Pamela ([12:25](#)):

"This is our goal as writers, I think. To help others have this sense of, please forgive me, wonder, of seeing things anew, things that can catch us off guard, that break in on our small, bordered, worlds. When this happens, everything feels more spacious. Try walking around with a child who's going, "Wow, wow. Look at that dirty dog. Look at that burned down house. Look at that red sky." And the child points and you look and you see and you start going, "Wow, look at that crazy hedge. Look at that teeny little baby. Look at that scary, dark, cloud." I think is how we are supposed to be in the world, present and in awe.

Pamela ([13:18](#)):

Taped to the wall above my desk is a wonderful poem by the Persian mystic Rumi, "God's joy moves from unmarked box to unmarked box, from cell to cell, as rain water down into flower bed, as roses up from ground. Now it looks like a plate of rice and fish. Now a cliff covered with vines. Now a horse being saddled. It hides within these till one day it cracks them open."

MBS ([13:54](#)):

That's amazing. What about that passage rings true for you, Pam?

Pamela ([14:01](#)):

It is the expansive place of creation, the perspective and point of view in the rare moments when I'm able to enter it as a writer. And let me just underline the rare. There really is a feeling of altered dimension. So both in the writing process, I can feel it physiologically when I enter into that space. I can feel my whole body shift. It really does feel sometimes like going into another dimension and I love the way she's describing the heightened sense of awareness. That sense of connection the way that you begin to notice things.



So as a writer in the writing process, that's always that place that I'm wanting to get to. And as somebody who writes books for other, it is also the kind of place that I want my readers to connect to as they're reading a story, as they feel seen and heard, as they have some kind of an insight or maybe they laugh over a passage like I've laughed at many in this book. It is both experiencing and then creating those really special altered state spaces through writing.

MBS ([15:18](#)):

How do you connect to the wonder of the world? Because it's so easy to get distracted by just the miscellaneous BS of life.

Pamela ([15:27](#)):

Yeah, I feel like I've just always been connected to the wonder of the world. It just is the way that I see the world and I think that that was the way that I was nurtured as a child. My dad was a photographer and spending time with him in the dark room, in particular looking through the lens of his camera. We would often, back in the days when we used to use buckets of chemicals in order to process photos, we would look at images emerge, we would be playing with light. And he would show me different ways that you can use light, dodge and burn, and make different shadows happen, all before Photoshop.

Pamela ([16:08](#)):

But even after Photoshop, just looking at this perspective, the way that I saw him looking at the world, there always was this sense of wonder that really was all the way through his life until the end of his life. That's one of the gifts that was so big that he gave me is I never heard him saying like, "Ugh, god damn job. Oh man, I have to do this." He was so appreciative of being able to do that work. So that's part of it. And then the other part, I've made some really bad choices in my life, I've also made really good choices. Choosing my husband was a really good choice.



MBS ([16:47](#)):

Well done.

Pamela ([16:47](#)):

And for him being a traditional medicine person who really practices every day just in his being, as he always says, "It's not a religion, it's just a way of life." There's so many different kind of ways of life and practices that he brings into our home that just helps, I think, all of us just slow down, connect with the earth, stop, listen to the birds, feel the sun on your face. And that makes a really big difference for me of having people around me who are modeling that.

MBS ([17:20](#)):

And we're lucky enough to have Darrell as one of the teachers in The Year of Living Brilliantly as well. So for those listeners who haven't yet kind of checked out The Year of Living Brilliantly, you can see that at [mbs.works](#) and Darrell's right in the middle. He's literally the 26th teacher of the 52 because his teaching is quiet and profound and grounding and centering, just as Pam is mentioning. What have you learned about being a writer, Pam? You're on to your third book. How has your sense of your self and your sense of the craft evolved and changed?

Pamela ([17:59](#)):

I feel humbled through this last book because I thought it should be easier by book number three. I really did.

MBS ([18:08](#)):

Damn it.



Pamela ([18:11](#)):

Didn't I earn an easier experience? No, part of it, I think, was writing in the middle of a pandemic. I know many fellow writers that I've talked to, it does feel like every single one of our friends we've ever known who has written, wrote, just like I did it, there's a slew of books coming out, which is wonderful. But I have such appreciation and admiration for, on one hand, how challenging it is to get the right balance of being present, being tuned in, noticing patterns. I always have this feeling for every book that there's this vague outline. There's first this little whisper of an idea that comes and then I start to get these vague outlines, go through this super frustrating period where I don't really see how they work, nobody gets it. I was just telling this story the other day of like when I had an early stage connection with my prior publisher for this book.

Pamela ([19:07](#)):

And I think I was crying in the cab. I called you right away from New York when they rejected me because they didn't get the idea and it was so frustrating. There's this hard part of it that is trying to understand what I need to do as a person in order to best call the book in. And understand conceptually how it is that that whole transformational journey of a book is supposed to happen. And there's dimensions of it, I think, in writing books today which is, first of all, nobody reads books. It's really hard to get people to read a book from beginning to end.

MBS ([19:52](#)):

So hard.

Pamela ([19:53](#)):

Really hard. And for myself included as a reader. So we need to write it as a writer where there is an arc and there is an inner connection. But, to me, it's also thinking about each chapter and really each section being something that could



be highly useful and applicable. So there's that part of it and then for the part of it of recognizing the craft of writing, I'm not formally trained as a writer. I always call myself an author practitioner like I started writing my blog as a way, really, to share my business and share my ideas and I've always loved writing but I'm humbled by how much I don't know and how hard it is sometimes technically to go in and actually do the work.

Pamela ([20:38](#)):

That said, I do appreciate and acknowledge that it is something that is a gift that I have of after thrashing around for five or six years with an idea of a book, that when I do bring it together in something more like a cohesive narrative, it is something that is useful to help people take action. And that's the kind of thing I'm very appreciative of now that it's out of my head.

MBS ([21:03](#)):

I love that phrase you said around calling the book in. It's like that gathering that finally tips into some sort of critical mass that turns into the heart of the idea. Can you tell me a bit more about how you call a book in?

Pamela ([21:20](#)):

Yeah, the first way is in recognizing that there's maybe a core idea that is more than a blog post, essentially, that something starts to come over and over where I notice myself talking with people about something or using a particular metaphor, I go back... I think I was talking about watering holes and ecosystems and way back [inaudible 00:21:47], as I start to look back I have to do a complete search of my writing. But this particular idea was one that was like way back I started to talk about. So there's just a very practical component where I find myself sharing something over and over and then recognizing that there probably are components that I don't really understand. Then there's really a practical way of working with the ideas with my clients, that's the author practitioner.



Pamela ([22:14](#)):

I wish I could just be cute and pithy sometimes and come up with an idea that everybody's like, "That's the greatest big idea ever." And sell a million copies like some people do. I have to actually know that the ideas work in the real world with real people because I write books for my clients and for the general audience that I'm writing the book for. And it is a blessing. It is for sure but it can feel like a curse sometimes because there's just like the writing and reconnecting. For this book in particular, there was an element that I had felt before but I didn't really feel that was brought to life when I visited my dear friend Hero Boga who is an amazing spiritual teacher.

Pamela ([22:59](#)):

I was actually doing some work with her for her business and I spent a couple of days with her in her home. And as we were working on her business and her approach to things, her traditions come from India originally, as does she. And she was giving an example to me of what she calls calling in the deva of your book. So really that spirit of your book, in her spiritual context in the way she sees the world, that is a spiritual thing. So she did a practice with me where I'm sitting down in a chair, I felt so lucky being with her because I have so much admiration.

Pamela ([23:34](#)):

And she was just sharing an example of how one might call in the deva of the book because I was having that weird feeling of like this person you see in a crowd and they're almost there but then they run away and then you almost [crosstalk 00:23:47] them. So she helped really ground me and just sit with my palms facing the ceiling and really call in the deva of that book to say-

MBS ([23:57](#)):

I love that.



Pamela ([23:57](#)):

"I'm ready for you." And it was a very deep, profound, beautiful experience. I really felt that and something definitely shifted from that point in terms of my ability to write the book.

MBS ([24:10](#)):

That's a great story. And I love that kind of visceral act of I'm summoning a spirit here.

Pamela ([24:15](#)):

Yes.

MBS ([24:16](#)):

There's something out there that I need to stop chasing quite as hard and allow it to kind of come to me rather than me run after it. So what is the idea of the heart of The Widest Net?

Pamela ([24:29](#)):

The way I describe the big, basic idea of the book is a lot of the way that we're trained to, especially build the business which is for the business I'm in every day, is very much within a model of empire building. And there's all kinds of historical context, there's all kinds of connection with things that we've talked about before, white supremacy culture, imperialism, paternalistic culture. There's a lot of that that is really, really prevalent and celebrated within business culture and we actually use terms like building an empire and have, as a central idea of that model, that it is our job to be really looking at centering ourselves as the sole expert, as the person who has the answer to something that if I want to do that then I have to, first of all, not share anything with you because Micheal might steal my ideas. Or somebody might find out-



MBS ([25:28](#)):

I'm doing my best.

Pamela ([25:29](#)):

That he's smarter than me or cuter, has a better podcast, whatever. Which is true. But then so in that view, it very much centers like you pull yourself up from the bootstraps, you were the one person and you need to share this view with the world. That it's about bringing people to you and centering yourself. In The Widest Net, I believe what is more true for my life and for the life of many of my clients is where you really put your customer in the center. And our customers, who we work with in a variety of different ways whether we're selling them a product or a service, they already have created an ecosystem. There's a whole ecosystem around them of service providers and events that support them and products and sometimes formal nonprofit or government programs that are all really aligned in helping them to solve their problem.

Pamela ([26:24](#)):

And so, to me, if I'm going to build a business, I would rather be part of this ecosystem, really understand who are these players and then strategically look at how it is that I can be building alliances and finding what I call watering holes, places where other people have already gathered great amounts of perfect clients and customers where I can be connecting there. And it has a wider net, in that case there's more possibility. So I think it's a more strategic way to build a business. But I also think it's more accurate and one of the benefits of being in business for 25 years first as a management consultant for 10 years in Silicon Valley and then the last 15 as a startup coach is I've really seen under the hood and behind the scenes of a lot of stuff.



Pamela ([27:11](#)):

And it is not true that one person or one founder or a couple co founders are the only ones that really create a business. There can be really very problematic things that happen in terms of erasing the contribution of people who are helping to build things. And then that reinforces an untrue idea that also reinforces injustice. And so it goes pretty deep for me in terms of why it's important to have an alternative.

MBS ([27:38](#)):

So I'm the type of person who typically is not decentered but is quite centered in the middle of things in terms of how power works. I'm a founder, I'm a successful author or successful-ish author, not to mention the kind of sordid privilege of white, male, straight, all of that stuff. I have a pretty full set of cards. How do you help somebody like me think about decentering rather than holding onto the center?

Pamela ([28:10](#)):

Everything is about an analysis of the work that you're doing. So when you look at your emerging body of work, you've gone through different stages. For a big part of how I knew you, it was Box of Crayons and really being centered. Right now you're shifting into doing different work. So depending on that stage of work that you're doing, each person, including yourself, has a specific role that you're analyzing when you look at how you're bringing your gifts and skills to that kind of change you're trying to make, to that kind of transformation you're trying to contribute to. There is a specific role that you have and part of it in analyzing the dynamics is just knowing fundamentally, right? You're not the only one. So I'm not sure how you would describe these days. Like what interesting challenges that you're wanting to solve or aspirations you're helping people reach and if you have that right at your-



MBS ([29:07](#)):

Well, I talk about it as I want to help people be a force for change. That's the vision for mbs.works which is the kind of thing you... more individual centered business.

Pamela ([29:20](#)):

I love it, I love it. So given that, it's a perfect example of a mission. When you look at really what it takes for people to be a force for change and to fully feel that, first of all, in thinking about who that might be, who's in your audience. It's probably a whole range of people that come from your lived experience and not, it's going to take so many different players in order to make that work happen. And there's the craft of the work as you understand what really is that, "What are the details of the change, what are the different components. And within that, where's a place where I can play a very important part?"

Pamela ([30:00](#)):

So within that then, you can see that connection of, "Okay, and I know that I need to be connecting with people who have studied movements for years, with people who are understanding how change happens in different components of change in different communities." By definition, you are part of a system that's making that change which is just decentering you. And then within that, you can look at how your specific identify might play in different spaces and where there is a role? Because, again, in a highly relational way it's not saying that us as individuals or as businesses don't have a specific role to play. What most people do is say, "I am now the movement change maker and I am the only one and come learn my method and you can learn it all from me."

Pamela ([30:52](#)):

That's where things start to get skewed because it's not true. As opposed to everybody knowing, "Oh my gosh, for this particular part of really feeling



empowered and fired up to make change, you need to listen to Micheal's podcast or attend his workshop," or whatever things that you're offering.

MBS ([31:13](#)):

I understand the need to invite others in to contribute to the work just in the terms of ability to scale and have the impact that I would dream of having. I can't do it all by myself because the older I get, the clearer my limitations in all sorts of ways are, there's still a way that I can do those things that you said to do and I still think of myself as being at the heart of it or at the top of it. Is that just part of being a founder which is like I'm always going to be the founder source of it. Or I think maybe the question I'm trying to ask is where do you see people trying to hold on to things that they might be able to let go of?

Pamela ([31:59](#)):

It's in a lens. It's kind of the lens and the point of view that you have for the work and when you look at it in the context of each of our lives and each of our work, when you're looking through the lens of me putting a spotlight at you and your every day life and the work that you're doing, you are. You have ideas, you're coordinating, you're creating that work. So if you think that is the only lens of what it is that you're doing then that's all you're going to see. As soon as you expand out and you see within this work that you're doing, there also are these neighbors and people across the way and across the world who are doing it as well, then you can recognize that I am actively doing my part in the work. And so as a person who is a creator, I am creating, connecting, and doing my piece if that makes sense.

Pamela ([32:48](#)):

So that idea is one that not everybody embraces and that's okay, right? It's a point of view like any kind of perspective and point of view somebody has about doing work, for some people that's not really going to be a comfortable approach. To me, where we get stuck, myself included, is in staying stuck to the



role we think that we need to play or as we understand more like who are other people who are doing it and sometimes doing it better. Or there's a time and a place sometimes for doing a certain kind of work that then you need to shift is holding on to it from an ego perspective. And that can be like, "These doggone whipper snappers coming into this space. I've been here for so many years, who do they think they are."

Pamela ([33:35](#)):

Getting really grumbly about what you think you should be doing as opposed to really letting the work itself, and especially the people you're working with, help guide you about where is this place where I know when I'm in that place you can feel that heightened superpowers activating. You really know that you're in the zone. The work itself is the thing that helps guide you. If it's just your own ego-

MBS ([34:01](#)):

The work itself.

Pamela ([34:02](#)):

That's the part where we all get lost.

MBS ([34:03](#)):

That's really helpful, this idea of coming back to the work itself and the purpose of the work and asking, in effect, "What best serves this work and what's my role in that?" Rather than, "What best serves me and my role in this?"

Pamela ([34:19](#)):

That's right. And, I mean, it's a combination. You want to be engaged in the work that you do and there is a part that is important. But there's a really key concept in the model which is to create a beacon. So once you have that bigger context and you understand who all the players are and what people are doing, there's your own creation of a beacon, something that's a very specific way in which



you're communicating your point of view, your tools, your methods. That needs to be really dialed in. Again, that's our craft, that's the way that we choose what it is that we're going to create. So there's definitely a place for it. I'm glad you asked the question because a lot of people can say like, "Well, then, do I not matter at all? What is my role in all of this?" You have a very important role. But first, in the context of who else is out there.

MBS ([35:09](#)):

Yeah, in the new book I've got brewing, I talked about claim ambition for yourself and for the world. And I think there's a connection there that perhaps which is like it's about you and it's also about the work. And you need to find the balance around that. Pam, as always, as thoroughly expected, has been a wonderful conversation. So thank you. As a final question, what needs to be said that hasn't yet been said between you and me today?

Pamela ([35:41](#)):

I mean, I don't think a lot. I feel like we got to the heart of a lot. It's funny, whenever there is a new book or a new concept, I think kind of in the world of ideas as we're talking about creation in the context of what we were just mentioning of like finding your place in the work that you're doing and finding a voice for that work, who your audience is is so tremendously important. So in being very deliberate about, "Who really am I creating this work for?" Can allow you to make a whole series of different kinds of decisions than it will when you're not thinking about that question. And so I think about it from the writing itself and just I know for me, the influence I've had in doing work in a very intersectional way, in a live, in person, local setting and then also virtual, my favorite question is who is we? "Well, we should do this." It's like, "Who is we and who is they when you're thinking about audience?"



Pamela ([36:49](#)):

Answering that question and understanding that for yourself can help solve and address a lot of the other questions that you might have about, "What's my role, what's important?" It can look very differently about what your role could be depending upon who it is that's in your audience or within your customer circle.

MBS ([37:07](#)):

So tell me who the audience is for The Widest Net. Who have you written that book for?

Pamela ([37:13](#)):

I have really written it for my clients and the general characteristic of my clients. So who really my clients are, people who do have ideas about making a significant change in the world. So they're practitioners, they're people who have... And it could be anybody from an artist that's very passionate about bringing their work into the world to many people I work with as service professionals where they are data scientists or lawyers or doctors that have a particular point of view. But also people who might operate a business, like one of our local businesses here, a coffee shop that has a particular point of view of somebody really wanting to create an experience that is really significant and different through their business. And somebody who is passionate about helping it grow and be financially sustainable. But who also really wants it to happen in a way that is highly relational where they don't feel like they're turning off their heart and then just marketing and selling.

Pamela ([38:18](#)):

Where they can really be themselves, build a thriving business, expand opportunities but not move into a position of feeling like they're very transactional and dehumanized. It's that person, it's not a certain level of business. I mean, I do tend to work with a lot of people that might already have



things like books or audiences in my day to day coaching. It's been really fascinating to see that so many of the methods and ideas I've used also with people who might have a much different kind of business idea that's very hyper local but the ideas work where they want to have human connection.

MBS ([38:59](#)):

Here's what remains with me after this conversation. Hands and feet. Let me explain. Hands because I think they represent who and how you might serve. That's really so much the essence of Pam's work. And it speaks to Pam's commitment to find the right person to serve, to help, and to enable. The power of knowing who you are in service too, I think that almost transcends the why that Simon [Cinney 00:39:28] talks about. I mean, you might find your why but it becomes real when you connect your why to your who. And feet, because I think that represents where you stand, truly and metaphorically. I mean, in other episodes we've talked a little bit about the loneliness and isolation that's something of a dark tide rising at the moment. I do think one way to provide light is to connect and to build locally.

MBS ([39:57](#)):

Now, if you want to find out more about Pam and her work, go to pamelaslim.com. That's where you'll find out about her new book as well which is, let's say, I think the best of her books and she's written some great books. But this is really about how do you just get grounded in terms of who you best serve and how you might best serve them. I'm rereading it. I got to see an early version of it. I'm rereading it now because I'm still trying to figure that out for me a little bit. And if you liked this conversation with Pam, I've got a couple of other episodes I'd recommend to you.

MBS ([40:28](#)):

One is Jordan Dinwiddie. We actually mentioned her a bit in the interview because Jordan is the daughter of Pam's best friend. But Jordan, in her own right,



is a brilliant copywriter, rising star in her agency. She read from a graphic novel which is a really cool experience. And that episode is called How To Be 100% Yourself. And I thought the other person you might like to listen to is my interview with Tamsen Webster. That episode is called Empathy in Argument. Tamsen constructed this idea of your red thread identity and a very powerful way to understand how your stories are an essential part of who you are and how you show up in this world. Another thing I mentioned in the call because Pam's husband, Darrell, is part of this is The Year of Living Brilliantly. If you haven't discovered that yet, go to mbs.works. The Year of Living Brilliantly is a free year long course, 52 brilliant teachers, one short video every week to teach, to provoke, to explain.

MBS ([41:30](#)):

It's a wonderful experience, I think. Thank you for listening. Thank you for giving this podcast a review if you've done that. Thank you for passing an episode on if it struck a chord for you. The best way we grow is by word of mouth so I'm grateful for any help you can give me with that. If you want a little bit more, we have the Duke Humfrey's which is a free membership site. You can just sign up there and you get access to interviews that haven't been released, transcripts if you like to look at transcripts, and also a couple of downloads that I've created around favorite books for me. Thank you, you're awesome, and you're doing great.