

## The Storying Project, a Sparkle Stories Workshop

Kim John Payne – You are safe here.



Kim:

Just the act of wondering is enough. We do not need to have some really intelligent answer. The answer doesn't matter so much. It's secondary. What's primary is the fact that we just changed the emotional climate in the space between us and the child.

David:

Hello there. This is David, and welcome to The Storying Project, a Sparkle Stories workshop. We're so glad you've come to visit this podcast where we delve into the process of creating an original Sparkle Story.

So what you're going to hear is a conversation between me, our chief storyteller here at Sparkle, and a special guest. Our guests are people from all walks of life. Some you may know, and others you might not, but all are conscious of the stories that we tell our children and their impact. I ask all of our guests, what do you think children need to hear right now? And then we have a conversation that will ultimately lead to a produced audio story for children. And we will share a bit of that story here after the conversation.

So today, I will collaborate with Kim John Payne. Kim is the founder of [Simplicityparenting.com](http://Simplicityparenting.com) and the Simplicity Parenting Movement, a worldwide community of parents and educators and coaches. Kim has authored numerous books, including the number one bestseller *Simplicity Parenting: Using the Extraordinary Power of Less to Raise Calmer, Happier, and More Secure Kids*, as well as *The Soul of Discipline*, and *Being at Your Best When Your Kids Are at Their Worst*.

Kim is a consultant and trainer to over 200 US schools. He runs workshops and regularly gives keynote addresses at international conferences for educators, parents, and therapists all around the world. Kim and I manage to speak every once in a while, but somehow, we never run out of topics to talk about.

What you're going to hear are highlights from our long conversation. Thank you so much, Kim, and all of you listening for joining us, and we hope you enjoy the conversation and the process. And be sure to listen for a special message from Lisabeth of Sparkle Stories at the very end. All right. Enjoy.

David:

Hi, Kim. I am really glad to see you and really glad to hear you. How are you?

Kim:

I'm doing well. I'm doing very well. It's so nice to connect again. We keep doing this occasionally and it's just something I look forward to doing. Hurray.

David:

In preparation for this conversation, I really sat with your latest book, the *Being Our Best When Our Kids Are at Their Worst*, and it's the byline, it's the subtitle, that I'd like to start with, which is just such a dense and elegant phrase that I feel like it could summarize so much: "Practical compassion in parenting."

Those three words in particular and, "in parenting," as well. Parenting, first of all, this word that didn't exist when I was a kid ... People weren't using the word, "Parenting" as a verb, and then the balance between practical and compassion, those independently, very powerful, but together is a unique kind of impulse.

And so, I'd love to start there with your understanding of that subtitle, and how you ... It seems to me that those words exist in all of your work, in that combination. But I'd love to hear more about that. Maybe this is a good place for us to launch into it, which is the very different energy of practical and compassion, and what it means for those two to be in alignment.

Kim:

You know, parenting, I think, is the path of vulnerability. I think I'd start there. It just is the path of vulnerability. And it's almost like parenting is like a forge. It's like a blacksmith's forge, and we take our biographies with all that we are, all the different shapes, and we just have a child and we find ourselves thrust into a furnace, and we're just hammering ourselves straight. We're just pulling it out and just hammering ourselves into the shape we want to be, whereas previous to parenting, it was the shape that we were. It was inherited.

So, when one becomes a parent ... And this is not the only way to do this. There are other ways to do it. But when one becomes a parent, I find there is a point in one's biography where we now, often, have the opportunity to choose, to actually say, "What shape do I want to be? What do I do now as a parent? What do I want to bring my kids? What aspects of the way I was raised were really good? I really liked these aspects of what happened. I loved being able to roam the forests, the rivers, the hills. I love being able to do that as a kid. How can I bring that to my children without hovering over them?" That classic hovering thing.

On the other hand, "What didn't I like? What didn't I like about the way I was parented? What do I wish to basically take, what do I wish to toss? What do I wish to accept, what do I wish to shed?" It's a moment of consciousness. It's a moment of, again, thrusting one's metal, one's self, into that furnace, bring it out, and then making the shape that we want to make.

And into all that ... I mean, it's very practical, but I think in a sense, where the word, "practical compassion," comes into it, is that there is a point that we need to be strong and courageous, but there's another aspect to it that needs to be gentle, we need to be ... and take our time with this. And where I feel compassion manifests as a mom, or as a dad, or as a guardian, a grandparent, where it manifests strongly is in the small, wee moments, in the little moments as we live through the day with our children.

And that book that you mentioned, the *Being at Your Best When Your Kids Are at Their Worst*, that's a book that basically is giving some foundation to being able to move out of the old, grooved-in, action-reaction patterns. You know, when you speak in that voice and you hear yourself speaking in a voice that you just don't want to be speaking in, and it's a voice from your biography, from your past, maybe, and you can hear yourself speaking in that voice, and it's really, really hard to stop. And you're getting into old patterns. It's not the person you want to be. You're really aware of that, but then, what's the pathway? How do you find that pathway into speaking in your own, real voice, or authentic voice, or whatever?

Because when we speak ... Often ... And I really applaud us for doing it as parents, we often are trying to hold it together. We're trying to speak in a way that is relatively okay, that is centered, and our kids are pushing our buttons, and we're trying to hold it together. But inwardly, we're frustrated. Inwardly, we're churning. And our kids know it. Kids can pick that up. They have a radar for that. And it makes them ping us, this metaphor of pinging, where navigators, particularly submariners at sea, will send out a sonic ping. And it'll hit an object, and bounce back.

David:

Bounce back.

Kim:

They'll send it out again, and they'll do it three times, triangulate apparently, and they'll get their bearings. Now, when children are acting out, they are pinging us. They are doing the same. They're sending out behavior.

You've heard me say this before, David, I just don't believe in disobedience. I've never met a disobedient child in my life. I've only ever met a disoriented one.

David:

Yes.

Kim:

And that is why they're pinging. They're disoriented, and they're echo locating. They're sending out their behavior, and into that, if we ... Even if we know that, it's a very compassionate, very practical action. If we know we're getting pinged, we know they're trying it on. We know, and we look at a child, and we think, "Hm, I wonder why you're so lost. I wonder why you're so disoriented. I wonder what's going on for you?" It's the wonder of wondering.

You know, this wonder of wondering, because when we wonder, little wrinkles in our eyes ... Even as I was doing that, I don't know if the video feed is clear enough, but even as the little wrinkles in your eyes, your head turns slightly to one side, your mouth softens. And a child is looking right at you because when they're being quite naughty ... Did you get this with your kids? When they're quite naughty, they'll do something quite naughty, and they'll look right at you.

David:

Even with my teenagers. It's like poker. It's like, "Oh. Well, you're just giving it right over."

Kim:

Right? And so, they're looking right at you, and these little changes in your face, the little wonder of wondering, and part of the wonder of wondering is that we can't wonder and take it personally at the same time. It's kind of impossible. If you're wondering, "Hm, I wonder ..."

Even just what you were saying now, David, the noise you just made, "Hm." You know, that magical, "Hm."

David:

Hm. Yeah, yeah.

Kim:

You know, we can't do that and be mad or be frustrated. I mean, I guess we could pull it off if we really tried, but when we wonder, our kids know it because when they're naughty, they're also ... Do you know what I mean by they're very vulnerable?

David:

Mm-hmm.

Kim:

They're throwing out behavior in our direction, but they're also very exposed. And they're looking at us. Usually, in times like this, we try to have talks with them. They're not interested. They're interested in what our face is doing, what our tone is doing, what our body language is doing. They've defaulted back

to a much more simple, simple read of their environment, and if, in that moment, and this is what, I guess, the trail head of practical compassion, is if we go into that wonder of wondering in that moment, two things happen:

One, I've already mentioned. It's almost impossible to take it personally. And the second thing, and this is the best thing, is that we can be wondering what's up with our child or our teenager that's behaving so badly, but just the act of wondering is enough. We do not need to have some really intelligent answer. The answer doesn't matter so much. It's secondary. What's primary is the fact that we just changed the emotional climate in the space between us and the child. We just lifted ourselves out of some biographical stress regress.

David:

The image that's coming to mind, and please orient me if I'm off base here, but it feels very concrete. It feels very physical. It feels like the moment in which we enter into a wondering space, we have stepped out of their space and we have given a little bit of physical but also psychic distance, so that we can, from a place, ideally, a regulated place, be able to wonder at or wonder over. And, "It's over there."

Kim:

Oh ... I mean, in the realm of story, so often wondering comes into it, doesn't it?

David:

Oh, oh. Truly, yeah.

Kim:

You have a character wondering, "Which way shall I go?" And in picking up what you're saying now, David, is that wondering also takes us ... I talk about this in the book, actually. It takes us to the balcony. And there's the balcony and the dance floor, and it takes us up onto the balcony ... Perhaps we call that mindfulness? Consciousness? But, it doesn't take us off the dance floor. It doesn't take us off the playground with our children.

I don't know if you caught this part near this beginning of the book where I talked about my time when I was teaching children, and we would run down to that ... We were going to have some games, right? We'd run down to the little garden shed, and in that shed, there was a winder with a rope, and there were 300 meters, a lot of rope, on this winder. And the reason for that winder is that we would then make the shape of our play. Because if we were playing a tag game, some children would rather run to London than get caught, right? So, we had to have some kind of boundary. But it was a lot of rope.

Now, we would run down. We would open the door, and there would be 300 meters of rope that my dear colleague, Martin, had thrown into the shed without winding it up. Now, it was one of history's great tangles every single week, right?

David:

Yeah. I could feel it.

Kim:

The children, they didn't go, "Aw!" They'd say, "Yeah!" And we would play the untangle game. And one child would get his watch out ... It was usually Rohan, would get his watch, and he'd say, "Ready, go!" Now, two children would go running up to the tower. There was a rather old building nearby, and they would get up to the balcony, and then all the rest of us would be busily trying to untangle, seeing how quickly we could do it. And what we learned ... One thing we learned which was so lovely, because the children up on the balcony would be shouting down, and they would be trying to help us.

But one thing we learned, David, was never pull on a tangle, ever, ever, ever. The moment you pull on a tangle, it gets worse. The way you open up a tangle is you create space. You don't try and figure out all the ins and unders and rounds and abouts. It just doesn't work if you try and think your way through it in

that way. If you just keep opening up space, more and more ... With the children up in the tower saying things like, "Jackson, don't pull!" Actually, I'm not making that up. Jackson would always pull. We always kept an eye on him.

David:

I know who would in my class. Different name, but I can see them very clearly.

Kim:

Mm-hmm. And we would open, and open, and open until, "Hurrah!" It was just magical that there didn't have to be any unders or overs, hardly at all. We would just stand there with this big rope, and Rohan would stop his watch, and we would then see if it was one of our records. We could usually do it in about three, three and a half minutes.

And then the children would come running down the tower: "Was it a record? Was it a record?" You know? But this metaphor of someone up in the tower, looking down from below, and they'd say things like, "Michaela, flip it one time!" You know? So, we had the objectivity, but we had the children on the ground, in the playground, actually up opening, opening, opening.

Now, a good massage therapist will know that if they have a patient with a trouble shoulder, they won't go where the wound is, where the tensions are, they'll create space in the hand, and the arm. They'll create space, perhaps, in the neck, down lower in the hip, and you create space. You create space for the healing to begin. Healing begins by creating space.

David:

There's a ... "Healing begins by creating space," and there's an essential character there that I feel like, in certain circles, could get overlooked which is Jackson, which is to teach the nature of restraint. You know? It's an ingredient in this game. "All right, Jackson. You're going to be in charge of restraint, of going against your nature in this instance, because we have a common goal." Yeah.

Kim:

Yes, yes. You absolutely nailed it. And sometimes we would send him up to the tower to actually witness it all, so he would-

David:

Context. Right.

Kim:

He would be able to see everybody opening, and opening, and no one pulling. And all the children would watch him because he'd get quite a fierce look on his face when he was about to pull, because he wanted to break the record. He was goal-oriented. He wanted to make this very fast, and he was a very, very dear boy. And I'm hoping that there was a little bit of a life lesson in that for him, because it was every week this would happen, right?

My dear colleague offered us this opportunity every week by throwing the rope into the shed and not winding it up.

David:

Oh, boy. The things that the world provides for us.

I want to watch young Kim John run through the woods as a child, and the relationship between movement, games, parenting and these images of the smithy, and the fire, and just using our will to craft. You had connected that with story, you lead with story. And I wonder if in your childhood, was there a story or one of the stories or some narrative that is coming to mind right now that's connected to that compassionately found young you?

Kim:

There absolutely was. It's interesting. My father was the storyteller in my family, and the story that I'd asked him for over and over and over again was Bruce and the spider. And Bruce and the spider was a story of tenacity. It was a story of trying again.

Bruce was a crusader. And there's a whole dark side to the Crusade.

David:

Sure, sure. Right on. So many stories.

Kim:

Yes. But he was a crusader coming back from the crusades, and very badly wounded. And he stumbled into a little shepherd's cabin, and there, he lay down, and surely, he thought he would die. And he was reflecting on the Crusades, and he was reflecting on all that had happened, all that he regretted, all the courage, the regrets, all these mixed emotions as he was planning to take leave of his life. And he noticed a spider making a web down in front of the window, and the winds outside were harsh, and the spider would be blown, and the fine, single thread would be broken.

Now, because Bruce was so mortally wounded, he watched the spider climb back up again bring a single thread down. And this happened over and over until the wind died at a moment when the spider was making one thread, and from that one thread came this beautiful pattern that ... The spider just needed one thread.

And I remember that story so vividly because of the ... Oh. And Bruce had the courage then to fight for his life, and he lived. And he lived a good life after that.

David:

Single thread.

Kim:

And it was a single thread. There you are. That was my point. It just started with a single thread, and the good life, which I would often, as a little boy, muse on, "What was that good life?" And I had many scenarios of the good that he had done. That was left beautifully open, his good life.

But it was the single thread I kept coming back to over and over, that it didn't have to be a thing of a great beauty. It didn't have to be a thing of largess, of being something very, very fine that this could begin with just one thing.

David:

Yes. Let's hold with that image of the thread. I know this is a question that you have considered throughout your ... Maybe your whole life, but certainly your professional life. And I know that there have been changes, modifications, transformations of how you might answer it. But I wonder if, in this moment, where we are in this conversation, how you might answer this question, Kim: What do children need to hear right now?

Kim:

I think what they need to hear is almost preceded by what they need to feel in the sense that those two things come together. Right now, life has become quite choppy, unexpected, in disarray, things are changing, shifting, moving. Now, I know that's more in recent times, we've been experiencing that just in this last year, but it's been going in that direction for a long time. And what children need to hear and feel, semantically, viscerally within their bodies is, "You are secure. You are safe here within the harbor walls of this family."

As much as we possibly can, with all the limitations that we have on where we live and how our economic status, and so on, but as much as we possibly can, if we can give children the message that,

out there ... I think of out there and in here. Out there, things are choppy. Things are unpredictable. And it's not just health issues. It's social issues that are coming.

Like, out there, a lot of shifting, changing, and moving, and indeed, it needed to in some ways. But out there for a child, there's a lot. Now, in here, you can have an environment where there's not so much clutter. We can have a home that is relatively cleaned and organized and clutter-free because for a little child, that signals spaciousness. Out there, it's feeling pressured. In here, it's spacious. And it's not to deny what's going on out there. In fact, in here is preparing children for out there.

But, in here, we have spaciousness. In here, we have rhythm. In here, you can know what's coming next because out there in the world, you don't know what's coming next. It's changing so rapidly, but in here, in our family, we have bedtimes. We have story times. We have meal times. We light a candle. We say thank you to the farmers every day, roughly at the same time. In here, there's things you can rely on and gather your strength to face out there.

It's not denying out there. In fact, quite the opposite. It's building a child's capacity to be able to navigate out there. In here, we have quiet. We have real, living stories. We limit screen media. We limit the amount of adult conversation that children overhear. In here, we have real images. We have story. We're close together. We have games. And again, this prepares resiliency. And as I mentioned earlier to you, David, that's the title of my next book is, *The Emotionally-Resilient Child*.

Because the resiliency sure is needed out there now. Sometimes parents worry that if we have too peaceful a home in here, is that too protected? Is that ... And my answer to that is, well, it possibly could be, but most often, no. It's not. It's preparing ...

And to use that metaphor of the harbor wall, when our children are little, they will sail into the harbor with that big, human-made harbor quiet. The water is quiet. They can rest, repair, restock, and out they go again. Because out they go to play with friends, to play group, to kindergarten, to school, to high school, to college. But when they're very little, their little boats chug, chug, chug out. The harbormaster stands at the opening and says, "Be prepared. Choppy water's today." Or, "Good sailing today!"

So, there's a harbormaster standing with a lantern right there as they sail out, and little ones just have little boats, and they'll chug, chug, chug, but they'll stay close to the harbor because they're little and they're not ocean-going yet. But as our children get to being nine or 10 years old, their vessel is stronger and they'll go further, and they'll come back. And their capacities will be stronger, but they do come back and restock, and replenish, restore, and out they go.

And then, when they're teenagers, David, as you and I have teenagers, you know, they go far. They go far, far, but they come back, restore, replenish. So, it's not a question of keeping children in a bubble. That image, I don't think is accurate. It doesn't need to be accurate. It's coming ... It's this family as safe harbor, as safe as we can make it. At times, things happen. And we wish it was safer than what it is, but that secure, calm place, I think that's what so many of us are aiming towards in order to give our children the resiliency they need to be able to navigate the out there.

David:

What we tend to do in these conversations is eventually land on a narrative. And I feel like you're squarely in it with this harbor. I want to give room to see if we want to use the same mechanism and another narrative, should you be inspired, but you've already painted a very clear image. I'm seeing a rock jetty, the kind that kind of curves around and makes ... On this side of the wall, it's calm. On the outside is the wild seas. And this harbormaster, which is a new image for me, standing out there on the jetty.

Kim:

I think it's such an appropriate image for what, as families, we're facing today.

David:

Yes. Wonderful. So I have some questions for you. I'm stuck in the harbormaster. I want more detail. Can you describe this individual to me?

Kim:

I've thought of the harbormaster often because, as parents, our role is often as harbormaster. Our role is ... See, the harbormaster is standing with a lantern, and is advising the vessels as they go out into the world what the weather is like, where the currents are, because often with children, particularly when they get a little bit older, they will sail. their own settings. They will trim their own sails. They can be spectacularly disinterested in our opinions, but they are interested in their direction.

David:

This individual, let's get a little bit more personal and actually discover a person. So, the harbormaster. Do you have an image of a particular person that you can describe to me? Let's see the harbormaster as a child for a moment, and I wonder where they grew up, and their relationship to the parents or an adult that was really impactful to them.

Kim:

Yes. Often when I've thought of harbors, I guess I'm influenced by two areas: The beautiful rocky coast of Maine-

David:

I'm feeling it, yeah.

Kim:

And a very similar coast in Cornwall, in the UK.

David:

Okay. Don't know Cornwall.

Kim:

Very, very similar to the coast of Maine. Not so treed.

David:

Yeah.

Kim:

So, the harbormaster as a child, I'm really guessing they were given good responsibilities, perhaps they were raised on a farm where there was a lot of duties to do. Perhaps they were raised by a fishing family where, again, a hard life, but an honest one. I'm guessing there was music around them.

David:

Okay. So let's pause there for a moment because you've introduced the previous generation harbormaster. And so, we have this child that may be from a fishing family, may be from a farming family, but makes the choice to actually go to the harbormaster's place and interact with the harbormaster through music.

Kim:

So, if the child has a good degree of freedom in their lives, as a lot of children growing up these coastal communities do, smaller communities, one of the ... Perhaps why they've found the harbormaster is the harbormaster is a fixed position. They don't move. The child can find them. They have a hut. But the harbormaster being a kindly person welcomes a child into that environment very readily, very easily. Perhaps the child has been familiar with the harbormaster from being around the harbor, being around the port, because of their family involvement in the fishing industry. And so, the welcome that they receive there is simple and warm, and the words that are spoken are not too many.



David:

Yes. That terse, really-

Kim:

Reticent.

David:

... quiet, laconic kind of ... Yeah. I can feel the presence of that, especially in juxtaposition to the out there, the out there part of this child's life. Can you access the out there? Where is the chaos, the busyness, the overwhelm?

Kim:

Well, perhaps in the child's life, it's a bit of a hard scrabble life, perhaps. In the child's life, their own father was lost at sea, as is tragically the case. It's not just a made-up thing, of course. It happens so often, traditionally, in these very, very dangerous industries.

David:

Mm-hmm. Yeah. So, what we have then is we have a personal biography of a child that experienced the chaos and the resulting loss. A parent, perhaps. Lost an older sibling, something to that extent. And maybe this dynamic has repeated, even. It's a thing that happens in this town that, out there, carries danger. But we have this harbormaster holding the force of discernment as well as a simple environment that the child can gain refuge and can actually feed themselves.

Kim:

Perhaps, in this story, could act as a very helpful runner. You know, that he runs the manifests back, that he's fleet of foot. And, as the boats come in and they need provisioning, he can run to the stores and have things organized for the boats as they come in. Or, he can run down to the jetty and be there with the grappling hooks, with the ropes, ready to throw over to the boats, so the harbormaster can welcome the next boat, but the child runs to the ropes and throws them.

David:

Oh! I love that because then we circle back to the flow. That's what the family does, is we play games. And so, to find the flow, sometimes we change the environment, and the environment in this instance is shifting from a fisher family to helping out the harbormaster. "I found my flow. I found my place."

Kim:

"And I found my competency, my agency, even as a child, I am competent and I have my place."

David:

Yeah. Yeah. And what power. And it just drops your shoulders, you know? "You've been waiting for me." What a great message to receive. Thank you for that.

Kim:

Yeah. Good, good.

David:

And thank you for the whole conversation. I always love talking to you, and I always come away learning something revelatory.

Kim:

Likewise. It's lovely to talk to you, always is. And this is such an ambitious and neat project that you're embarking on with this.

David:

Well, I feel like it's a version of things that you're involved in as well. And so, for people listening to this episode, if they're not already familiar with you, they're going to want to know more. So, clearly, they can go to [Simplicityparenting.com](http://Simplicityparenting.com), a wealth of information. You have a podcast of the same name and can listen to those audio diary entries, and wealth of information that happens there. Where else would you like people to find your work and access more of it?

Kim:

Well, I know exactly what you mean, David, but if I can take the liberty of answering that in a slightly different way: Accessing this work of living a simple and balanced life, people can access that here within themselves. That's our instinct.

So, that's much more important than accessing me, is accessing one's self here, within one's instinct. Any time any of us listen to that instinct, things go right.

David:

Yes, yeah.

Kim:

So, that's where we can find this message.

David:

Beautiful and elegant. Thank you, Kim. Wonderful spending time with you.

Kim:

Oh, it's a genuine privilege, David. Thank you for the invitation.

David:

Absolutely.

Hey, there, it's David again, and this story ended up blending two parts of the conversation with Kim. Mostly, of course, it's about the harbormaster, the person who keeps the wilds out and the safety within a community. But I was also so interested and taken with the story about the ropes, and one of Kim's students that he talked about, is actually what inspired the character of Ooley in this story. So, here is a snippet of *The Harbormaster*. Enjoy.

200 years ago, shortly after Maine had become the 23rd state of the Union, the small harbor town of Tullyport welcomed its third harbormaster to the important post. Firtha MacGill, the town's second harbormaster proudly passed the title to her young protege, whom she believed had the necessary skills to do the job. It was an important job. Some might say the most important job in all of Tullyport, as the harbormaster is the gatekeeper between the wilds of the world and the safe and soundness of the harbor. In this regard, Firtha had served the community very well.

At 73 years old, Firtha MacGill had been harbormaster of Tullyport, Maine for 52 years. She was sturdy, tall and weathered like an ancient grape vine. She braided her long, white hair and tucked it under a canvas hood. And her gray-blue eyes were always sharp and calm, seeing things others might miss. She had been the harbormaster as long as anyone could remember, longer than Josiah Tully, son of Jacob and Millie Tully, had been mayor. Longer than Lizzy Mangiapane, granddaughter of Georgio Mangiapane, had been librarian in the Tullyport Free Library. And, longer than Erik Varde, son of Burke Varde, had owned and run the dry goods shop in town.

In fact, there had only been one true harbormaster before her, and that was Carrik Tully, son of Francis Tully, the Northern Irish immigrant who founded the town with his wife, Marie, so many years ago.

Carrik Tully had officially become harbormaster when he was 42 years old, and he kept the position until he was 65, when he passed it down to Firtha. Firtha was only 21 years old, her hair was silken blonde then, and her eyes as blue as midday sky. It was unusual in those days for a woman to have this position, but it was clear to Carrik and the others that she was the right person to follow him. She had demonstrated to Carrik that she had the keen eyes, the vast knowledge, and quick decision-making for the job.

Lisabeth:

Hi. This is Elisabeth of Sparkles Stories. What you just heard was a snippet of the full, collaborative story that David and Kim created together. To hear the entire story, as well over 1300 other original stories, visit us at [sparklestories.com](http://sparklestories.com).

The stories from the podcast are all free to listen to, and can be found on the browse page at [sparklestories.com](http://sparklestories.com). And while you're there, consider subscribing. You can start with an extended free trial of 30 days when you use the code, "Storying." S-T-O-R-Y-I-N-G. If you like the story, you'll have to go and listen to the original Tullyport stories, as a part of the Martin and Sylvia 12 Days of Christmas Collection.

The Storying Project, a Sparkle Stories Worship, was produced by Marjorie Shik. The audio editor is Nate Gwatney. Theme music composed by Angus Sewell McCann. If you'd like to know more about Kim John Payne and the many projects he is working on, be sure to head over to [thestoryingproject.com](http://thestoryingproject.com) for many useful links related to this episode.

We are so grateful to Kim for joining us and sharing his thoughts and his wisdom. I loved hearing his voice. We've been following his work for, goodness, easily 15 years now, and he's been a big influence on our own parenting, so it's a particular honor to have him here with us. We hope you enjoyed it.

If you enjoyed this podcast, please consider following us and then leave us a review and let us know what you think. Thanks for listening.

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