



Before we start:

- Sound on, sound off
- Using the chat box
- Breakout Rooms



WHAT SCIENCE TELLS US ABOUT STORY

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STORYTELLING IS THE **MOST POWERFUL TOOL** WE HAVE



What Science Tells Us About Story SIX PRINCIPLES

1. Step into the world of your audience
2. We need to tell better stories
3. Talk in pictures
4. Invoke emotion with strategy and intention
5. Surprise your audience
6. Leave room for your audience



PRINCIPLE ONE

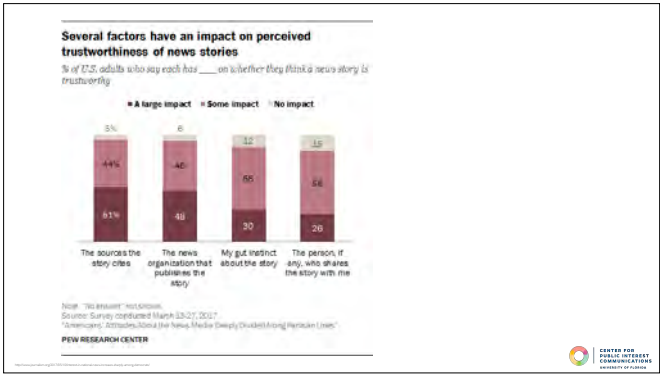
STEP INTO THE
WORLD OF YOUR
AUDIENCE
& OFFER THEM
SOMETHING OF
VALUE











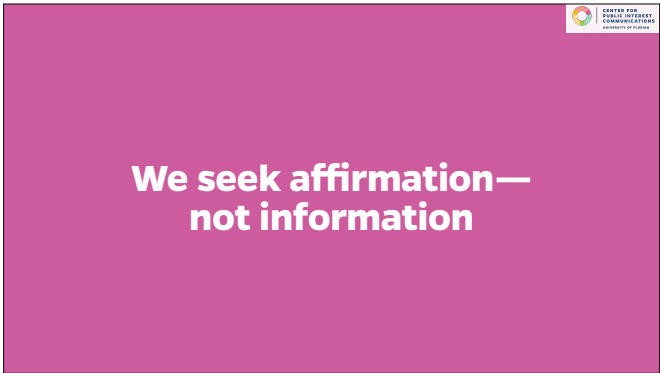
“...attributes public skepticism or hostility to science and technology to a lack of understanding, resulting from a lack of information. It is associated with a division between experts who have the information and non-experts who do not. The model implies that communication should focus on improving the transfer of information from experts to non-experts.”

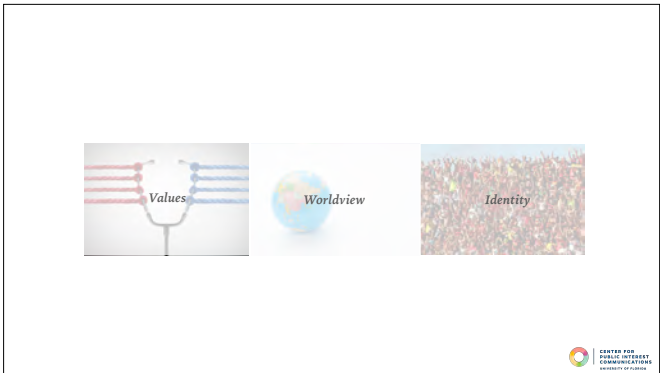


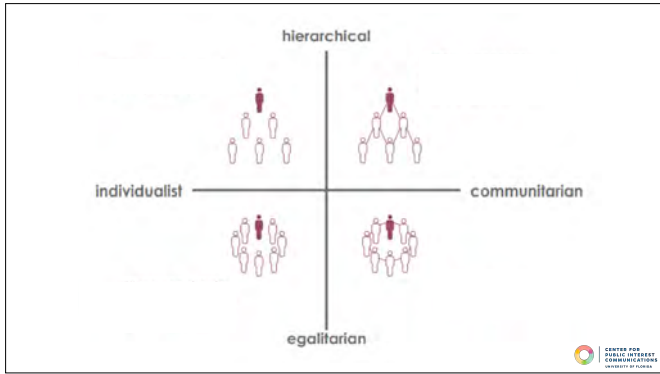
HERE'S A BETTER WAY TO REMEMBER
THE INFORMATION DEFICIT MODEL:





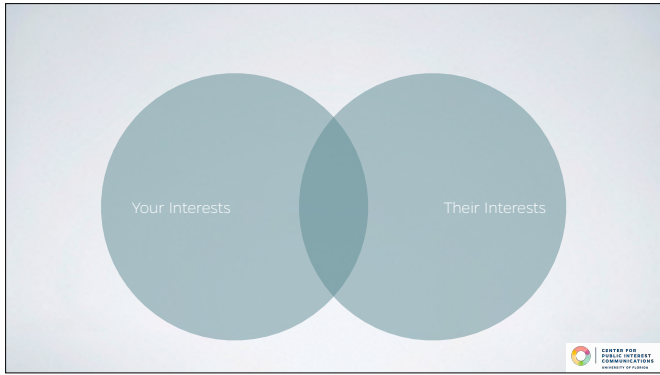


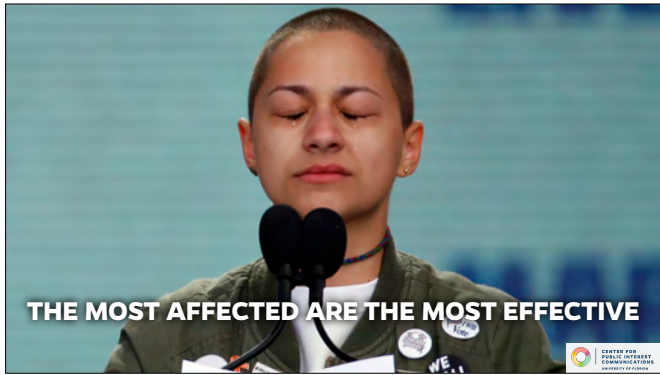




Moral values	
<u>Conservative Values</u> <ul style="list-style-type: none">• Preserving the sacred: Emphasis on violating standards of purity and decency.• In-group loyalty: Emphasis on loyalty or betrayal to his or her group. Emphasis on protecting the group, even above their own interests.• Respect for authority: Emphasis on respect for tradition and hierarchy and responsibility to fulfill duties of his or her role within society.	<u>Liberal Values</u> <ul style="list-style-type: none">• Fairness: Emphasis on equality and justice, I.E people treated differently than others or someone denied his or her rights.• Protection from harm: Emphasis on protecting someone from harm, suffering, emotional distress, violence. Care for the weak and vulnerable.









TRUST US YET?

Are your stories authentic? Are you telling them through your world view or the view of the community that can most help you?

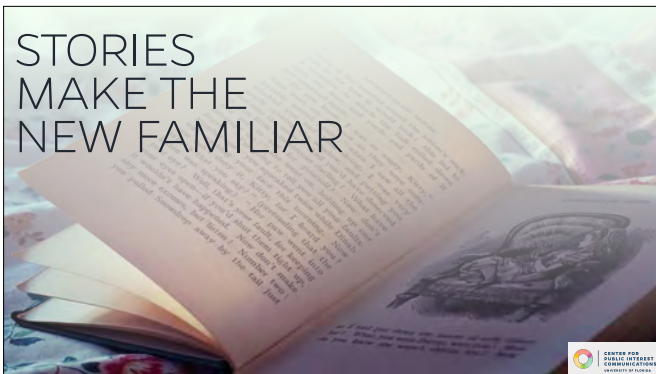


PRINCIPLE TWO

TELL BETTER STORIES



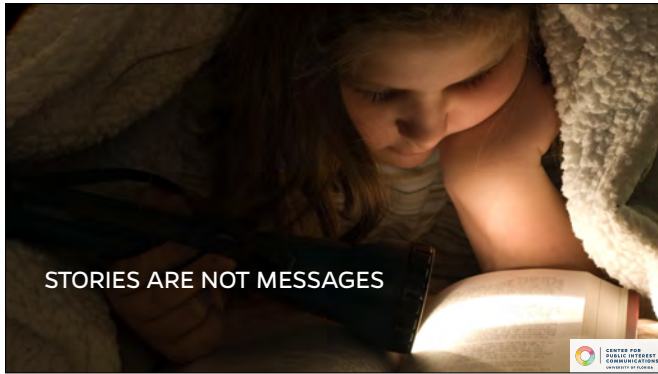
STORIES MAKE THE NEW FAMILIAR

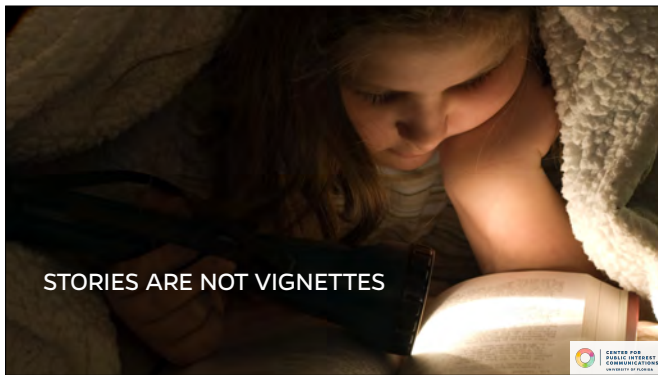


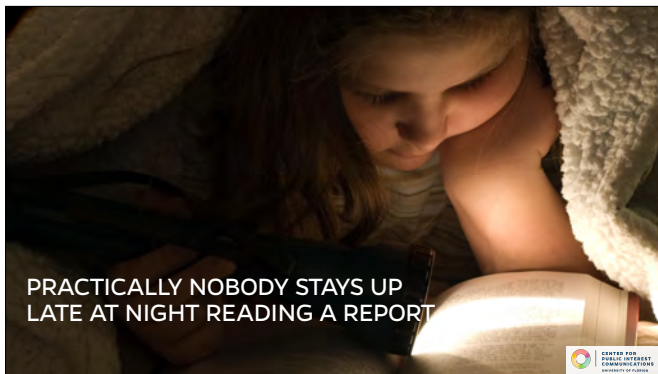






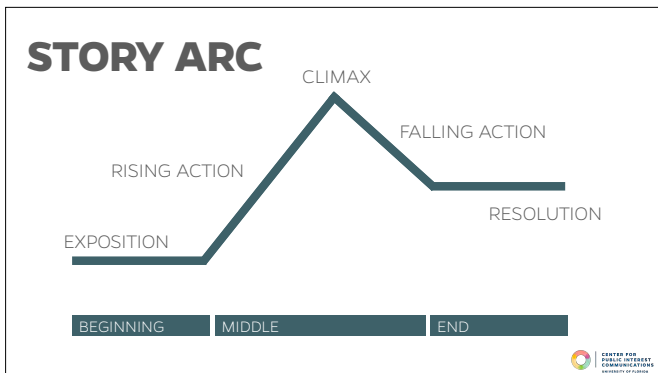




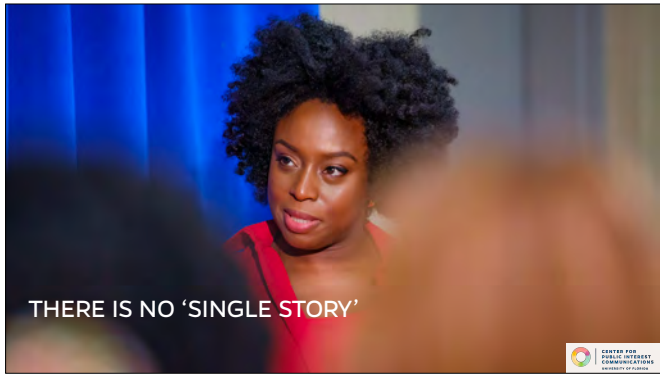


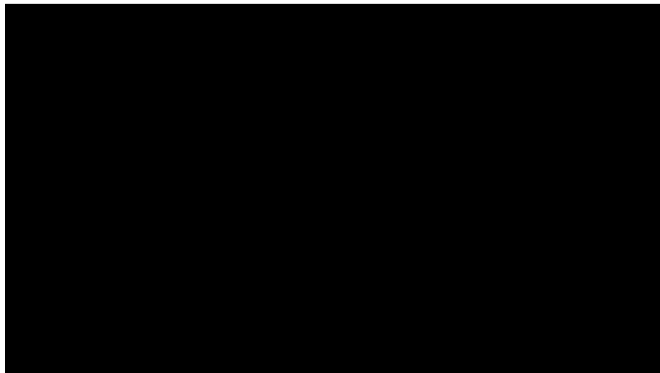












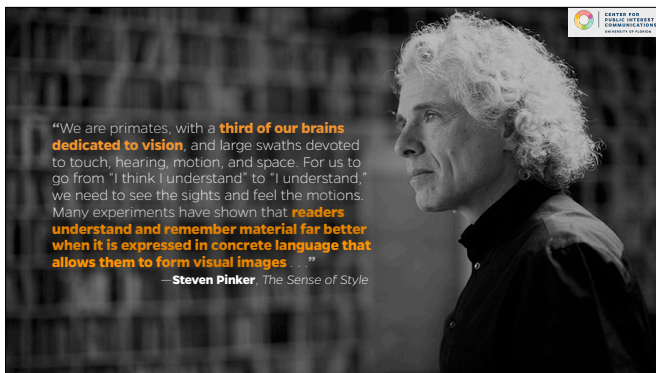
YOUR QUEST:

Are you actually telling stories? Which of the seven plots do you find yourself using?

How might another universal plot make it more interesting?





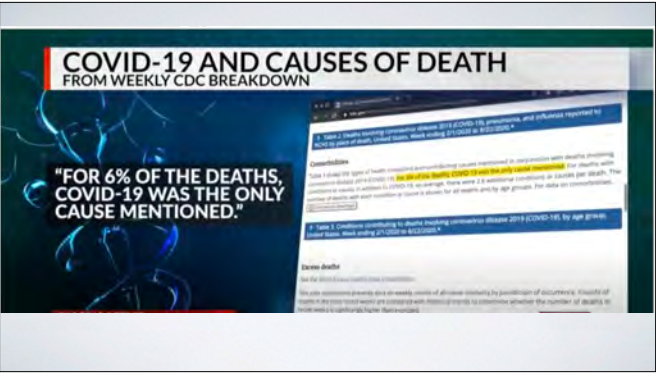
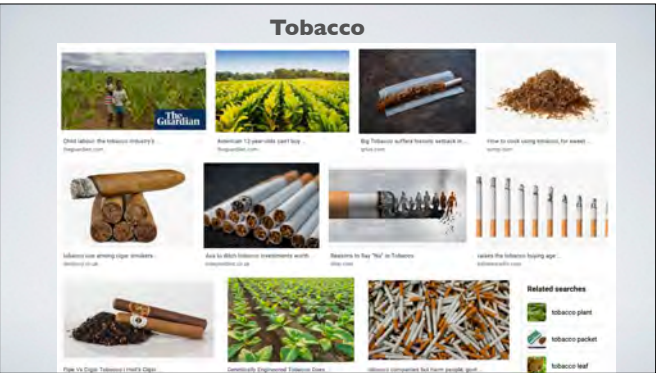


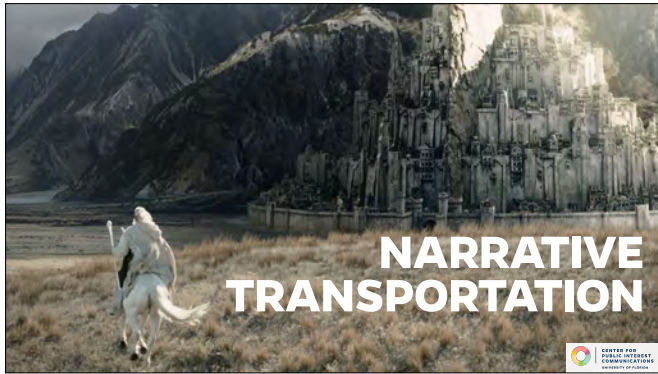
CONNECT TO WHAT THEY ALREADY KNOW

WE PROCESS OUR WORLD
THROUGH FRAMEWORKS WE CREATE

The lava's viscosity can also inform researchers about the type of volcano and its shape. For instance, if the lava is like **runny honey** it might gush from a shield volcano—the thinner material flows readily, but doesn't bunch up and results in gentle slopes. On the other hand, **lava that is like gloppy peanut butter** tends to be from more explosive volcanoes, explains Karson. ("I always get hungry when I'm talking about these things," he says.) The more **viscous** lava stacks up, resulting in steep-sided volcanoes, such as those around the Pacific Ring of Fire or the Andes, he says.

ABSTRACTION IS DANGEROUS



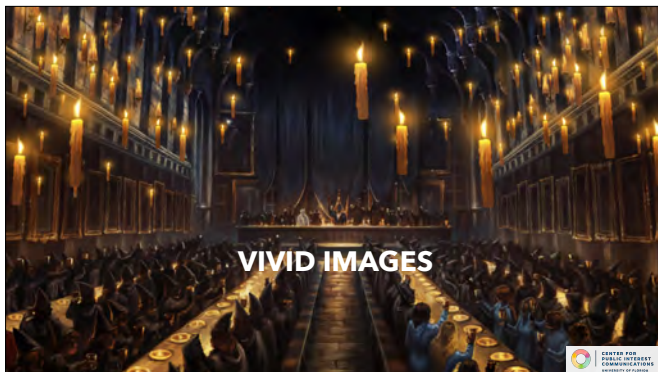


NARRATIVE TRANSPORTATION

“

Transportation effects work through reducing counterarguing, creating connections (identification and liking) with characters and increasing perceptions of realism and emotional involvement.”

-Melanie Green, social psychologist



VIVID IMAGES

Megan Boedicker, 26, Denver: I am a nurse in a covid-19 intensive care unit. I volunteered to work there for the coming months during the pandemic. Recently, I walked into my shift and as soon as I stepped past the doors, I could feel a coldness set over me. Tonight's shift would not be the same. It would be the kind of shift we were all told was coming.

I put on my already used N95 mask and droplet shield. After I tucked my first patient in for sleep, we had a new patient crash in. He was a gentleman in his 60s who had gone into cardiac arrest down in the emergency department. He had significant comorbidities, so there was a solid chance that he was covid-19-positive, which we found out later he was. We placed him on every single drip we could offer. He was maxing out on life support, and our options were quickly becoming limited.

His terrified daughter was unable to come visit him because of the restrictions, and she kept calling for updates. Her father had been safe and relatively healthy the last time she saw him, just 24 hours prior. I explained to her that his heart was likely to stop and, when it did, we could either continue trying to revive him or we could let him peacefully pass away. She immediately started breaking down sobbing and just kept repeating, "I don't understand. Why did this happen? Why is he dying? He was just fine." She wept but ultimately asked that we withdraw our life-sustaining interventions to let him die peacefully rather than traumatically.

I asked her if she would FaceTime with me so that she could see her father and say goodbye to him. I wanted him to be surrounded by love as he died. As we pulled his breathing tube and turned off the medications, his daughter talked to him and thanked him for raising her, supporting her and ultimately loving her. His heart rate began to drop; his blood pressure was tanking; I could see that the moment of death was moments away. I closed my eyes, tears rolled down my face, and, though I'm not religious, I quietly prayed, "Hail Mary, full of grace. The Lord is with thee. Blessed art thou amongst women and blessed is the fruit of thy womb, Jesus. Holy Mary, Mother of God, pray for us sinners, now and at the hour of our death. Amen." Time of death was called at 12:06 a.m. I had seven hours left in my shift.

'I'm existing, not living'
Stories of tough jobs and the loneliness of quarantine
The Washington Post, April 21, 2020





PICTURE THIS:

What kinds of images or metaphors will help people understand and connect with your ideas?



PRINCIPLE FOUR

INVOKE EMOTION WITH STRATEGY AND INTENTION

DESIGN FOR
CIVILIZATION
UNIVERSITY OF CALIFORNIA

DESIGN FOR
CIVILIZATION
UNIVERSITY OF CALIFORNIA

sadness

DESIGN FOR
CIVILIZATION
UNIVERSITY OF CALIFORNIA





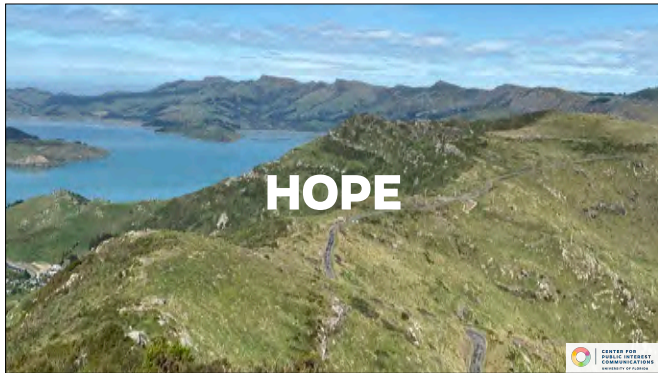














“ Virality is partially driven by physiological arousal. Content that evokes high-arousal positive (awe) or negative (anger or anxiety) emotions is more viral. Content that evokes low-arousal, or deactivating, emotions (e.g., sadness) is less viral.

-Berger and Milkman



INTENTIONAL EMOTIONS

Sadness - short term effects, people want to feel better

Fear - activates attention, but we want to fight, freeze or flee

Anger - high-arousal, focuses us; good when activating a collective

Humor - effective done well, makes things approachable; has longitudinal effects

Pride - can tie in our identities to drive action (positive)

Awe - opens us up to the new; can slow our perception of time

Hope - self-efficacy, interpersonal communication intention, information seeking intention, and behavioral intention



EDGE OF EXPECTATION





FIND YOUR DECEPTIVE CADENCES









**LET YOUR
AUDIENCE DO SOME
OF THE WORK.**

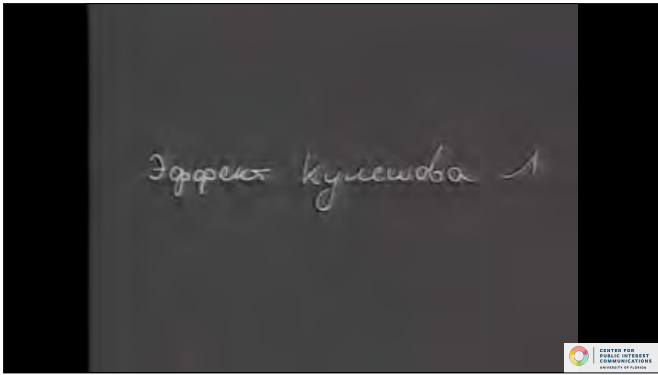


2 + 2



**CAUSAL
BRIDGING
INFERENCE**



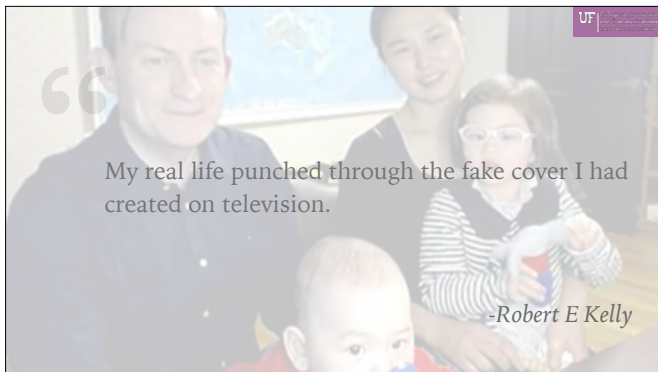




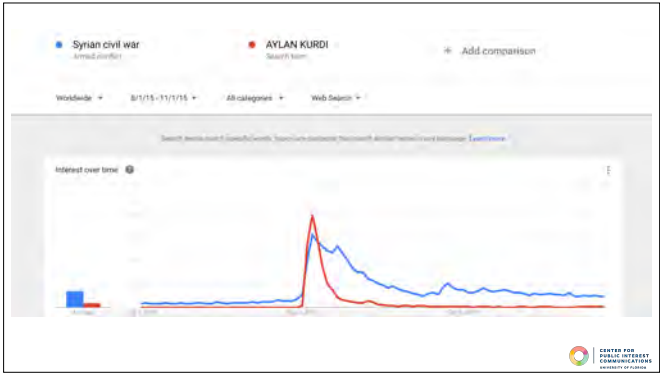




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THE MOST POWERFUL PART OF YOUR STORY MAY BE WHAT IS NOT THERE



EMPTY SPACE V. FULL SPACE

Is there space in your story for the audience to insert their own experience?—that's **empty space**

Is there a place where your audience may be inserting their own biases that you may be able to overcome by including specific details and context?—**that's full space**



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Welcome to our world



CENTER FOR
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UNIVERSITY OF FLORIDA

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