

how many **presenters**
does it take to change the world?







#VIVALAVIVA
#PROTECT JOURNALISM
#FUCK YOUR SCIENCE
#STAY NASTY
#GIRLS
#WHY I MARCH
#CLIMATE CHANGE
#FACE
#PEACEFUL PROTEST
#EQUAL RIGHTS
#WIKI SPUNK
#STANDING
#BUILD BRIDGES NOT WALLS
#MAKE AMERICA THAN
#PATRIOT
@onelginha
#VOICE YOU WOR
#PRIDE
#BLACK LIVES MATTER
#PROTECT
#GIRLS HUSTLE HARDER
#TUCK FRUMP
#THIS IS NOT NORMAL
#PLANNED PARENTHOOD
#WOMENSMARCH
#LGBT
#LOVE WINS
#BETHECHANGE
#LOVETRUMPHSHATE
#MAGINE
#WOMAN
#WOMENSMARCH
#BETHECHANGE
#LOVETRUMPHSHATE

HEAR
Our
Vote
and
VOICE

HUNTSY





WE HAVE
TO ACT
! NOW!

? CLIMATE ?
IS CHANGING!
WHY AREN'T WE?





VOTES
FOR
WOMEN
WOMEN'S FREEDOM LEAGUE

WOMEN
DEMAND
THE VOTE
THIS
SESSION
WOMEN'S FREEDOM LEAGUE
10, BUCKINGHAM ST.,
STRAND.

WOMEN
DEMAND
THE VOTE
THIS
SESSION
WOMEN'S FREEDOM LEAGUE
10, BUCKINGHAM ST.,
STRAND.

LEGISLATION
WITHOUT
REPRESENTATION
IS
TYRANNY
LAW MUST BE
BLIND TO SEX
WOMEN'S FREEDOM LEAGUE
10, BUCKINGHAM ST.,
STRAND.

WOMEN MUST
VOTE THAT THE
WILL OF
THE PEOPLE MAY

VOTES
FOR
WOMEN



STENOWETH

TEDx Boulder



3.50%



A person is standing on a stage, smiling, with their hands clasped. The background features large, semi-transparent letters spelling 'TED Boulder'. The overall scene is dimly lit, with the stage floor and the person's clothing providing some contrast.

8000 → 18.7M+









1
Think in Ink

“Communications Designer”



How do you become
GREAT at something?

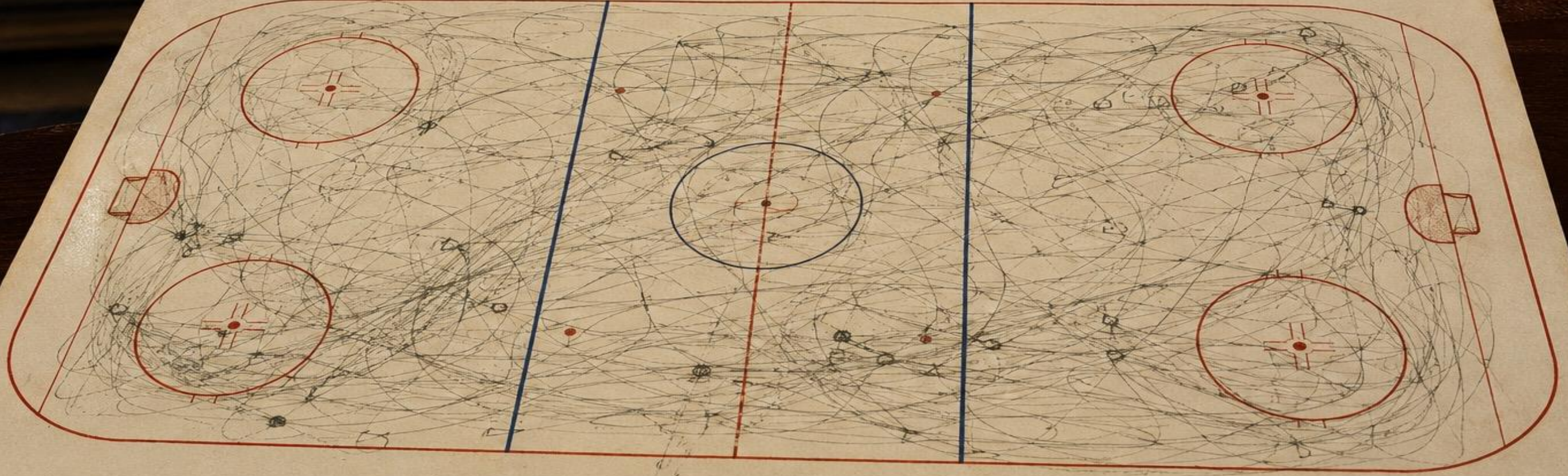




EDM 5

3rd

BOSTON 2



OCT 15

ikigai

Your Reason for Being Your Purpose
The Secret to a long & happy life...

生き甲斐

LIFE BEAUTY & ELEGANCE
ARMOUR TO BE WORTHWHILE

HEAD INTO BATTLE AS A LEADER WHO PEOPLE WANT TO FOLLOW.

FOLLOW ME, I'M RIGHT BEHIND YOU.

Only staying active will make you want to live for a hundred years.

ASK BETTER QUESTIONS

- ❌ WHAT KEEPS YOU UP AT NIGHT?
- ✅ WHAT GETS YOU OUT OF BED?

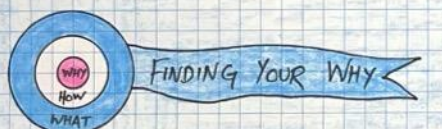


THE SEARCH FOR MEANING

VIKTOR FRANKL

- A person feels empty, frustrated, or anxious
- Realisation: Emotions = Desire to have a meaningful life.
- The "patient" discovers their life's purpose
- "Patient" decides to accept or reject that destiny.
- Newfound passion for life helps overcome obstacles & sorrow

- We don't create the meaning of our life, we discover it.
- We each have a unique IKIGAI & reason for being - and it changes over time.
- "Hyper-intention" focused too much on a desire prevents it from being fulfilled.
- Humour helps to break negative cycles & reduce anxiety.
- We all have the capacity to do noble OR terrible things. The side of the equation we end up on depends on our decisions - NOT on the condition in which we find ourselves.



FINDING YOUR WHY

SIMON SINEK To _____ so that _____
Your contribution Your Impact

"A happy person is too satisfied with the present to dwell on the future."

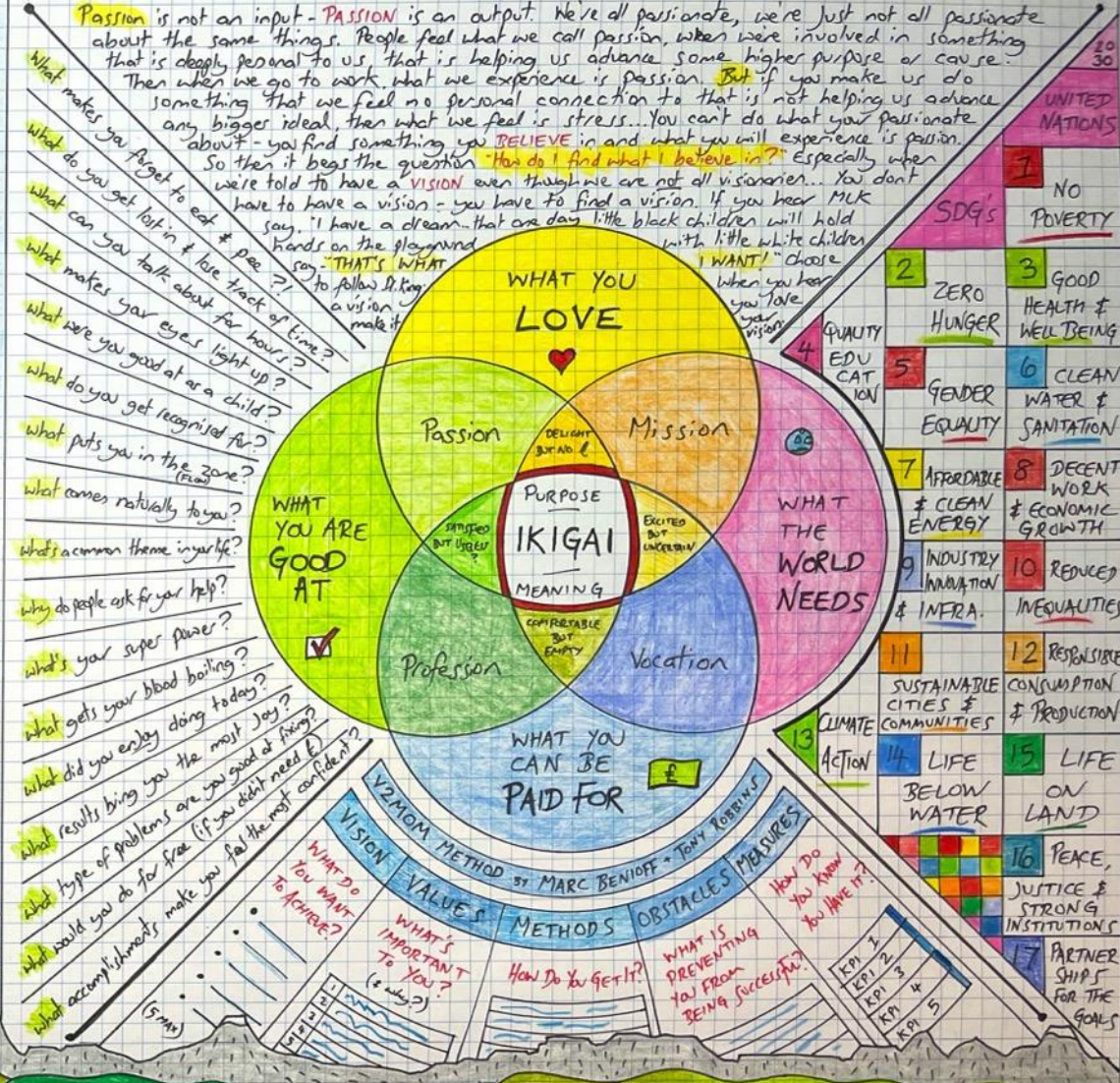
THE GOAL IN BUSINESS IS NOT TO SELL TO PEOPLE WHO NEED WHAT YOU HAVE - IT IS TO WORK WITH PEOPLE WHO BELIEVE WHAT YOU BELIEVE

I'm inspired by people who believe in IKIGAI & work in their own FLOW:
MICHAEL JORDAN · NILS FRAHM · JK ROWLING · BRENE BROWN · LEWIS HAMILTON · JIRO · BILL GATES · PASTY COPELAND · AMANDA GORMAN · MARTIN GARRIX · STEVE JOBS · SHONDA RHIMES · HUNTER S. THOMPSON · J.D. SALINGER · AMON JOBIN · NEEL GANUKHA · STUDIO GHIBLI · PIXAR

We are what we repeatedly do. Excellence is not an act but a habit.

THE TWO MOST IMPORTANT DAYS IN YOUR LIFE ARE THE DAY YOU WERE BORN, AND THE DAY YOU FIND OUT WHY.

Mark Twain



LIVING YOUR IKIGAI (keys to the OGIMI lifestyle)

- stay active - don't retire
- Keep a vegetable garden
- Take it slow
- Smile
- Surround yourself with good friends
- Connect with nature
- Give thanks
- Live in the moment
- Get in shape for your birthday
- Celebrate all the time (especially little things)
- Be in community & family
- Make song & dance a daily ritual
- Be proud of your culture & traditions
- Be passionate about everything you do - no matter how insignificant
- Strong "Yuiwaari" the connections between everybody
- Be busy with things that relax you
- Play

DON'T WORRY

The secret to a long life is to keep your heart young, open your heart to people with a nice smile on your face.

CULTIVATE GOOD HABITS

wake up early everyday at the same time. Grow & eat your own vegetables. Dine with friends once a week.

NURTURE RELATIONSHIPS EVERY DAY

Talking every day to the people you care about is the secret to a happy life.

LIVE AN UNHURRIED LIFE

There's more to life than increasing its speed.

BE OPTIMISTIC

Cape Dien. Say to yourself every day, "Today will be full of health & energy."

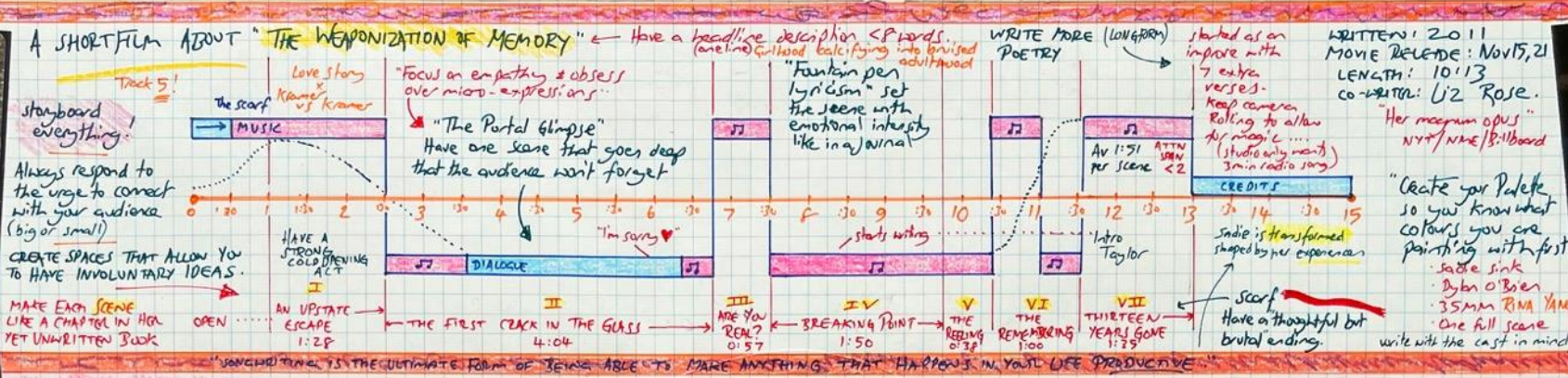
FLOW

The 7 conditions for achieving Flow

1. Knowing what to do.
2. Knowing how to do it.
3. Knowing how well you are doing.
4. Knowing where to go.
5. Perceiving significant challenges.
6. Perceiving significant skills.
7. Being free from distractions.

"Sometimes I write better than I can."
ERNEST HEMINGWAY

TAYLOR SWIFT



ALL TOO WELL I walked through the door with you, the air was cold. But something but it felt like home somehow still got it in your drawers even now. Oh, your sweet disposition upstate. Autumn leaves falling down like pieces into place long gone and that's magic not here no more. And I there we are again on that little town street. You almost my hair, I was there I remember it all too well. Red. You used to be a little kid with glasses in a twin you on the tee-ball team. You told me 'bout your gone and there was nothing else I could do. And I 'cause there we are again in the middle of the light. Down the stairs, I was there. I remember translation. Maybe I asked for too much. But it all up. Running scared, I was there. I to break me like a promise. So casually cruel in the lying here. 'Cause I remember it all too well. Every time you double-cross my mind. You said if And that made me want to die. The idea Jewel whose shine reflects on you. Not seeing happened, you. That's what happened, you. You who like you're on a late night show. But then he to come. And he said, "It's supposed to be fun by it. I'd like to be my old self again, but I'm nights when you made me your own. Now But you keep my scarf from that very first smells like me. You can't get rid of it 'cause again when I loved you so. Back before you rye I was there. I remember it all too it all. Damn the stairs, you were there. You stay my see. From when your Brooklyn broke my skin her weight. And did the thin flame give paint you blue? too? 'Cause in this city's barren cold. I And has it glistened as it fell. I remember love affair main you all too well? Just too well? Just between us, I remember in my hair, I was there, I was there. Scared prayer, I was there, I was there. Wind in my hair, I was there, I was there...



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"LOVE IS SO SHORT... FORGETTING IS SO LONG" Puedo Escribir Los Versos

"WORDS BUILD BRIDGES INTO UNEXPECTED REGIONS." - ♡ ♡ ♡ ♡ ♡ ♡ ♡

"HAPPINESS & CONFIDENCE ARE THE PRETTIEST THINGS YOU CAN WEAR."

"A LOT OF SONGWRITING IS THINGS YOU LEARN, STRUCTURE, SKILL - CULTIVATE IT - AND KNOWING HOW TO CRAFT A SONG... BUT YOU NEED TO ALLOW FOR MYSTICAL MAGICAL MOMENTS WHEN AN IDEA THAT IS FULLY FORMED JUST POPS INTO YOUR HEAD."

- HOW TO WRITE LIKE TAYLOR SWIFT
- 1 Be organized - keep all your thoughts & ideas in one place.
 - 2 Use your notepad app on your phone religiously!
 - 3 Jot down ALL your observations (even your dreams).
 - 4 Re-visit old notes & piece together similar themes.
 - 5 Study lots of movies & filmmakers (especially John Hughes).
 - 6 Put yourself in other people's shoes as much as you can.
 - 7 Have fun - your best work will evolve over several years.
 - 8 WRITE. EVERY. DAY.
- STANFORD: ITALIC 99 "ALL TOO WELL" The Ten Week Version

Everything you need to know about storytelling in 11 words

What if?

WHAT IF? Gets the neurons firing in your brain to spark CREATIVITY. As soon as you ask what if - initially anything might be possible. What if forces you to think differently to try and avoid the status quo - or the obvious undifferentiated solution to your client's difficult problem.

WHAT IF...? are the two words that most creative leaders start with before they create something

USEFUL
MAGICAL
MEMORABLE

P X A R



THE SINGLE PURPOSE OF A STORY IS TO MAKE PEOPLE FEEL SOMETHING...

THIS!

- | | | |
|------------------|--------------------------|----------------|
| 1995: WHAT IF... | Toys had feelings | (TOY STORY) |
| 1998: WHAT IF... | Bugs had feelings | (BUGS LIFE) |
| 2001: WHAT IF... | Monsters had feelings | (MONSTERS INC) |
| 2003: WHAT IF... | Fish had feelings | (NEMO) |
| 2004: WHAT IF... | Superheroes had feelings | (INCREDIBLES) |
| 2006: WHAT IF... | Cars had feelings | (CARS) |
| 2007: WHAT IF... | Rats had feelings | (RATATOUILLE) |
| 2008: WHAT IF... | Robots had feelings | (WALL-E) |
| 2009: WHAT IF... | Dogs had feelings | (UP) |
| 2012: WHAT IF... | Scotland had feelings | (BRAVE) |
| 2015: WHAT IF... | FEELINGS HAD FEELINGS?!! | (INSIDEOUT) |



WHAT IF you don't need models or stop motion to make a dinosaur film for a sensible budget. #1st = JURASSIC PARK

- 1985: WHAT IF... A supercomputer could out-think a chess grandmaster. (DEEP BLUE)
- 2006: WHAT IF... AI could win TV's toughest game show. (JEOPARDY!) (WATSON)
- 2015: WHAT IF... You could code just by talking to your PC. (WATSON ASSISTANT)
- 2017: WHAT IF... Computers could beat world's top debaters in argument. (PROJECT DEBATOR)
- 2018: WHAT IF... Autonomous ships could map the ocean. (AUTONOMOUS)
- 2021: WHAT IF... Quantum computers could invent technology to fight climate change? (IBM Q)
- 2022: WHAT IF...?



WHAT IF all the molecules in the world that Nike is allowed to use forever are already in existence in our shirts + shoes? It becomes a physics problem!

MICHAEL DOMAGU - VP INNOVATION

Contract. Clock. Crucible.

"YOUR JOB IS TO CREATE A FRAMEWORK TO CREATE THE POINTS OF INTEREST THAT THE (AUDIENCE'S) IMAGINATION FILLS IN" DAN BROWN

There are elements that MUST be in all great stories. Not just thrillers - but all stories. Whether read in the bedroom or told in the boardroom - every story must contain these three elements

CONTRACT: The promise you are making to your audience about something they need to know that you are going to tell them.

CLOCK: You need a ticking clock in the background of your story. Something that creates urgency and builds tension. (See: 'KAUIROS')

CRUCIBLE: The area where your story takes place must be clearly defined. There must be a boundary and your story must stay within it.

INDUSTRIAL STORYTELLING

- + Think like a philosopher, write like a thriller author
- + #1 Goal = Have big "HOW'S" not big "WHY'S."
- + Tell tech stories that make people FEEL something
- + Structure is your friend.
- + Brilliant minds with a PURPOSE are dangerous!
- + Feature: ART/MAGIC/SCIENCE/WONDER/AWE.
- + Write the last [page/slide] first. Then work BACKWARDS asking WHY did this happen?

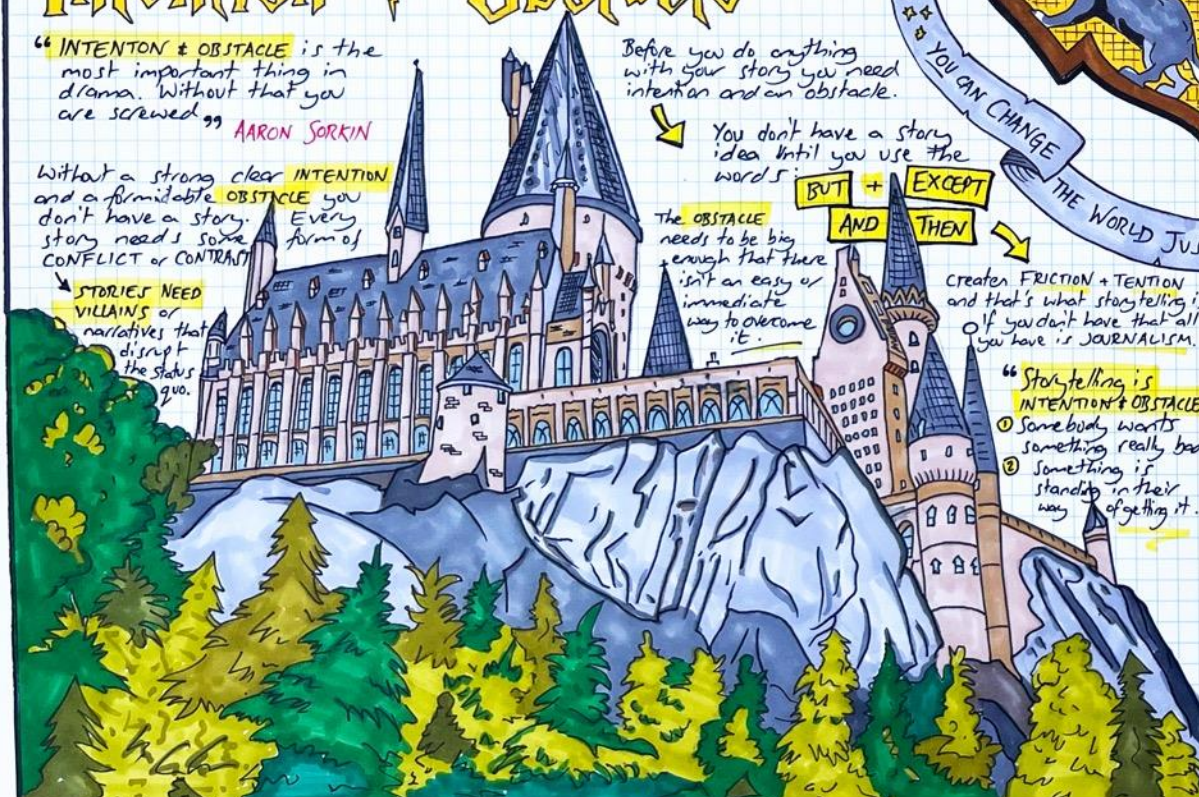
"AS IS A TALE, SO IS LIFE: NOT HOW LONG IT IS, BUT HOW GOOD IT IS, IS WHAT MATTERS" J.K. ROWLING

Intention + Obstacle

"INTENTION + OBSTACLE is the most important thing in drama. Without that you are screwed" AARON SORKIN

Without a strong clear INTENTION and a formidable OBSTACLE you don't have a story. Every story needs some form of CONFLICT or CONTRAST

STORIES NEED VILLAINS or narratives that disrupt the status quo.



Before you do anything with your story you need intention and an obstacle.

You don't have a story idea until you use the words

BUT + EXCEPT
AND THEN

The OBSTACLE needs to be big enough that there isn't an easy or immediate way to overcome it.

Creates FRICTION + TENSION and that's what storytelling is. If you don't have that all you have is JOURNALISM.

"Storytelling is INTENTION + OBSTACLE."
1. Somebody wants something really bad.
2. Something is standing in their way of getting it.



"AND THEN WHAT HAPPENED? Those words, I think, are the most important words there are for a storyteller. Anything you can do to keep people turning the pages is legitimate" NEIL GAIMAN

You may have a great idea - but how do you build it into a story? How do you know if your story has legs & is likely to go anywhere? ...and then what happened? are the four words that children ask, when you pause, telling them a story. The four words you hear at the end of a chapter. The four words, spoken or unspoken, that show you, as a storyteller, that people care.

The real magic of this little invocation is that it has inspired hundreds of millions of words, has made people who never imagined themselves as storytellers into tale tellers who could give any great author a run for their money.

And then what happened...?

The goal of storytelling - whether on a page, over a podcast, on a stage or in a boardroom - is getting the audience to ask a think ...and then what happened?

Biologically - what you are actually doing is radically increasing the levels of DOPAMINE which are flooding the neurons of your audience. Dopamine is the pleasure hormone. It's what makes us want MORE. Chocolate. Sex. Binge watching your favorite show. Dopamine plays a big part in our ability to THINK + PLAN. It helps us strive, focus & find things interesting and exciting.

DOPAMINE is the chemical communication messenger.

It's the essential ingredient of a great story. You don't need to be a neuro scientist to understand it.

You just need to tell stories that make people desperate to know "...and then what happened?"

C₈H₁₁NO₂
THE 4 WORDS THAT TRIGGER DOPAMINE - THE NEURO-TRANSMITTER THAT SENDS MESSAGES BETWEEN NERVE CELLS.

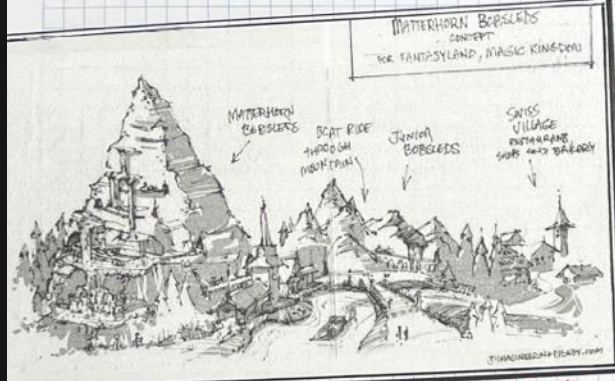
IT'S THE CHEMICAL COMMUNICATION MESSANGER THAT MAKES US WANT MORE. IT'S THE ESSENTIAL INGREDIENT OF A GREAT STORY. YOU DON'T NEED TO BE A NEURO SCIENTIST TO UNDERSTAND IT.

THE 4 WORDS THAT TELL YOU AS A STORYTELLER THAT WHAT YOU ARE DOING IS WORKING!

"THE MORE YOU LIKE YOURSELF, THE LESS YOU ARE LIKE ANYONE ELSE, WHICH MAKES YOU UNIQUE." ♪ WHEN YOU WISH UPON A STAR... ♪



IMAGINEERING = IMAGINATION + ENGINEERING.



THE WAY TO GET STARTED IS TO QUIT TALKING AND BEGIN DOING.

How Do You DESIGN EXPERIENCES?

REQUIREMENTS + Things they MUST do.
 CONSTRAINTS - Things they can't do.
 IMAGINE GREAT THINGS & BUILD THEM WELL WITH THE BEST ENGINEERING.

Grab the audience's attention & help them to navigate through the story as their trusted guide.

KNOWLEDGE + HAPPINESS

The 5 founding principles of Imagineering & creative thought.

THE MISSION OF THE WALT DISNEY COMPANY IS TO ENTERTAIN, INFORM & INSPIRE PEOPLE AROUND THE WORLD WITH THE POWER OF UNPARALLELED STORYTELLING.

Sometimes the smallest things take up the most space in your heart.



WHERE THE BRIGHTEST MINDS BUILD THE MOST MAGICAL PLACE ON EARTH

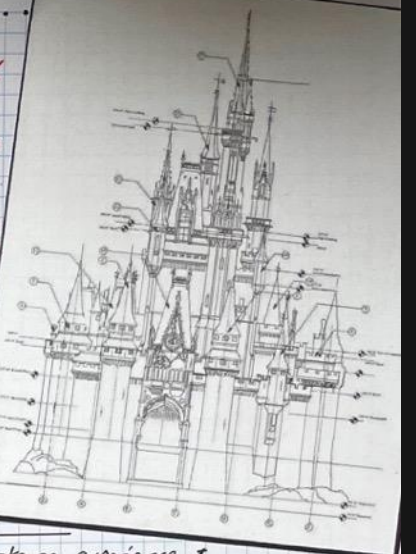
"DO WHAT YOU DO SO WELL THAT THEY WILL WANT TO SEE IT AGAIN & BRING THEIR FRIENDS."
 "FIRST THINK. SECOND DREAM. THIRD BELIEVE. AND FINALLY DARE."
 "IF YOU CAN VISUALISE IT, IF YOU CAN DREAM IT, YOU CAN DO IT."
 "I BELIEVE IN BEING AN INNOVATOR."
 "I LIKE THE IMPOSSIBLE BECAUSE THAT'S LESS COMPETITION."
 "WHATEVER YOU DO - DO IT WELL."
 "IDEAS COME FROM CURIOSITY."
 "THE HEART OF A COMPANY IS CREATIVITY & INNOVATION."
 "Tricks & techniques to tell a more compelling story."



The #1 Rule Imagineers ask themselves

THINK LIKE AN IMAGINEER

- Are you using your subject matter to inform ALL project decisions? → BEGINS WITH STORY
- Staying focused on your objectives? → CREATIVE INTENT
- Paying attention to every detail? → ATTN. TO DETAIL
- Using details to strengthen story & support creative intent? → THEMING
- Organising your mission to the your audience: General to specific? → DIFFERENT SHOTS
- Attracting your audience's attention & capturing their interest? → WIENIES
- Making changes as smooth & seamless as possible? → TRANSITIONS
- Focusing on the big picture? → STORYBOARDS
- Introducing & reinforcing your story to keep & captivate audience? → PRE+POST SHOW
- Using the illusion of size to help communicate your message? → FORCED PERSPECTIVE
- Simplifying complex subjects? → "READ" ABILITY
- Keeping the experience dynamic & active? → KINETICS
- Using repetition to make audience experience & message memorable? → SMALL WORLD EFF.
- Involving & engaging the audience? → HIDDEN MICKEYS
- Consistently asking "How do I MAKE THIS BETTER?" → PLUSING



WALT'S CARDINAL RULE

MAKING IT MEMORABLE

VISUAL COMMUNICATION

FOUNDATIONS OF IMAGINEERING

PLUSING

IT'S A SMALL WORLD EFFECT

FORCED PERSPECTIVE

IT ALL BEGINS WITH A STORY

"I WOULD RATHER ENTERTAIN & HOPE THAT PEOPLE LEARNED SOMETHING - THAN EDUCATE PEOPLE & HOPE THEY WERE ENTERTAINED"

HIDDEN MICKEYS

"READ" ABILITY

CREATIVE INTENT

DISNEY IMAGINEERS USE KINETICS TO CREATE MOVEMENT & MOTION IN A SCENE TO GIVE IT LIFE & ENERGY.

FORCED PERSPECTIVE: A technique where the designer plays with scale in order to affect the perception of the audience.

WIENIE: A visual element used to draw people in & around a space.

STORYBOARDS help to craft & imagine ideas during development.

ATTENTION TO DETAIL

THEMING

POST SHOW QUESTIONS

1. What did we expect to occur?
2. What actually happened?
3. What worked well, and why?
4. What didn't? why?
5. What needs to be done differently?

LONG, MEDIUM & CLOSE SHOTS

PRE-SHOWS & POST-SHOWS

TELL EMOTIONAL STORIES THAT MAKE PEOPLE FEEL SOMETHING SO THAT THEY DO SOMETHING

YOU CAN CHANGE THE WORLD JUST BY SHARING YOUR STORY.

GOOD DESIGN IS GOOD BUSINESS.

TRANSITIONS: Subtle effects that guide the audience seamlessly through the story canvas.

HOW DO YOU USE DISTANCE & PERSPECTIVE TO SHOW CLOSE-UP DETAILS THAT BUILD ON & SUPPORT THE ESTABLISHING SHOT.

ART DIRECTORS INSTEAD OF ARCHITECTS

It's kind of fun to do the impossible.

PRESHOWS introduce & re-introduce concepts. POST makes it memorable.

HOW DO YOU USE DISTANCE & PERSPECTIVE TO SHOW CLOSE-UP DETAILS THAT BUILD ON & SUPPORT THE ESTABLISHING SHOT.

ART DIRECTORS INSTEAD OF ARCHITECTS

JEREMY CONNELL - WHITE '21

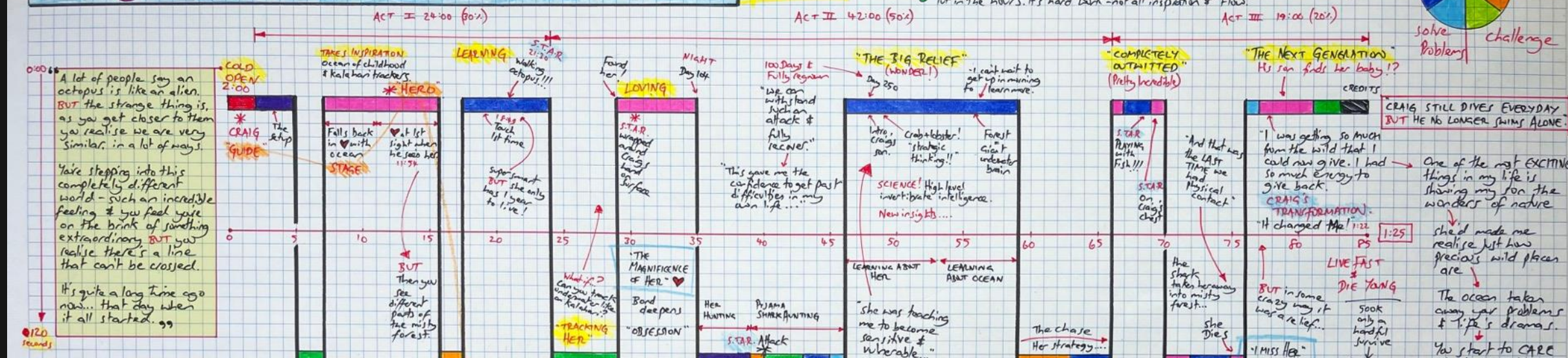


My Octopus Teacher

WHAT WE LEARNED

YOU CAN CHANGE THE WORLD JUST BY SHARING YOUR STORY

- A structure gives shape to your story - even though you might not know how it ends
- It may take 10 years to bring stories like this to life: Is it your "obsession"?
- Great stories need a team to bring them to life (Ellen Tiger, Pippa Jansen)
- The commercial adventure starts the first time your story gets rejected.
- Big stories have a higher purpose - like protecting the Great African Sea Forest
- Align your story against strong values (Mental health, feminism, mental health)
- Put in the hours. It's hard work - not all inspiration & "flow"



Directors: Pippa Ehrlich, Jansen Reed
Producer: CRAIG FOSTER
 Released 4th Sept 2020
 NETFLIX & The Sea Change Project
 Location: False Bay, Cape Town SA.
Exec Producer (Australia): Ellen Windemuth
Cinematography: Roger Horrocks
Awards: OSCAR, BAFTA 2021 Best Documentary
 Craig began in 2010, Released and Oscar 2020



CRAIG'S TRAUMA: Stress + Anxiety
 "Went out, I'll never film again."
VILLAIN Antagonist: Introduce Pyjama sharks as her most serious predator.
 "My kit needs to be perfect BUT I was making a lot of mistakes. I scared her away (dropped lens etc.) 'I'll never see her again.'"
HER TRAUMA: "Had I been responsible for this? Was she out because I was there? Somehow what happened to her had happened to me in some strange way..."

THEME & LVP?
 All women production mostly with a female hero narrated from a male perspective, covering bigger topics of:
 - MENTAL HEALTH
 - FEMINISM
 - MOTHERHOOD

This is a story about a man who goes diving everyday with no wet suit or scuba gear & falls in love with an octopus!!
 Conservation films often FEEL like you're being fed medicine - "we" wanted a much more OPTIMISTIC view.
 It's a "LOVE AFFAIR" about what Craig learns about himself - she let me inside her den & taught me about her secret world.
"STORYTELLING SHAPES BEHAVIOUR & OUR CULTURE" Craig Foster

Never set out to make a film. **Passion** for tracking underwater became an **obsession** with her.
 Originally turned down by Netflix after thinking nobody would be interested.
 New Netflix commissioning editor saw on a plane with their kid who loved octopus!
 The footage became so powerful & uplifting - like a pre-historical fire side chat with 30 people about animal encounters - that it had to become a story that might impact others.

So Craig approaches first time documentary filmmaker PIPPA who had spent 10 years diving in this kelp forest. The first rushes he showed her made her cry - she gives up her job to focus 100%. (even though there's no guarantee that they'll finish the movie) and she wins an OSCAR!
 The advantage of your first project is NAIVITE. You don't know any better & you just want to gain experience.

Craig diving & filming everyday 2010-2016. Pippa 2015-2016. Released 2020 - Oscar 2021 - DECADE of INTENT!
 Took 1 year to get review Craig's hard drives. Additional footage shot on RED by Roger Horrocks after Ellen Windemuth refined the script because Craig & Pippa were too close to it.

YOU DON'T CHANGE THINGS WITH FACTS & FIGURES BUT WITH FULL IMMERSION IN THAT WORLD SO THAT YOU FEEL SOMETHING TRANSFORMATIONAL
 Craig



ONE VOICE WHOLE FILM: Focus & clarity
 No excessive distractions

THEME & LVP?
 All women production mostly with a female hero narrated from a male perspective, covering bigger topics of:
 - MENTAL HEALTH
 - FEMINISM
 - MOTHERHOOD

120 seconds

10 years to be an overnight success!

Can you describe your movie on the back of a business card?

NO IDEA AT THE START!

she'd made me realise just how precious wild places are
 You start to CARE about even the tiniest animals
 You START TO REALISE EVERYONE IS IMPORTANT.

One of the most EXCITING things in my life is showing my son the wonders of nature

The ocean taken away your problems & life's dramas.

she'd made me realise just how precious wild places are

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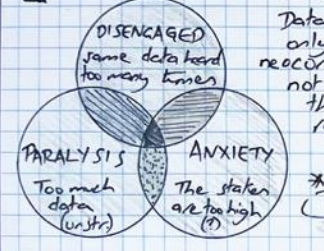
COGNITIVE (STORYTELLING) BIAS

"NARRATIVE FALLACY"

Leaders must be persuasive storytellers with the discipline to examine the stories they tell so as to avoid distortions that they themselves end up believing.

The weakness of storytelling is that even when stories are FALSE they can still be very persuasive. Stories help make sense of our experiences & SIMPLICITY, CLARITY & COHERENCE Make them plausible. The brain creates a reality by weaving its interpretation into a narrative and covering the gaps with best guesses. STORYTELLING fits the way the brain works & IS THE most effective form of communication. → Too EFFECTIVE Sometimes as we are prone to believing a story because it is good & we understand it.

WHY ARE EXECUTIVES -VE & OVERWHELMED



Why we need stories to help make better decisions

Data & research, # \$\$! only speak to LEFT BRAIN neocortex - but that's not the part of our brain that triggers hormone releases from emotions to shape executive decision making.

Decisions are triggered by RIGHT brain limbic system

STRESS caused by change, uncertainty, self-esteem attacked, demands on you are out of your control

"50% chance of success" will always beat "50% chance of failure"

We often sense danger where there is none or our brain thinks it is overwhelmed & under threat

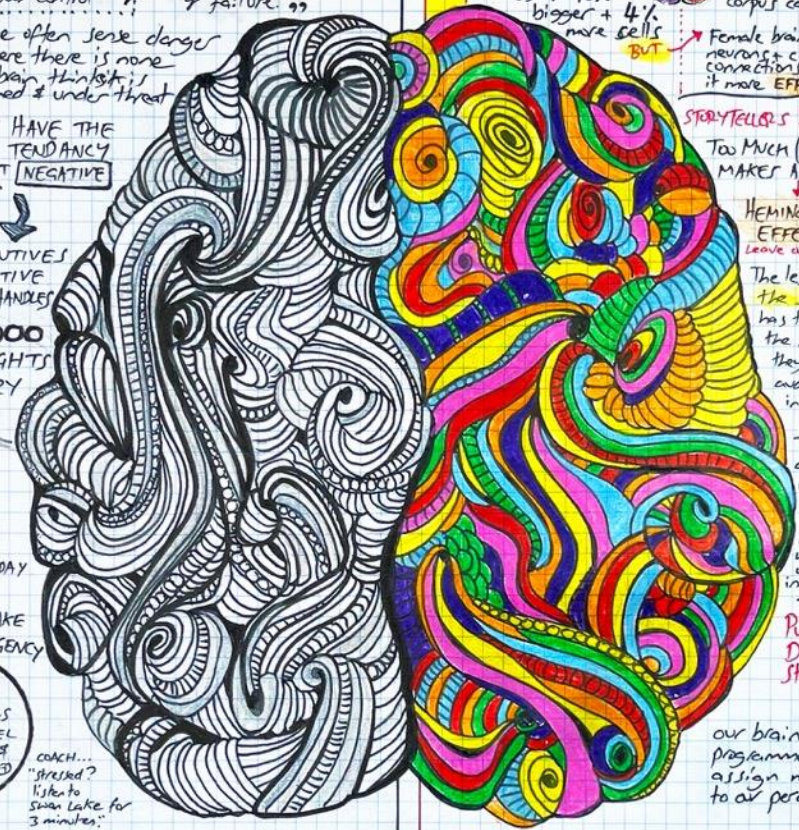
OUR BRAINS HAVE THE UNFORTUNATE TENDENCY TO SEEK OUT NEGATIVE MEMORIES

4 COMPANY ARCHETYPES

IN SEARCH OF FOCUS	constantly innovating & proud of success but shows weakness around purpose & direction. • Innovative: strength = Energy & vision • Connect tactics to big picture strategy 37%
STUCK & SCEPTICAL	Has many good ideas & a history of success but too many transformation projects get stuck at a local level. • Encourage collaboration between silos. • Needs help scaling PoC's. 20%
ALIGNED BUT CONSTRAINED	Employees work well as a team & unite around a shared strategy but leadership is lacking in key roles. • Reduce bottlenecks & obstacles. • Reskill / upskill → increase optimism 24%
STRUGGLING TO KEEP UP	Many great individuals but they fail to respond quickly enough as a team when conditions change. • overwhelmed / struggling to cope with flexibility • Silos' scared of change → "ASSURE" 19%

EXECUTIVES COGNITIVE LOAD HANDLES **70,000 THOUGHTS EVERY DAY**

90% THE SAME AS YESTERDAY
70% FAILURE "FAKE URGENCY"
4/5 EXEC'S CURRENTLY FEEL OVERWHELMED & UNDER-PREPARED (3-5% RANS)



A BRAIN OF TWO HALVES

"MALE BRAIN" (LEFT) ♂

STORES + USES WHAT IS KNOWN
WHEN NEW/FAMULAR PASSED TO LEFT AS ROUTINE REQUIRES LESS ENERGY
Male brain 10% bigger + 4% more cells BUT

"FEMALE BRAIN" (RIGHT) ♀

LOOKS FOR WHAT IS NEW + ENGAGING
REQUIRES EFFORT
More nerve fibres corpus callosum 4X
Female brain has more neurons + cellular connections = makes it more EFFICIENT!

STORYTELLER'S DILEMMA
Too MUCH (GOOD) DATA MAKES A BAD STORY

HEMINGWAY EFFECT
Leave it / don't explain

The less data the storyteller has the better the story as they (and the audience) fill in the gaps.

This creates a +VE response even though the story is most likely wrong or inaccurate.

Purpose Driven Storytelling?
our brain is programmed to assign meaning to our perceptions.

"We ask too much of data & not enough of ourselves"



MAKE EXECUTIVES FEEL SOMETHING SO THAT THEY DO SOMETHING.

TO UNDERSTAND EMOTIONS → Students of Emotions
Love hormone
And then what happens?
OXYTOCIN + DOPAMINE + ENDORPHINS

Need for relationships to build generosity, trust & bonding
CORTISOL → mobilises energy to "cope"
STRESS undermines all +ve emotions
Default Executive mindset for do!

- VE EMOTIONS**
- FEAR
 - ANGER
 - DISGUST
 - SHAME
 - SADNESS
- Survival Emotions
Decisions we hearts - PATHOS
Justify with head - LOGOS
"Conquer Execs?"
"NOT EVERYONE WANTS TO CHANGE THE WORLD"

- +VE EMOTIONS**
- LOVE & TRUST
 - JOY & EXCITEMENT
- Attachment Emotions
Win ♥ + Minds

SURPRISE! The Potentiator
THE ONLY "EMOTION" THAT CAN CHANGE STATES

GUT FEELING IS A NEUROLOGICAL OCCURANCE, ORIGINATING IN A HUMAN STORY LOADED WITH EMPATHY, THAT GENERATES A PHYSICAL RESPONSE

INTENSITY OF EMOTION From highly charged situational events	REPETITION OF EVENT Engrained in your brain when continues occurring.	TIME ELAPSED Impressible at an early age. 50% memories change each year - but we remain convinced that they're 100% right
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DESIGN THINKING BUILDS EMPATHY

WHAT HAPPENS WHEN YOU CONNECT ♥ WITH YOUR AUDIENCE
DOPAMINE released in reward areas of brain: associated with getting what you WANT
OPIODS released when you both get something you LIKE
SEROTONIN released which puts you in a good mood.
OXYTOCIN love hormone - calm + attachment - also from being INTERESTING
NORADRENALIN intensifier all the above it is also driving attention + concentration
CORTISOL (stress) levels reduce & fear/anxiety/negativity fades

STORYTELLING IN THE C-SUITE

80% CXO'S ADMIT THEIR ORGANISATIONS ARE BAD @ DECISION MAKING

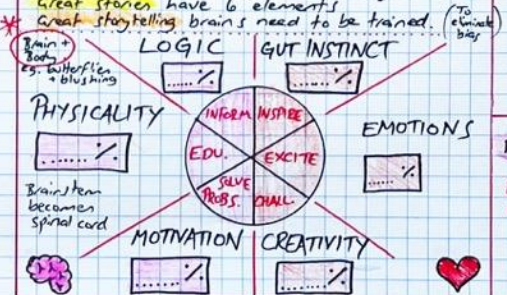
5 DECISION MAKING STYLES

75% EXECUTIVES MAKE GUT-BASED DECISIONS - NOT NECESSARILY BASED ON STRUCTURED DATA.

CHARISMATIC Easily enthralled but boxes decisions on balanced information. Emphasises bottom line results. • Focus on results • Use logical arguments • Use visuals + props to present 25%	THINKER Toughest to persuade. Risk averse, cerebral, logical and needs extensive details. • Present clear research • Cost/benefit analysis • Customer surveys • Case studies 11%	SKEPTIC Challenges every data point. Makes decisions (often rationally) based on gut feelings. • Establish credibility with endorsements from someone the CEO trusts 19%	FOLLOWER Relies on own or others past decisions to make current choice. Late adopter. • Use testimonials to prove low risk • Present innovative but proven solutions 36%	CONTROLLER Unemotional. Analytical. Abhors uncertainty, only implements own ideas. • Present highly structured arguments • Help them to own the idea without advocacy 9%
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* 80% ARCHES FOCUS HERE *
5 DECISIONS x 4 ARCHETYPES x 2 GENDERS = 16 PERSONALITY TYPES = 640 VARIATIONS OF THE SAME STORY??!! (MYLES)

THE BRAIN AGILITY MODEL





1
Think in Ink



Four Words
& Five Lines

BEST PRESENTATION

you ever heard?



SteveJobs



BrenéBrown



SimonSinek



MLK











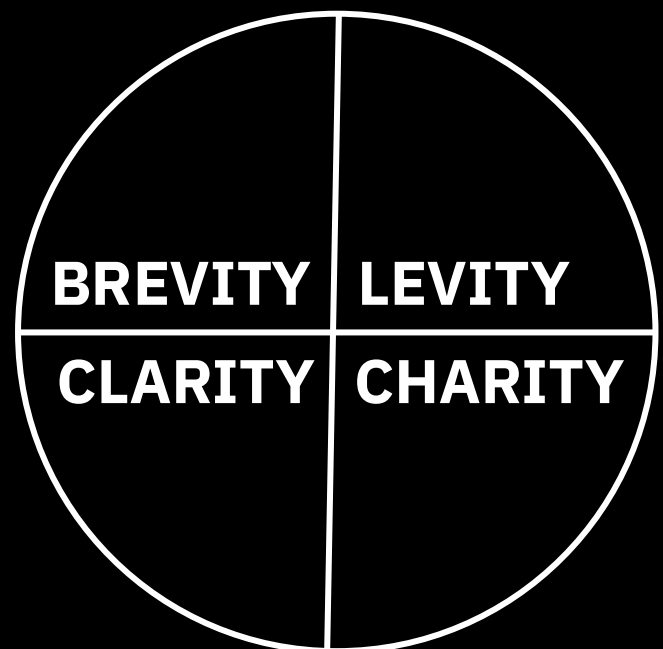
OUTLINE

HEADLINE

SIDELINE

FRONT LINE

BOTTOM LINE



ten Better Stories.

The 9 Principles of Better Stories.

www.BetterStories.org



Four Words & Five Lines



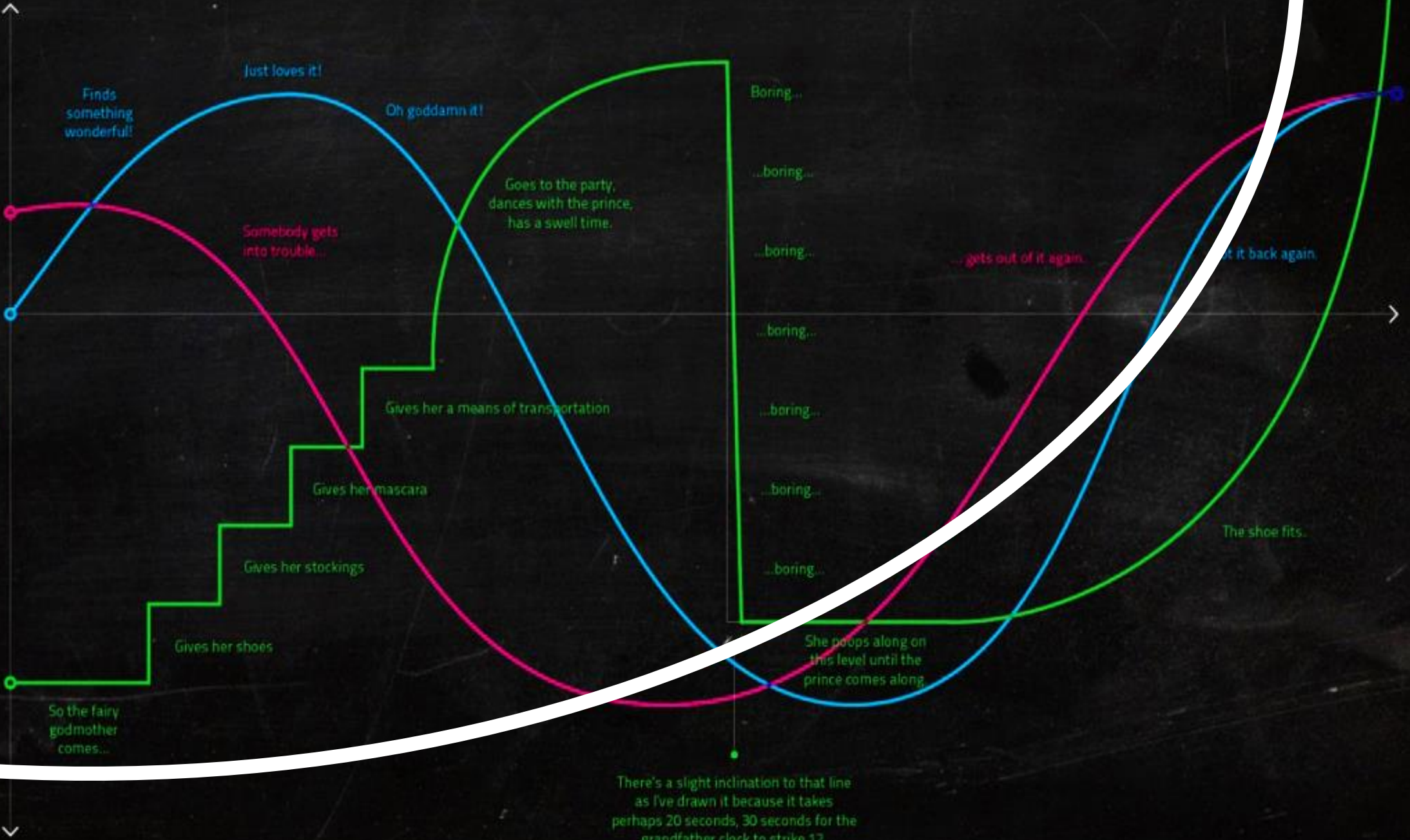
Define Your Mission

The Simple Shape of a Story

FAIL

KURT VONNEGUT

G Good Fortune / Wealth & Boisterous Good Health



Man in Hole

* but it needs to be about a man and it needs to be about someone getting into a hole

B Beginning

Boy Gets Girl

* but it needs to be that, just a way to remember it

Most Popular Story in Western Civilization

* everytime it's retold someone makes a million dollars

III Fortune / Sickness & Poverty

She achieves off-scale happiness. 😊

People like that! 👍
People love that story! ❤️
They ever get sick of it!

E Electricity

07 | STORY STRUCTURE
Blake Snyder's Save the Cat

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

SETUP DEBATE FUN & GAMES BAD GUYS CLOSE IN DARK NIGHT OF THE SOUL FINALE CONFRONTATION & AFTERMATH

Opening Page Theme Stated Catalyst First Act 2 Story Subplot Second Act 3 Final Image

Deck: 120 Slides or Film Script: 120 Pages

0-6 7-12 13-18 19-24 25-30 31-36 37-42 43-48 49-54 55-60 61-66 67-72 73-78 79-84 85-90 91-96 97-102 103-108 109-114 115-120

Context: Save the Cat is a screenwriting term coined by Blake Snyder and refers to a particular plot device. The Save the Cat method involves having the protagonist do something admirable toward the start of the story in order to establish them as a likable person and get the audience on their side. 15 "beats" provide a framework that most showrunners and screenwriters when writing movies and TV shows.

Business Application: While this may appear over-engineered for a business story, this is an ideal structure to use for seminars, workshops or training programs. This is because the "beats" are designed to keep an audience's attention for an extended amount of time (at least 1-2 hours), so a 90-minute workshop could be structured like a 90-minute movie (perhaps even treating each page of the script as a "PTV" slide).

Learn More: Save the Cat: The Last Book on Screenwriting by Blake Snyder

02 | STORY STRUCTURE
Joseph Campbell's Hero's Journey

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

SEPERATION INITIATION RETURN

Call to Adventure Refusal of the Call Supernatural Aid Crossing the Threshold Belly of the Whale Head of Fish Meeting with Mentor Woman as S Temptress Agreement with the Father Apprehension The Ultimate Boon Refusal of the Boon The Magic Flight Rescue from without Creating a New World Helper on the Journey Freedom to Live

Context: Joseph Campbell first coined the term "Hero's Journey" in 1949, in his comparative mythology book The Hero with a Thousand Faces. In this book, Campbell outlined the hero's journey in three basic stages and seventeen detailed steps. Campbell (influenced by Carl Jung's analytical psychology) is often rejected by storytelling purists due to its theoretical structure.

Business Application: While Vogler takes a sentimental and idealistic approach to storytelling, Campbell is much more analytical, having identified recurring patterns in mythical stories. This "monomyth" approach to storytelling (where the hero is transformed) always returns home could make it suitable for a business story about an organization which needs to return to its core values, leaving lost its way.

Learn More: The Hero with a Thousand Faces by Joseph Campbell

04 | STORY STRUCTURE
Donald Miller's StoryBrand

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

A Character Has a Problem Meets a Guide Who Gives Them a Plan And Calls Them to Action That Ends in Success ...Or Helps Them Avoid Failure

Context: The StoryBrand framework is a messaging tool created by marketer Donald Miller for his book "Building a StoryBrand". He designed the 7-stage framework to help business leaders to clarify their message while making it more "customer-centric". The framework is built upon the premise that customers don't always buy the best products; they buy the products that communicate the clearest.

Business Application: StoryBrand treats the customer as the hero ("a character") and focuses the story around the question "What problem are you solving?". This encourages business professionals to use communication as they'll solve that problem by structuring their responses in the form of a simple but effective customer journey. It's an easy framework to learn and is ideal for client success stories and short presentations.

Learn More: Building a StoryBrand by Donald Miller

14 | STORY STRUCTURE
Pixar's Story Structure

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

Once upon a time... And every day... Until one day... And because of this... And because of this... Until finally...

[The Problem] [Current solutions and why they suck] [Your solution] [Why your solution is so much better] [Your traction] [The market you're capturing]

Context: Pixar started in 1979 as part of the Lucasfilm computer division, until it was spun off in 1986 with funding from Steve Jobs. Disney acquired Pixar in 2006. They have released 28 feature films in over 23 Academy Awards. As of July 2024, Pixar have earned over \$15 billion at the worldwide box office. Their story structure, while formulaic, is designed to appeal to mainstream audiences.

Business Application: Pixar's story structure is really useful for workshops and internal training sessions, especially when you need to get even the most left-brain and technical professionals to embrace the art of storytelling. While this structure is usually not suited to business stories, it is arguably the best framework to help engage employees who are in the early stages of their storytelling journey.

A Few Pixar Storytelling Rules:

1. You gotta keep in mind what's interesting to you as an audience, not what's fun to do as a writer. They can be very different.
2. Come up with your ending before you figure out your middle. Seriously. Fresh your story, let go when it's not perfect.
3. Trust for theme is important, but you aren't see what the story is actually about if you're at the end of it. Now rewrite.
4. When you're stuck, make a list of what WOULDNT happen next.
5. Pull apart the stories you like. (What you like in them is a part of you). Discover the last thing that comes to mind. And the 2nd, 3rd, 4th, 5th...
6. Why must you tell THIS story? What's the belief burning within you?
7. What are the stakes? Give us reason to care for the character. What happens if they don't succeed? Stack the odds against.
8. You have to know yourself: the difference between doing your best & loving. Story is loving, not selfish.
9. What's the essence of your story? Most accidental telling of it if you know that, you can build out from there.
10. You have to know yourself: the difference between doing your best & loving. Story is loving, not selfish.
11. What's the essence of your story? Most accidental telling of it if you know that, you can build out from there.

Learn More: PIXAR IN A BOX: A FREE PIXAR STORYTELLING COURSE

09 | STORY STRUCTURE
Gustav Freytag's Pyramid

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

Introduction Rise Climax Return or Fall Catastrophe

Context: Gustav Freytag's Pyramid is a narrative structure that breaks the story arc of a drama into five distinct sections. Freytag was a 19th century novelist and playwright who wanted to collate centuries of storytelling thinking into a simple structure. By codifying the work of Greek dramatists and playwrights such as Shakespeare, he distilled their thinking into a five-act narrative structure.

Business Application: By dividing a story into a dramatic arc consisting of five parts (introduction, rise, climax, return or fall, and "catastrophe") Freytag championed the importance of emotions in a story, without always needing to have a "conflict". Telling a story with back-to-back contrasting emotions is a useful framework business leaders use to establish credibility when telling their personal leadership stories.

Learn More: FREYTAG'S PYRAMID: Analyzing Shakespearean and ancient Greek drama, he developed a model based on his examination of the structure of these plays.

10 | STORY STRUCTURE
Kurt Vonnegut's Story Structures

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

PERSON IN HOLE: Person exists, Person gets into trouble, Person gets out of trouble, better than they were when they began.

BOY MEETS GIRL: A day like any other, Discovers something wonderful, Loses it, Gets it back again.

CINDERELLA: Maximum grief (but eye-view is in charge), A string of good fortune (Papa gets her into), Ultimate fortune (Papa falls in love with Cinderella), Loses everything (Cock crows 12, magic undone), Life goes on, happier than at start (She's always remember the ball), Off-the-Scale happiness (The glass slipper fits, she gets the prince).

BAD TO WORSE: Everything is awful, It gets worse..., and worse..., and worse..., and worse..., and worse.

Context: Kurt Vonnegut was the author of Slaughterhouse-Five, known for his satirical and darkly humorous novels. He published 14 novels, 3 short story collections and 8 plays over 50 years. Vonnegut believed that ideas, and the convincing communication of those ideas to the reader, were vital to literary art. He once said "There's no reason why the simple shape of stories can't be fed into computers".

Business Application: Vonnegut was a student of storytelling who never stopped learning on the job, and passing what he'd learned to the next generation of storytellers. When he was once asked for communications advice, Vonnegut replied, "We have to continually be jumping off cliffs and developing our wings on the way down." Storytelling is hard. Vonnegut would have encouraged business leaders to never stop learning.

Learn More: KURT VONNEGUT: UNSTUCK IN TIME

12 | STORY STRUCTURE
Minto's Pyramid Principle

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

WHY WHAT HOW

INTRODUCTION KEY MESSAGE Situation, Complication, Question, Answer

SUPPORTING ARGUMENT #1 #2 #3 #3.1 #3.2 #3.3 #3.4 #3.5 #3.6 #3.7 #3.8 #3.9

CONCLUSION & QUESTIONS -Q1- "Does everyone understand our proposed solution?" -Q2- "Does everyone agree with our proposed solution?"

Context: The Pyramid Principle is a storytelling tool that quickly and clearly communicates complex issues to busy business executives. It was developed by Barbara Minto, a McKinsey consultant in the 1970s. Her paradigm literally flipped presentations on their head and over 50 years later, it is still widely recognized as the standard for communicating concepts and arguments in a logical, well-structured way.

Business Application: Unlike other storytelling structures, Minto's Pyramid was designed for business. Instead of focusing on a narrative arc or a transformational hero's journey, it starts at the end (with the proposed solution) and systematically works backwards to carefully explain why the ending (the solution) works. It is ideal for presentations to busy executives when complex topics need to be communicated quickly.

Learn More: THE PYRAMID PRINCIPLE: Logic in Writing and Thinking by Barbara Minto

06 | STORY STRUCTURE
Jeremy's Mission Critical Script

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

EXCITE DISTURB ASSURE

What problem are you solving, why are you excited about it, and why should we care?

What BIG obstacles and challenges stand in our way (and what would it mean if we overcame them)?

How can we work together to overcome these obstacles, why is this approach unique/differentiated and why we must act with urgency?

Context: Jeremy Connell-Walsh created this simple 3-act structure as part of a "Technical Communications" project to help business leaders communicate more effectively in mission critical environments. Inspired by military COBRA loops and Duane's Sparkline, the Mission Critical Script is effective in its simplicity because it helps business leaders to construct arguments in his pressure, high risk situations.

Business Application: When a lot is at stake and the success of a pitch or a project can rest on a single presentation. This simple SITUATION, COMPLICATION, RESOLUTION structure helps to quickly construct communications for C-level pitches and important conversations. Deployed correctly, it is especially useful for winning hearts and minds and influencing boardroom executives, when no slides will be shown.

Learn More: THE 9 PRINCIPLES OF BETTER STORIES

13 | STORY STRUCTURE
Billy Wilder's Story Structure

BE BEGINNING MIDDLE END

ACT 1 ACT 2 - Part 1 ACT 2 - Part 2 ACT 3

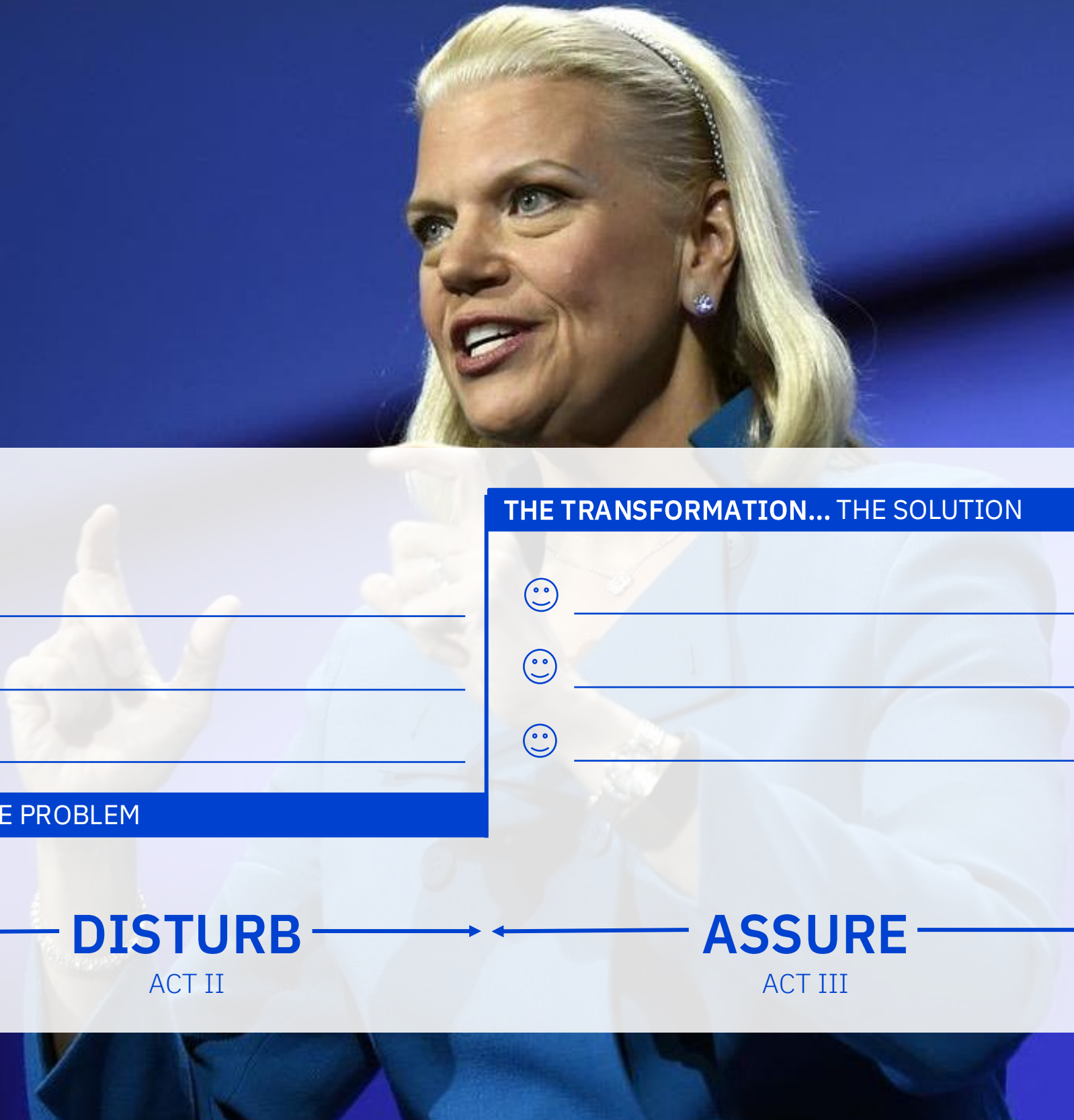
Put character up a tree. Set the tree on fire. Get the character down from the tree.

Context: Billy Wilder was a six-time Oscar winning Hollywood film director who made such classics as Sunset Boulevard and Marilyn's Some Like It Hot. His films were known for their tight plots and memorable dialogue. Wilder believed that no matter how talented the actor, the result would be better if you bent the script to their personality, rather than force a performance beyond their limitations.

Business Application: Great business leaders are not always great communicators. The way that Wilder bent his stories to suit the skills of the talent, is a good lesson we could apply to business. Why not take more notice of the personality type of the presenter, and re-purpose the script to help them make it their own? When asked for storytelling advice, Wilder often just said, "Don't be boring".

Learn More: THE AUDIENCE IS FICKLE: How to Write a Screenplay that Sells by Billy Wilder

DEKA



COLD OPEN: THE HERO'S WORLD (AS IT IS)

- ♥ _____
- ♥ _____
- ♥ _____

⚡ _____

⚡ _____

⚡ _____

BUT... THE PROBLEM

THE TRANSFORMATION... THE SOLUTION

- 😊 _____
- 😊 _____
- 😊 _____

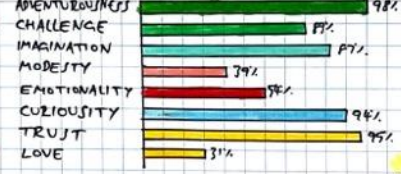


IBM QUANTUM SUMMIT KEYNOTE

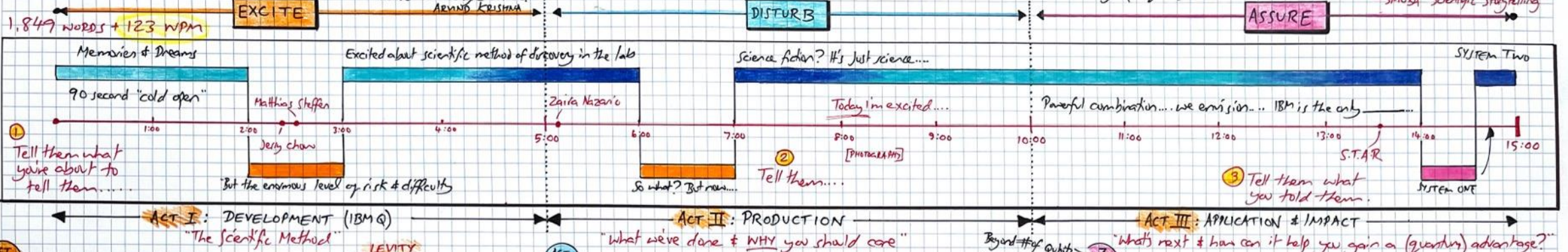
DARIO GIL, SVP IBM Research
November FY21 Q4

"Eagle can do things no other supercomputer is capable of..."
It would take a computer bigger than this planet to do what Eagle can do!
ARUNO KRISHNA

Perceived audience reaction based upon personality profiling of the speech



THE RELATIONSHIP BETWEEN TECHNOLOGY & BUSINESS IS AT A CROSSROADS. MOORE'S LAW IS ENDING. A POWERFUL NEW APPROACH TO COMPUTING IS EMERGING. IF YOU THINK COMPUTERS HAVE DRAMATICALLY CHANGED THE WORLD SO FAR, WAIT UNTIL YOU SEE WHAT'S NEXT...



[1:00] Someone said "Memories are like time travel to the past and dreams are time travel into the future". Well, we have definitely travelled into the future. A lot of people said building a hundred plus quantum computer was just a pipe dream. We wouldn't get there until decades from now. And here we are. Out of the crazy ideas of quantum mechanics, this real thing, in just 10 years. Such a fantastic example of the scientific method. **PATHOS** (if wild ideas/craziness)

[2:00] Hypothesizing, testing, inventing, experimenting, with all the ways to make qubits, how they could work and how they could look. And also how often you're gonna get stuck. There's so much history in these qubits. Charlie Bennett and Rolf Landauer got us all started on this. Asking things like, "Is there a fundamental limit to the efficiency of computing?" and "Is information processing thermodynamically reversible?" Only the kinds of things that a physicist would ask. I remember going to see our first quantum laboratory and the modesty of what the laboratory environment looked like. **ETHOS** (image)

[3:00] But the enormous level of risk and difficulty of what was behind the scenes in that modest laboratory. Our first quantum device, quantum system, and the basis of all our future quantum computers. "Certainly I'd say one of my fondest memories involves studying this one, actually a single qubit system that we had back then". "The effective temperature that this device exhibited was far higher than what the fridge temperature said it was. And we've tried numerous experiments over the years to try to address this, but nothing seemed to work very well. The community started to get a sense that maybe there is some other radiation, black body radiation that might be causing this." "We took this idea back and we shared it with one of our engineers, Jim Rosen, and he didn't believe it at all. He actually just said, "I'm going to prove to you that this is baloney". **LEVITY** (Hypothesis not yet there. Inventing tech that doesn't exist yet.)

[4:00] "So he did something really, really drastic. He took the entire package and he bricked it into this, what we call Eccosorb material. It's made out of the same absorptive material that you find on stealth fighters. It's literally a one or two pound almost looks like a paperweight, almost, a very heavy object and said, "OK, cool this down and see how it looks." Amazingly it was 10 times better than what we had before. Went from 500 nanoseconds to five microseconds. Easily the highest coherence time we'd ever measured at IBM. I remember calling at the time, our group lead, Mark Ketchen on the phone, we were blasting loud music in the lab just really, really excited that we saw this and we told Jim, "Hey, look, we proved you exactly wrong." The engineer said, "I've never been more glad to be wrong." Jay and Jerry's idea to put our quantum computer in the cloud was brilliant. **LOGOS** (simplified adjective)

[5:00] It showed people it was real. The boldness of saying what felt like a laboratory experiment is going to be available to all of you now. "I think it started by realising that our colleagues needed this tool to do their research." "What we learned was that there was a huge appetite for accessing cloud deployed systems. I mean within the first few weeks there were people running algorithms. That first year we started to see exactly how much research was starting to be generated, what the community was bubbling into. You know that was fun itself. You know, finding the first like, quantum troll on our little community forum. But it's basically where we saw that this has so much legs in terms of expansion and who wants to use this. And who wants to learn from this. It changed how we looked at things completely. The field was enormously focused about what we could do when we had the so called "perfect quantum computer". **CLARITY** (community we did this together WITH you not for you.)

[6:00] But now, we had generation after generation of new capabilities. "You had remarkable algorithms but all of those were designed with this perfect machine in mind. But now we had these devices that were being made available. They were smaller. They were noisy. So how can we benefit from them? That was the time when the team did the simulation of beryllium hydride, which back then was the largest chemistry simulation, which back then was the largest chemistry simulation that was ever done on a quantum computer. It taught us about the promise for scaling and it really opened the door for exploring more applications in chemistry and more applications for physics. You know, it's the saying, "Necessity is the mother of invention." We are so bound by how we see the world and how we experience the world. **PATHOS** (shatter sense of structure)

[7:00] But how many people realise that when they're using a quantum computer, they're going into extra dimensions. Extra dimensions are always presented as such a science fiction-y thing. But the mathematics of quantum mechanics is very clearly multi-dimensional. This abstraction in mathematics is how nature operates. It sounds like science fiction but it's not. It's just science. "All right, we're starting to get our RABI data, let's take a look, see if we see any that look... we did? Yeah they're all looking about right here." Everything so far you could have done with a classical computer. We already knew the outcome of every experiment. **ETHOS** (Rhetoric)

[8:00] But now, we actually can't predict what the Eagle will find. "Let's take a look. Yep. Most of them look pretty well lined, so we're all good." "Hey," "Appearances are looking pretty good too." "So, is it alive?" "Looks like all 127 qubits are alive." "All right, congratulations." If you want to understand what these quantum computers with more than a hundred qubits can do, the only way is to use them. **PATHOS** (what's next? Industry Quantum Libraries in the cloud.)

[9:00] Today I'm excited to present to you the first commercial quantum processor to break the qubit barrier. Meet Eagle, the new 127 qubit chip. For the first time in history we've entered the realm where a classical super computer can no longer fully simulate the behaviour of a quantum chip. Eagle will let us explore truly uncharted computational territory. 2019 brought the 27 qubit Falcon processor, which introduced a heavy hex qubit arrangement, arranging qubits on the edges and corners of hexagons allowed us to reduce errors caused by interference between qubits. In 202 we were able to build Hummingbird our 65 qubit device, thanks to multiplexing. **ETHOS** (Dont need to understand to leverage it's advantage)

[10:00] That's the ability to read out multiple qubits with a single wire, which greatly reduced the number of components that needed to be inside of the fridge. Eagle incorporates multiple qubits with a single wire which greatly reduced the number of components that need to go inside of the fridge. Eagle incorporates both of these advances and also takes advantage of IBM's deep expertise in chip manufacturing and packaging to set the stage for scalable quantum computing. Even the quantum processors packaging is important for scaling. Quantum chips typically require a tangle of wires that have to be directed outward to the edge of the chip. But state of the art research allowed us to incorporate 3D integration into Eagle. This allowed us to put chip components and wiring on multiple physical levels, that make the path toward a 1000 qubit quantum computer possible. Next year the IBM quantum team plans to release a 433 qubit processor called Osprey. **LOGOS** (Educate & Inform... Reinforce ETHOS @ IBM)

[11:00] And in 2023 they plan on debuting Condor, a 1,121 qubit processor. Condor will be an inflection point. It will allow us to explore error correction and dive deeper into the realm of quantum advantage. Everyone always talks about the number of qubits which is definitely important for running more complex calculations. But qubit count, scale, is just one facet of the way we measure a quantum processor's performance. Eagle represents improvements that will allow us to press forward on all 3 of our performance metrics: scale, quality and speed. For improved quality Eagle uses the latest advances in qubit fabrication, control electronics and software that will help us to maximise its quantum volume. **ETHOS** (Triph: KPI's: Scale/Quality/Speed)

[12:00] For increased speed Eagle will seamlessly integrate with classical computing workflows using Qiskit Runtime and other improvements to maximise the number of quantum circuits it can run per second. It's important to continue to develop the software systems to match the hardware advances. The Open QASM 3 assembly language is already allowing developers to run circuits incorporating both classical and quantum instructions. We plan on developing new circuit libraries tailored to fields like finance, machine learning and chemistry. Making it easier than ever for developers to incorporate quantum into business workflows. So what can we expect from this step into uncharted computational territory? We hope to use Eagle to explore the realm of quantum advantage, where quantum computers can tackle problems faster and with fewer resources than classical computers. And quantum advantage might be coming sooner than you think. **ETHOS** (Ref: Daimler - Competitive advantage)

[13:00] By integrating quantum with our classical high-performance computing resources, we will have a powerful combination that will open an entirely new path to study physics, chemistry and machine learning. The past 10 years have shown how fundamental scientific research has created a potentially paradigm shifting advance in computing. But what do the next 10 years have in store? We dream of a future with frictionless quantum computing, where users can code a quantum computer without having to know about the intricacies of the quantum processor. We envision developers across all levels of the quantum computing stack relying upon our advances hardware with a cloud-based API, working seamlessly with high-performance computing resources to push the limits. **ETHOS** (S.T.A.R)

[14:00] But developing this larger system poses a challenge. We believe that Eagle is the last processor that will fit inside of our IBM Quantum System One. And so, we are excited to unveil a concept for the future of scalable quantum computation: the IBM Quantum System Two. System Two is a bridge to the future of quantum computing. IBM Quantum engineers took a holistic approach that will be capable of housing the upcoming 400 and 1,000 qubit processors. And even processors we haven't begun to develop yet. System Two takes a hexagonal form. The scalable modern structure will allow us to bring fridges close together. It will give flexibility to design even larger quantum systems by linking processors together. System Two represents a glimpse into what the future of quantum computing looks like. A true quantum data centre. By following this roadmap, we think that by 2030 companies and users will be running a trillion quantum circuits a day. And we hope that quantum computers will be providing real world benefits, solving some of the world's most important problems. I want to thank you, IBM Summit attendees for joining us on this journey over the past 10 years. We have made tremendous advances thanks to you, our global community of users and the IBM Quantum Network. We hope that you'll stay with us for the next 10 years and beyond as we continue to transform computing together. **ETHOS** (Ref: Accelerate Together + RELIEVE + HOPE)

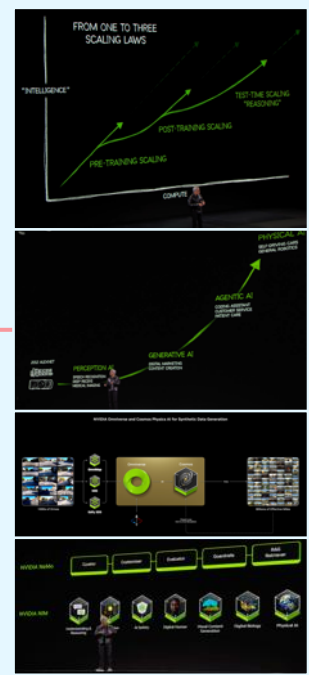
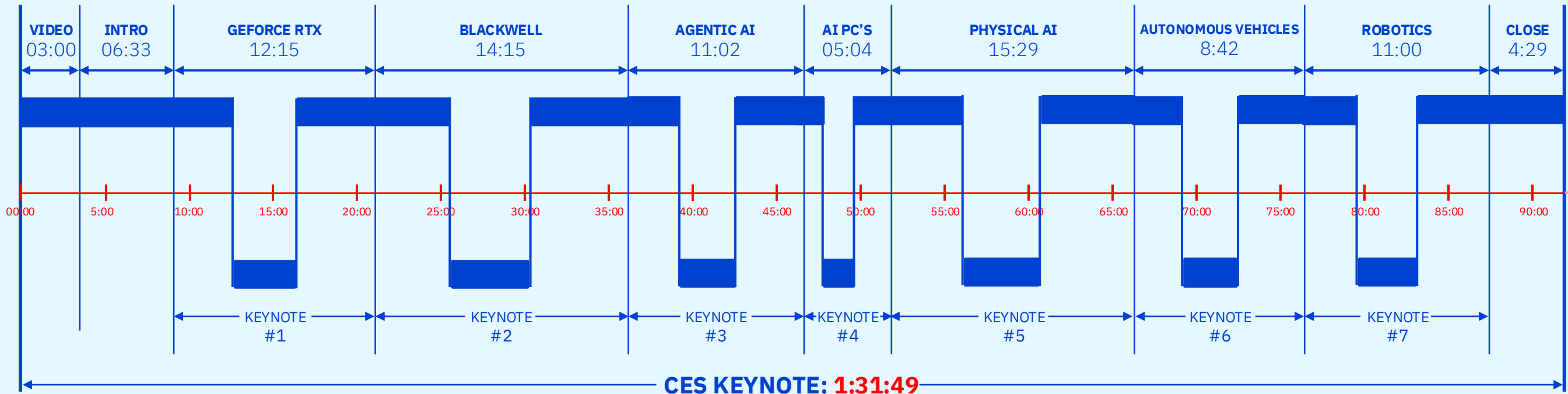
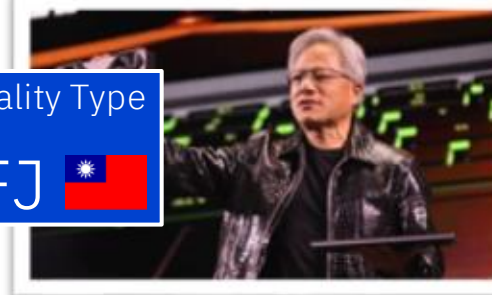
- | | |
|---|--|
| BRIEF | SOLUTION |
| TELL AN ENGAGING STORY ABOUT IBM QUANTUM RESEARCH | USE A 3 ACT STRUCTURE LIKE A MOVIE: "EXCITE / DISTURB / ASSURE" OVERLAP WITH "THE HERO'S JOURNEY" |
| SHOWCASE THE SCIENTIFIC METHOD (BUT DON'T BE BORING) | FEATURE STORY AROUND IBM'S SCIENTIFIC METHOD SMUBA: SEE mentioned 6x / MAP ROADMAP / UNDERSTANDING x1 / BELIEVE x2 / ACTION - LIBRARIES NOW / SDG'S BY 2030? |
| KEEP THE LANGUAGE SIMPLE & ACCESSIBLE | GUNNING FOG INDEX 12.12 / HIGH SCHOOL STUDENT (UNLIKELY 16+ GRAD) → SHORT SENTENCE STRUCTURE + 30% LESS 3 SYLLABLE WORDS (ONLY 291 = 1:6) |
| CREATE A DRAMATIC STORY WITH CONTRAST (NOT "CONFLICT") | APPLY JAPANESE METHOD OF STORYTELLING (NO SPECIFIC VILLAINS) = "KISHOTEN KETSU" CONFLICT CONTRAST = BUT MENTIONED 14x (1:132) |
| MAKE IT SHORT & AVOID DEATH-BY-POWERPOINT | INSPIRED BY BRYAN STEVENSON'S 3 ACT TED TALK (3x5 MIN) LONGEST EVER STANDING Ovation (TES) + STUNNING PHOTOGRAPHY/VIDEO + ONLY 5 SLIDES |
| HAVE A S.T.A.R. MOMENT (SOMETHING THEY'LL ALWAYS REMEMBER) | WORLD'S FIRST QUANTUM DATA CENTRE - UNVEIL "IBM SYSTEM TWO" TO SCALE ABOVE 1,000 QUBITS - CURRENTLY IMPOSSIBLE |
| ACKNOWLEDGE THE UNCERTAINTY + CHALLENGES + POTENTIAL OF QUANTUM | DEMONSTRATING TECH WITH LITTLE APPLICATION BUT LIBRARIES AVAILABLE NOW + POTENTIAL TO SOLVE WORLD'S BIGGEST PROBLEMS BY 2030 - SDG'S |

NVIDIA CES Keynote 2025

JENSEN HUANG: Mandalay Bay Michelob ULTRA Arena, Las Vegas. (January 6th, 2025)

<https://www.youtube.com/watch?v=k82RwXqZHY8>

Personality Type (MBTI)
ENFJ 🇹🇼



Time: 1:31:49

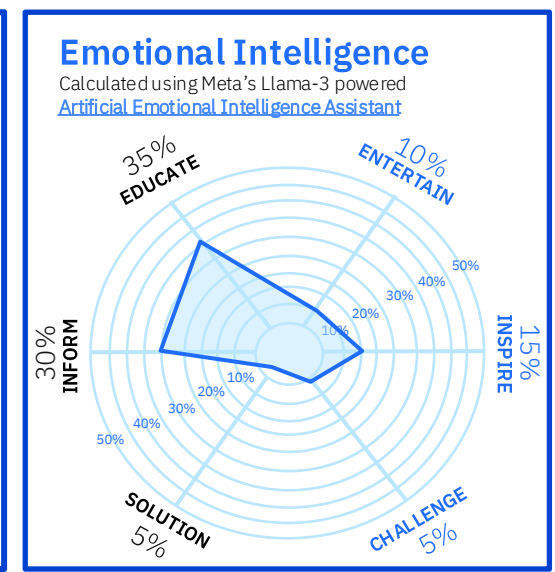
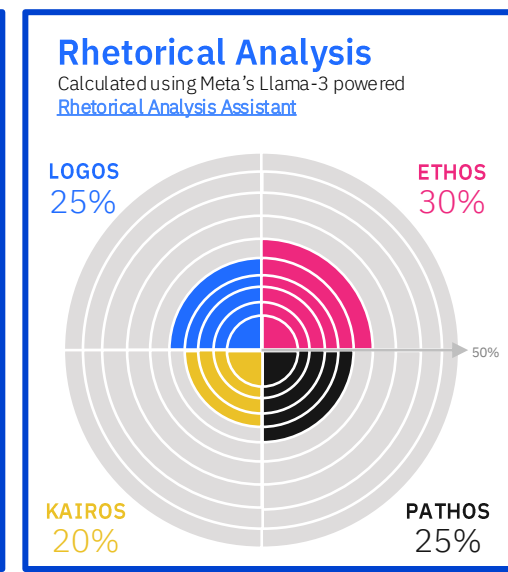
Words: 11,166

Speaking: 121 (Words per Minute)

Readability Score (GFI): 10.94

Optimism Index: 97.01 (Optimism Index Assistant)

Problem	Enable the development of more advanced artificial intelligence (AI) capabilities, particularly in the areas of computer vision, natural language processing, and robotics. He wants to make AI more accessible and widely available, and to enable its use in a variety of applications, including autonomous vehicles, robotics, and healthcare.
UVP	One unique aspect of this talk is its focus on the intersection of AI, computer vision, and robotics. It includes many demos and examples of Nvidia's technology in action, which keeps the talk more engaging. He also includes many references to popular culture, such as the movie "Doctor Strange," which adds a touch of humor and personality.
Surprise	Jensen Huang reveals new or unexpected information, such as the announcement of Nvidia's new AI supercomputer, "Project Digits." He also shows several demos of Nvidia's technology, including a demo of a robotic arm that can perform complex tasks, which may surprise or amaze the audience.
Urgency	Huang creates a sense of urgency by emphasizing the importance of developing more advanced AI capabilities, and the need for companies to invest in Nvidia's technology in order to stay competitive. He also references the rapid pace of technological change, and the need for companies to adapt quickly in order to succeed.
"But"	B 29X (3:17 secs) <i>"But what we need to do is..."</i> Jensen uses the word "but" to contrast his own vision for a world model with the existing language model, GPT. This creates a sense of drama and tension, while highlighting NVIDIA's AI technology.
Credibility	<i>"I delivered the first one to a startup company in 2016 called Open AI and Elon was there and Ilia Sutskever was there and many of Nvidia Engineers were there..."</i> Huang establishes his credibility by referencing his experience working with well-known companies and individuals and his vision for the future of AI. This establishes leadership and credibility.



These responses were generated using Meta's Llama-3.1 405B powered Mission Critical Script Assistant on watsonx.

StoryScope: Investigating idiosyncrasies in AI fiction

Jenna Russell¹, Rishanth Rajendhran¹, Chau Minh Pham¹, Mohit Iyyer², John Wieting¹
 University of Maryland, College Park¹, Google DeepMind²
 {jennarus, rishanth, chau, miyyer}@umd.edu, jwieting@google.com

Abstract

As AI-generated fiction becomes increasingly prevalent, questions of authorship and originality are becoming central to how written work is evaluated. While most existing work in this space focuses on identifying surface-level signatures of AI writing (e.g., word choice, syntactic structure), we ask instead whether AI-generated stories can be distinguished from human ones *without relying on stylistic signals*, focusing on discourse-level narrative choices such as character agency and chronological discontinuity. We propose STORYSCOPE, a pipeline that automatically induces a fine-grained, interpretable feature space of discourse-level narrative features across 10 dimensions (e.g., plot, agents, temporal structure). We apply STORYSCOPE to a parallel corpus of 10,272 writing prompts, each written by a human author and five LLMs (Claude, DeepSeek, Gemini, GPT, and Kimi), yielding 61,608 stories, each ~5,000 words, and 304 extracted features per story. Narrative features alone achieve 93.2% macro-F1 for human vs. AI detection and 68.4% macro-F1 for six-way authorship attribution, retaining over 97% of the performance of models that include stylistic cues. A compact set of 30 *core* narrative features captures much of this signal: AI stories over-explain themes and favor tidy, single-track plots while human stories frame protagonist choices as more morally ambiguous and have increased temporal complexity (e.g., flashbacks, nonlinear structure). Per-model *fingerprint* features enable six-way attribution: for example, Claude produces notably flat event escalation, GPT over-indexes on dream sequences, and Gemini defaults to external character description. We find that AI-generated stories cluster in a shared region of narrative space, while human-authored stories exhibit greater diversity. More broadly, these results suggest that differences in underlying narrative construction, not just writing style, can be used to separate human-written original works from AI-generated fiction. We release the STORYSCOPE code, 10,272 writing prompts, and 51,336 AI-generated narratives to support future work on narrative analysis and AI authorship.¹

1 Introduction

AI fiction is already under our noses. In March 2026, Hachette, a major publishing house, pulled the horror novel *Shy Girl* after it was flagged as ~78% AI-generated, the first commercially published novel canceled over AI allegations. Nearly 20% of a sample of 14,000 self-published Amazon novels were flagged by Pangram (Emi & Spero, 2024) as largely AI-generated, a figure that jumped 41% year-over-year.² Overall, readers are increasingly being misled into purchasing AI-generated books attributed to human authors. If authors are unwilling to self-disclose AI usage, how can we address this issue?

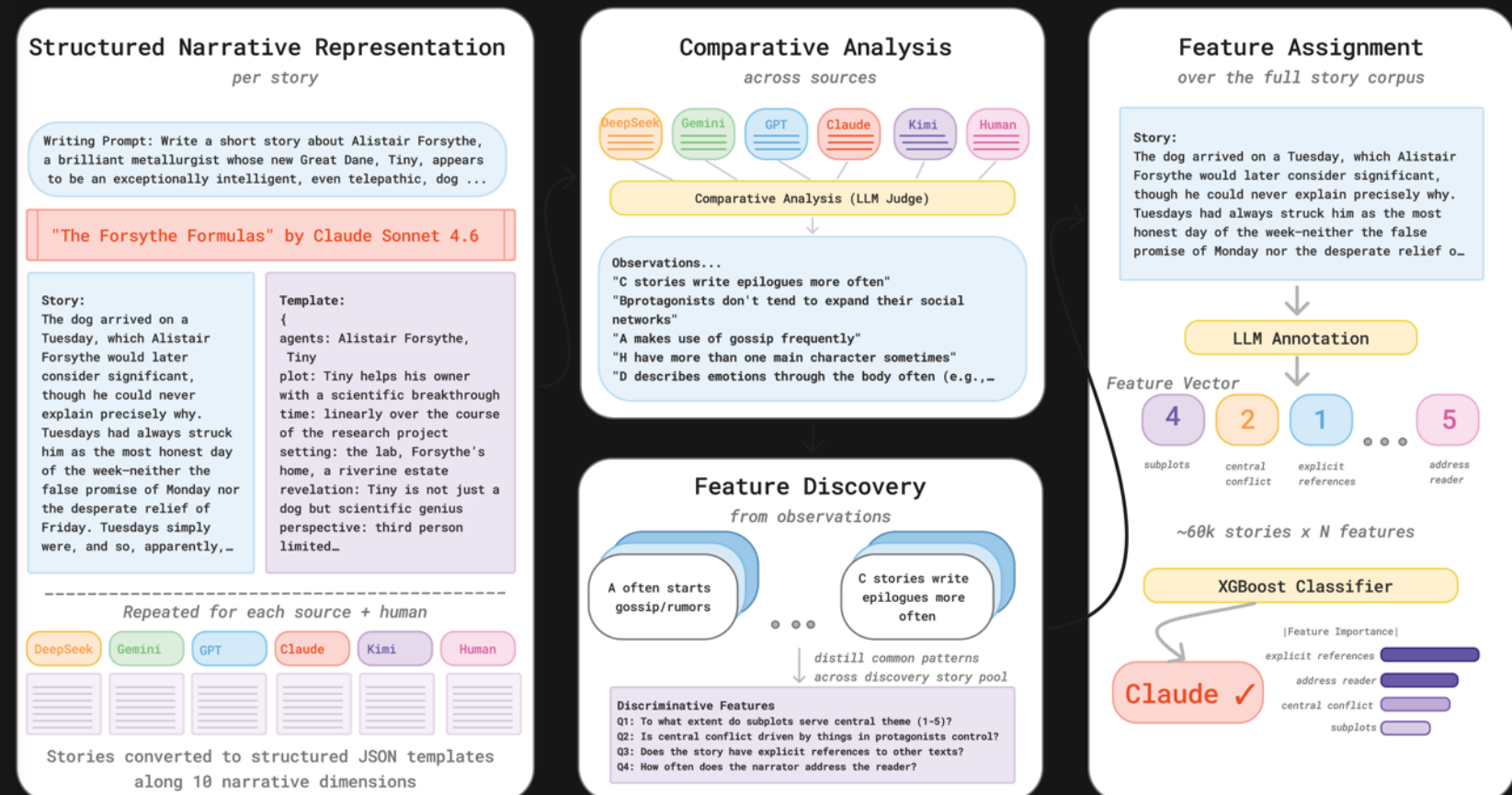
At first glance, this appears to be a detection problem: can we determine whether a given story was written by human or machine? Existing AI detectors (Hans et al., 2024; Adam et al., 2026; Thai et al., 2026) primarily rely on stylistic signals such as word choice and sentence

¹Code and data: <https://github.com/jenna-russell/storyscope>

²<https://www.nytimes.com/2026/03/19/books/ai-fiction-shy-girl.html>

“How a story is **constructed** matters more than how it is written...”

arXiv:2604.03136v4 [cs.CL] 13 Apr 2026



– ⚡ Narrative features alone identified human versus AI stories with 93.2% accuracy. ⚡



Define Your Mission



4
Use a
Story Compass

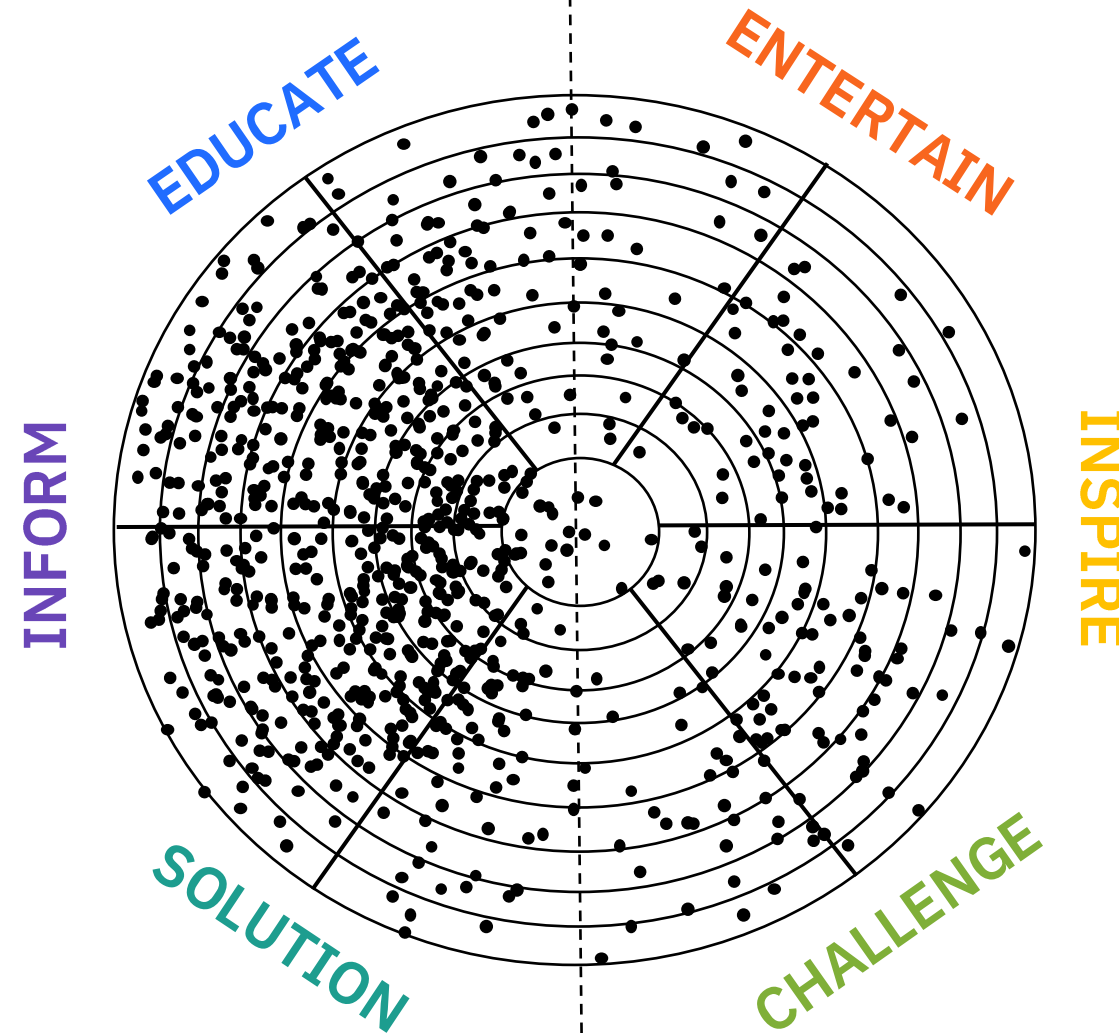
Where do you want to
take your audience?

Left-Brain: *For the HEAD*

Right-Brain: *For the HEART*

Your “Left Brain”

- **Processes words & numbers**
- Is logical & analytical
- Likes details
- Focuses on facts
- Excels at words & language
- Comprehends the present & the past
- Perceives order & patterns
- Is based in reality
- Forms strategies
- Is practical
- Is concerned with safety
- Likes a plan
- Calculates risk



Your “Right Brain”

- **Creates emotions**
- Uses feeling
- Looks for the big picture
- Enables your imagination
- Understands symbols
- Responds to images
- Finds meaning
- Feels appreciation
- Has strong spatial abilities
- Focuses on the present & the future
- Sees possibilities
- Is spontaneous
- Takes risks

Why do some stories work,
but others don't?

The Best Leaders Don't Inspire. They Explain.

Scientific analysis of the world's top communicators across 6 bearings of **The Story Compass™** to address some storytelling “myths”.

HOW TO READ THIS MAP
 Each value is scored 1-100 (light = low, dark = high) based on their language. The dominant type shows the communicator's primary storytelling strength.


50+	30-49	20-30	10-20	0-10
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Scores across the 6 *Story Compass™* bearings (% of language in the data which most closely represents the tone of each bearing.)

#	PROFILE	ORGANISATION	INFORM	EDUCATE	SOLVE PROBLEMS	INSPIRE	ENTERTAIN	CHALLENGE	DOMINANT TYPE
1	Jamie Dimon	JP Morgan Chase	55	15	20	5	0	5	ANALYST
2	Jeff Bezos	Amazon/Blue Origin	42	20	18	12	1	7	ANALYST
3	Al Gore*	Climate Reality	40	25	15	10	2	8	ANALYST
4	Satya Nadella	Microsoft	40	20	15	15	5	5	ANALYST
5	Tim Cook	Apple	40	18	14	16	8	4	ANALYST
6	Lisa Su	AMD	36	18	16	14	11	5	ANALYST
7	Jensen Huang	Nvidia	35	30	15	15	5	0	ANALYST
8	Dario Gil	IBM/US Gov	35	25	10	15	5	10	ANALYST
9	Sundar Pichai	Google/Alphabet	34	24	16	16	6	4	ANALYST
10	Mary Barra	General Motors	34	21	18	18	7	2	ANALYST
11	Pat Gelsinger	Intel	34	20	18	16	7	5	ANALYST
12	Andy Jassy	Amazon/AWS	34	20	22	14	5	5	ANALYST
13	Arvind Krishna	IBM	34	18	27	11	3	7	OPERATOR
14	Brian Moynihan	Bank of America	34	18	24	8	1	15	ANALYST
15	Marc Benioff	Salesforce/TIME	32	18	20	18	8	4	ANALYST
16	Bob Iger	Disney	32	18	14	16	10	10	ANALYST
17	Mark Carney	PM of Canada	30	20	15	15	5	15	ANALYST
18	Ed Bastian	Delta	30	20	15	20	10	5	ANALYST
19	Simon Sinek*	Consultant/Speaker	29	25	23	11	3	9	ANALYST
20	Fei-Fei Li*	Stanford AI/ImageNet	28	30	17	20	3	2	TEACHER
21	Elon Musk	Tesla/SpaceX	28	24	18	22	6	2	ANALYST
22	Chuck Robbins	Cisco	28	22	18	17	10	5	ANALYST
23	Demis Hassabis	DeepMind/Google	20	24	26	18	10	2	OPERATOR
24	Julie Sweet	Accenture	25	20	15	25	5	10	ANALYST
25	Sam Altman	YC/OpenAI	25	35	25	10	5	0	TEACHER
26	Mark Zuckerberg	Meta Platforms	25	16	14	31	9	5	VISIONARY
27	Carol Dweck*	Stanford Uni	24	34	22	12	3	5	TEACHER
28	Jane Goodall*	Conservationist	22	18	20	24	6	10	TEACHER
29	David Attenborough*	BBC / Netflix	22	18	15	23	2	20	VISIONARY
30	Dario Amodei	Anthropic	22	20	16	28	12	2	VISIONARY
31	Dan Pallotta*	NGO Campaigner	20	20	15	20	10	15	VISIONARY
32	John F. Kennedy*	US President	18	12	8	42	8	12	VISIONARY
33	Bryan Stevenson*	Civil Rights Lawyer	18	14	8	28	10	22	VISIONARY
34	Barack Obama*	US President	18	20	12	35	10	5	VISIONARY
35	Kate Raworth*	Oxford Uni/Economist	18	26	16	24	6	10	TEACHER
36	Larry Fink	Blackrock	18	26	22	14	16	4	TEACHER
37	Larry Ellison	Oracle Corporation	16	22	12	28	14	8	VISIONARY
38	David Solomon	Goldman Sachs	16	22	12	24	14	12	VISIONARY
39	Steve Jobs*	Apple/Pixar	15	20	10	40	10	5	VISIONARY
40	Ken Robinson*	Warwick Uni	14	20	8	28	22	8	VISIONARY
41	Jane Fraser	Citi Group	14	24	20	18	20	4	TEACHER
AVERAGE			28	22	16	19	8	7	
			66% "HEAD"			34% "HEART"			

5 STORYTELLING "MYTHS"

- "The best CEOs are visionary storytellers."**
INFORM (av.27%) significantly outranks **INSPIRE** (av.19%). Top CEOs don't win because they make people feel inspired, but because they communicate with clarity; so that people understand what's going on, and what to do next.
- "Great storytelling needs to be entertaining."**
ENTERTAIN (av.8%) consistently scores low. The best storytellers don't "perform" they help things to make sense. They don't chase applause. They focus more on relevance and precision than engagement. Confusion kills faster than boredom.
- "To drive change you need to challenge people."**
CHALLENGE (av.7%) is the lowest scoring bearing. Strong communicators know that their risk-aware business audiences prefer credibility over confrontation, so they don't often aggressively challenge their audience. Lead. Don't push.
- "Storytelling is about emotional connection."**
 Emotion matters, but clarity must come first. Great business storytelling is dominated by clarity, not charisma. Not every business presentation needs to feel like an inspiring TED talk! **INFORM > EDUCATE >** then **INSPIRE**.
- "Great communicators have a signature style."**
 You don't need to "be like Steve Jobs". The best communicators focus on where their audience needs to go than their "personal brand". Great business storytelling is NOT about being engaging, it's about knowing where your audience needs to go.



Jamie Dimon
CEO, JP Morgan Chase

Great business communicators do six things well and *one thing* brilliantly. This research calculates scores from 500,000+ words of keynote transcripts, interviews & earnings calls using Open AI's ChatGPT5.2 *Story Compass™* agent

Left-Brain: For the HEAD	Right-Brain: For the HEART
15% EDUCATE 55% INFORM 20% SOLUTION	0% ENTERTAIN 5% INSPIRE 5% CHALLENGE

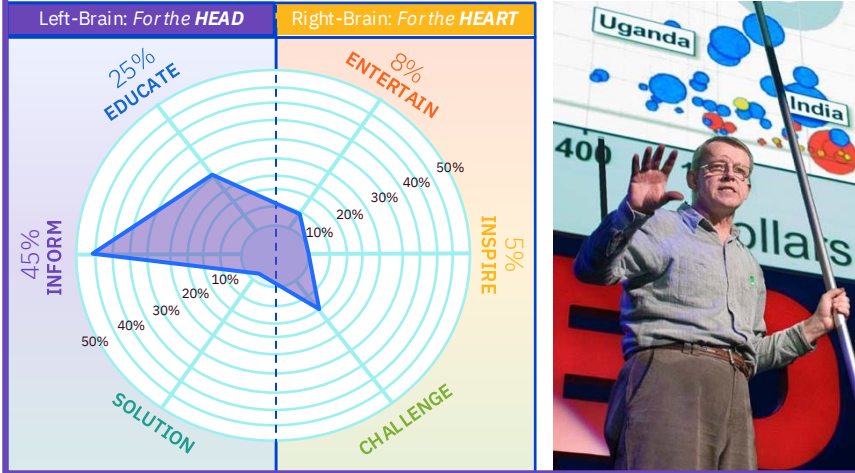
* Reference examples used in the AI model to help establish a baseline of what "great" looks like.

ANALYST Makes sense of complexity & communicates with clarity.	TEACHER Builds capability & capability through teaching & examples.	OPERATOR Focuses on practical solutions & drives action to get results.	VISIONARY Inspires people with a compelling energy, emotion & possibility.	PERFORMER Captivates & connects through energy, emotion & expression.	PROVOKER Challenges the status & motivates people to think & act differently.
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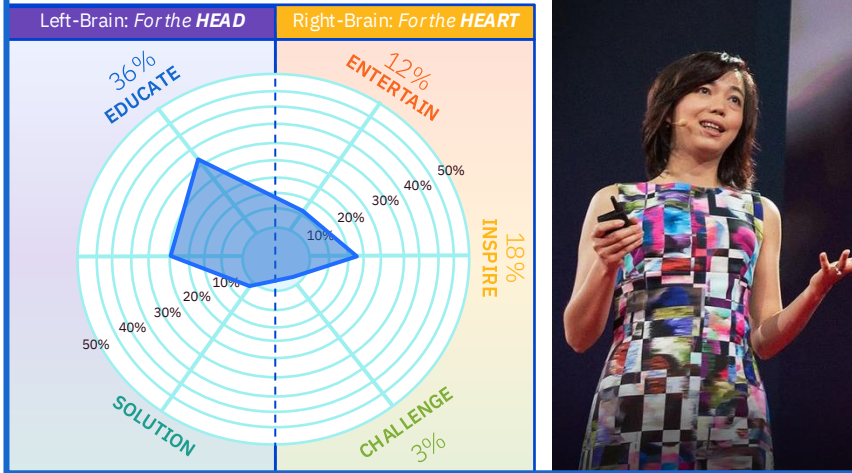
Great business stories focus on outcomes not impressions. That is one reason why this research didn't identify any of these top communicators as dominant **OPERATORS** (focused on execution), **PERFORMERS** (charisma-led), or **PROVOKERS** (challengers).



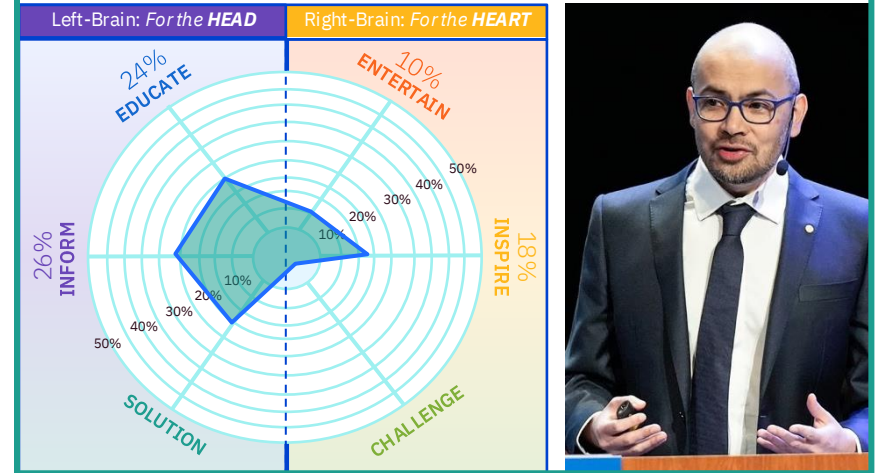
INFORM Hans Rosling



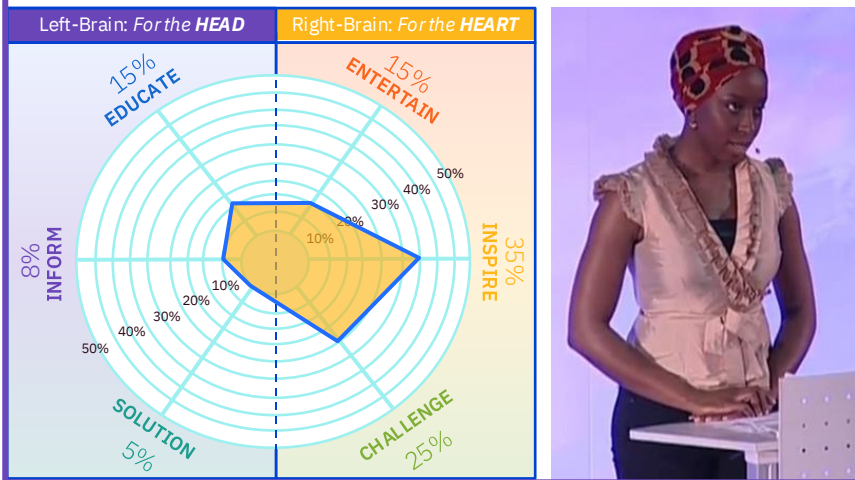
EDUCATE Fei-Fei Li



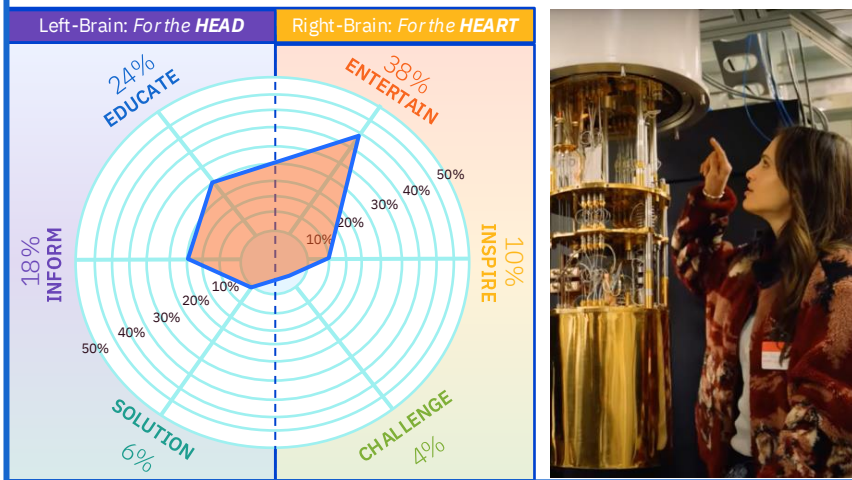
SOLVE PROBLEMS Sir Demis Hassabis



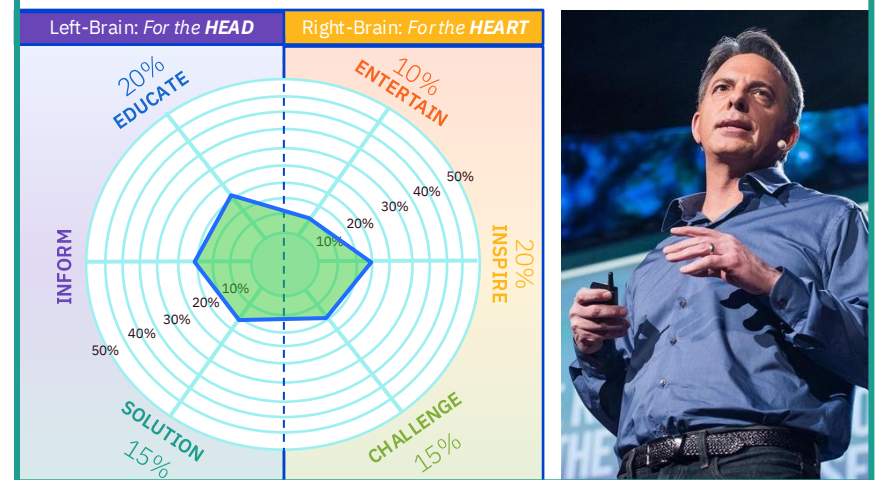
INSPIRE Chimamanda Ngozie Adichie



ENTERTAIN Cleo Abram



CHALLENGE Dan Pallotta



INFORM: Helping audiences clearly understand a situation, context, facts, or reality.

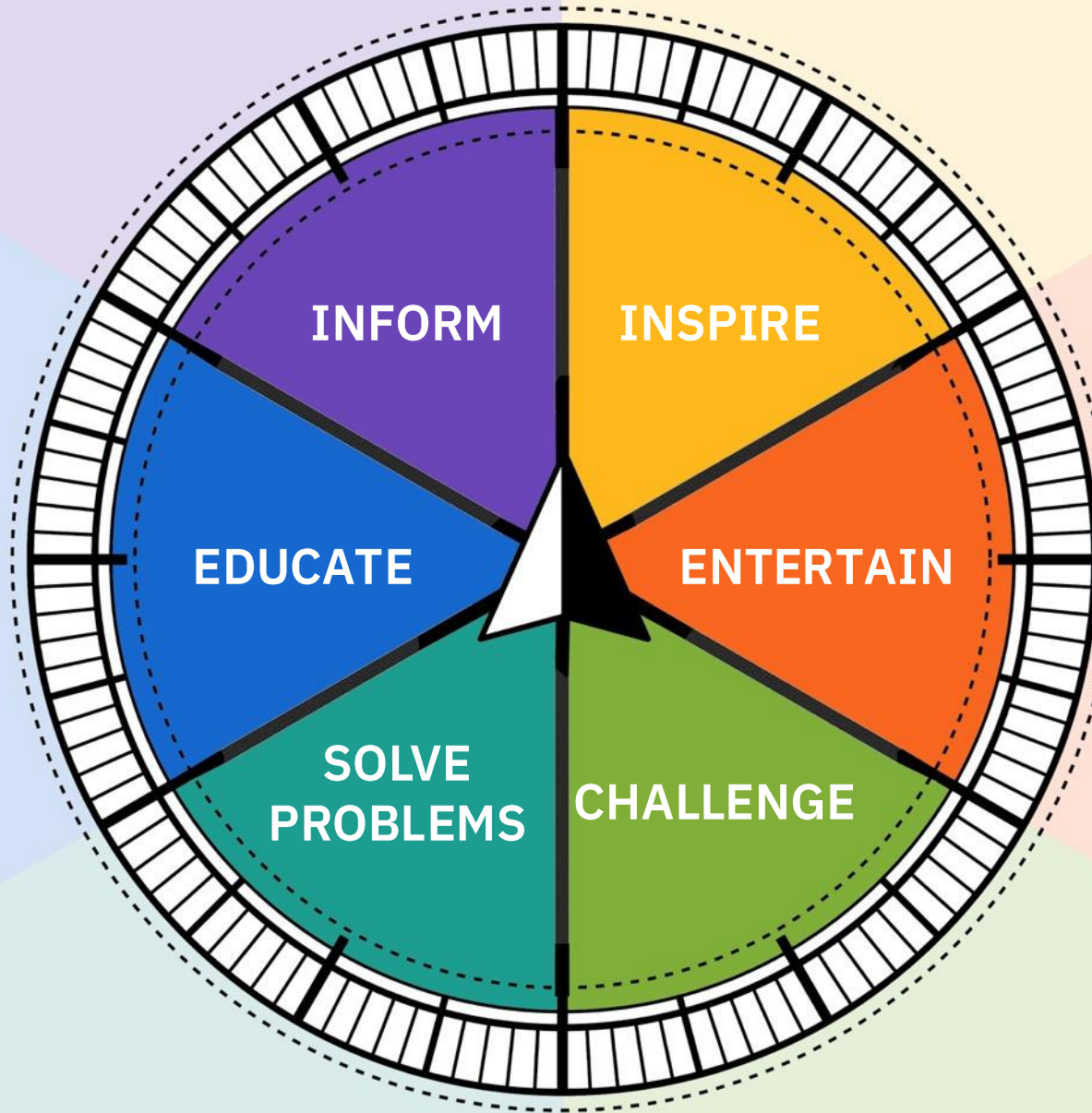
INSPIRE: Helping audiences believe, hope, care, or emotionally commit to a vision or possibility.

EDUCATE: Helping audiences learn, apply, or confidently understand how something works.

ENTERTAIN: Helping audiences remain emotionally engaged, attentive, curious, and memorable.

SOLVE PROBLEMS: Helping audiences simplify complexity, evaluate options, make decisions, and move toward action.

CHALLENGE: Helping audiences rethink assumptions, risks, urgency, or become uncomfortable enough to change.



WHY DO SOME STORIES WORK, BUT OTHERS DON'T?

During my 20+ years as a communications leader, the biggest mistake I still see storytellers make is that they worry too much about what they want to say, and not enough time obsessing over what their audience actually needs to hear.

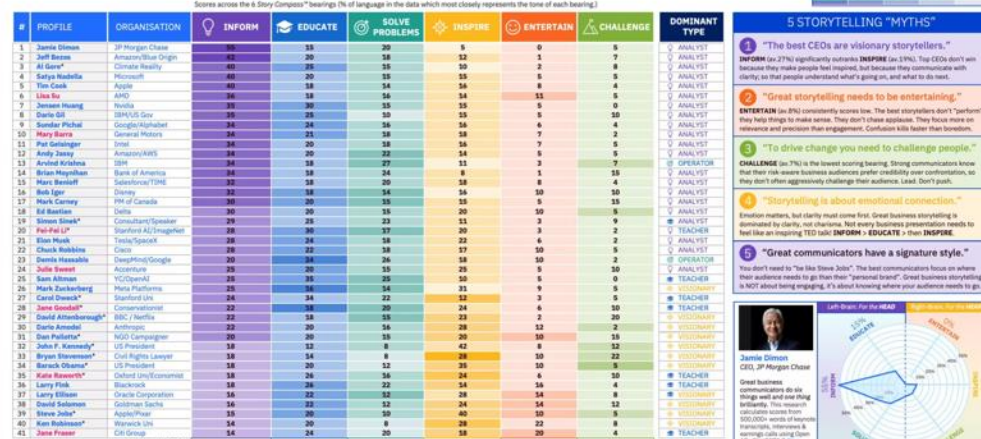


Dan Pallotta @TED

"People are not persuaded by what you say, they are persuaded by what you believe."

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4
Use a
Story Compass



Feel → Do



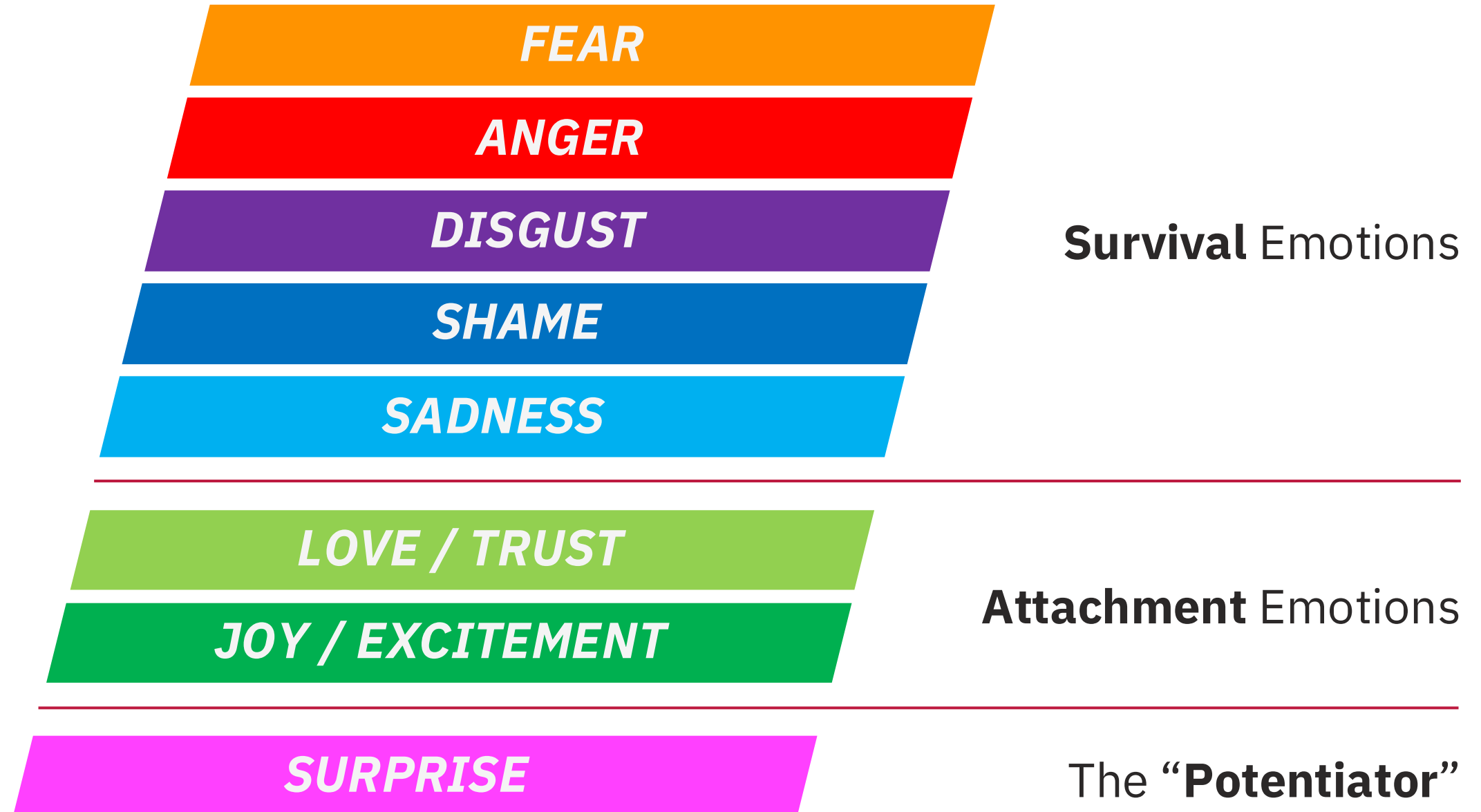
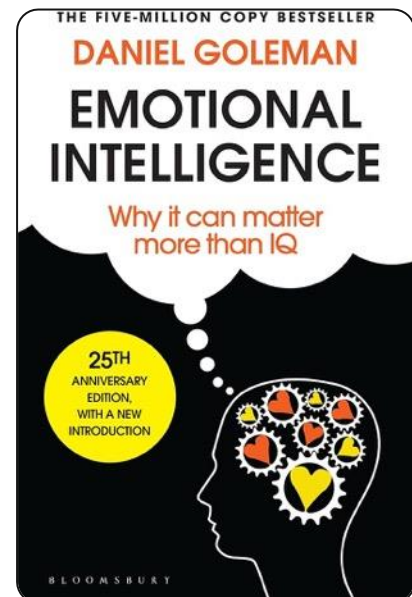
Emotional Intelligence: 8 Primary Emotions of Story

SURPRISE has the “potential” to change your physiological state from negative to positive – making it a powerful tool to influence audiences.



HARVARD
BUSINESS SCHOOL

*We all need to become students of emotions if we are to tell stories that make people **FEEL** something, so that they **DO** something...*



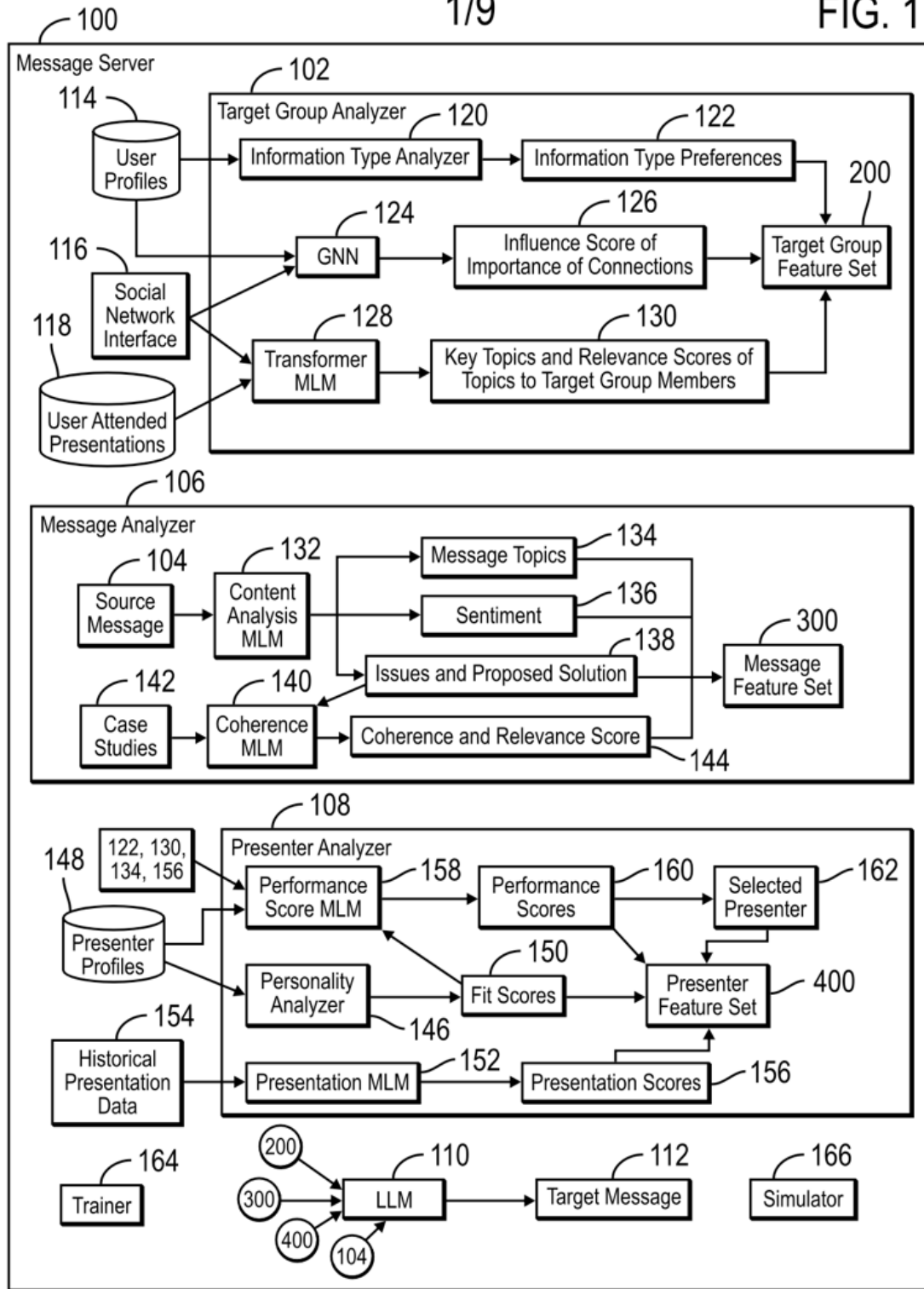


oasis
live '25





Feel → Do



Who is scared of
losing their job to AI?

A

I

I

A

Build Your
“Digital Twin”



Meet Your Instructor:

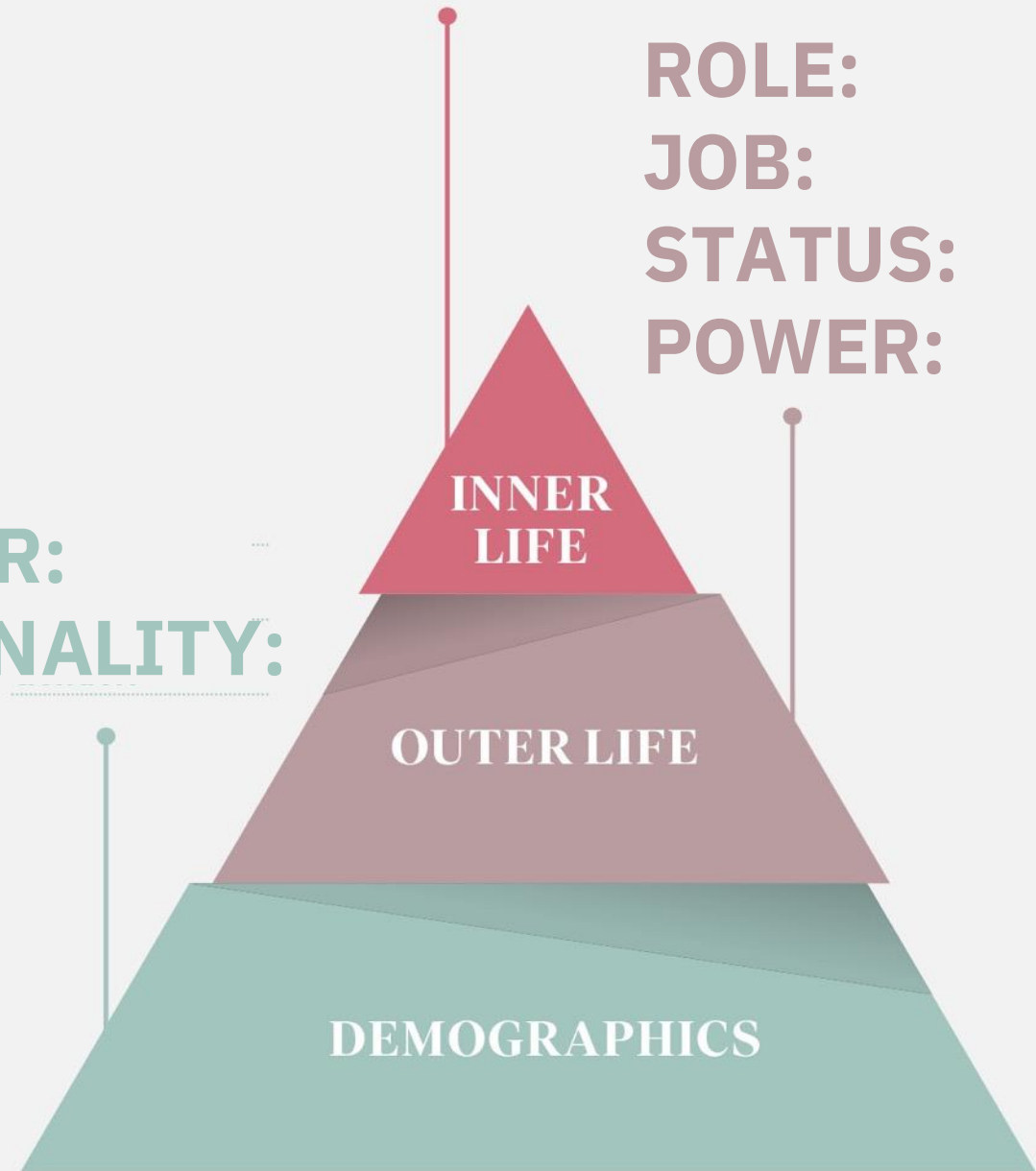
N. K. JEMISIN

The award-winning science fiction and fantasy writer has always absorbed the world around her. Now, she creates her own


GOALS
FEARS:
WEAKNESSES:
DESIRES:

ROLE:
JOB:
STATUS:
POWER:

AGE:
RACE:
GENDER:
PERSONALITY:



Welcome to the Storytelling Analysis Tool

Load saved story 


This application uses Generative AI on **watsonx**™ to analyse stories based on given principles by Jeremy Connell-Waite, Global Communications Designer at IBM.

[Here](#) you can find a full description of the 9 principles of which this tool uses 5 to analyse your story.

Your Story



Insert your story here ...

Meta Llama 3.3 70B Instruct 

Analyse Story





In this video ⋮ ✕

Chapters **Transcript**

Introduction

- 0:00** In this video, we're going to learn how to make your very own custom GPT. Now,
- 0:06** you might be wondering, what is a custom GPT? And why would you even want one? Well,
- 0:12** imagine you have a super smart robot friend who loves to talk about everything. That's kind of
- 0:19** like a standard GPT model. But maybe you want your robot friend to be really good at talking about
- 0:26** just one specific thing like, I don't know, baking cookies. You can teach your robot lots and lots
- 0:32** about baking cookies until it becomes an expert. And it can talk about baking cookies really well.
- 0:40** That's basically a custom GPT. And today, we'll learn how to do that. One caveat though, before

English ▾

How to Create Custom GPT | OpenAI Tutorial

 **Kevin Stratvert** ✓
3.98M subscribers

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8.2K

 Share
 Download
 Thanks

428,356 views 29 Apr 2024 #chatgpt #stratvert #openai

In this step-by-step tutorial, learn how to create your very own Custom GPT. Whether you're a beginner or an experienced user, this guide has something for everyone.

All From your search From the series Fro >

 **AI Agents, Clearly Explained** ⋮
Jeff Su ✓
3.2M views · 7 months ago

What does “Success” look like?

- ✓ **20%** Increased win rate
- ✓ **1.7X** More Signings
- ✓ **50%** Faster building net-new relationships
- ✓ **+67%** Increased confidence
- ✓ **5** hours saved each week

Where do you want to take your audience?

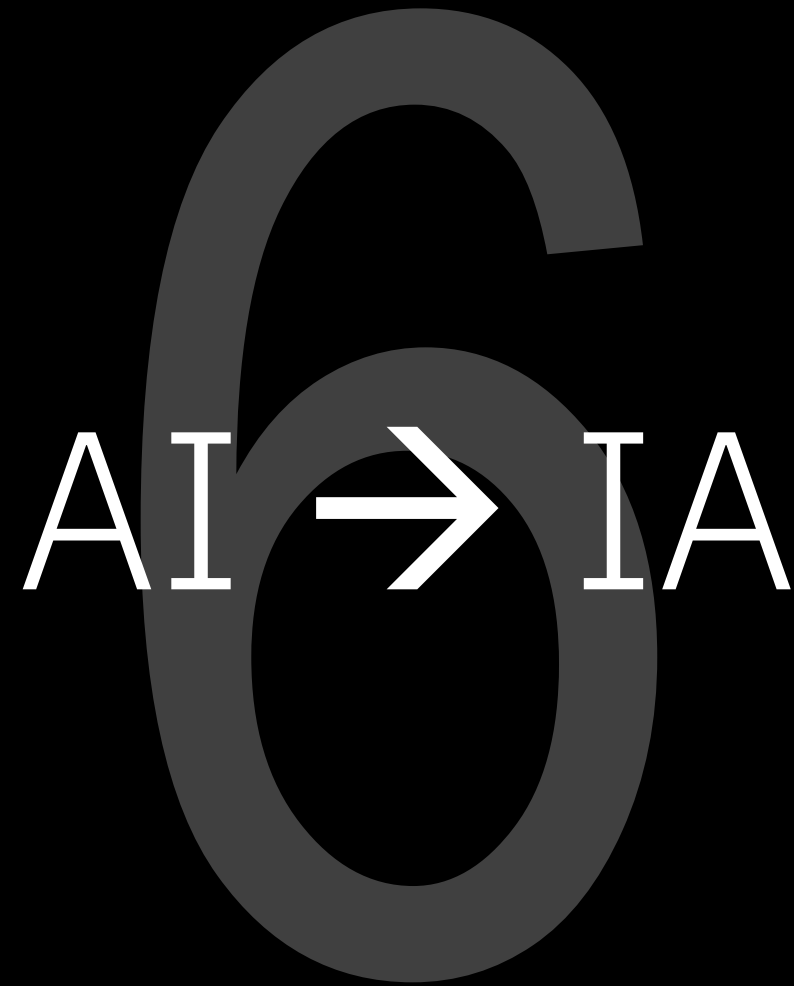
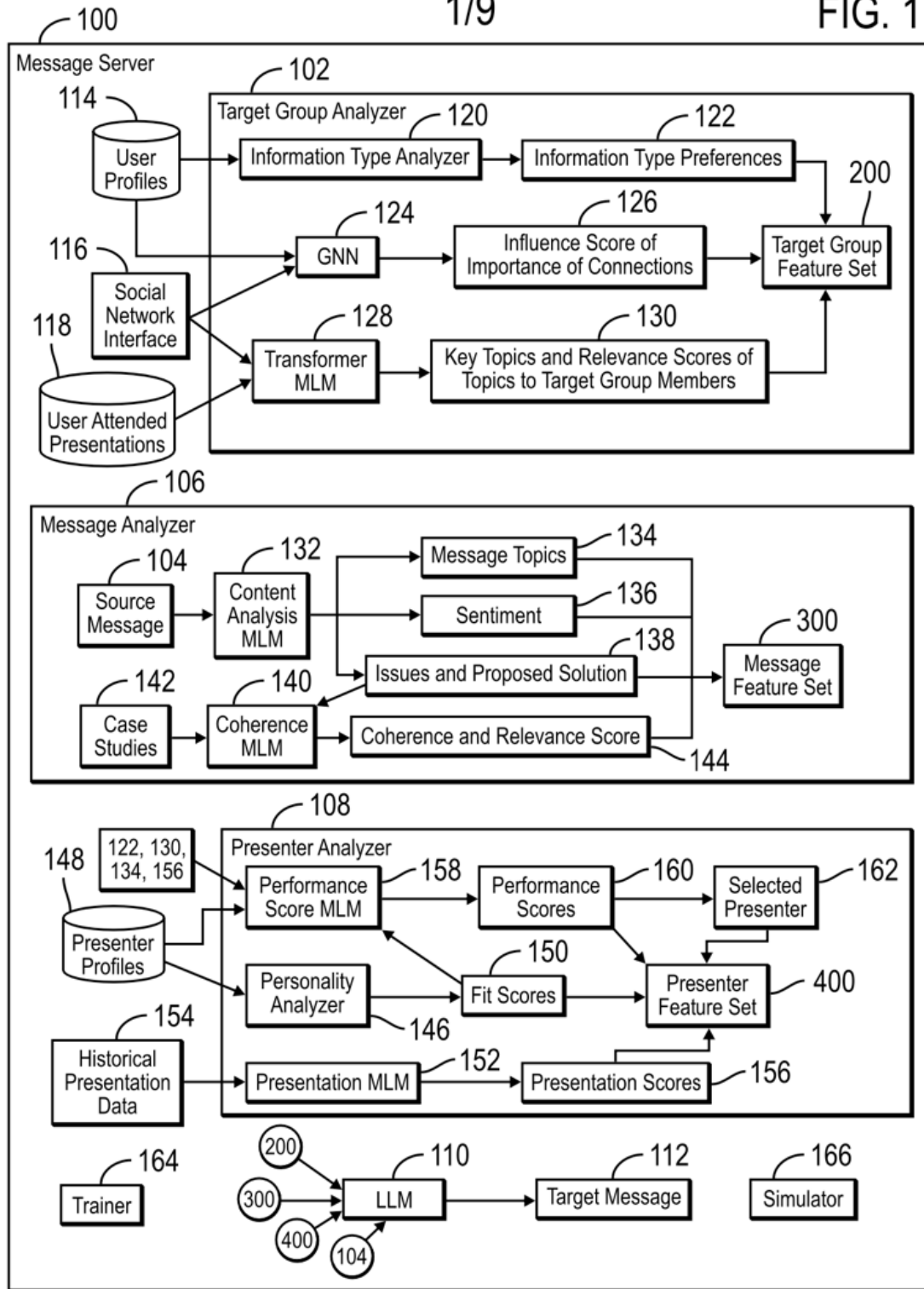
THE STORY COMPASS

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**FREE GUIDE
WITH AI-PROMPTS
& PRESENTATION COACH**

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1
Think in Ink



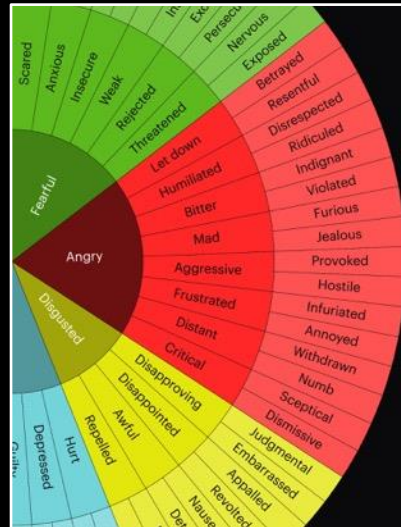
2
Four Words
& Five Lines



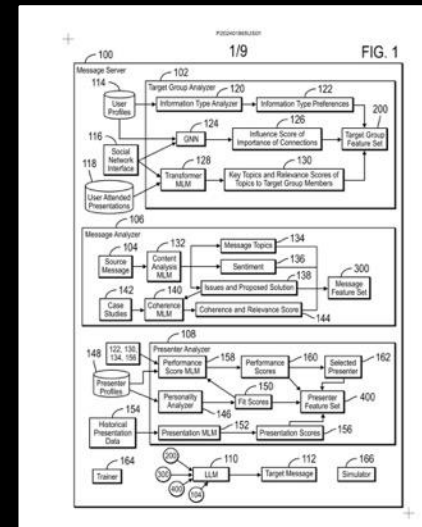
3
Define Your
Mission



4
Use a
Story Compass



5
Feel → Do



6
AI → IA

Technology is nothing...

Let's tell better stories.