



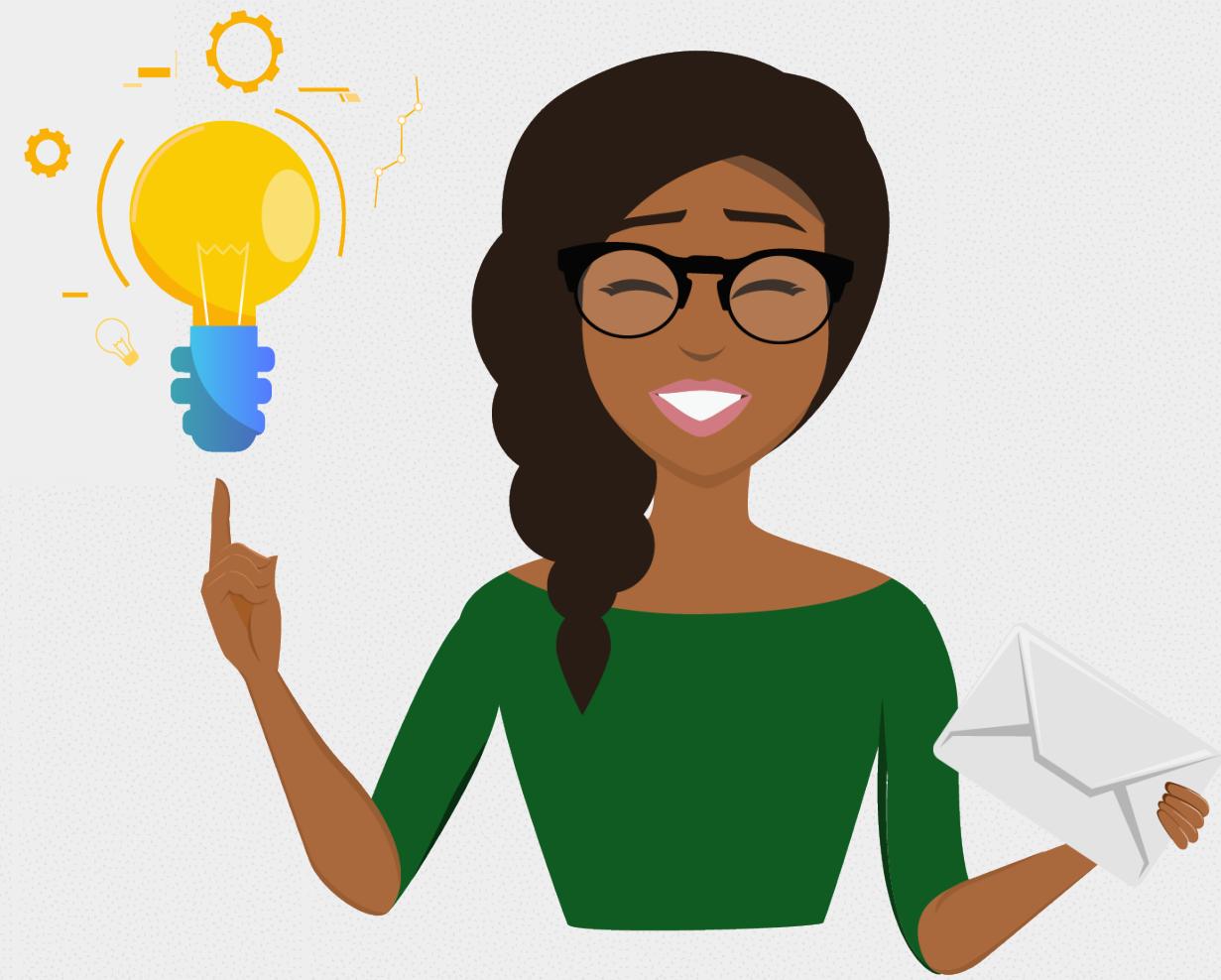
The Pen is the Mightiest Weapon of A

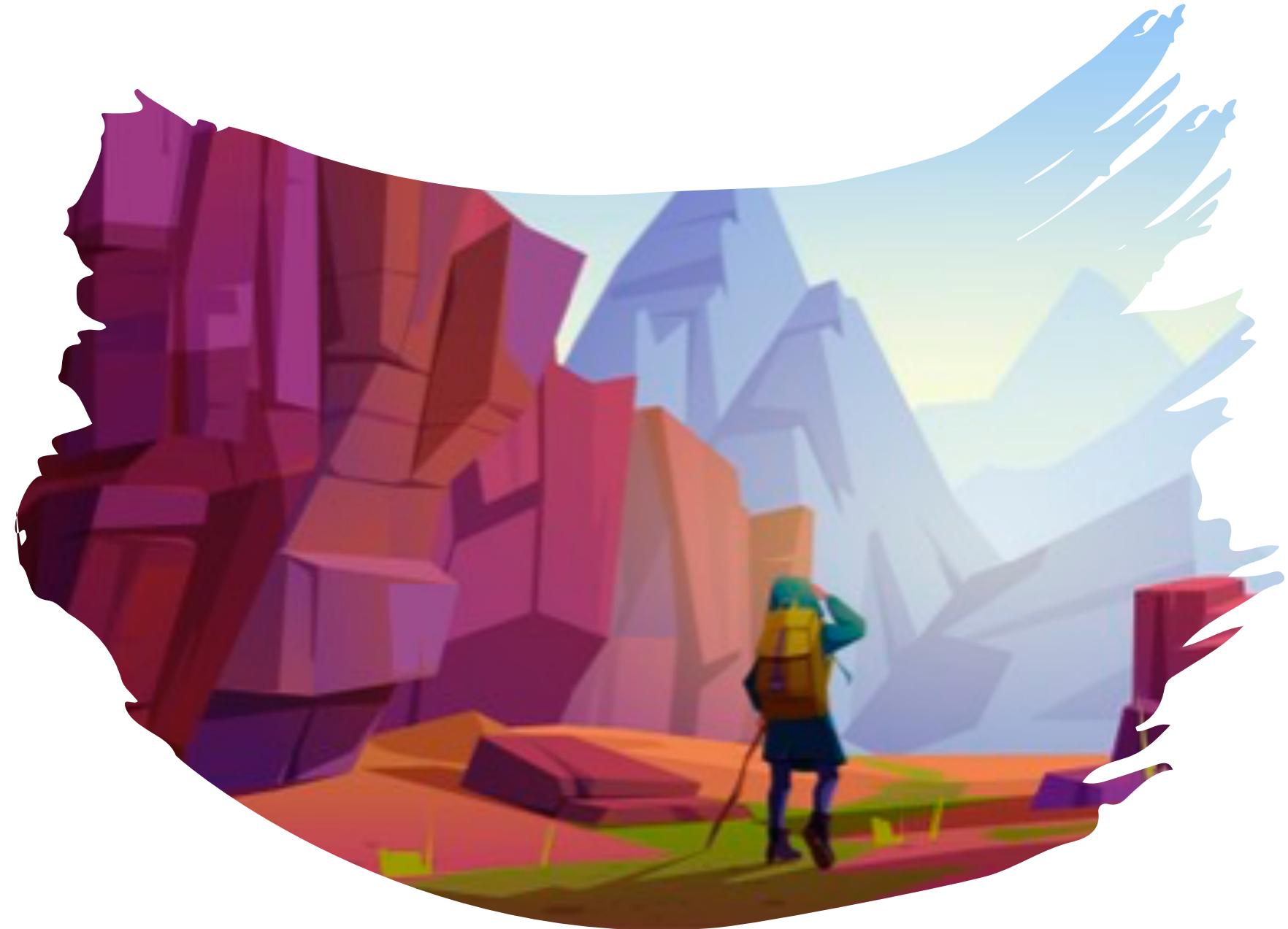
irony

[ahy-ern-eel] *adj.*

The opposite of wrinkly.

*Or data dumping facts in
a presentation about the
power of storytelling*

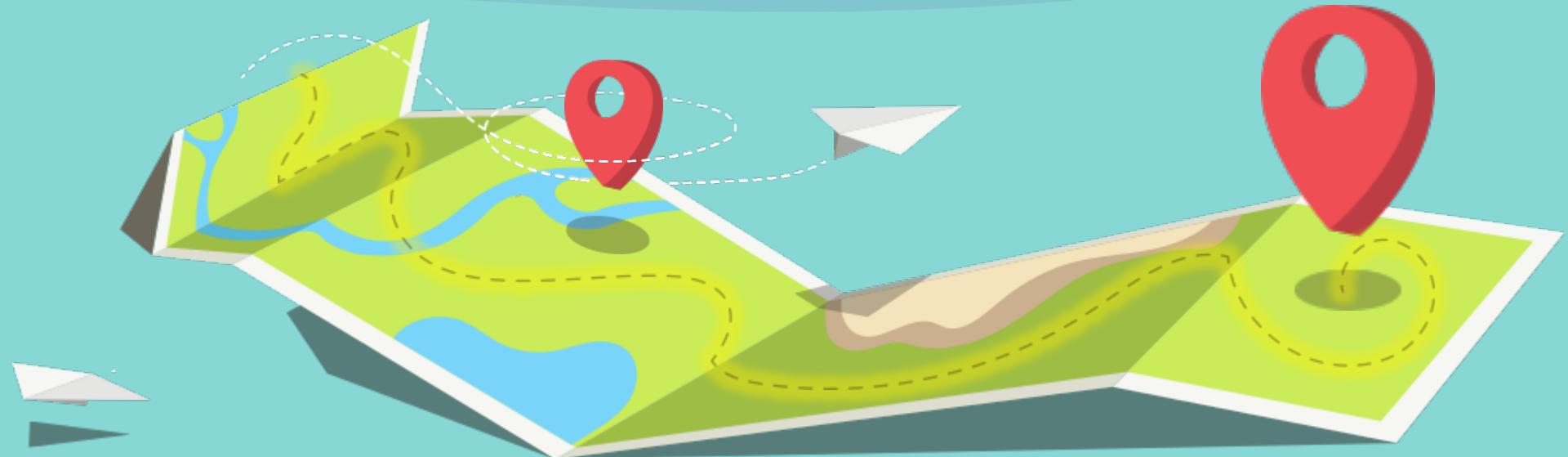




Tar·an·tin·o

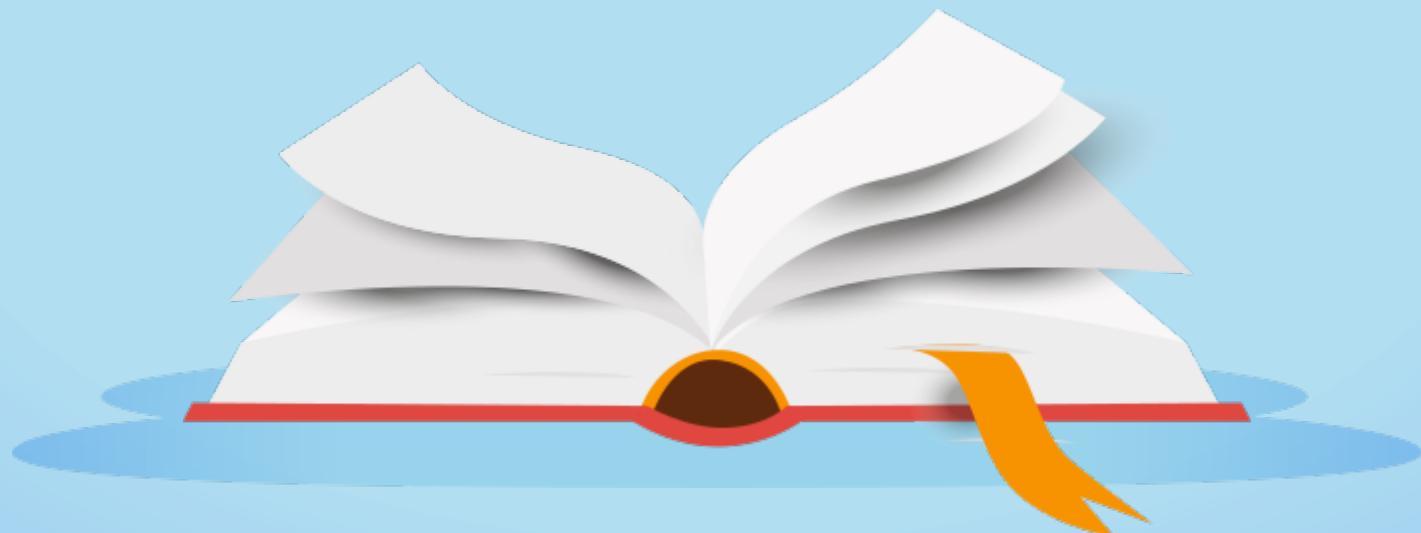
(,tærən'ti:nəʊ)

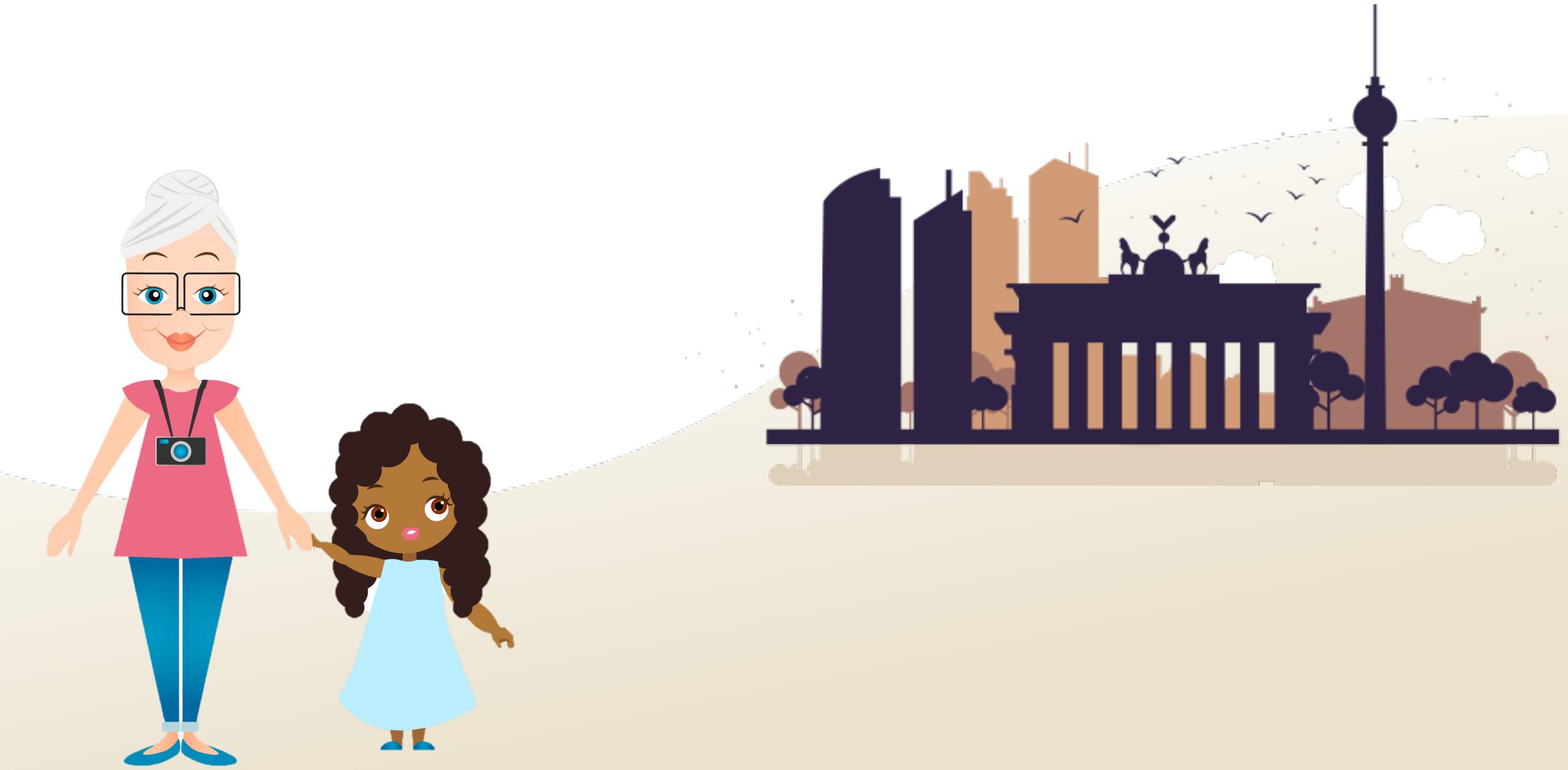
NOUN Quentin. born 1963, US film director and screenwriter, noted for quirky dramas including *Reservoir Dogs* (1993), *Pulp Fiction* (1994), *Kill Bill* (2003, 2004), and *Django Unchained* (2012)



When we connect with others through stories,
we move hearts and minds.

It is in our DNA.









CYBER SAFETY & SOCIOLOGICAL THEORIES

WITH

CYBERSECURITY
Steffanie



Facts,
Beliefs
Beliefs we hold as facts



Cognitive Dissonance

- Psychologist Leon Festinger, 1957
- Spacemen doomsday cult
- Mental discomfort from holding conflicting beliefs, values, or attitudes.
- This discomfort motivates people to engage in actions that will help minimize feelings of discomfort.

Cognitive Dissonance

- Often, we will change our behaviors to suit and bring into consistency with our beliefs.
- Providing more information doesn't change popular but incorrect views—especially as the complexity of the material increases. May even strengthen said beliefs.

Facts don't change our beliefs.

But stories can.



Narrative Transportation

- The experience immersion into a story
- Substantial body of research suggest that stories can influence individuals' attitudes and beliefs
- Transported individuals
 - Experience emotions in response to a story
 - Form connections with a character
 - More cognitively open to the story claims—even if the story it a 'lie'



Stories change our brains.

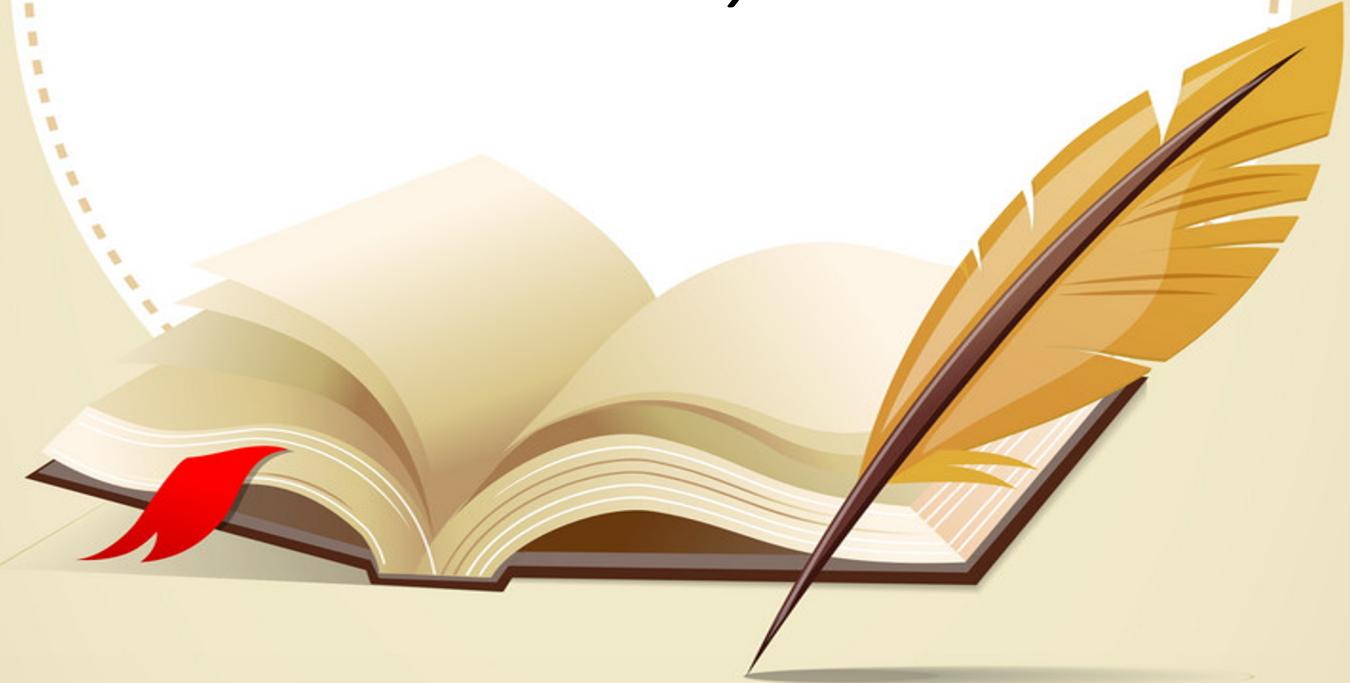


TL;DR: Storytelling is where it's at.





How to become a better storyteller



Universal Story Structures

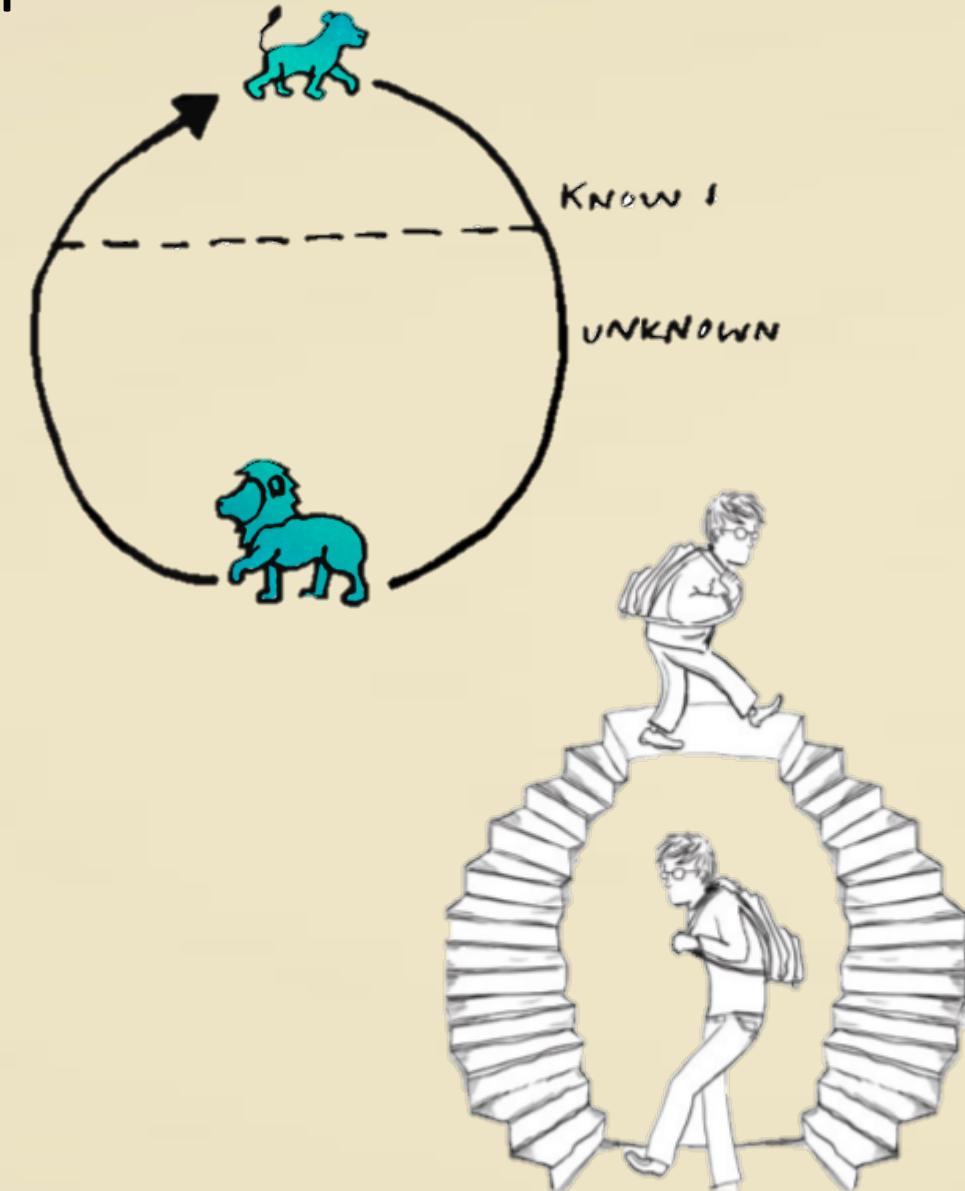
- Recognising the universal plots and structure that underpin all stories makes it much easier to tell stories.
- Plot Structures
 - Hero's Journey
 - In media res
 - Mountain
 - Sparklines



For more reading on plot types, check out [The Seven Basic Plots: Why We Tell Stories](#), where Christopher Booker explains how our best-loved stories throughout history fall into only 7 distinct story types.

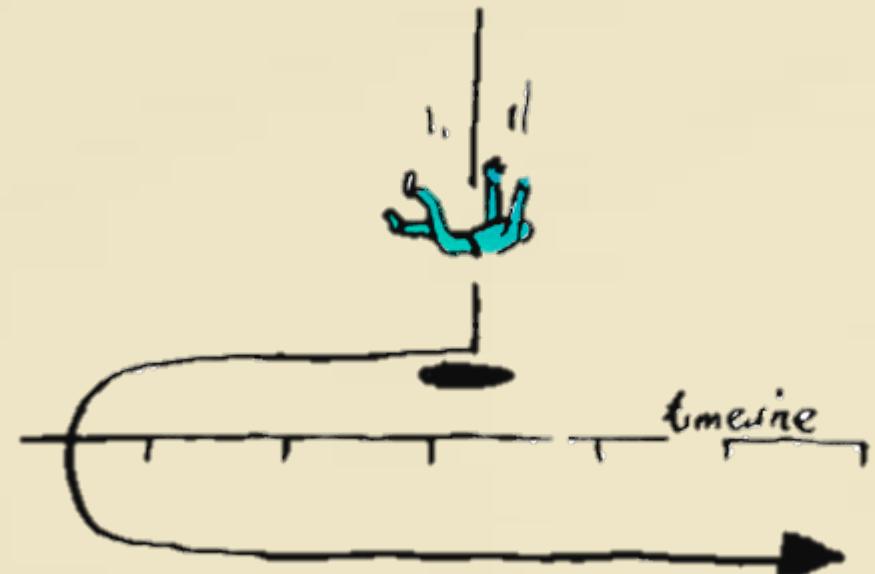
Hero's Journey or Monomyth

- Structure
 - Hero is called to leave the comfort of home and sets out on a difficult journey.
 - After overcoming a great trial, they return home with a reward or newfound wisdom – often something which will help their community.
- Use
 - When you have wisdom you want to share. It can bring your message alive for your audience.
- Good for
 - Taking the audience on a journey
 - Showing the benefit of taking risks
 - Demonstrating how you learned some newfound wisdom



In Medias Res

- Structure
 - Begin your narrative in the heat of the action, before starting over at the beginning to explain how you got there.
- Use
 - To engage quickly. By dropping your audience right into the most exciting part of your story they'll be gripped from the beginning and will stay engaged to find out what happens.
- Good for
 - Grabbing attention from the start
 - Keep an audience craving resolution
 - Focusing attention on a pivotal moment in your story



Mountain

- Structure
 - The mountain structure is a way of mapping the tension and drama in a story. It's similar to the monomyth, but different because it doesn't necessarily have a happy ending.
 - The first part is given to setting the scene, and is followed by just a series of small challenges before a climactic conclusion.
- Use
 - Showing how you overcame a series of challenges
- Good for
 - Slowly building tension
 - Delivering a satisfying conclusion



Sparklines

- Structure
 - Nancy Duarte uses argues that the very best speeches succeed because they contrast our ordinary world with an ideal, improved world.
 - They compare what is with what could be. Think of Dr. MLK's "I have a dream"
- Use
 - Draws attention to the problems we have in our society, our personal lives, our businesses. Creates and fuels a desire for change in the audience.
- Good for
 - Inspiring the audience to action
 - Creating hope and excitement
 - Creating a following

SPARKLINES



Be understandable. Seek to be understood.

- Cognitive neuroscience research indicates nonnative languages evoke a weaker emotion in bilingual listeners, than the equivalent in mother tongue.
- A similar disconnect occurs with content and emotional impact when there is little interest or understanding. Speak their 'language'. i.e. Cybersecurity vs cyber safety.
- Say what you have to say. And say it.
“... the fewer words I can use to tell my story, the better”
Neil Gaiman, Masterclass, The Art of Storytelling



Plot. Don't Chronicle.

Stories are not merely chronicles of what happened.

They are more about meanings and can help readers emotionally connect with truths.

Stories are not judged true or false solely on the adherence to empirical fact, but with respect to narrative criteria such as believability and coherence.

Think Lord of the Rings vs The Similiarion

Drunk History vs Reading the Encyclopedia



Plot. Don't Chronicle.

The king and queen died.

The king, then the queen died.

The king died, then the queen, shortly thereafter from grief.

The last sentence is a plot which goes beyond a simple time sequence. It gives the reader a causal connection between events. It provides meaning and asks us to consider the death of the queen.

We care not only when things happen, but also why they happen.



Demonstrate Care & Respect for the Audience

- Demonstrate care for your audience and respect them.
- Your audience is not stupid. Avoid treating them as such to maintain your credibility and their willingness to listen.
- *How many times have we heard aspersions cast upon our non-technical counterparts in cyber? And how many times have we seen it create issues?*

be
kind



Show. Not Tell.

- Avoid data dumping facts. Show the human condition. Evoke emotion.
- Narrative mode of thought is one of the ways in which we understand our world. It is concerned with human wants, needs, and goals.
- It allows for projection. We do not just process words. We can see what is being described and even feel what the characters feel. It increases empathy and your connection.
 - Narrative understanding—literal—use more concrete or sensory descriptions
 - Social understanding— uses mental states, thoughts, intentions, or feelings





Power
of
storytelling.

Evoke
emotion
to change
hearts and minds.

How to
structure
your story

Guiding
principles of
good story tellers

There and back again... A Cyber Stef Tale

True stories are rooted another's experience. Fiction uses lies to tell truth. We care about stories and narratives because they are rooted in the human condition.

We are hardwired for story telling because we are hard wired for connection.

When we connect with others through stories, that is how we change hearts and minds.

