

Part 4

# The middle

*Alexei Kapterev*

# **Problem → Solution**

## Evidence

- Causal
- Anecdotal
- Statistical
- Expert

## Evidence

- Causal
- Anecdotal
- Statistical
- Expert

This is the core. If you don't have this there's likely nothing to talk about.

# Problem → Solution

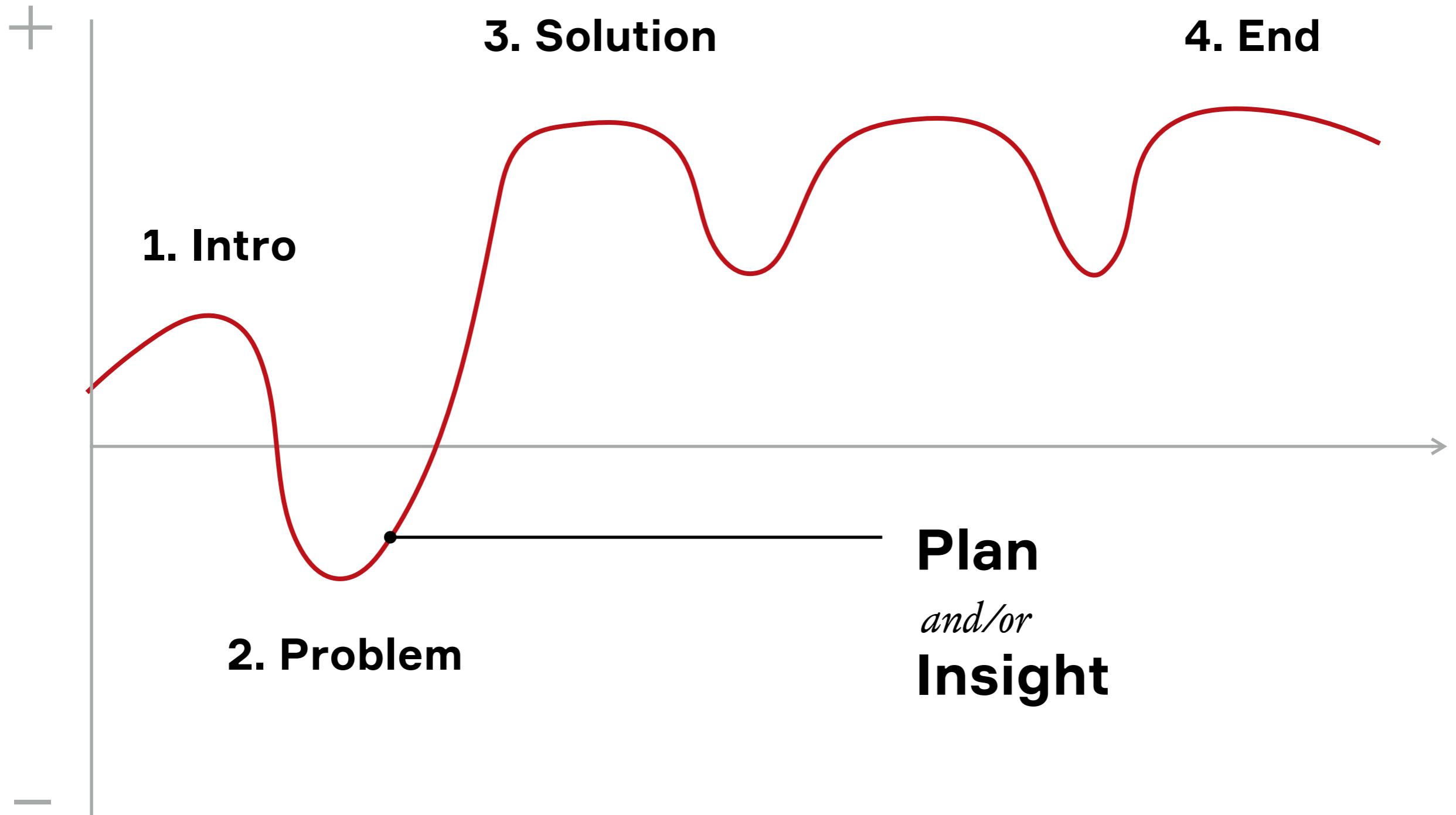
## Evidence

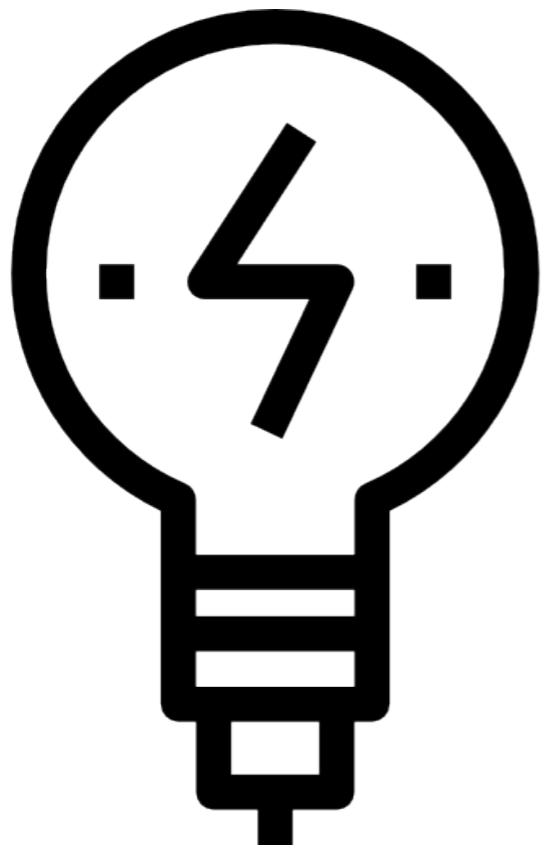
- Causal
- Anecdotal
- Statistical
- Expert

## Evidence

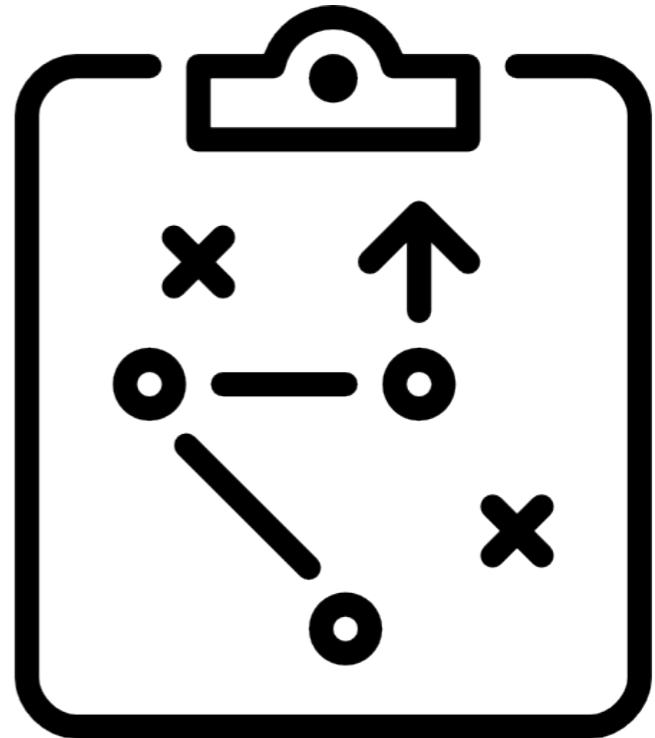
- Causal
- Anecdotal
- Statistical
- Expert

This is the core. If you don't have this there's likely nothing to talk about.





*and/or*



# Insight

# Plan

This is how we are going to do it!



We have to be more efficient.



We have to consolidate.



We have to be market-oriented.



going to do it!



We have to consolidate.

We have to be more efficient.



We have to be market-oriented.

---

# Analogy

---

*Presentations are often*

- **BORING**
- **CONFUSING**
- **UNCONVINCING**

*We are trying to make them*

- **INTERESTING**
- **EASY TO UNDERSTAND**
- **CONVINCING**



Moto Q



BlackBerry



Palm Treo



Nokia E62



Moto Q



BlackBerry



Palm Treo



Nokia E62





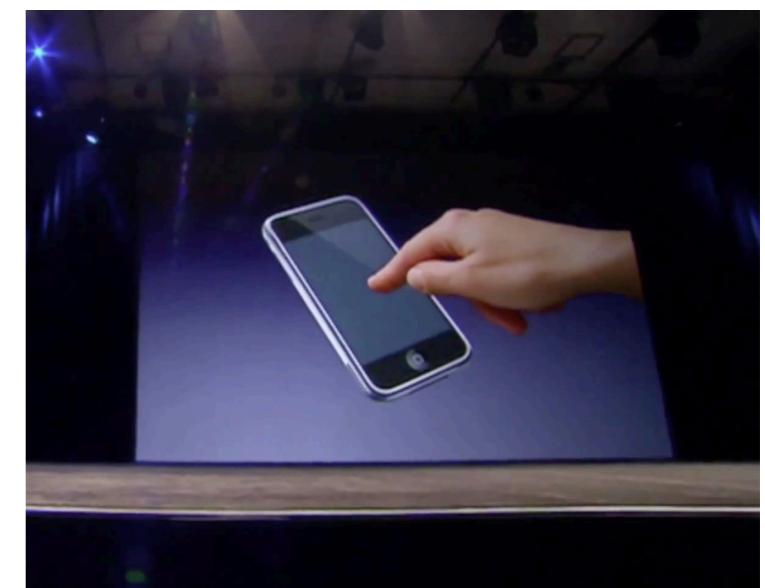
# What was he doing?

- Was he trying to prove something?
- No. He is explaining his thinking process.

Phones are  
computers



Phones should have  
similar interface



**Strictly speaking,  
analogies are not evidence**

*They are the process of discovery*

# **Strictly speaking, analogies are not evidence**

*Although sometimes there's no clear line  
between discovery and justification*

---

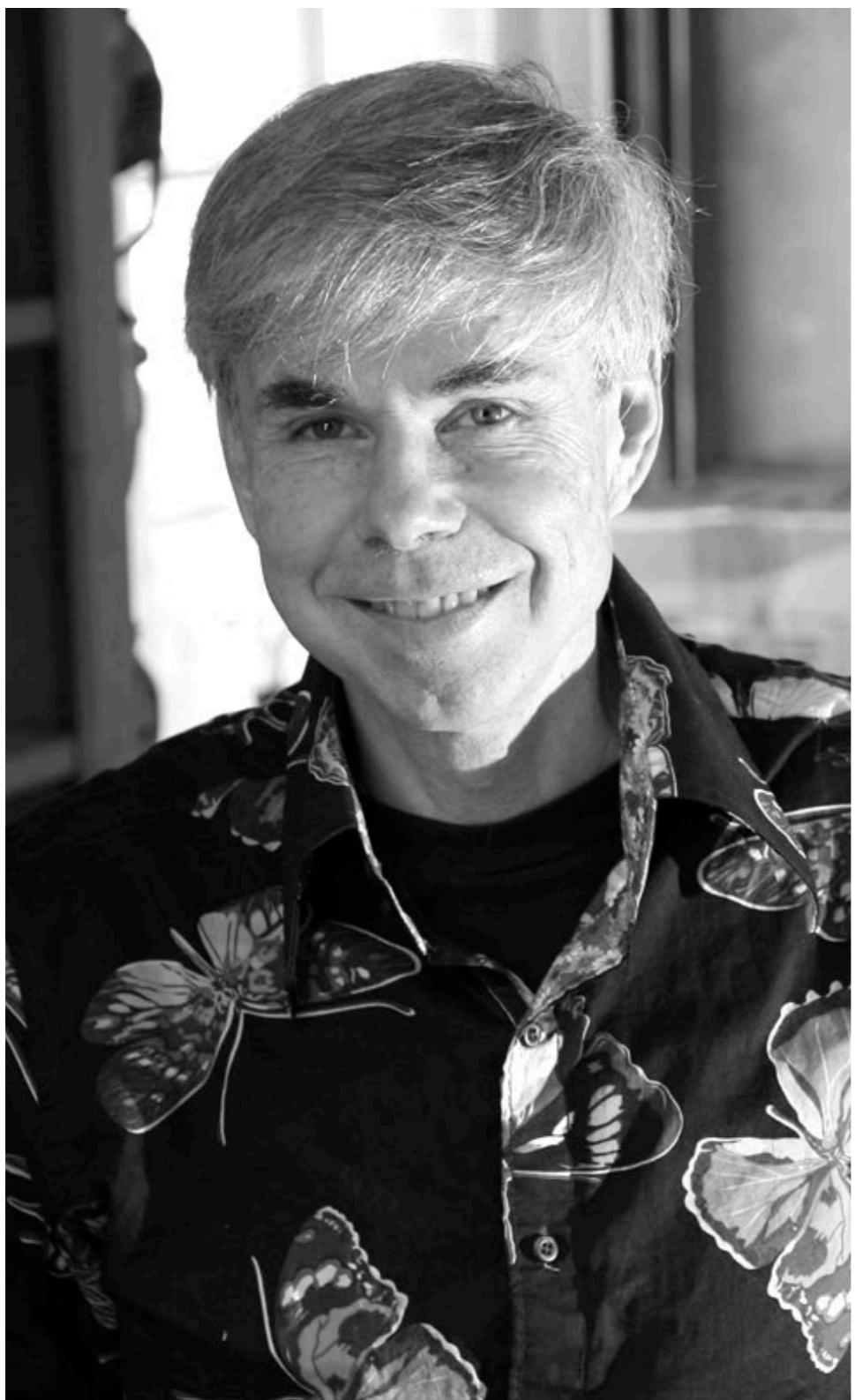
**What is an analogy  
and how do you find  
a good analogy?**

---

**It worked for Steve**

*therefore*

**it might work for you**



**Analogy  
is the interstate  
freeway system  
of cognition**

---

**Douglas Hofstadter**  
*Professor of cognitive  
science at Stanford*

$S$  (source domain)

$T$  (target domain)

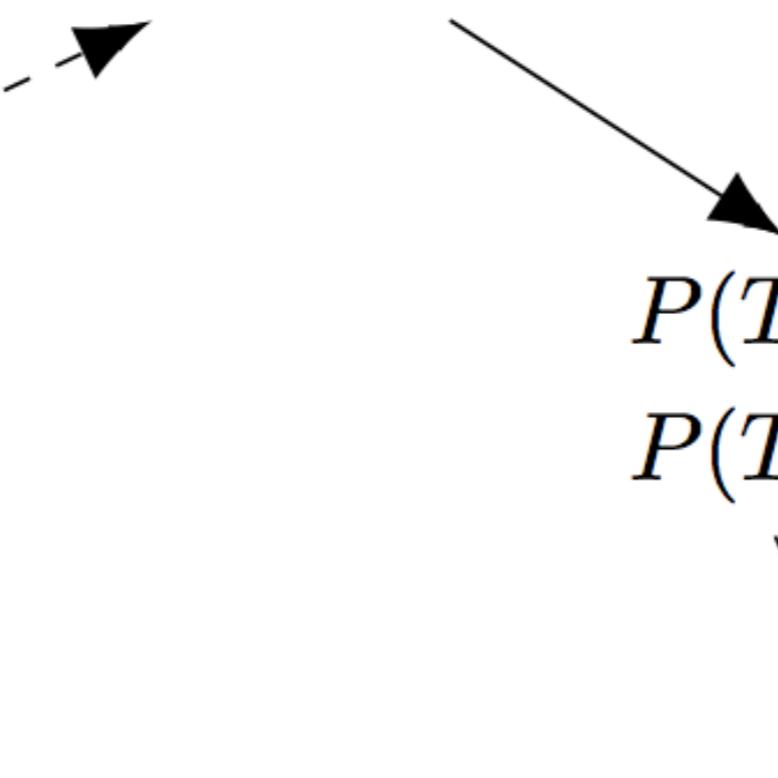
$$\forall x(P(x) \supset Q(x))$$

$$P(S) \& Q(S)$$

$$P(T) \supset Q(T)$$

$$P(T)$$

$$Q(T)$$



Elizabeth Gilbert:

# Your elusive creative genius

TED2009 · 19:09 · Filmed Feb 2009

 48 subtitle languages  View interactive transcript

Share this idea



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Link



Email



Embed

**12,152,621**

Total views



They [oil companies] are ferociously fighting against the mildest regulation — just as tobacco companies blocked constraints on the marketing of cigarettes for four decades after science confirmed the link of cigarettes to diseases of the lung and the heart.

---

**AL GORE**

*<http://www.nytimes.com/2010/02/28/opinion/28gore.html?pagewanted=all>*

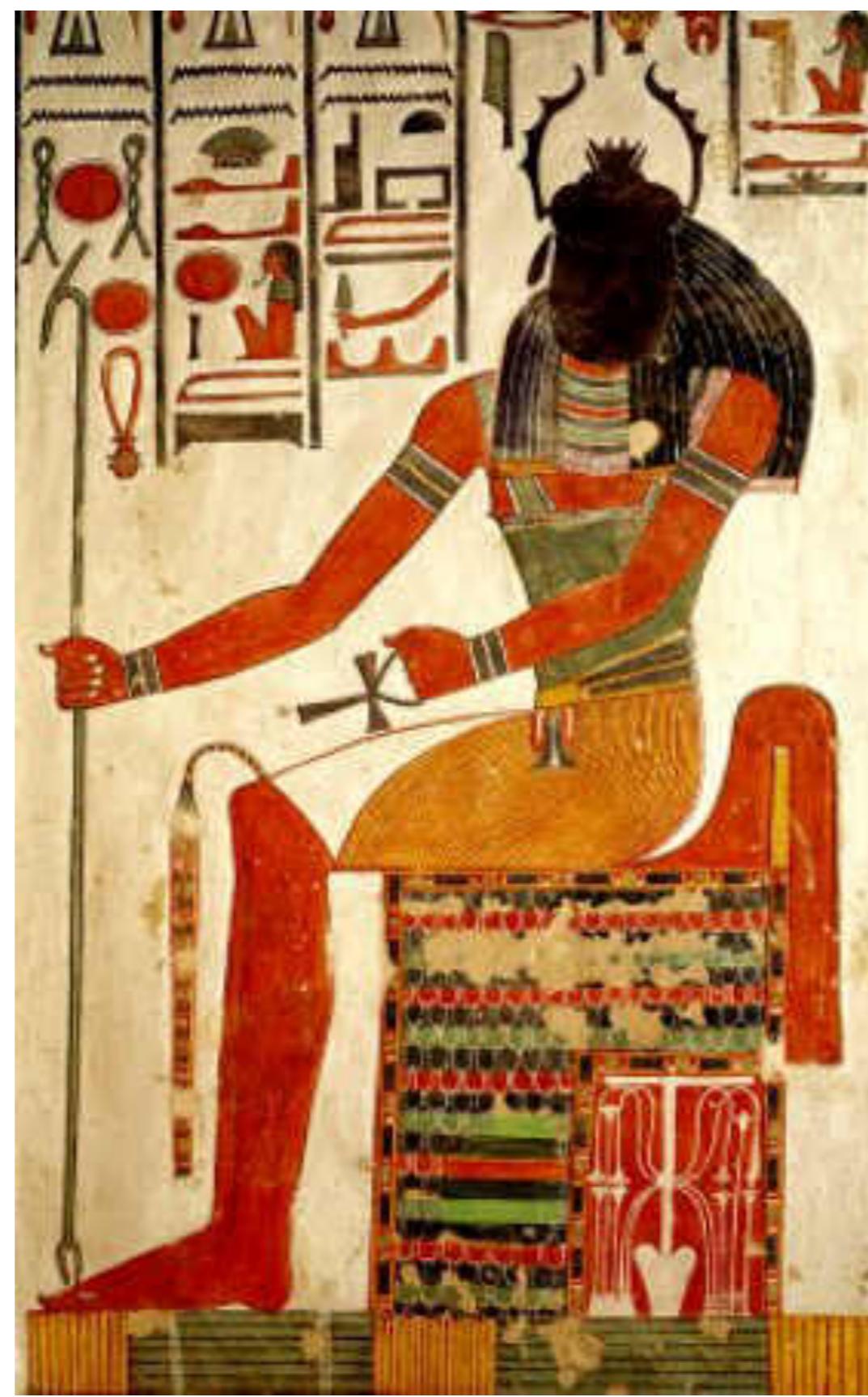
TESLA | ENERGY

TESLA

POWERWALL  
TESLA HOME BATTERY

# Good analogy

- ❖ Short and already familiar to the audience
- ❖ Visual
- ❖ High degree of structural similarity
- ❖ Minimal unintended consequences





МУЗЕЙ  
ШОКОЛАДА

DIPLOMAT

РОСИЙСКИЙ  
БАНК

ПРОФОРМ

ПАССАЖ

СУПЕРМАРКЕТ

ПАРФЕМЕРИЯ  
ГРУППА

100 เล่นกับตัวเองไปบ้านไปห้อง  
ใบหยก 2 ชั้น

IF YOU WANT TO KNOW  
TO BANHKE 2  
**FLOOR & BASEMENT**

KIM THI HENG

BAIYOK SKY HOTEL  
↗

蜀山  
喜來登

Romeo & Juliet

สำโรง  
กิมไซเฮง

MAJOR HOME TRAVEL AGENCY

สำโรง  
การเดินทาง

สำโรง  
ท่องเที่ยว

If you're not able  
to **visualize** it...

there's probably  
something **wrong**

---

# **What's a false analogy?**

---

-ED CONTRIBUTOR  
ter King's Really Bad  
ea



EDITORIAL  
A Cruel Test for Germany,  
and Europe



ROGER COHEN  
Australia's Brave  
Whistleblower Nurse

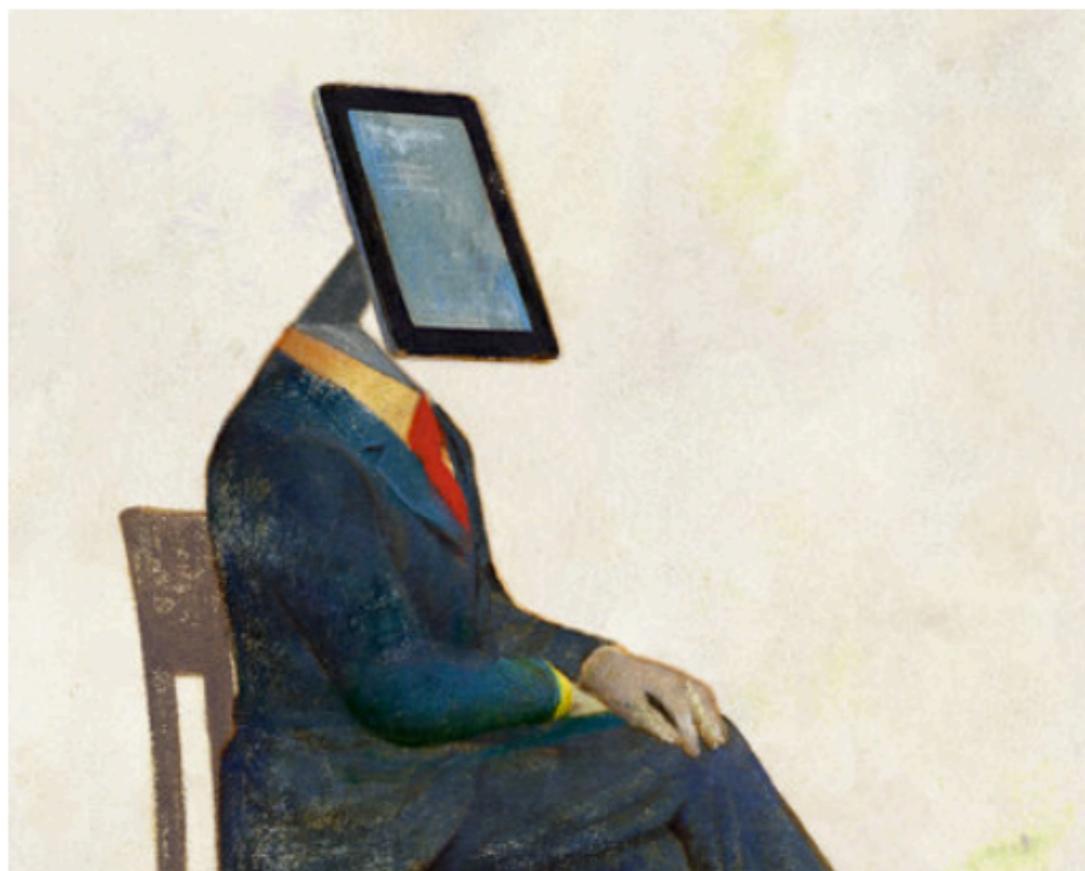


## SundayReview

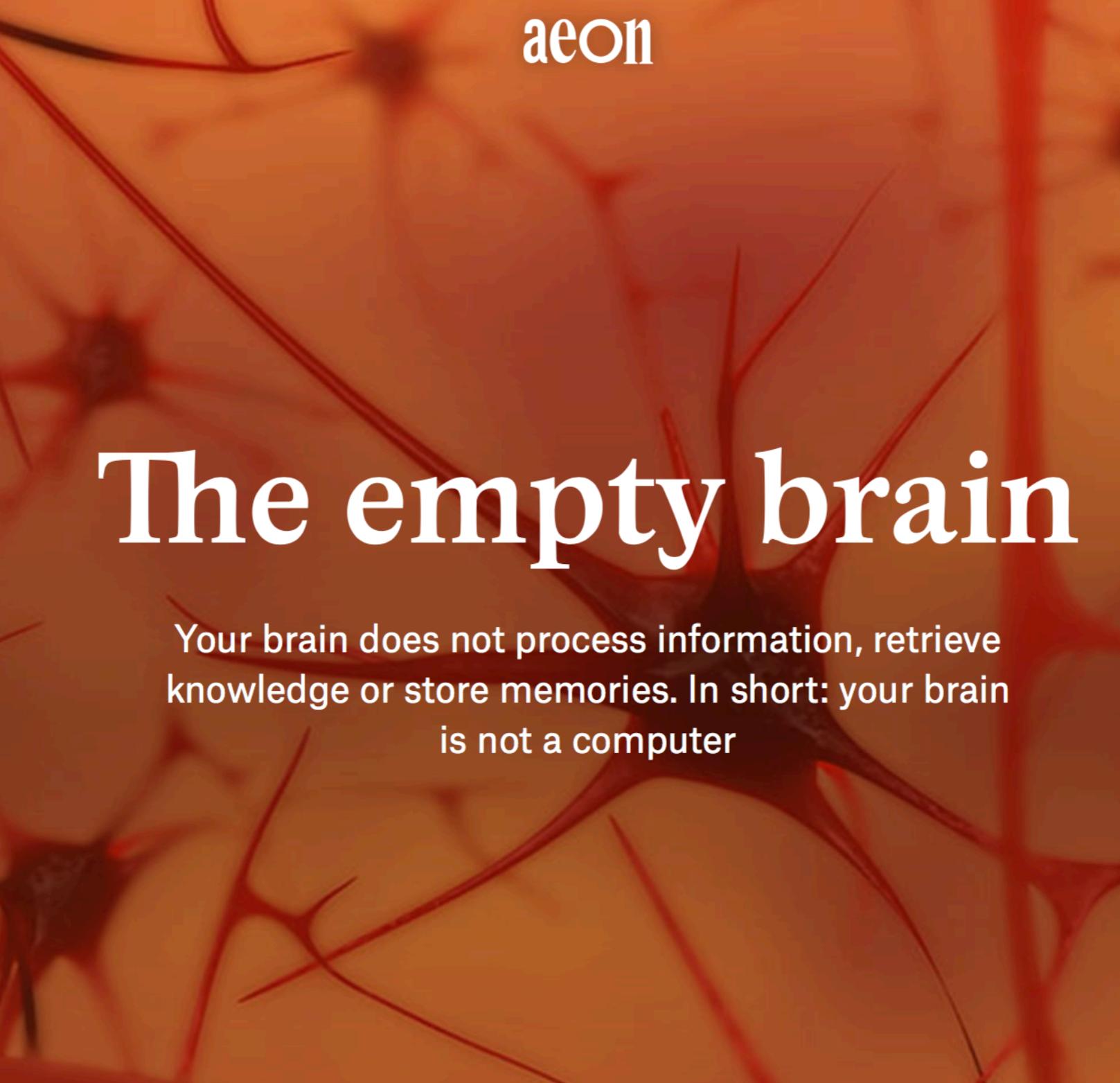
# Face It, Your Brain Is a Computer

### Gray Matter

By GARY MARCUS JUNE 27, 2015



SCIENCE has a poor track record when it comes to comparing our brains to the technology of the day. Descartes thought that the brain was a kind of hydraulic pump, propelling the spirits of the nervous system through the body. Freud compared the brain to a steam engine. The neuroscientist Karl Pribram likened it to a holographic storage device.



aeon

# The empty brain

Your brain does not process information, retrieve knowledge or store memories. In short: your brain is not a computer

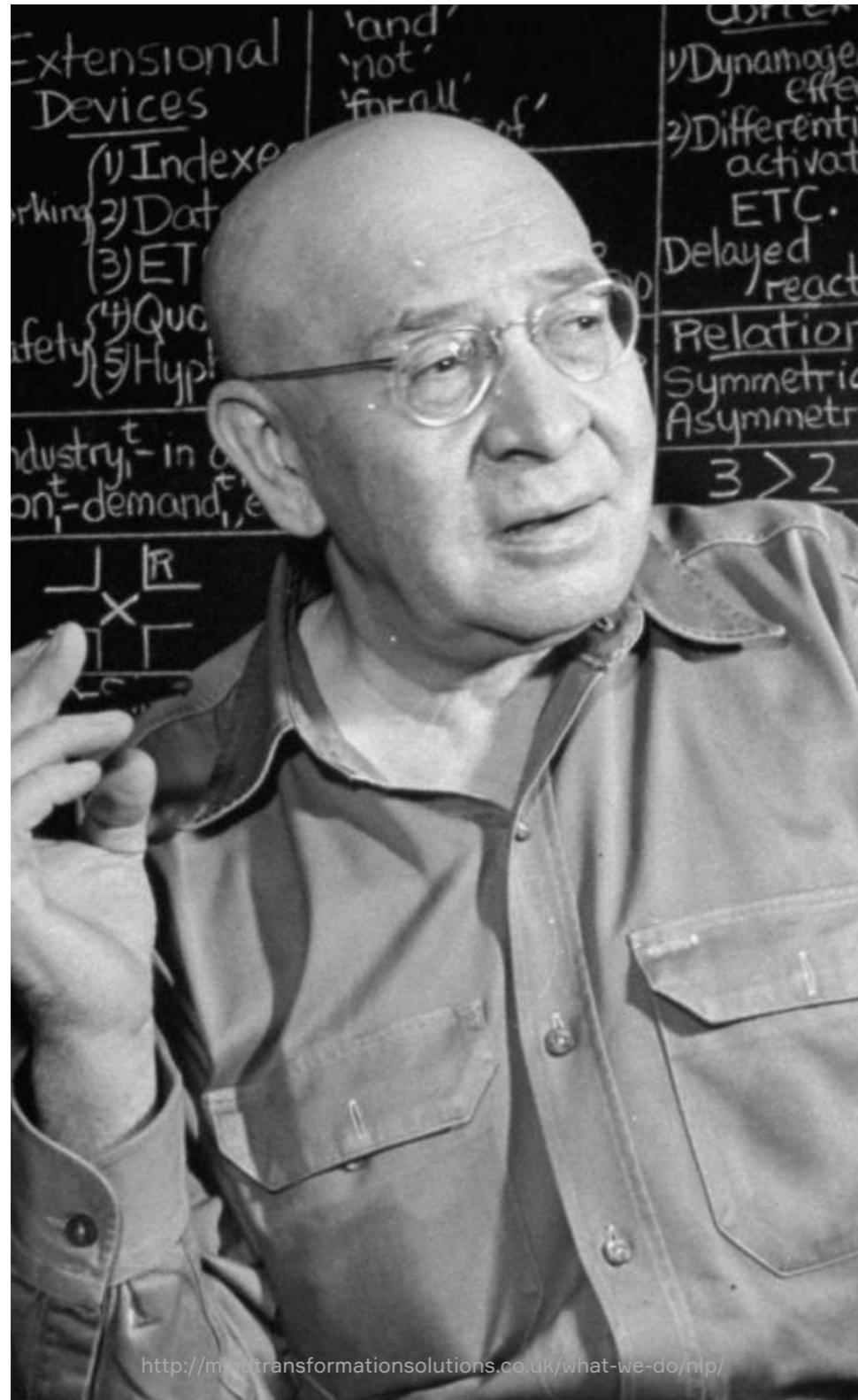
---

**Any analogy is false**

---

# Analogy is a map





<http://mindtransformationsolutions.co.uk/what-we-do/nlp/>

A map **is not** the territory, but, if correct, it has a **similar structure** to the territory, which accounts for its usefulness.

---

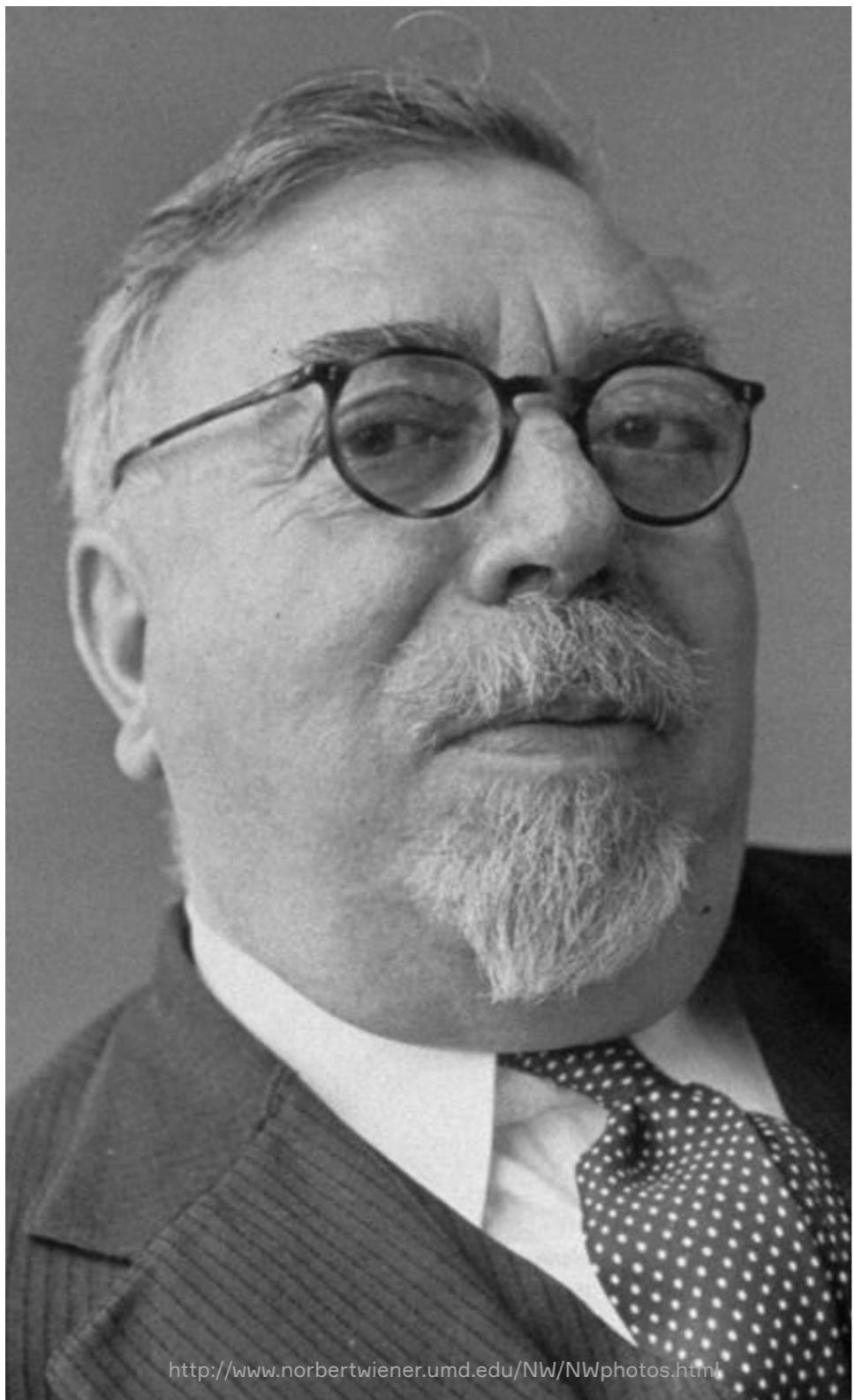
**Alfred Korzybski**  
*Science and Sanity*

---

**Any analogy is false**

**But some are useful**

---



<http://www.norbertwiener.umd.edu/Nw/NWphotos.html>

The best  
material model  
for a cat is  
another, or  
preferably  
the same cat

---

**Norbert Wiener**  
*Information Theorist, 1945*

**Fruits  
Skin  
Pulp  
Seeds  
Juice**



# Isomorphism

*High degree of structural similarity*





**Shrek:** Ogres are like onions.

**Donkey:** They stink?

**Shrek:** Yes. No!

**Donkey:** Do they make you cry?

**Shrek:** No!

**Donkey:** Oh, you leave them out in the sun they get all brown...

**Shrek:** No, layers! Onions have layers.  
Ogres have layers. We both have layers!

# Good analogy

- ◆ Short & already familiar to the audience
- ◆ Visual
- ◆ High degree of structural similarity
- ◆ Minimal unintended consequences

---

# Metaphor



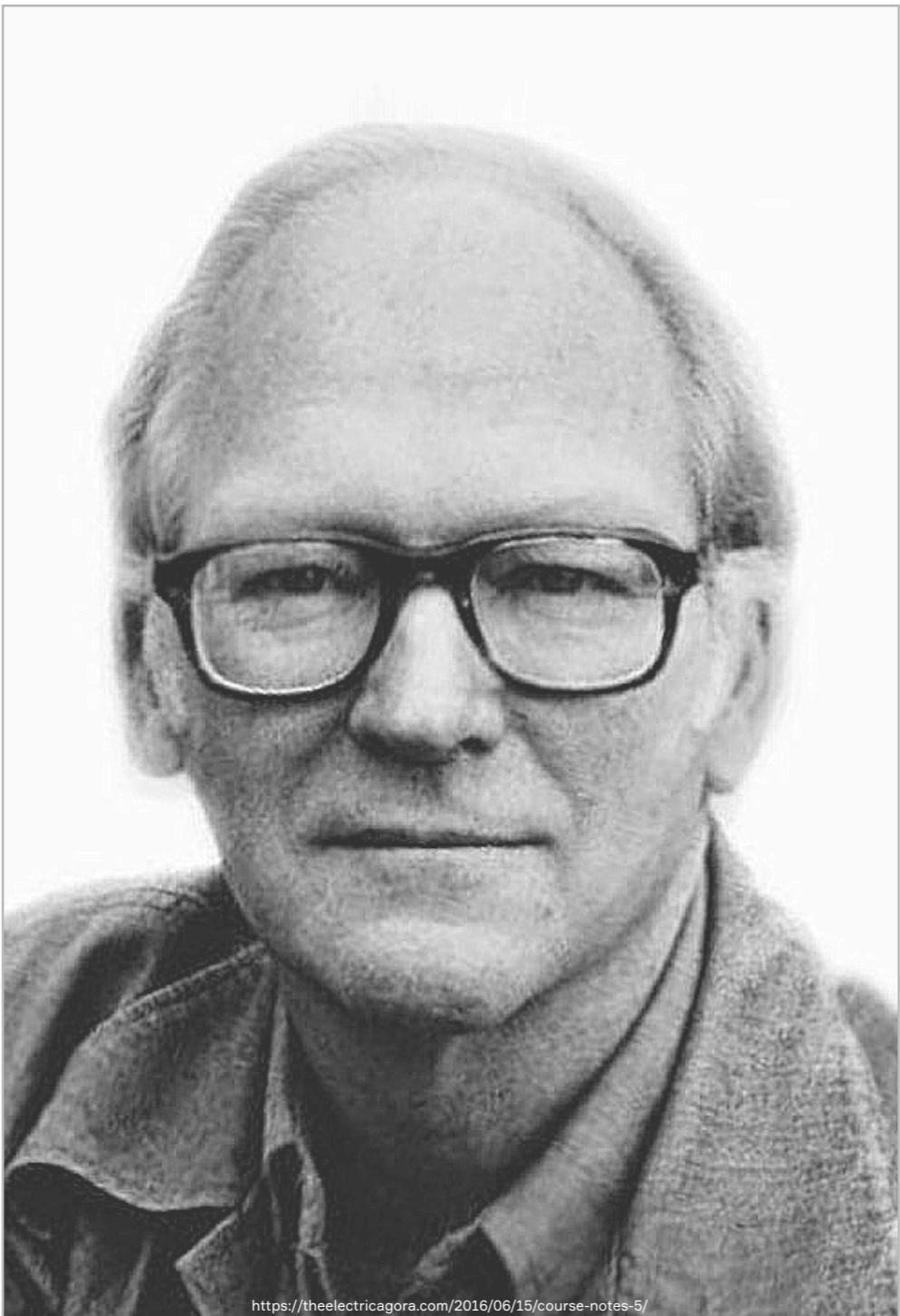
**Metaphors  
are analogies  
on steroids**

*Analogy*

**Zebra is a horse with stripes**

*Metaphor*

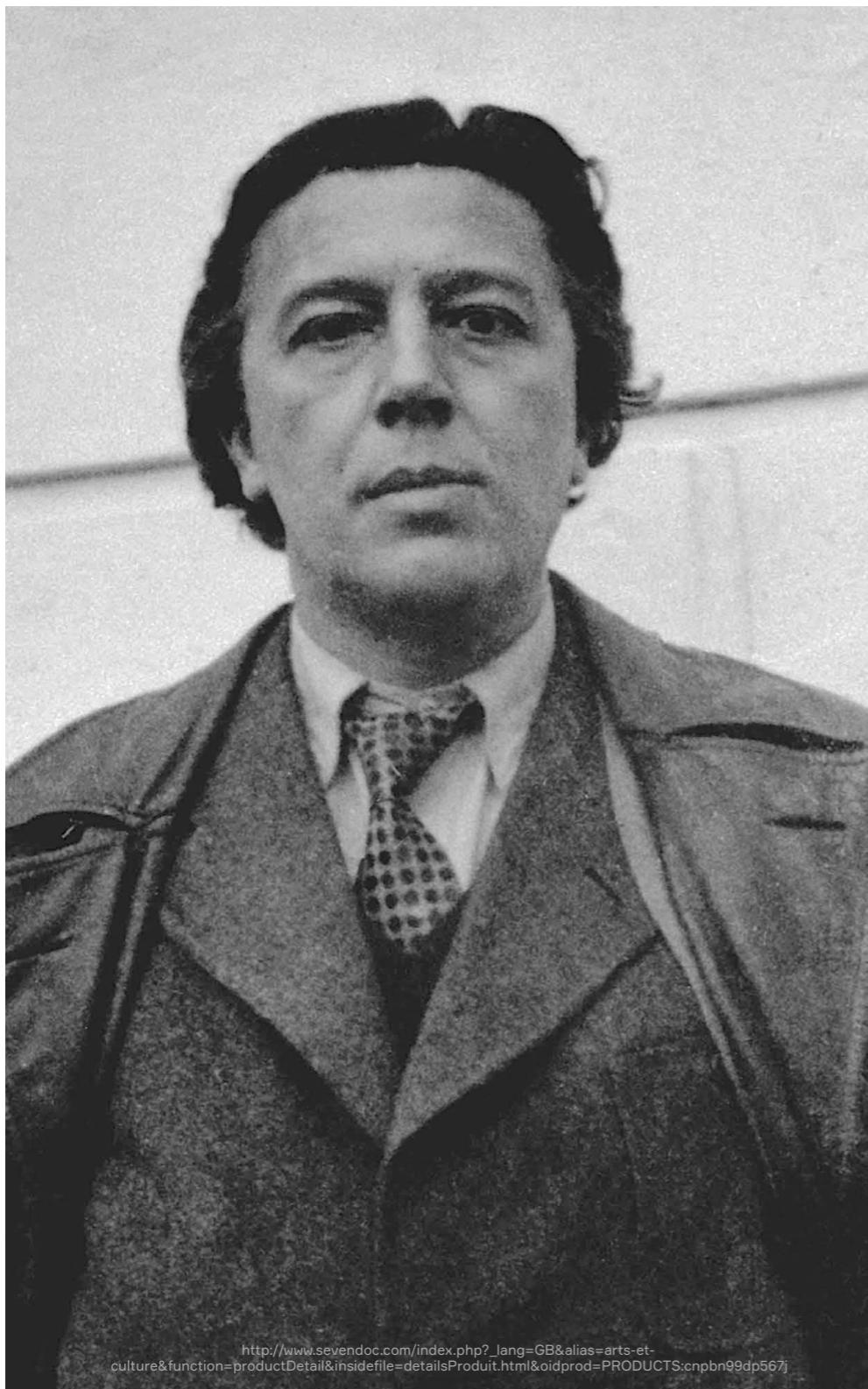
**Zebra is an exotic diagnosis**



**Metaphor  
is dreamwork  
of language**

---

**Donald Davidson**  
*A U.S. poet*



To compare two objects,  
as remote from one  
another in character as  
possible, ... and sudden  
fashion, this remains the  
highest task to which  
poetry can aspire.

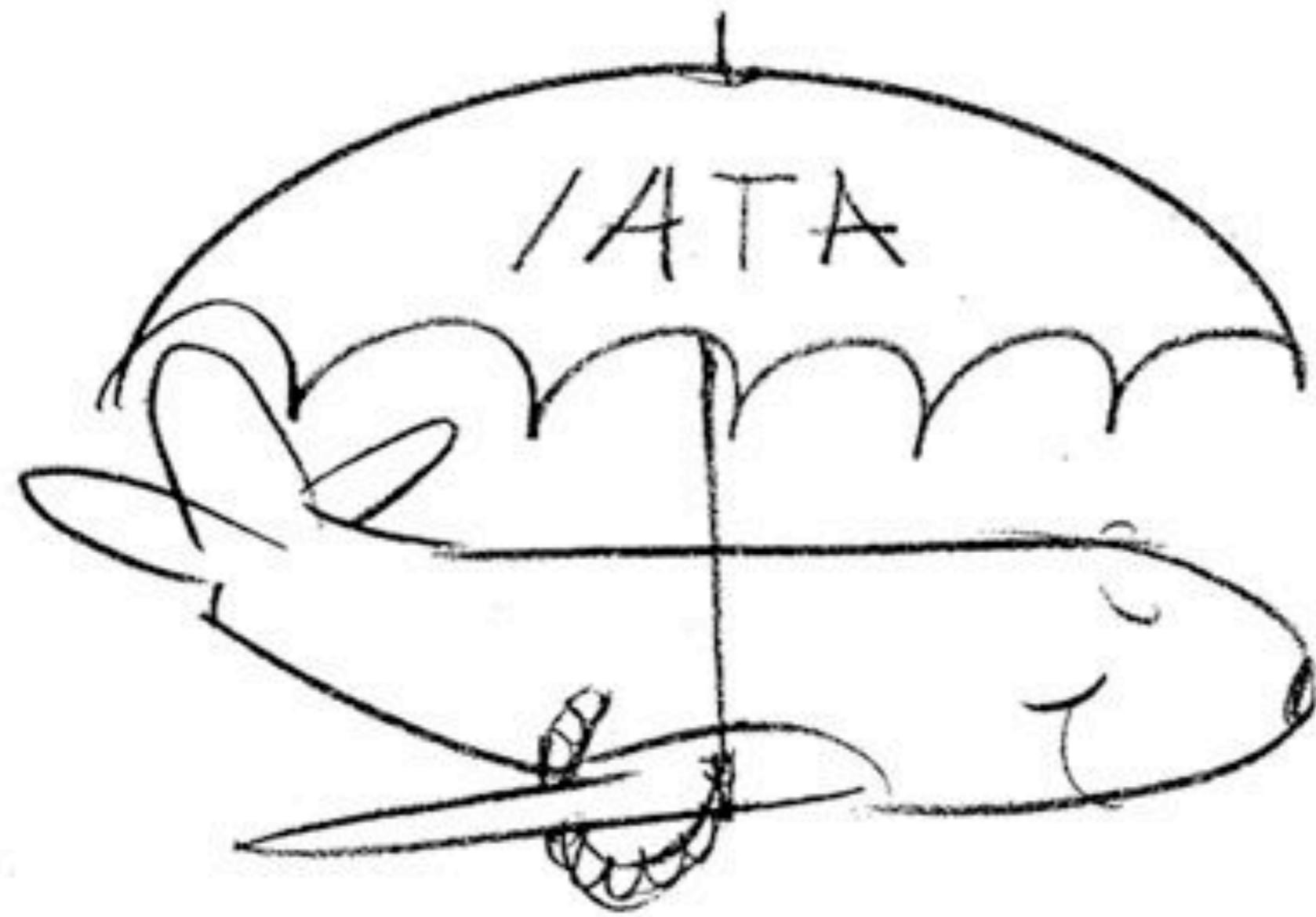
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## André Breton

*French surrealist poet*

*We are trying to make them*

- **INTERESTING**
- **EASY TO UNDERSTAND**
- **CONVINCING**



Graham Hill:

# Less stuff, more happiness

TED2011 · 5:49 · Filmed Mar 2011

 47 subtitle languages  View interactive transcript

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Link



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Malcolm Gladwell:

# Choice, happiness and spaghetti sauce

TED2004 · 17:30 · Filmed Feb 2004

 37 subtitle languages ?

 View interactive transcript



Share this idea



Facebook



LinkedIn



Twitter



Link



Email



Embed

**6,559,285**

Total views

Benjamin Zander:

# The transformative power of classical music

TED2008 · 20:43 · Filmed Feb 2008

45 subtitle languages ?

[View interactive transcript](#)



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Link



Email



Embed

**8,207,874**

Total views



Clip slide

# Death by PowerPoint

(and how to fight it)

Alexei Kaptelev

◀ 1 of 61 ▶

Edit

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Collect Leads

# presentationzen

Simple Ideas on Presentation Design and Delivery



**Garr Reynolds**

A Venn diagram consisting of two overlapping circles. The larger circle on the left is shaded gray and contains the word "Metaphors". The smaller circle on the right is white and contains the word "Similes". The overlapping area contains the text "Metaphors that admit they're making a comparison".

**Metaphors**

**Similes**

*Metaphors that  
admit they're making  
a comparison*

It [the solution] was clear as a **bell**.

It [multitouch] works like **magic**.

Now, software on mobile phones is like **baby software**

A huge **heart transplant** to Intel microprocessors.

What we wanna do is make a **leapfrog product**

---

**What's the problem  
with metaphors?**

---

# **Metaphors are **vague** and **informal****

You won't see metaphors in:

- ❖ Reports
- ❖ Legal documents
- ❖ Instructional guides

*Analogy*

# String theory

*Metaphor*

# Big Bang theory

# Why use metaphors?

*Yes, they will make your language vivid — but  
at a cost of sacrificing clarity*

---

# **Metaphor**

=

# **Transformation**

---

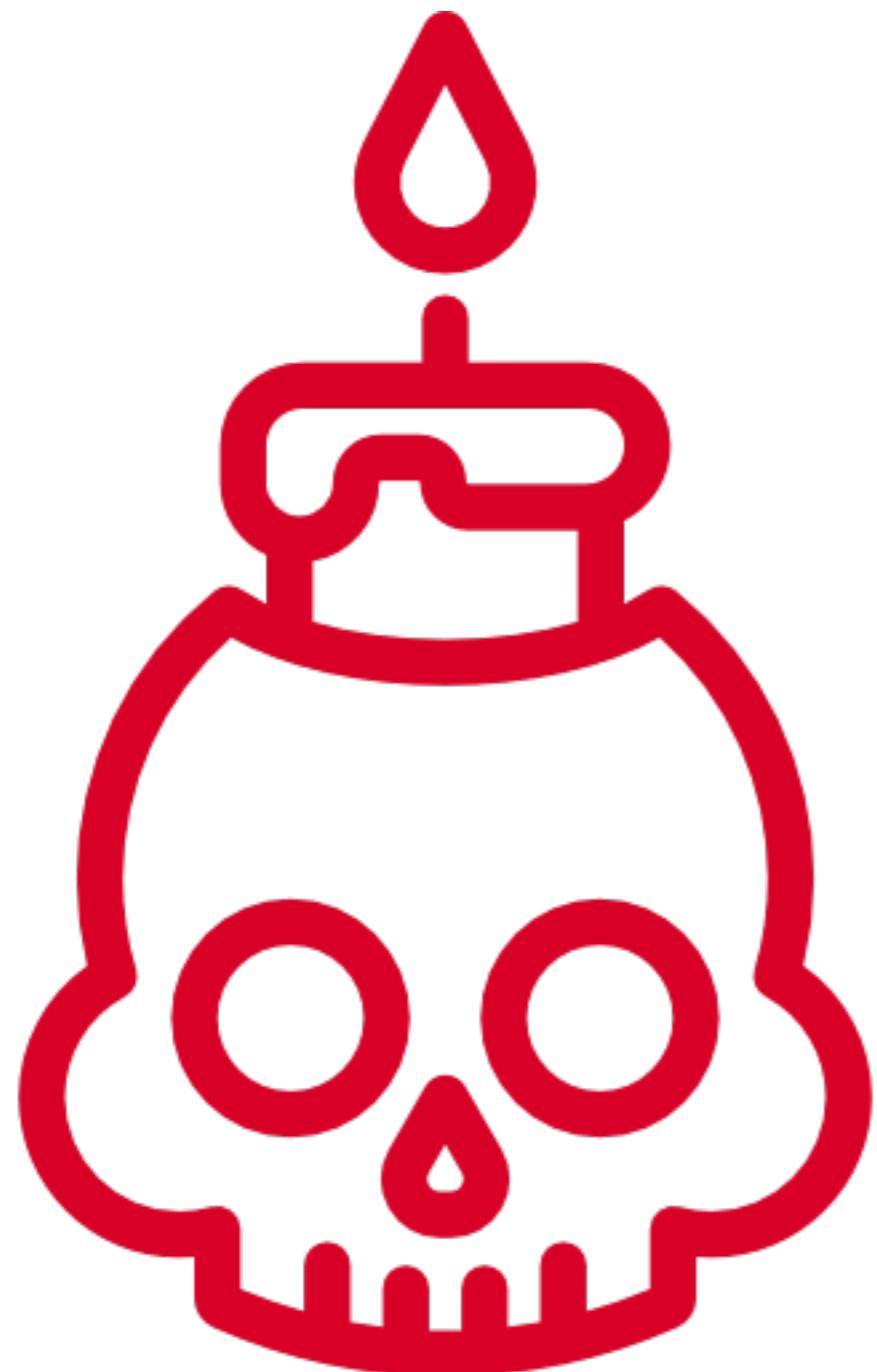
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# **Metaphor**

=

# **Emotional Impact**

---



**Metaphors  
can become  
'dead' from  
overuse**



**“Thinking outside the box”  
is not very “outside the box”**



<https://www.counter-currents.com/tag/george-orwell/>

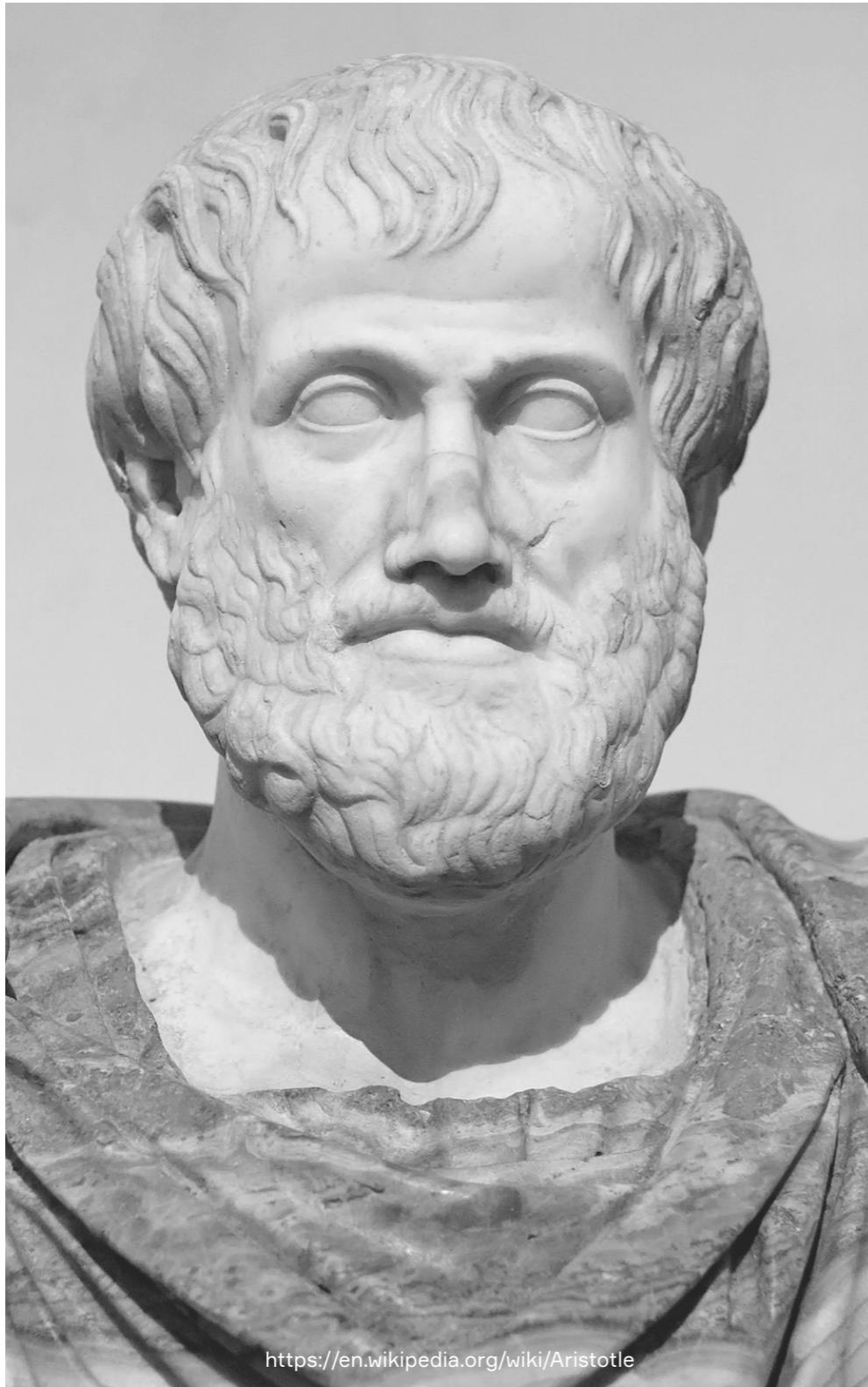
Never use  
a metaphor, simile,  
or other figure of  
speech which you  
are used to seeing  
in print.

---

**George Orwell**  
*An English novelist*

# **3 core uses of metaphors**

- 1. Emotional impact**, making what you say memorable
- 2. Explaining**, conveying a potentially abstract notion in more concrete terms.
- 3. Reframing**, changing the audience's perceptions



Metaphor especially  
has clarity and sweet-  
ness and strangeness,  
and its use cannot be  
learned from anyone  
else.

---

**Aristotle**  
*The Rhetoric*

---

# **Metaphor**

=

# **Creativity**

---

---

# **Algorithm**

**≠**

# **Creativity**

---

---

# Reframing

---

To reframe, then, means to change the conceptual and/or emotional setting or viewpoint in relation to which a situation is experienced and to place it in another frame which fits the 'facts' of the same concrete situation equally well or even better, and thereby changing its entire meaning.

---

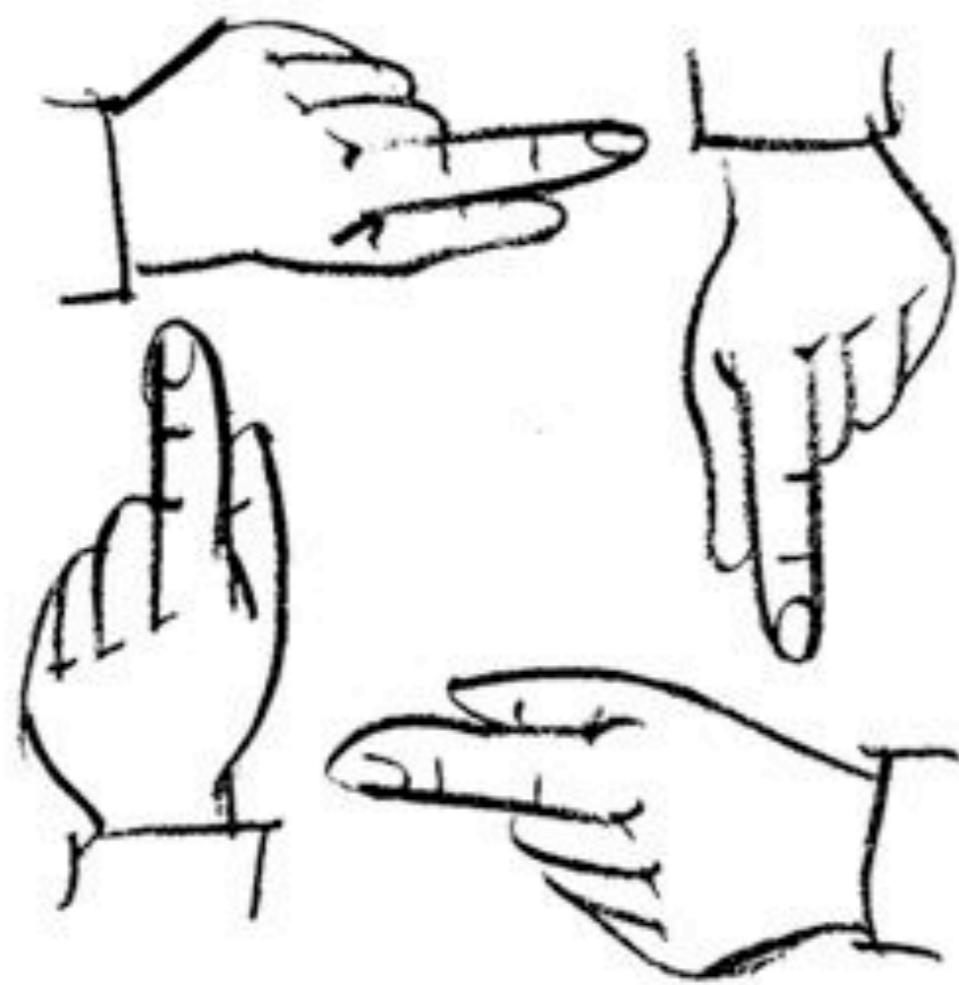
## **WATZLAWICK, WEAKLAND AND FISCH**

*Change; Principles of Problem Formation and Problem Resolution*



**What's teamwork?**







# **Teamwork as cooperation**



# **Teamwork as cooperation and conflict**

---

# **Not spinning the issue**

---

*We are trying to make the presentations*

- **INTERESTING**
- **EASY TO UNDERSTAND**
- **CONVINCING**

---

# **Reframe**

*by*

# **keeping a metaphor**

---



=



Time

Money

- Waste
- Spend
- Invest

---

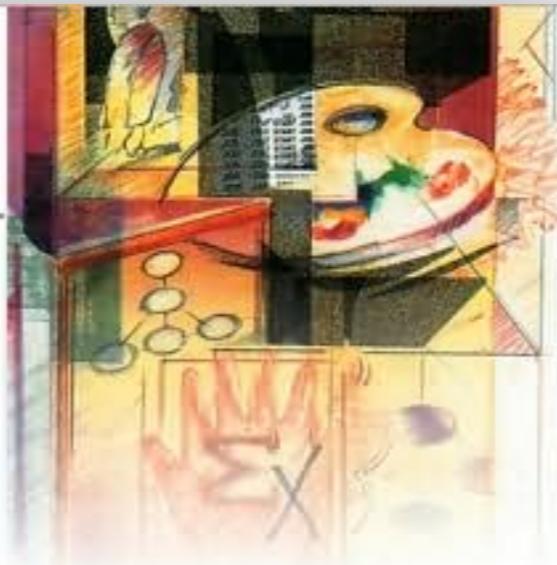
# **Reframe**

*by*

# **changing a metaphor**

---

*Fourth Edition*

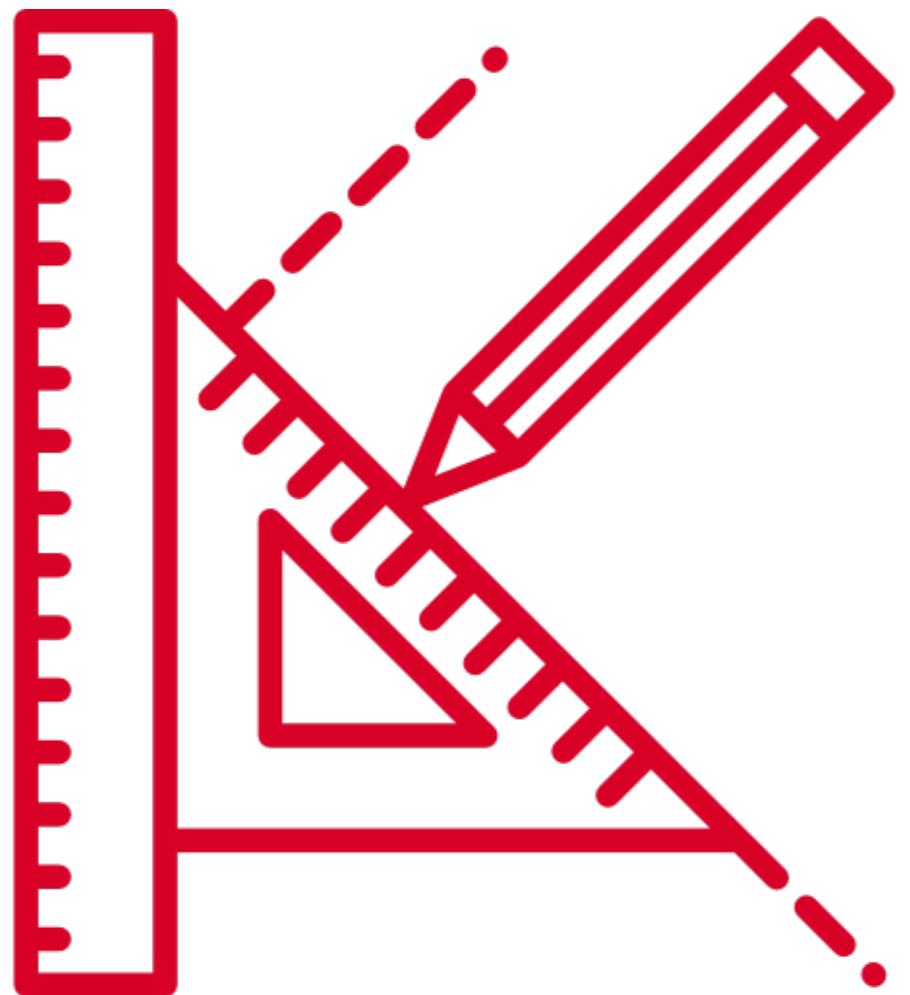


# Reframing Organizations

Artistry, Choice, and Leadership

LEE G. BOLMAN  
TERRENCE E. DEAL

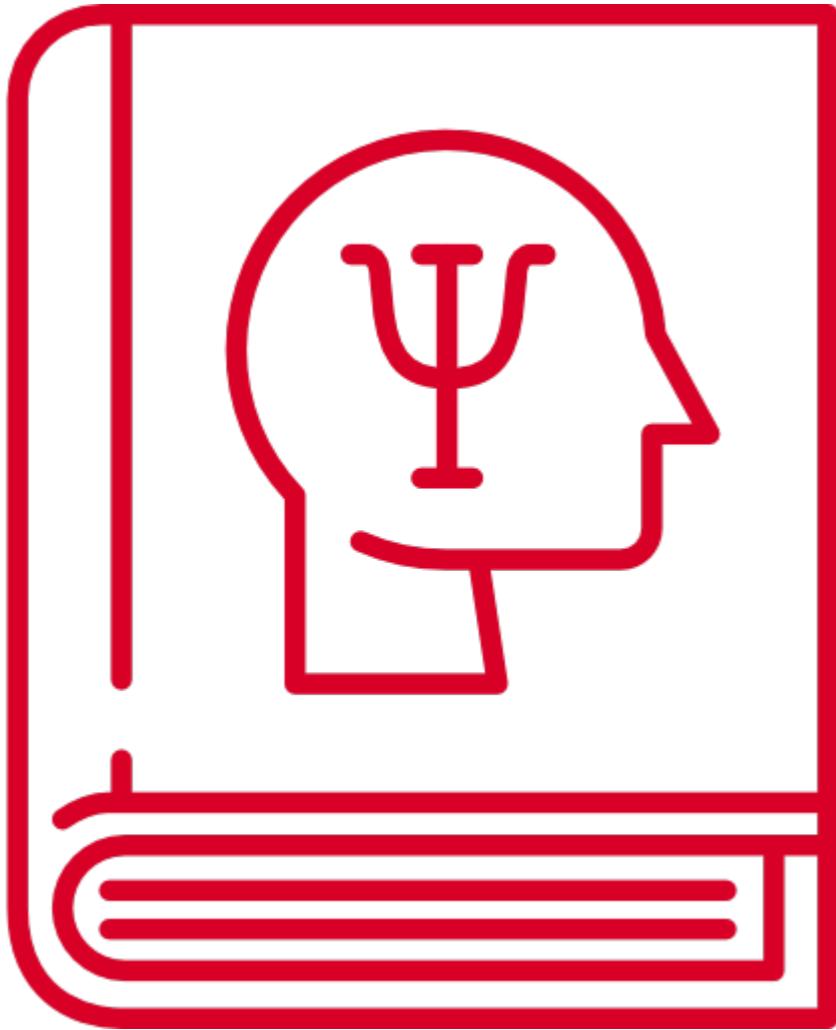
Best-selling authors of *LEADING WITH SOUL*



# Structural *frame*

Origins: sociology & management science.

Goals, specialized roles, formal relationships, responsibilities, rules, policies, procedures



# The HR *frame*

Origins: psychology

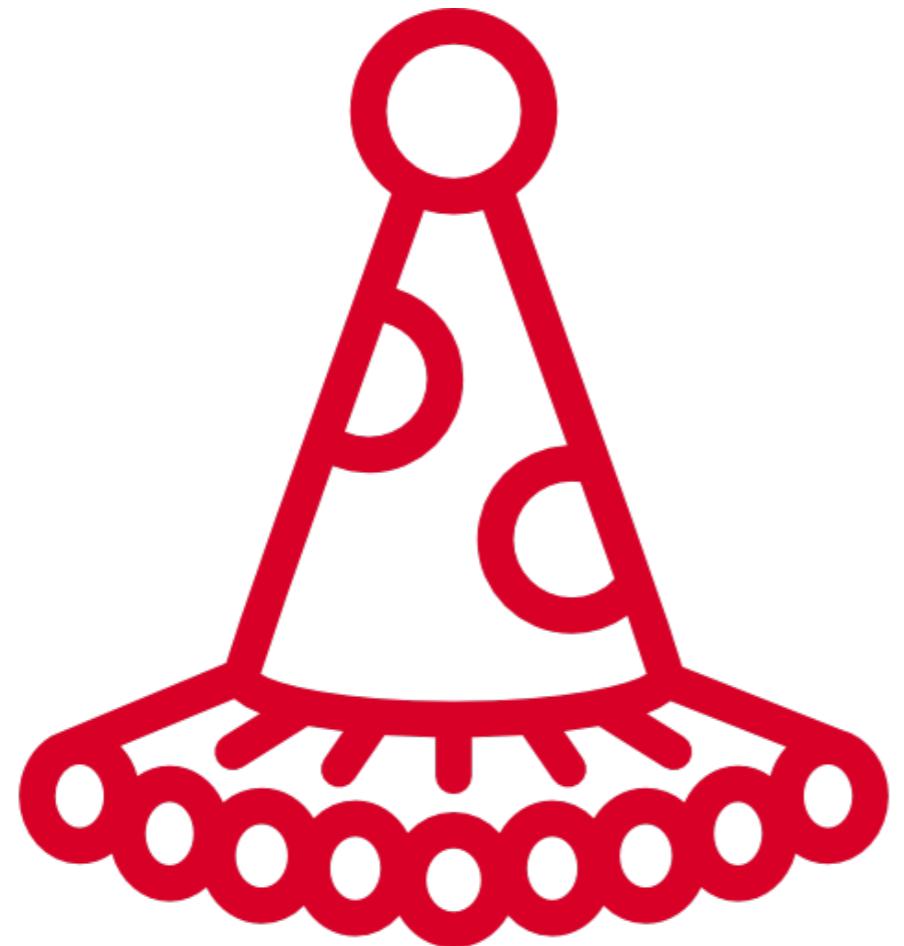
Individuals with needs,  
feelings, prejudices,  
skills and limitations,  
capacity to learn



# Political *frame*

Origins: politics

Different interests competing for power and resources, bargaining, negotiation, coercion, compromise, and coalitions



# Symbolic *frame*

Origins: anthropology

Organizations as tribes,  
theaters, or carnivals with  
rituals, ceremonies, stories,  
heroes, and myths

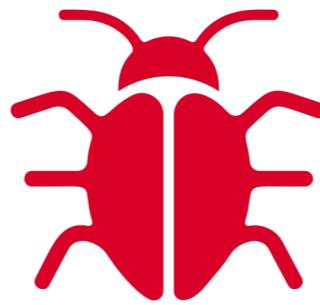
# Misbehaving employee



Factory



Family



Jungle



Theatre

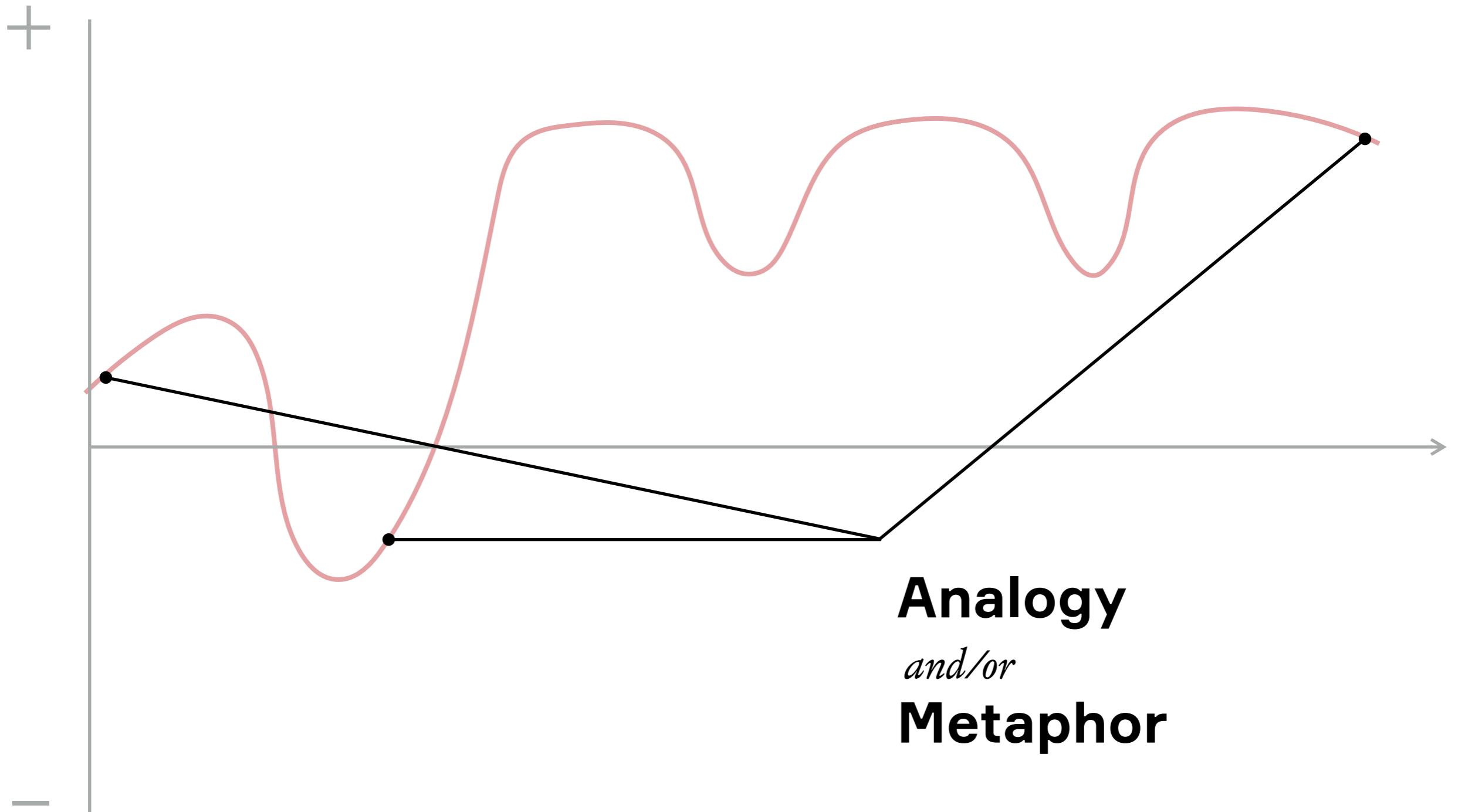
---

# **Reframe**

*with*

## **audiences best interests in mind**

---



- ❖ **METAMIA, a database of metaphor**

*http://www.metamia.com*

- ❖ **BCG's Strategy Gallery**

*https://www.bcgperspectives.com/content/StrategyGallery/*

- ❖ **The ‘second page’ of Google image search**

*https://images.google.com*

---

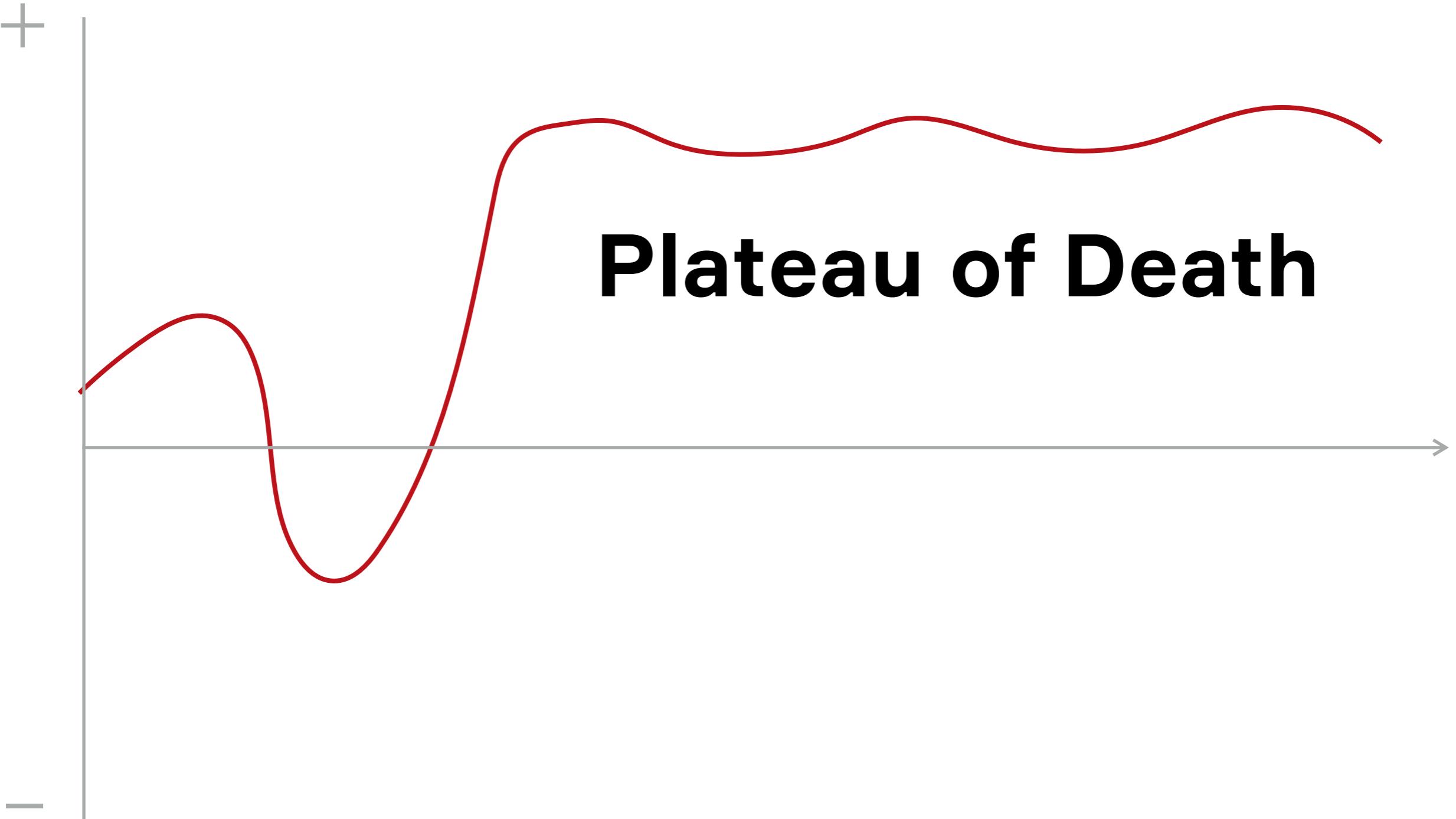
# **Organize the middle**

---

All too often the middle  
becomes the muddle...

---

**EVERY OTHER BOOK  
ON SCRIPTWRITING**



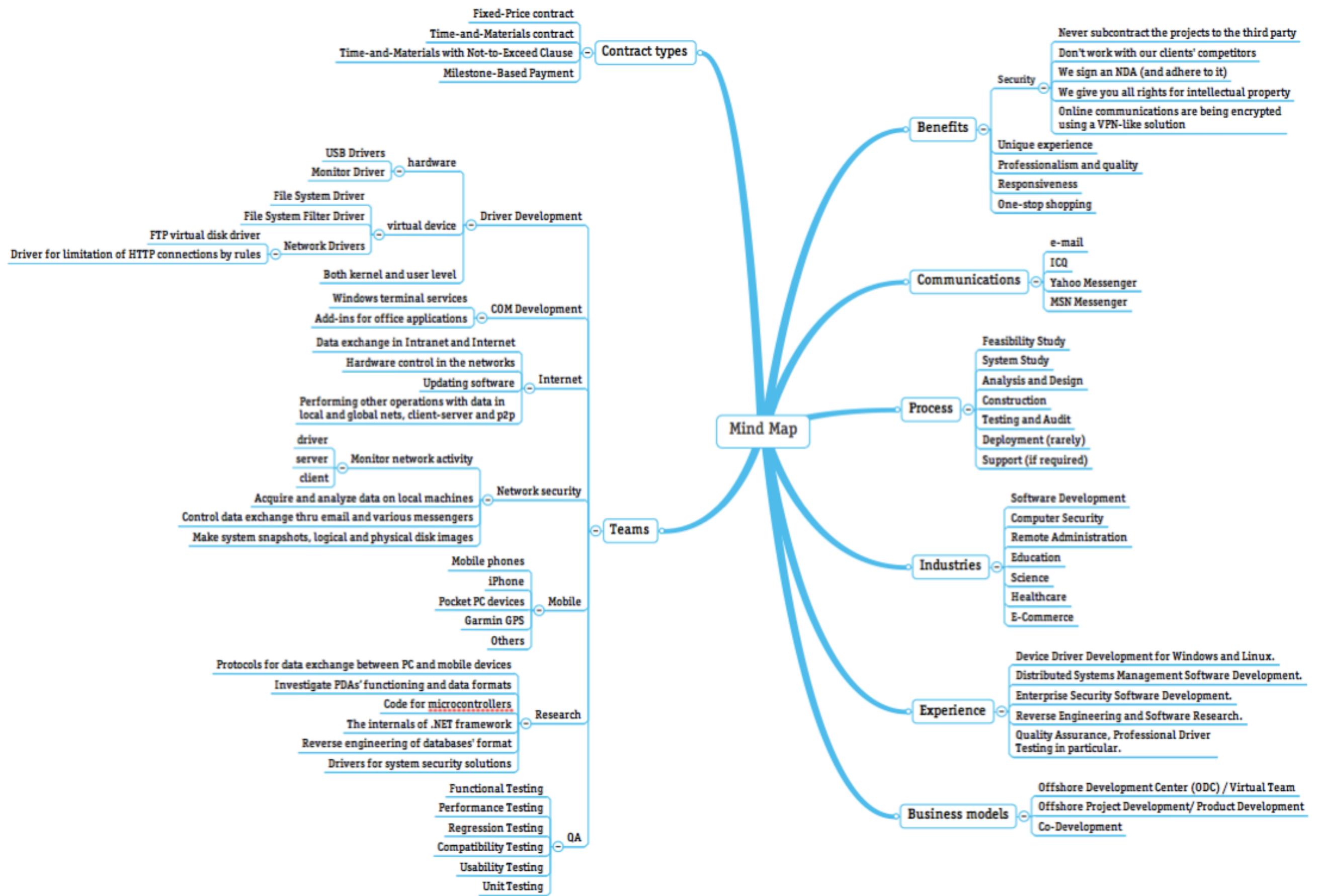
# Plateau of Death

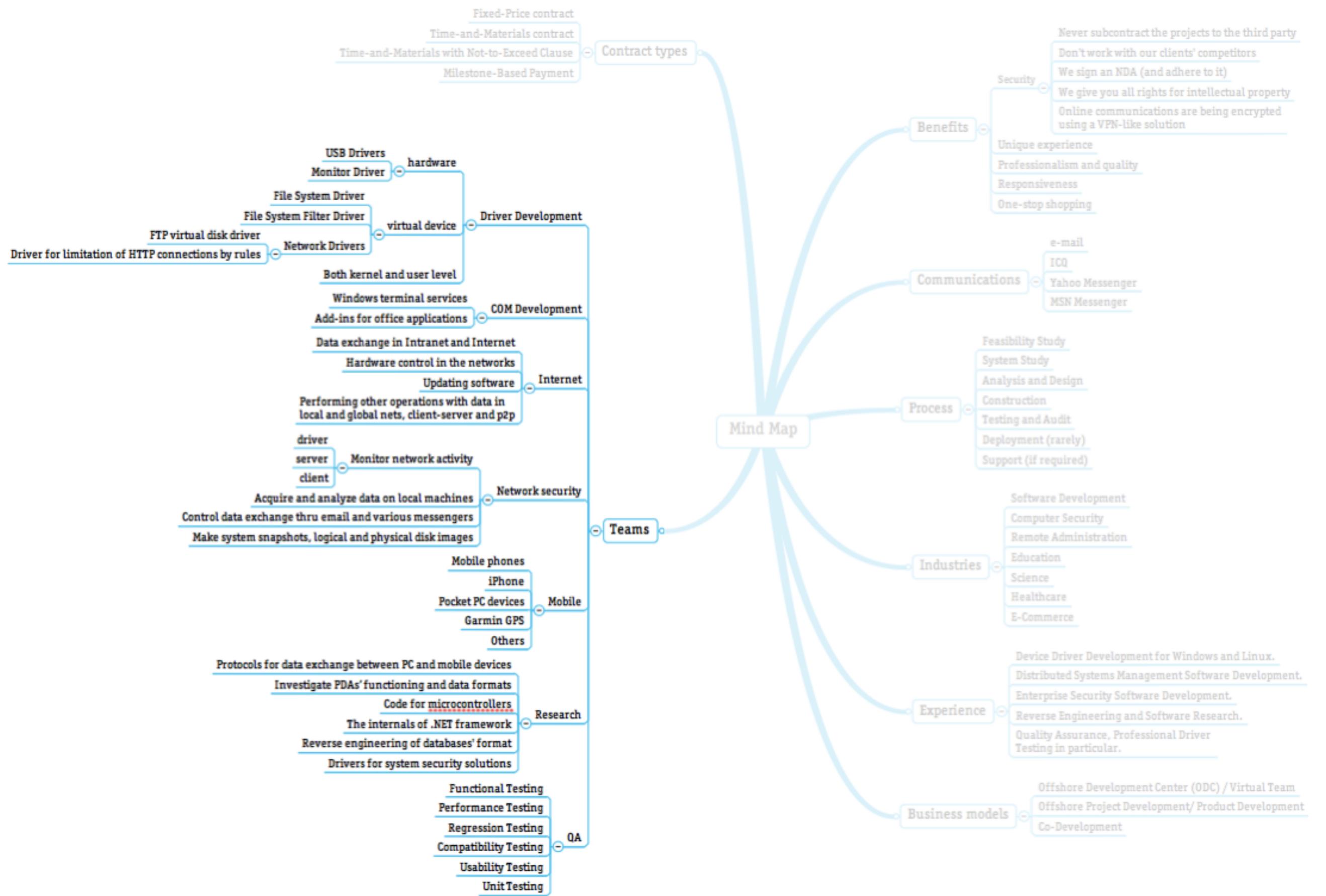
*Presentations are often*

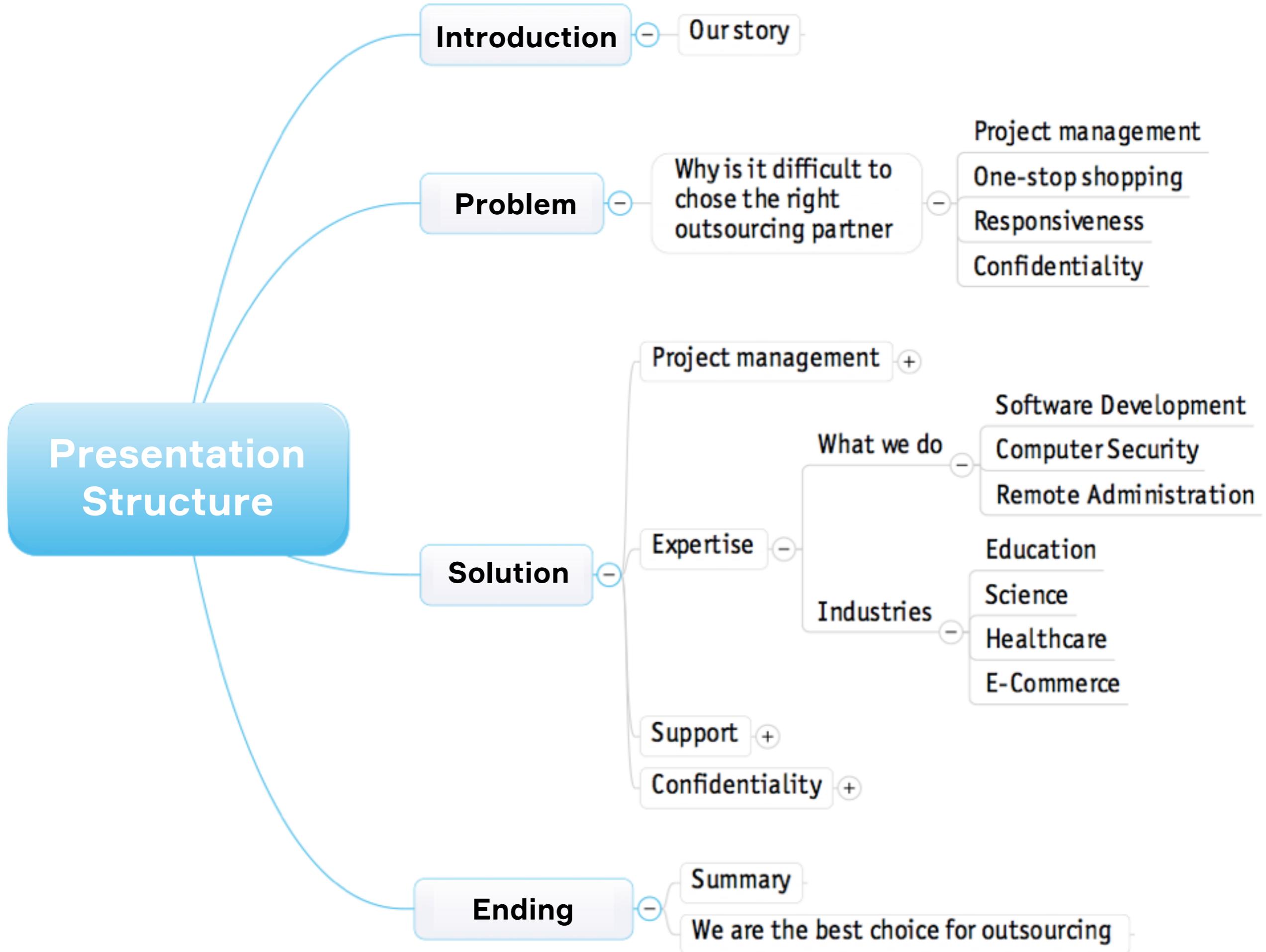
- **BORING**
- **CONFUSING**
- **UNCONVINCING**



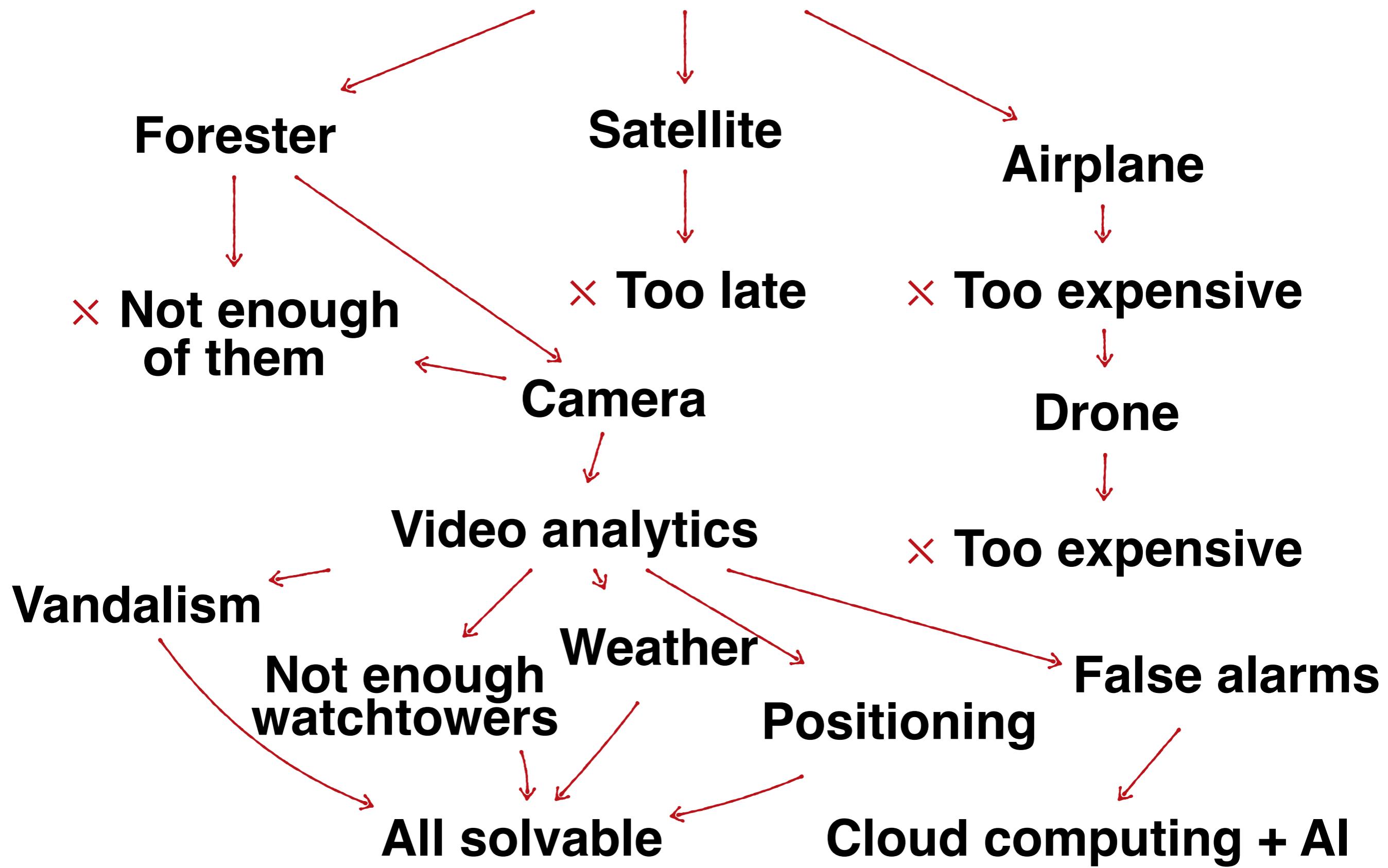
# **Organize it**

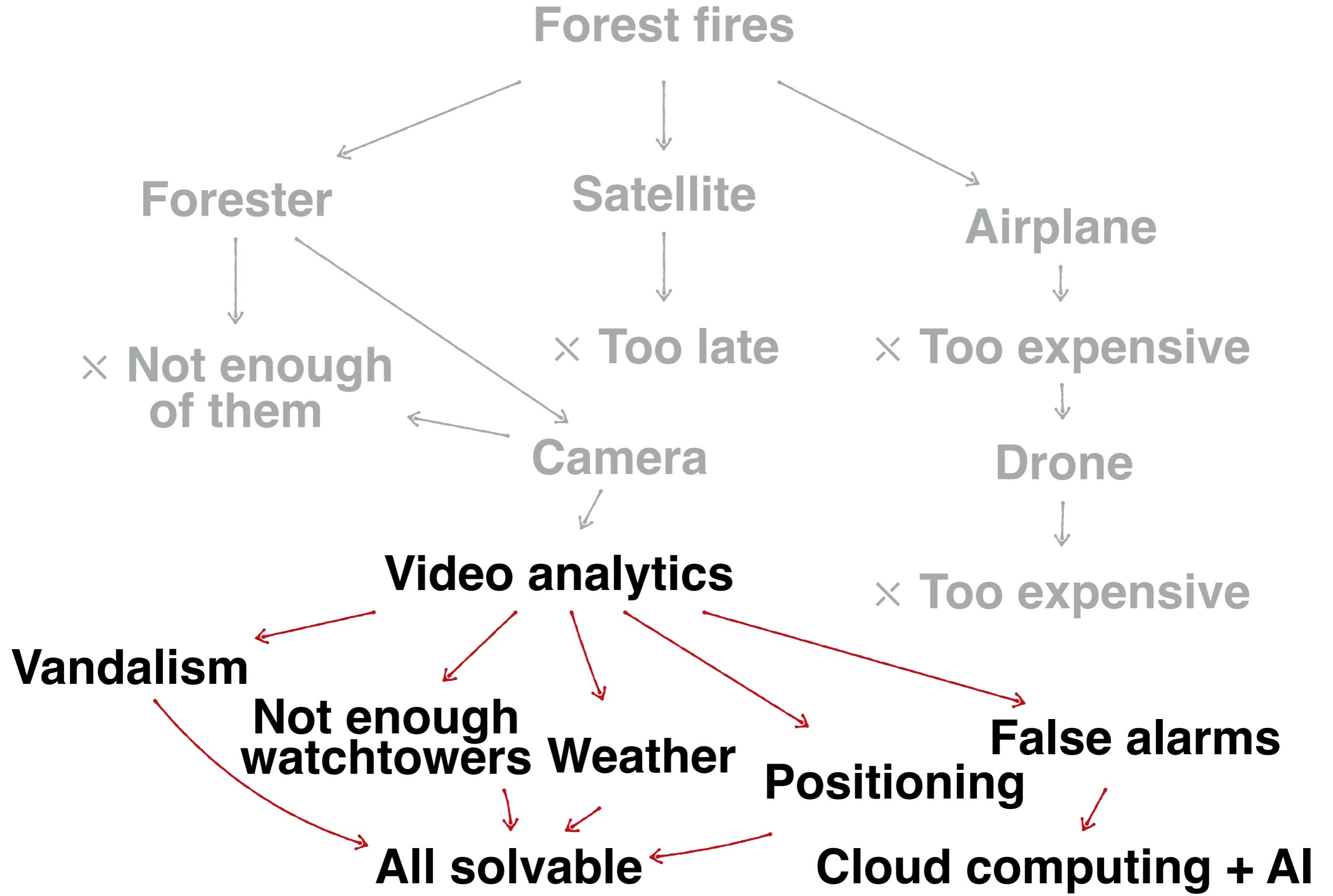






# Forest fires





BEGINNING

MIDDLE 1

MIDDLE 2

END

STATISTIC

CONCEPT

CONCEPT

RESUME

CONCEPT

EXAMPLE

THOUGHT

CALL FOR ACTION

Problem

THOUGHT

ILLUSTRATION

IDEA

IDEA

EXAMPLE

# Keep your list in the middle short

*3 for children, 4 for adults, 5 for investment bankers*

<https://www.cambridge.org/core/journals/behavioral-and-brain-sciences/article/the-magical-number-4-in-short-term-memory-a-reconsideration-of-mental-storage-capacity/44023F1147D4A1D44BDC0AD226838496>

This is how we are going to do it!



We have to be more efficient.

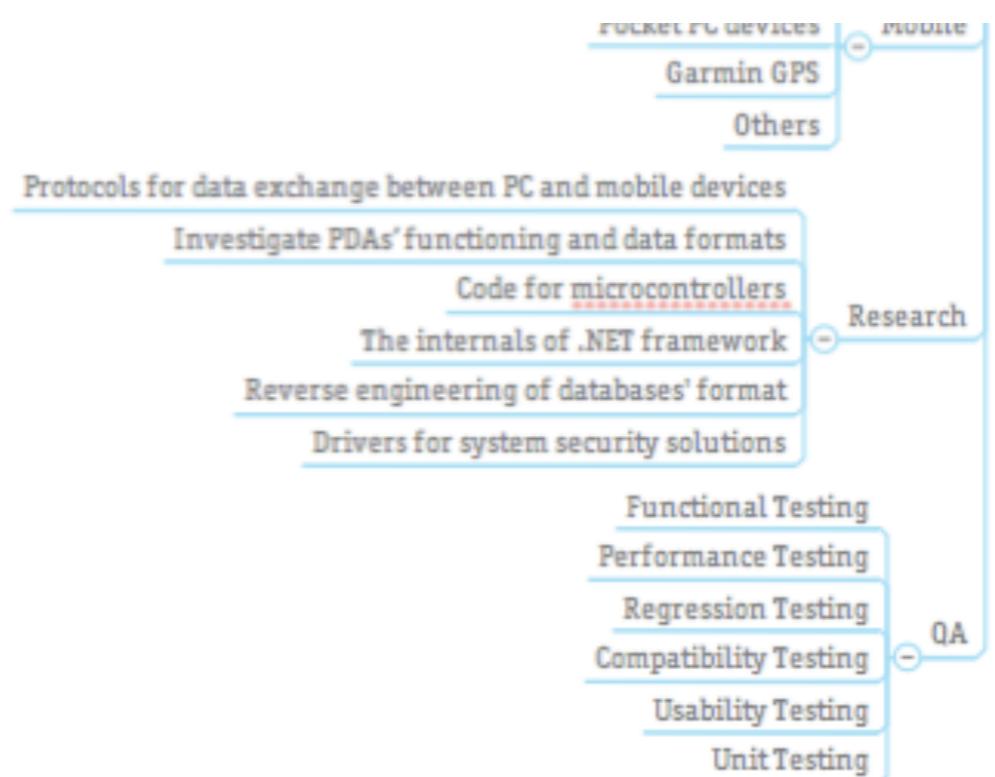
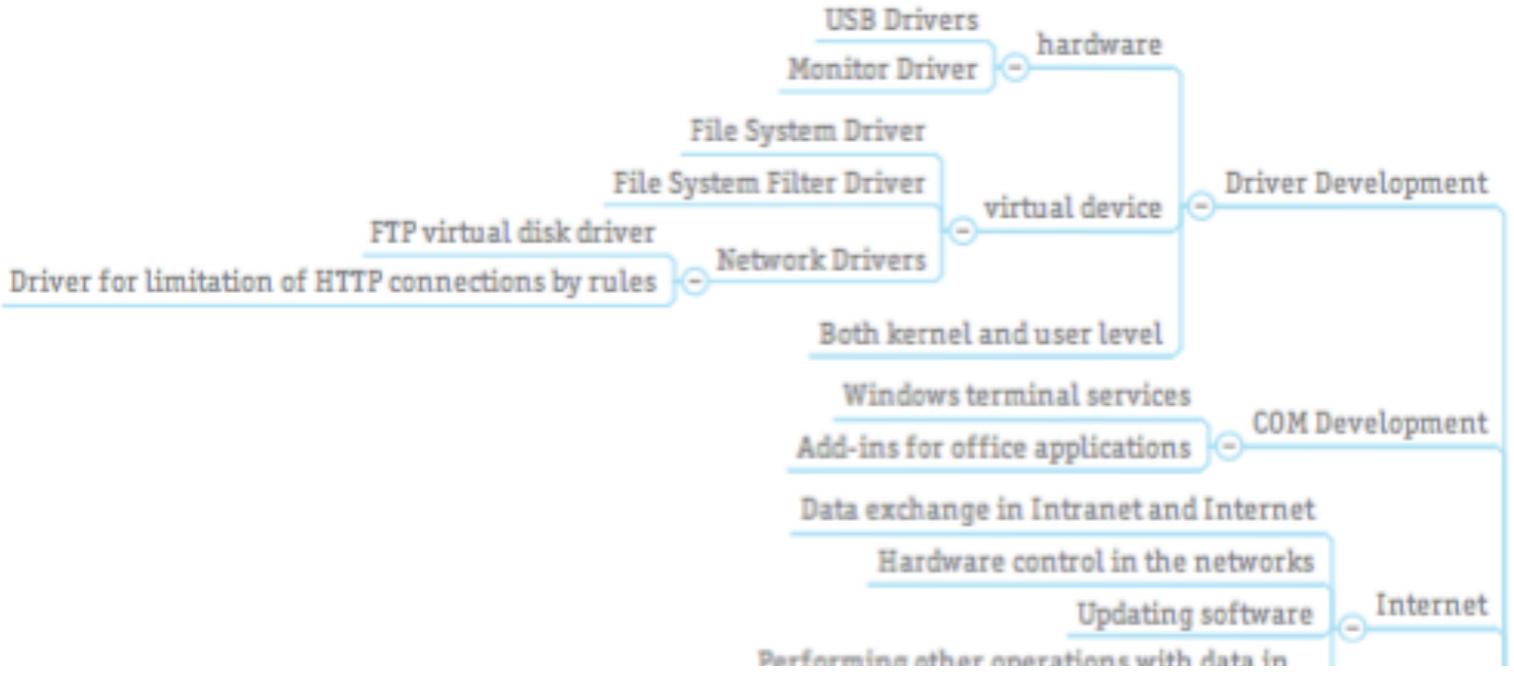


We have to consolidate.



We have to be market-oriented.

# WHAT IF IT'S LONGER THAN 5?



Create a

**GESTALT**

*an organized whole that is perceived  
as more than the sum of its parts.*

# Orange

*is a gestalt for*

- Skin
- Pulp
- Seeds
- Juice





# LATCH

*by Richard Saul Wurman*

**L**ocation

**A**lphabet

**T**ime

**C**ategory

**H**ierarchy

---

# LATCH

*5 ways to organize information*

---

# LATCH

*Location*

---

**A visual analogy  
or a metaphor**



**Juice**

**Skin**

**Pulp**





Mac



iPhone

Music

ALUMINUM  
PRODUCTS

SMELTING

ELECTRICITY

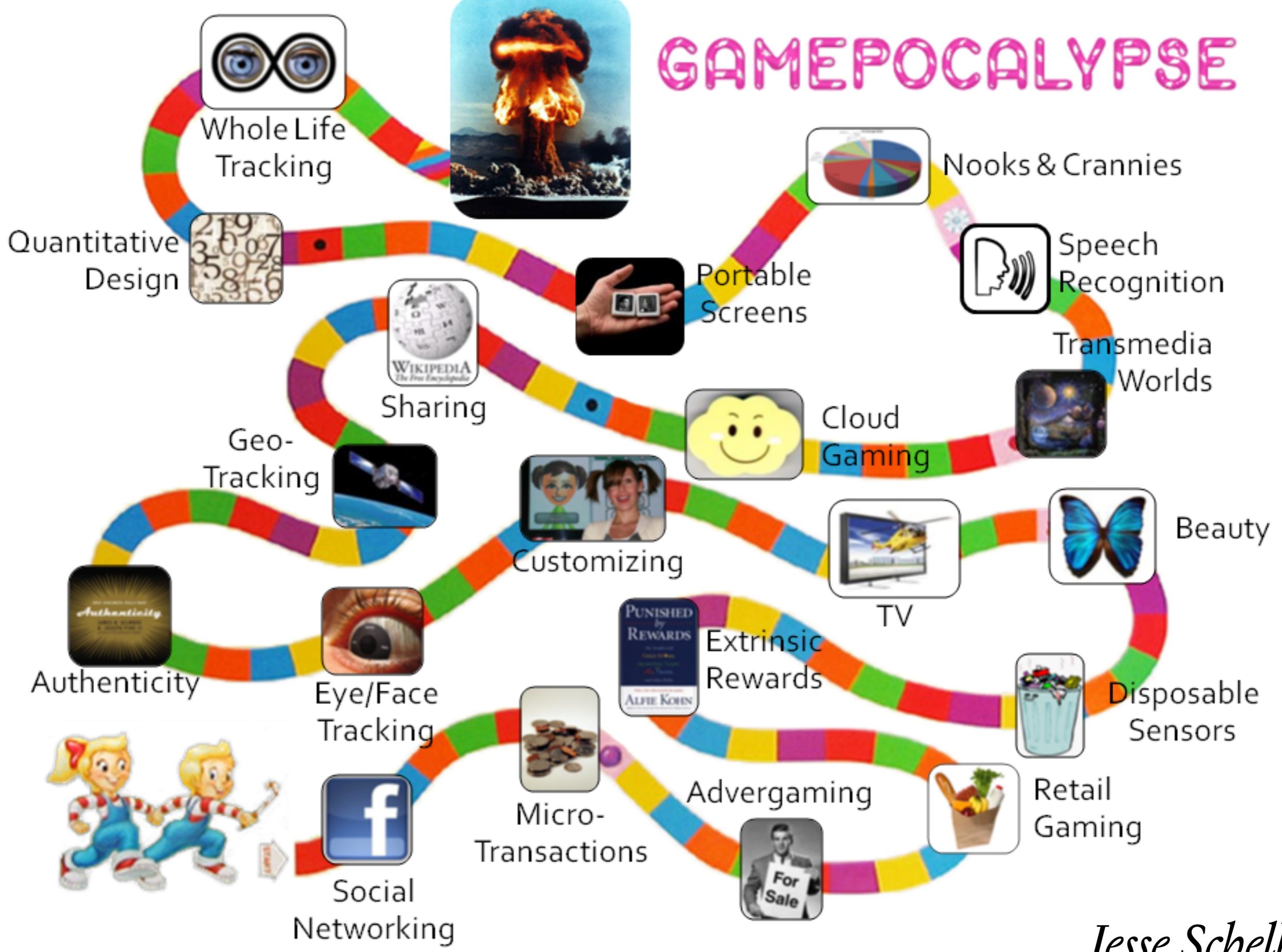
COAL

ALUMINA

BAUXITE

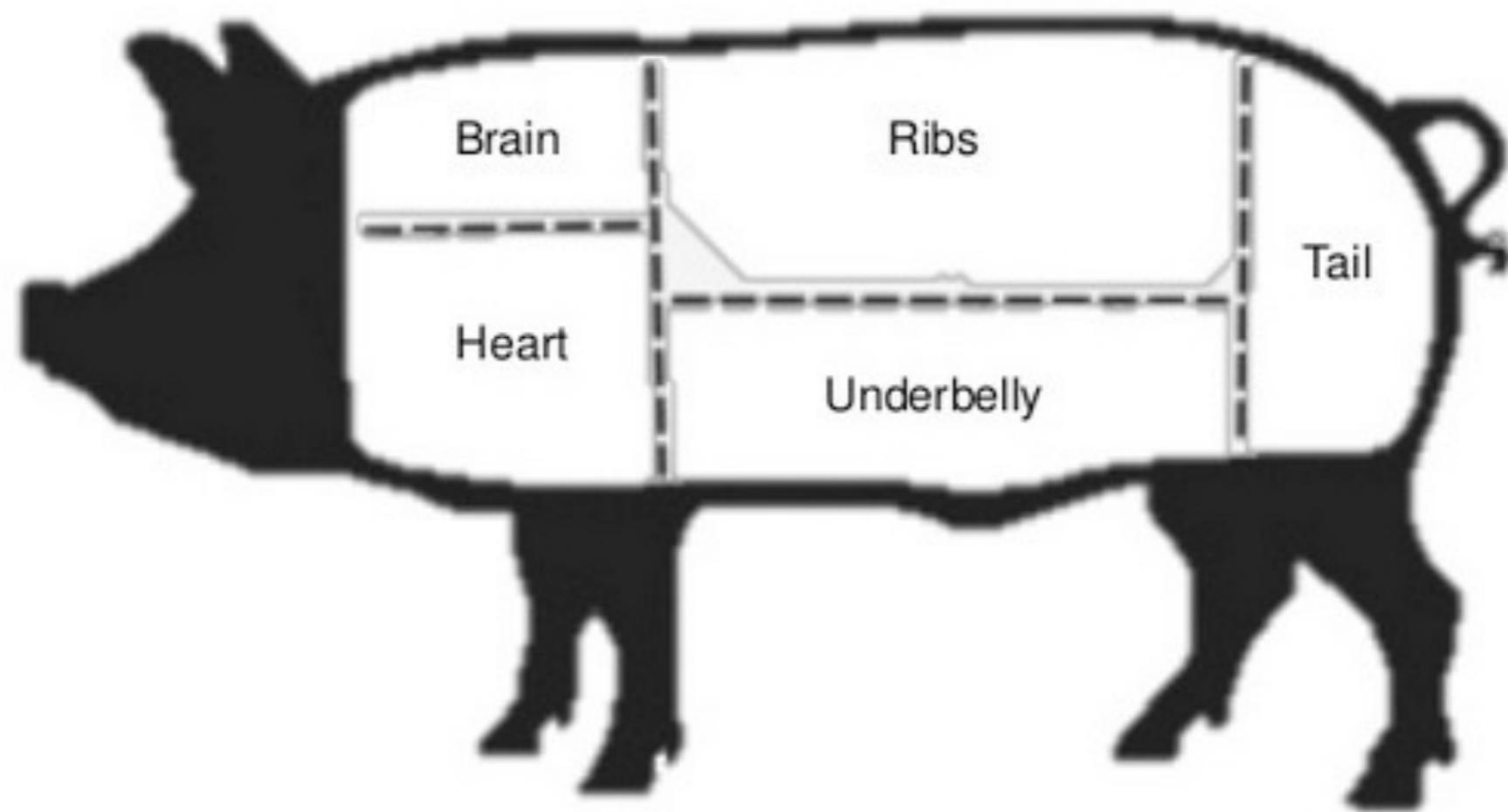


# GAMEPOCALYPSE



# *Jesse Schell*

# The Whole Hog of A Viral Video



# Agenda

## The whole hog of a viral video

- **Heart:** creating good content
- **Ribs:** social outreach and sharing
- **Underbelly:** robots and incentivized views
- **Brain:** engineering it with data
- **Right Feed:** paid YouTube ads
- **Tail:** luck

# LATCH

*Alphabet*

NEW YORK TIMES BESTSELLER

Why Some Ideas Survive  
and Others Die

MADE



to

STICK

Chip Heath & Dan Heath

With ADDED MATERIAL (now extra sticky!)

**S**imple  
**U**nexpected  
**C**redible  
**C**oncrete  
**E**motional  
**S**tory

*“Made to Stick” by Dan and Chip Heath*

# The Big 5 personality traits

**O**penness

**C**onscientiousness

**E**xtraversion

**A**greeableness

**N**euroticism

# Types of evidence

Causal

Anecdotal

Statistical

Expert

# The KEY to great speaking

Keep using acrostics

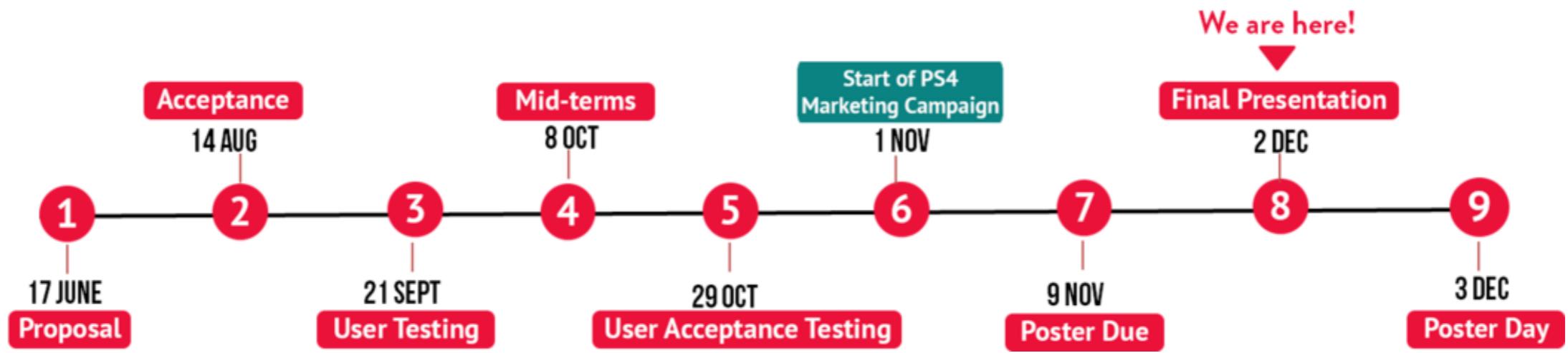
Even if

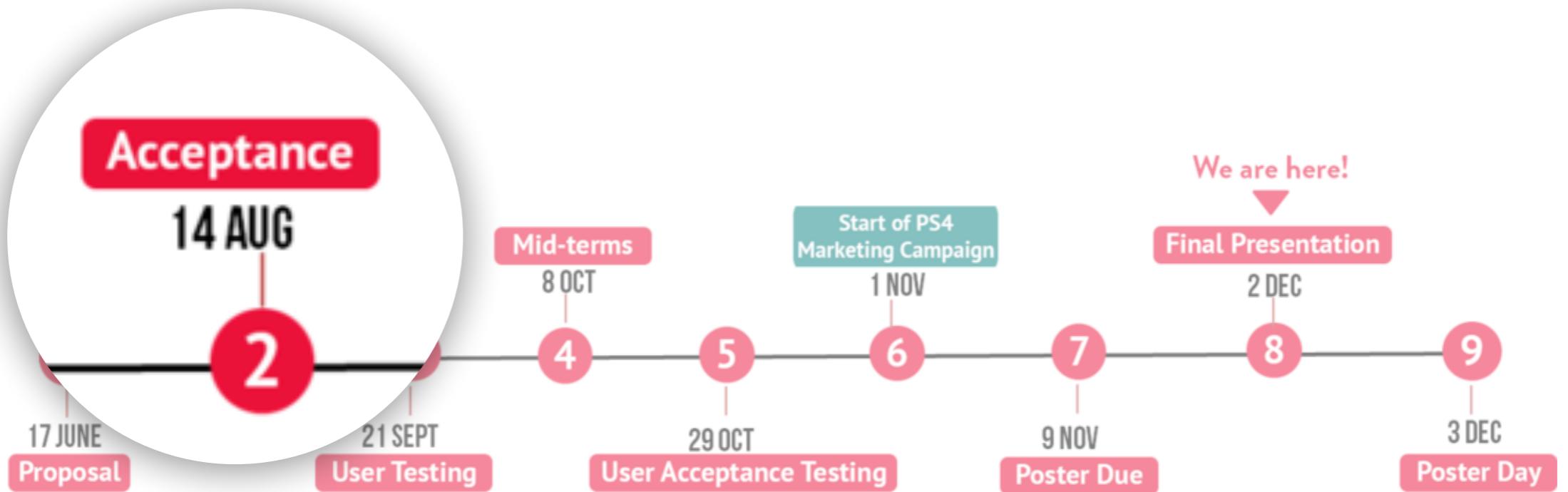
You are not good at it

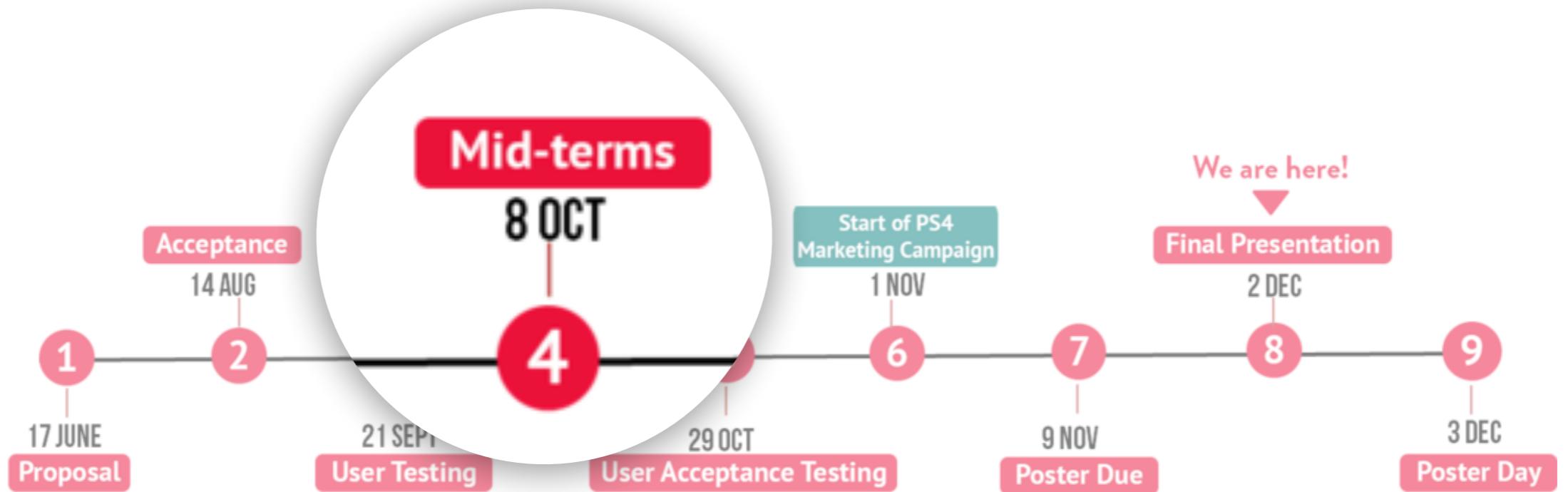


# LATCH

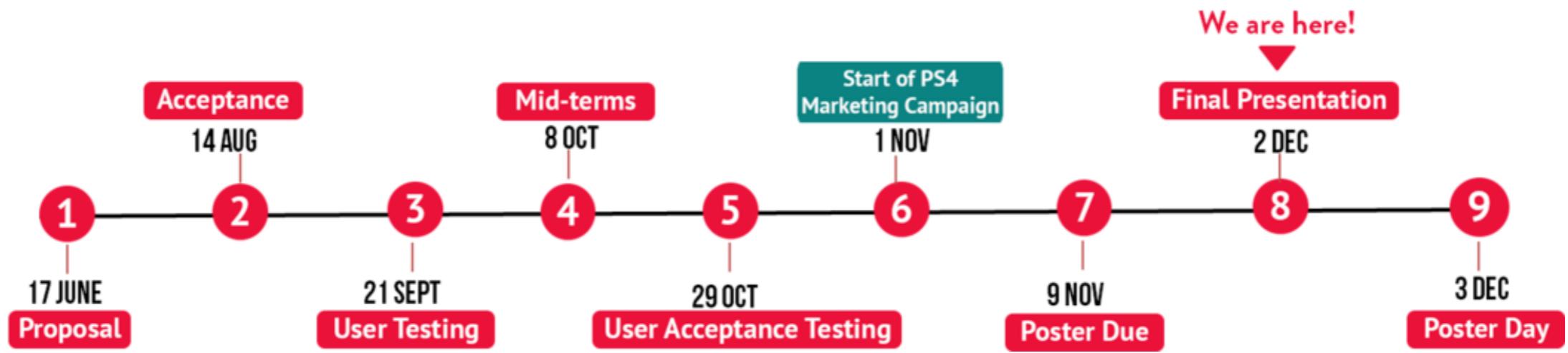
*Time*











# LATCH

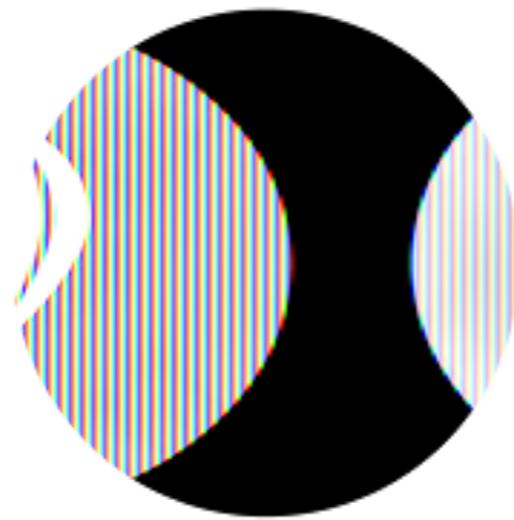
*Category*



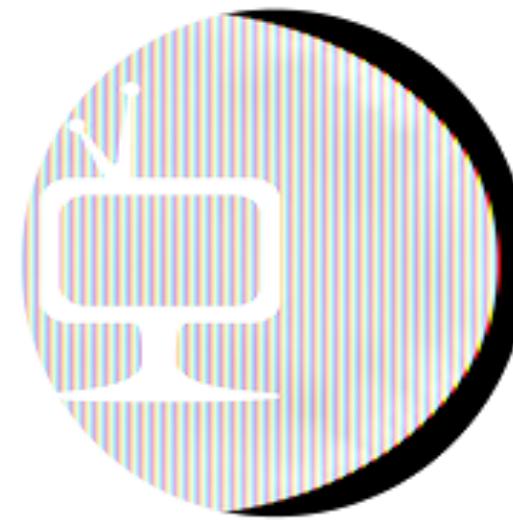
Fashion



Travel



Entertainment



Insurance



Fashion



Travel



Entertainment



Insurance



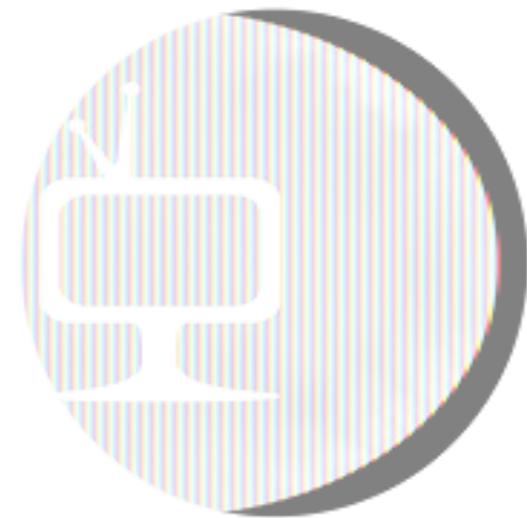
Fashion



Travel



Entertainment



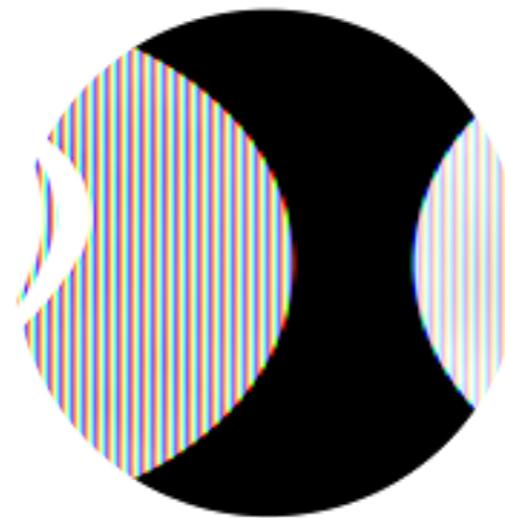
Insurance



Fashion



Travel



Entertainment



Insurance



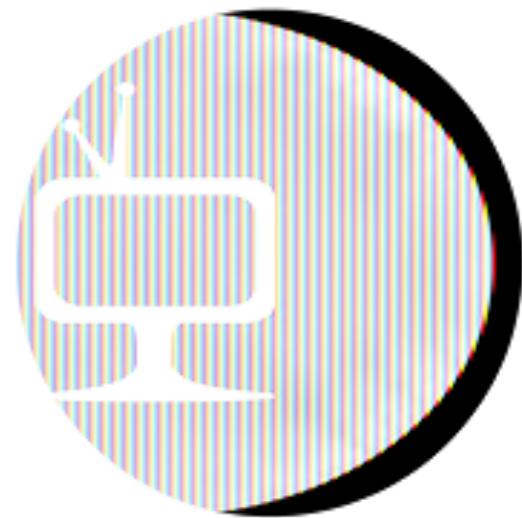
Fashion



Travel



Entertainment



Insurance



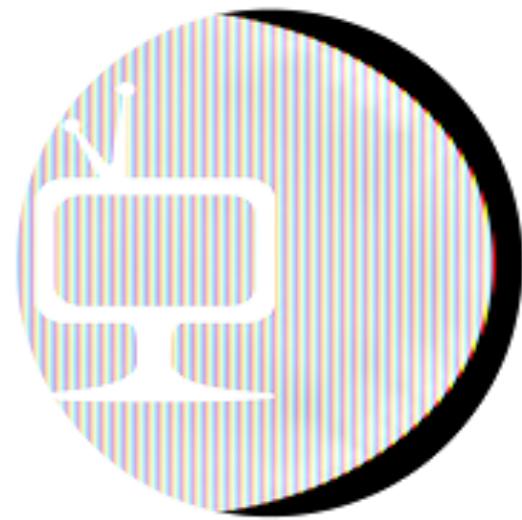
Fashion



Travel



Entertainment



Insurance

- 1. Design**
- 2. User interface**
- 3. Hardware**
- 4. Ecosystem**

# Mainly due to lack of...

- ① Significance
- ② Structure
- ③ Simplicity
- ④ Rehearsal

# Significance

# Structure

# Simplicity

# Rehearsal

Traditional

# Old Style

**Readability:** Satisfactory

**Character:** Warm, traditional

**Star typeface:** Garamond

# Modern

**Readability:** Poor

**Character:** Cool, traditional

**Star typeface:** Didot

*Warm*

or

*Cool*

# Humanist

**Readability:** Excellent

**Character:** Warm, contemporary

**Star typeface:** Gill Sans

# Geometric

**Readability:** Poor

**Character:** Cool, contemporary

**Star typeface:** Futura

Contemporary

# Old Style

Traditional, warm

# Humanist

Contemporary, warm



Less character,  
more neutral

# Modern

Traditional, cool

# Geometric

Contemporary, cool

We've covered groups that have the most character.  
Let's cover some neutral ones as well.

	Warm	Neutral	Cool
Traditional	<b>Ag</b> <i>Old-style serif</i>	<b>Ag</b> <i>Transitional Serif</i>	<b>Ag</b> <i>Modern Serif</i>
Neutral	<b>Ag</b> <i>Humanist, Slab</i>	<b>Ag</b> <i>Transitional, Slab</i>	<b>Ag</b> <i>Geometric, Slab</i>
Contemporary	<b>Ag</b> <i>Humanist Sans</i>	<b>Ag</b> <i>[Neo-]Grotesque</i>	<b>Ag</b> <i>Geometric Sans</i>
	Warm	Neutral	Cool

# LATCH

*Category*

# LATCH

*Hierarchy*

## refuting the central point

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## refutation

---

## counterargument

---

## contradiction

---

## responding to tone

---

## ad hominem

---

## name-calling

---

explicitly  
refutes the  
central point

finds the mistake  
and explains why it's  
mistaken using quotes

contradicts and then  
backs it up with reasoning  
and/or supporting evidence

states the opposing case  
with little or no supporting evidence

criticizes the tone of the writing without  
addressing the substance of the argument

attacks the characteristics or authority of the writer  
without addressing the substance of the argument

sounds something like, "You are an ass hat."

Most ATP 1000  
R NADAL = 19

R NADAL = 19

POSITIONING  
CALIBRATION  
STRATEGY  
A POINT IS A POINT

Most Weeks No 1  
COMBINED: P SAMPRAS = 286  
CONSECUTIVE: R FEDERER = 237

LONDON GRASS  
LIMA  
WIMBLEDON  
NEW YORK  
US OPEN  
AUSTRALIAN OPEN  
ROLAND GARROS  
(2000)

TOURNAMENTS  
LONDON  
HARD  
TOP 8  
1500  
1000  
500  
250  
400  
ATP FINALS

I LENDL = 5  
P SAMPRAS = 5  
R FEDERER = 5

★ GRAND SLAMS  
MOST TITLES - R FEDERER = 16  
GRAND SLAM - R. LAVER = 2  
- D. BUDGE = 1  
CAREER GRAND SLAM - A. AGASSI  
- R. FEDERER  
- R. NADAL  
CAREER GOLEEN SLAM - A. AGASSI  
- R. NADAL

SURFACES  
CLAY  
HARD  
GRASS  
SLOW  
MEDIUM  
FAST  
50  
90  
120

BACKHAND  
FOREHAND  
SERVE  
VOLLEY  
HALF-VOLLEY  
OVERHEAD  
DROPSHOT  
LOB

TOPSPIN  
FLAT  
SLICE

= FASTEST SERVE =  
J KARLOVIC = 251 km/h

MOST ACES  
SEASON: G IVANISEVIC = 1477  
MATCH: J ISNER = 113

LONGEST MATCH

TIME: 11:05 h!  
J. ISNER: 6 3 6<sup>2</sup> 7<sup>2</sup> 70  
N. MAHUT: 4 6 7<sup>9</sup> 6<sup>3</sup> 68

6:3, 5:7, 7:6

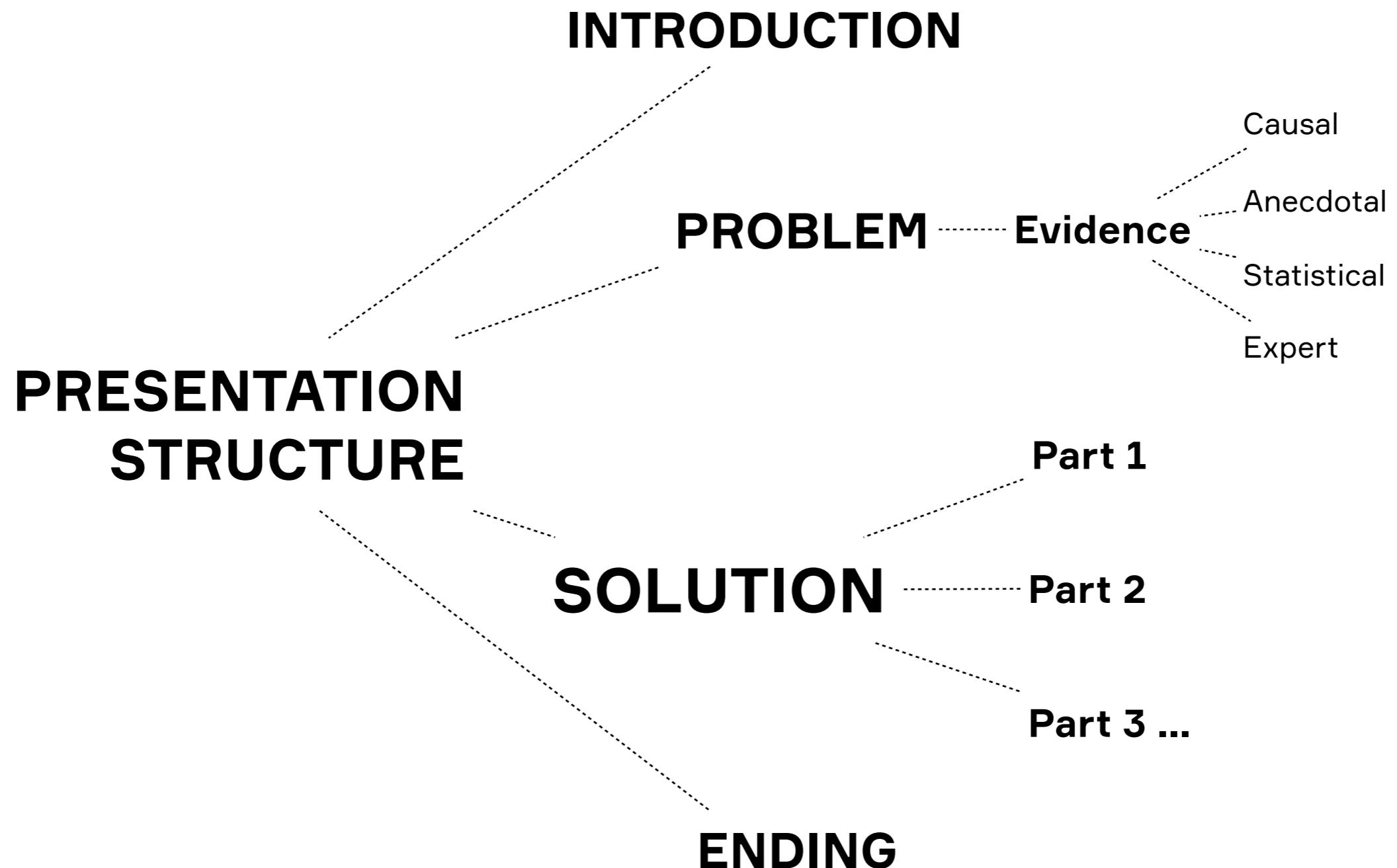
SCORING

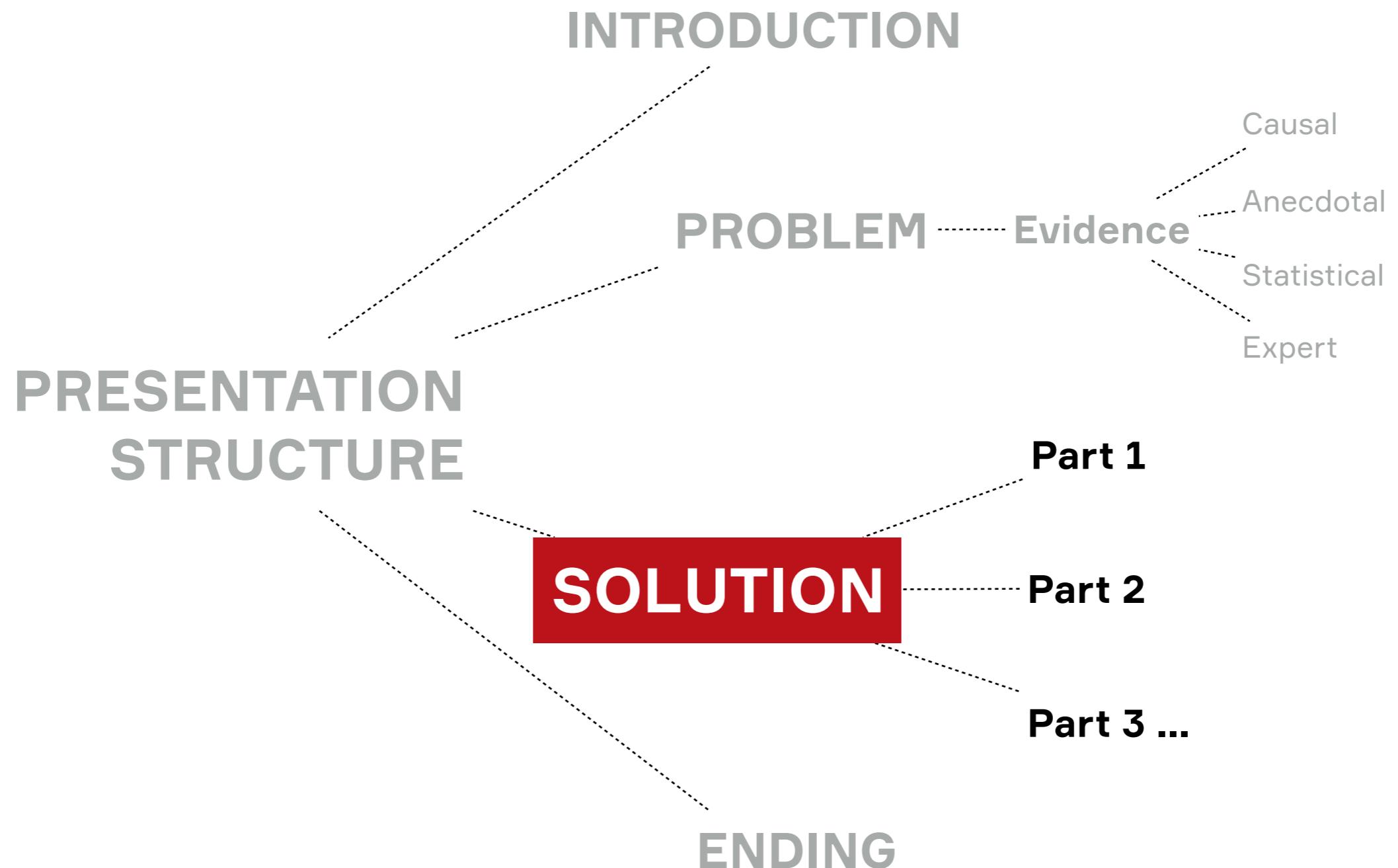
GAME  
SET  
TIEBREAK  
ADVANTAGE

2 OF 3  
3 OF 5  
GRAND SLAMS  
ATP FINALS FINAL

WINNING STREAKS  
ALL: G VILAS = 46  
GRASS: R. FEDERER = 65  
HARD: R. FEDERER = 56  
CLAY: R. NADAL = 81

MOST TITLES  
ALL: J. CONNORS = 109  
GRASS: R. FEDERER = 11  
HARD: A. AGASSI = 46  
CLAY: G. VILAS = 45





# LATCH

*by R. Saul Wurman*

**Don't let your  
middle become  
the muddle**