

Framing

Responding with the intrigue frame

These story elements mirror the strategy discussed in the how to create urgency section of “Moving the message from the amygdala to the neocortex”

Process:

1. Tell a brief, but relevant story and withhold the ending
2. The story elements should **contain risk, time pressure, tension and serious consequences**
3. The story objective is to elicit **neurotransmitters** needed to attain and retain attention
 - Novelty triggers dopamine which gets attention
 - Tension triggers norepinephrine which retains attention

The story elements of risk, time pressure, tension and serious consequences are elements in adventure and mystery stories and movies. Think about how a book or film engages you. This is the response you want in your receiver.

This is very different from academic writing where you have an introduction, body and conclusion.

The story that you tell has to relate to an element in your proposal and has to be prepared in advance so you are assured that you have included all of the elements

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Responding with the intrigue frame: Triggers neurotransmitters

Think about a book or movie that failed to meet your expectations. Did you leave the movie? If you were watching TV, did you go to a different channel? Did you get bored and put the book down?

These are examples of dopamine and norepinephrine imbalance. If you can connect to this feeling and distinguish it from an opposite experience where you were totally engaged in the book or movie – you will be able to create a story to elicit the proper balance between those two neurotransmitters.

This concept is so basic and so crucial. Story has long been studied from mythology to folklore and recently story has been introduced into healthcare curriculums as “Narrative Medicine”

The Narrative Paradigm, as developed by Walter Fisher in 1984, describes narration as a collection of symbolic actions, words and deeds, both real and imagined which have sequence and meaning for those who live, create and interpret them.

Narrative practice is becoming embraced as a cost effective and evidence based method to equip healthcare providers with the skills needed to respond effectively by fortifying clinical practice with the ability to recognize, absorb, interpret and be moved by stories.

Decision makers, too are impacted by narratives.

“The entertainment model”

A	Action @ opening scene
B	Backstory
C	Conflict: what is at stake?
D	Develop characters
E	Epiphany, conclusion, what changed?

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Responding with the intrigue frame: Triggers neurotransmitters



Application using the movie "Jaws"

The previous page presented the "entertainment model". The movie "Jaws" follows this model and illustrates the difference between intrigue and analyst frames.

This movie was such a hit ("back in the day") that it is completely identifiable by hearing only two music notes.

<https://www.youtube.com/watch?v=RnQ60tR11Aw>

This is similar to Cape Fear with its four-note theme

<https://www.youtube.com/watch?v=QH3RhbVP7cA>

These two and four note motifs are so strong that just hearing them can propel you back in time and suddenly you can experience the emotion of the movie.

So ... think about this: Why did the movie "Jaws" work? The shark lurked below the surface and created terror. *Where is it? Where will it strike next?*

If this movie was written using the analyst frame, the shark would have GPS equipment attached to it and we would always know the location. Would the movie have been so horrifying and engaging?

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Responding with the intrigue frame: Example

I was involved in a consulting engagement with a large system that was growing at a fast pace but still had a "mom & pop" culture. This culture was clashing with the rapid pace of growth. There were multiple consulting projects including executive coaching. This example involves the application of an intrigue story by a senior vice president.

The SVP was fairly new to the organization. The organization usually promoted from within, but because of the rapid growth, they recruited this person.

The organization had experienced recent management changes, downsizing and had to endure many of the "flavor of the month" programs. In short, the employees had "management fatigue".

The SVP was outspoken, principled and had a vast amount of experiences. She had a high level of trust and respect with organizational leadership but she was generally not trusted and not liked by her departments.

The SVP was preparing for her first department meeting which would also have an external audience of contract attorneys and vendor consultants as well as her departmental employees and other hospital leaders.

The SVP and I discussed the value of using a story as a technique when an audience appears inattentive or demanding. We expected the departmental employees to be analytical and demanding.

Narrative and analytical information have difficulty coexisting with each other. In effect, they collide and one absorbs the other.

Narrative is sometimes referred to as "hot", while analysis is "cold". It is more fun and interesting to listen to a story than it is to listen to analysis, so narrative usually wins.

Narrative is enhanced when the story involves intrigue because it engages the listener. Elements of intrigue include risk, time pressure, tension and consequences. Intrigue is enhanced when you do not tell the entire story because the listener wants to hear the rest of the story.

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Responding with the intrigue frame:

Example (continued)

The listener is motivated to try and figure it out (like a puzzle), figure out how the story relates to the content of the presentation or the listener has to wait to hear the rest of the story.

The objective is achieved. The inattentive audience is now attentive and the demanding audience backs off because you, as the presenter have taken charge.

A demanding audience includes people who demand analysis, are resentful or are rude. This creates a power struggle dynamic where the audience has the power and is in control. Narrative with intrigue is a method to reverse this dynamic and resume (or assume) control.

I coached the SVP on this dynamic and suggested that she may expect her audience to be demanding in this fashion. I asked her to consider telling a story that she had pre-prepared. She did this and she was able to reverse the power dynamic.

The story she told was about her personal experience of a miscarriage that she had in the ED because of the hospital policy on transferring patients to labor and delivery from the ED. This was a very powerful and emotional story. She had the audience's complete attention, even her most serious cynics.

She did not provide the end of the story until the meeting was close to ending.

She used the end of the story to wrap up the meeting and close the loop on the subject matter in the story.

She was wildly successful. After the meeting, I talked with many people who were not her departmental employees and they were very clear that there was a shift with the employees. They were aware that the departmental employees were resentful and defensive and were actively attempting to sabotage the meeting. These non-departmental people were mystified that an audience who was this rough to their leader in the beginning could be so embracing of their leader at the end of the meeting.

It is clear from this one meeting, that the SVP was beginning to establish her referent power.

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References for the Entertainment Model

Today's entertainment model grew from many sources. Beginning with Aristotle in his *Poetics* where he analyzed the tragedy.

Aristotle believed the tragedy should imitate a whole action, which means that the events follow each other by probability or necessity, and that the causal chain has a beginning and an end.

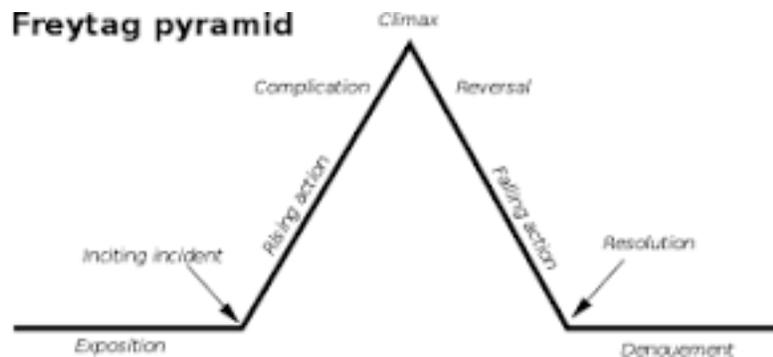
There is a "knot which is a central problem that the protagonist must face. The play has two parts: complication and unravelling. During complication, the protagonist finds trouble as the knot is revealed or tied; during unraveling, the knot is resolved.

Two types of scenes are of special interest: the reversal, which throws the action in a new direction, and the recognition, meaning the protagonist has an important revelation. Reversals should happen as a necessary and probable cause of what happened before, which implies that turning points needs to be properly set up.

Complications should arise from a flaw in the protagonist. In the tragedy, this flaw will be his undoing.

I use the “tragedy” analysis in case studies and when I develop CMEs

Freytag modified Aristotle’s Poetics structure and he transformed the triangle into a pyramid and added two other levels



Freytag’s pyramid is used in marketing. Here is a non-academic, but fun 4/2/19 article:
<https://www.clearvoice.com/blog/what-is-freytags-pyramid-dramatic-structure/>

Freytag’s pyramid is now also referred to as the “Narrative Arc” or “Story Arc”

The Entertainment Model blends concepts about writing and directing. I took a few classes on story-telling, the narrative paradigm, and script writing. These classes all referenced the Entertainment Model. I have reviewed my lecture notes and class ppts and I do not see any sources for the Entertainment Model. I have reached out to one of my professors with this request for references. When I receive a response, I will email you.