Storytellers Tips & Tricks for Socialites

1. **Reduce or eliminate the preface** -- draw the audience in with a fact, story, or question so that you begin with energy and originality. (Avoid starting with "hi, my name is...")

2. **Use short stories to connect** -- when our guests here stories of how your science impacts patients, they feel a part of something larger at Stanford.

3. **Drive the slides, don't let them drive you** -- wherever possible announce the next slide to come up before you bring it up. This adds crispness and confidence to your work.

4. **Practice "one person/one thought"** -- by making sustained eye contact with an individual (or section of the room) while you finish a complete thought; then choose another person and deliver the next one.

5. **Avoid over-reliance on the screen** -- make eye contact with us instead; if you need to reference the slides position yourself so you can see the slides (or monitor) without turning your back to us.

6. **Restate the questions** -- both to "buy yourself time to answer" and to "shape the question you wish to answer." It also helps ensure the rest of the room knows the question.

7. **Have a final thought prepared** -- after q/a ends leave the audience with one final "takeaway" from your presentation. Own the final moment just as you own the first moment.

8. **Coaxing out a specific behavioral verb and/or emotional outcome may be needed** when you’re designing for some experiences.

9. **Compare specific vocab** – your goal statement and experience itself should be consistent.

10. **Thought exercise** -- What would the title be on YouTube? It's too easy to get stuck naming your project as if it was a creative brief or you were submitting it to Cannes for an advertising award.

11. **Postcard from the future**: What does someone SAY when they SHARE the video? Defining that statement, then working backwards from there is incredibly aligning during the planning process.

12. **If it's real, keep it real.** If the video is intended to capture a real life moment and bring the viewer into that real experience, the style should probably stay consistent instead of trying to make it part "acting" and part "real."

13. **Focus, focus, focus!!** Making one video and one experience is hard enough. No need to try to make 3 and weave them together! You guys totally nailed it. I want to reinforce Dan’s point about focus. I might even be interested in making the sfgs even more focused, as those were drivers for everything downstream.

14. **As an example:** the goal of "reinforce the nutrition benefits of clif bar" can lead in so many directions, which is a great starting point, but when I get to designing the experience, something like "reinforce the nutrition benefits of clifbar as a breakfast food for busy female Stanford students" may be more useful in designing a specific experience. "Show, don’t tell" - we are working with a visual medium, we should do a lot of the conceptualizing in terms of "what will we see" and then "is that worth watching?"

15. **The ONE THING** – what is it that the viewer/participant takes away? It's a great litmus test for effectiveness and share-ability. This could be a message, a feeling, an image.

16. **Tell the message with images.** Could your piece communicate the message if there were no explanatory titles or phrases, or even dialogue?
17. **Engage** -- involving someone in doing something active (planting a seed they can return to and watch grow) is far better than giving them something to read. People who are actively engaged in doing something are far more likely to deepen engagement, no matter how small the initial act was.

18. **Know your "From - To".** Articulate it in one clean sentence. May be emotional arc, narrative arc, character arc.

19. **Show the problem or challenge with pictures** - drought dirt, starving children, hungry students, tired person, but in keeping with the tone of your piece.

20. **Keep it simple.** Remember a single focused goal is a single. Focus wins. And ask for less). The tendency is to ask for too much from our subjects -- we want them to take there steps instead of just one, etc. Make it ridiculously easy to participate in the intervention so ability is not the barrier

21. **Planning & Pre-production** is as important as production and editing (if not more). Envision how your piece would look if everything went according to plan. What would you see? What would you hear? Take this information and build a pre-production schedule and shot list that you share with your film team. For those that are less visually inclined, you can use a three column structure to build a treatment for your film: [https://docs.google.com/document/d/14-VXazFMS5BvHCx3qbFGNVBTGa8nCjyjkoaC2G-Bf__Y/edit](https://docs.google.com/document/d/14-VXazFMS5BvHCx3qbFGNVBTGa8nCjyjkoaC2G-Bf__Y/edit)

22. **Spray and pray is not a good way to work.** Sometimes we have the attitude that if we just film everything we'll end up with something that we can use. Not the case. Each shot should be carefully considered and planned beforehand.

23. **Collaborate with a filmmaker (and make it worth their while).** Working with someone who has a lot of experience with video can have a disproportionately positive impact on the quality of your finished product. Whenever you work with someone, make sure that you position the project so the benefit to the filmmaker for taking on the project is clear.

24. **Humor** is powerful because it always entertains. E.g. man on the street reactions to surprises entertain us because we want to know "what will happen next". If in keeping with your tone, have fun!

25. **Music** - hugely effective in creating momentum, emphasis, tone and creating entertainment value for the piece. It's the third language used in filmmaking: visuals, text or dialogue, music. Here's a collection of sites that offer rights free music (meaning you don't have to pay to use the songs.) But please check out each site as each has different rules in terms of how you can use the music and whether or not there are any requirements for use. Rights Free Music Sites Free Services

- SoundCloud Creative Commons: [http://soundcloud.com/creativecommons](http://soundcloud.com/creativecommons)
- CCMixter: [http://www.ccmixter.org/](http://www.ccmixter.org/)
- 8tracks Creative Commons [http://8tracks.com/mixes/creative_commons](http://8tracks.com/mixes/creative_commons)
- AudioFarm [http://audiofarm.org/](http://audiofarm.org/)
- SonnyBoo
http://sonnyboo.com/music/music.htm
Archive.org
http://www.archive.org/details/audio
Sound Click (you have to select from the pull down menu to get creative commons)
http://www.soundclick.com/business/license_list.cfm
MobyGratis (songs from Moby—not for profit: not sure where kickstarter falls—spirit, not letter)
http://www.mobygratis.com/gratis/list

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