THE STATISTICAL THEORY OF STORYTELLING: QUANTIFYING THE ARTS

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The cultural activities of humans are unique among the activities of all animals. Activities that maintain life (e.g., eating, sleeping, mating) are shared with other species of the Animal Kingdom, yet the activities we humans associate with culture (e.g., music, art, drama) are unique in comparison. In THE STATISTICAL THEORY OF STORYTELLING, Jason Sherwin claims that the elemental form of any temporally existing cultural presentation is a story. Temporally static pieces (e.g., a painting) are exempt because the aim of the analysis is to determine what are the steps between a pieces creation and its exposure to an audience that determines its value. Furthermore, by conducting such an analysis, it is possible to theorize the cognitive processes that exist in the human brain so that the sequential events of a story are understood. In doing so, a quantitative understanding of the arts emerges by applying the statistical terminology and concepts of Dr. Genichi Taguchi. Finally, it is hypothesized (in footnotes) that a humans understanding of a story is simply a special case of how he/she perceives and integrates facts throughout ones life. In other words, a statistical description of storytelling is a special case of a quantitative description of human-like information processing, which has potential applicability to developments in robotics.