

MEDIA IMPACT FUNDERS

Agenda + Notes from the 2018 Media Impact Forum May 10, 2018 | Philadelphia, PA

Welcome and introductions

Vince Stehle, Executive Director, Media Impact Funders

Mirror Images: The EepyBird Kaleidoscope

Using three mirrors, a pair of hands and a soundtrack, Stephen Voltz and Fritz Grobe, the founders of EepyBird Studios, create a mesmerizing kaleidoscope.

Overview and Objectives for the Forum

Vince Stehle, Executive Director, Media Impact Funders

The Science of Story Building, Part I

Research shows that stories are the building blocks of memory. But research can also help build stories that are more memorable, compelling and inspiring. The power trio from University of Florida and the annual Frank gathering will share a set of principles rooted in a deep exploration of the scholarship in this area. This presentation will be divided into a morning session and an afternoon conclusion.

- *Ann Christiano, Frank Karel Chair in Public Interest Communications, College of Journalism and Communications, University of Florida*
- *Annie Neimand, Research Director, Center for Public Interest Communications, University of Florida*
- *Matt Sheehan, Director of Stories and Emerging Platforms, Lecturer, Department of Journalism, University of Florida*

Matt Sheehan:

- Before history, there were stories—think about cave paintings
- Many creatures can convey facts; but the ability to tell stories is what makes us uniquely human
- We know a lot about science and logical reasoning but precious little about how to make good stories
- We held a Science of Storytelling summit, created w/support from Knight Foundation
- Sharing 7 principles science tells us about stories
- Structure
 - Story arc: narrative structure: exposition, rising action, climax, falling action, resolution
 - Kurt Vonnegut's story structures: <http://www.openculture.com/2014/02/kurt-vonnegut-masters-thesis-rejected-by-u-chicago.html>
 - 7 basic plots
 - Overcoming the Monster.
 - Rags to Riches.
 - The Quest.
 - Voyage and Return.

- Comedy.
 - Tragedy.
 - Rebirth.
- How can you use these story forms in your own storytelling?

Ann Christiano:

- Use emotion with intention
- Don't want to hear about "telling an emotional story anymore"—we don't want it to be all Sarah McLachlan: <https://www.youtube.com/watch?v=i1GmxMTwUgs>
- Need to think about the full range of emotions—scientists discovered 27 emotions: http://news.berkeley.edu/2017/09/06/27-emotions/?utm_content=buffer89398&utm_medium=social&utm_source=twitter.com&utm_campaign=buffer
- If there's no way to resolve sadness, people check out
- Positive emotions like awe connect us to others and inspire us to learn
- Pride might be a more effective emotion than empathy, that people feel proud that they helped to eliminate suffering
- Emotional hangovers: When we feel a profound emotion we're more likely to remember
- Virality is also associated with these strong emotions; sadness is less motivating
- So, what do you want people to do as a result of hearing your story and what will they feel if they're doing that?
- A recent study shows that academic papers with a narrative are more likely to be cited. Journalists often "outsource" emotional storytelling to sources. Qualitative data can act in the same way for researchers

Annie Neimand:

- There are master and counter narratives
- Think about the stereotypical story, the dominant narrative, about your topic or the people you serve
- These narratives produce biases; our job is to replace these narratives with new ones, with counternarratives
- Example: Master narrative is that refugees are posing a threat/burden to our society, hopeless beneficiaries who lack agency
- Changemakers need to be conscious of narratives we put out, and if we create new ones that are pernicious
- Counter-narratives can change the world: Harriet Beecher Stowe, Donald Glover new This is America video: <https://www.youtube.com/watch?v=VYOjWnS4cMY>
- Sometimes we can play into master narratives to capture attention; other times to put counter-narratives out. LGBT marriage referendum in Ireland: narrative about familial love—rather than marital love—to capture attention of fathers, brothers, etc.
- How to flip the script in your own work?

Ann Christiano:

- A lot of social good stories suck

- Look for moments that surprise and delight your audiences—this is what our brains are craving.

Matt Sheehan:

- This isn't a checklist, these are techniques
- Storytelling is an art; will be back this afternoon to present final 3 techniques
- See article from Ann/Annie with four questions to help build stories
https://ssir.org/articles/entry/the_back_of_the_envelope_guide_to_communications_strategy
- Story arcs: some are universal, others are culturally specific—important to know your audience

The Viral Video Manifesto: EepyBird's Recipe for Creating Contagious Content

How do you create a video built to go viral? How can that help spread your organization's messages? EepyBird Studios' Fritz Grobe and Stephen Voltz, the guys behind the Diet Coke & Mentos phenomenon who've been creating successful viral videos for global brands since 2006, give an inside look at their repeatable formula for creating contagious content—and a look at the results of their pilot project for the Robert Wood Johnson Foundation.

-“Experts at doing stupid things”—have repeatedly made videos go viral for Coca Cola, McDonalds, Disney, other clients

-Viral is about getting people to want to share & can be amazingly effective

-Boosted Mentos sales by 15% for 3 years straight

-But can viral video be used for social good? Got support for GirlTrek and NASN from a foundation to test the theory

-Video about lacing up shoes and going out to get girls exercising

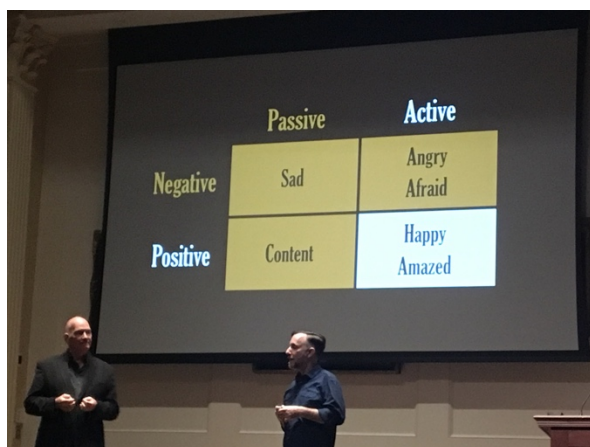
Puppet video: School Nurses are my Superheroes—within 8 days each video had more views than each organization's top 10 videos. People were watching, sharing with their friends

-So how to create contagious content?

-Not magic; there are clear steps

-We share things that get us excited and make us feel good

-Passive/negative emotions are among the least contagious (see grid)



- Don't just think about your message, get people smiling, laughing, "wow"
- 4 core principles crucial to contagious content
- Be true, don't fake it—show us real people having real reactions to real events: Ex. Surprising drunk girls with puppies
- Don't waste my time. Show nothing but the money shots. Shockingly, story is a waste of time in viral video. Ex. Show us the sword swallower; don't tell us her life story
- Be unforgettable: put an iPhone a blender, see tiny hamsters eating tiny burritos, show that monkey riding a pig backwards. Have an unforgettable hook that no one's seen before. Do something different and then take it further. Keep at it, explore it, until you own it. Ex. 19 dope ways to lace your shoes is an example: <http://www.eepybird.com/featured-video/19-dope-ways-to-lace-your-shoes>. When they celebrate at the end of their videos, and that's what people resonate with. Throw your arms up!
- It's all about humanity: real people, real emotion, raw humanity makes people want to share the content. Connecting with people is what makes things viral
- Start your own healthy epidemics: Viral Video Toolkit for nonprofits supported by Robert Wood Johnson Foundation: <http://eepybirdstudios.com/toolkit/>
- Q: Can serious topics like opioid addiction be made viral? Serious topics can be hard, but dumb ways to die about train safety is an amazing example of something that worked: <http://www.dumbwaystodie.com/>
- Engage people first and then deliver message; attach message to a spectacle. When people are having an emotional moment, they are more receptive

Seeking Greater Impact: *The Most Unknown*

Greg Boustead, Program Director of Science Sandbox at the Simons Foundation, explains how philanthropy can provide the support films need to reach larger audiences.

- Greg Boustead talking about video distribution roadmap
- Trailer for *The Most Unknown*: https://www.youtube.com/watch?v=VtUaZk3_Njk
- Feature, theatrical release, TV, VOD, digital series, social media = total audience
- Different variations, different cuts to have impact from a philanthropy perspective
- Want to go in with a plan, multimodal release strategy
- But big organizations control those outlets, want all rights in "the universe"
- Hard to make it free in different screening contexts: educational, activists
- Funders have the power to "blow this up"
- *The Most Unknown*: Wanted to reach a young audience with a piece on Vice; invested/subsidized some returns, negotiated that it would go to Netflix, simultaneous with cinemas, web, social
- There are ways for nonprofits and funders to unlock this model
- A "seed of hope to plant"

An Exploration of Philanthropy and Adventure with *National Geographic*

Kaitlin Yarnall, Vice President of Media Innovation for National Geographic, will offer lessons for funders from the organization's experience as an expert in science exploration and grantmaking.

- National Geographic Club supported people having expeditions—fast forward 130 years, we’re still doing it, funding expeditions, giving grants, with the hope of publishing these things in a journal
- Big transformation; now two separate but linked companies under the mission of a planet in balance. Science is the foundation, story is the strength/power
- 3 lenses:
 - our changing planet: big systems and the role of humans in them
 - Wildlife: animals and lands that sustain them
 - the human journey: everything from anthropology to archeology
- For profit: NGP; nonprofit: NGS—27% reinvested as catalyst for change
 - Virtuous cycle unique in the publishing world; still early but early so far
- 3 projects: Pristine Seas, Okavango, Yellowstone—each w/explorers attached
- One explorer: “Tired of writing the obituary of the ocean”
- Goal is 20 protected ocean areas by 2020
- Dozens of new species have been identified w/drop cam they invented
- Want to make media that gives people pride in the globe, moves them to action
- (shows sizzle reel for Pristine Seas)
- Okavango: driver for ecotourism, a dynamic water system, multiple expeditions over many years, goal of creating a protected area for Angola highlands
- Film just premiered at Tribeca
- <https://www.nationalgeographic.org/projects/okavango/>
- Sense of pride in the country, designed to help encourage Angola leaders to create a protected area, they plan to sign
- This is the power of science; also doing well on media side
- Grantmaking: different types she breaks down, talent pipeline— storytellers, conservations, scientists, educators, technologists: natgeo.org/grants
- Also does RFPs funded by partners for impact
- Media innovation storytelling grants; NatGeo in a “startup mode” for giving storytelling grants
- Roughly \$4 million in storytelling grants; big focus on diversity
- Early career grants—much more diverse than older experts. “The pipeline is coming”
- Another big media project: Photo Camp, <https://www.nationalgeographic.org/projects/photo-camp/>
- Underserved youth sent out with best photojournalists
- Teaches them the power of visual storytelling
- InterNews, 20th-Century FOX funders of this program
- Did 5 camps with refugee/local kids in Europe

Rebuilding Trust in Media for a Stronger Democracy

Indira Lakshmanan, Newmark Chair for Journalism Ethics at the Poynter Institute and Boston Globe columnist, will explore how to restore trust in journalism across the political spectrum.

- Journalism is under attack; works in ethics space at Poynter, passionate about trust and transparency
- “Fake News” has been around since the dawn of time; cave men and women probably drew larger woolly mammoths than the ones they actually caught

- What's new: viral fake news spread online, motivated by money like Macedonian teenagers who wanted to money for sneakers, or motivated by ideology/politics
- Fake news has infected science forever—old wives tales are fake news about science/medicine
- Can be intended to create chaos, a smokescreen to divert from real news
- Doesn't mean "real news that someone doesn't like"
- How is fake news created? Claire Wardle grid
- Social media has really allowed the spread of all this: good, bad and ugly
- Craig Silverman: Top 2016 fake news headlines—web sites look like real ones
- <https://www.cnbc.com/2016/11/16/more-facebook-users-engaged-with-top-fake-election-news-than-most-popular-real-reporting-report-says.html>
- Photo of shark in flooding is classic example of a fake photo
- Reverse image source: <https://www.tineye.com/>
- Health and science communicators have come up with tips that news media can adopt:
 - Explain: don't just say "you're wrong"
 - Fact-check: accurate accessible, PolitiFact, int'l fact-checking network at Poynter
 - Teach verification: especially to the young
 - Evidence: necessary but not sufficient
 - Hearing facts from people you would not expect is more convincing
 - Hold misinformers accountable
- Poynter trust survey 2017: YouGov platform
- <https://www.poynter.org/news/poynter-releases-new-study-examining-trust-media>
- People of color didn't ever trust news; now white people don't trust media and we're paying attention
- Outlets (and the president) telling people not to trust the news really makes things worse
- If 1 in 4 Americans think the First Amendment is negotiable, we have a real problem
- Half of America thinks the press is making things up
- PBS #1 in trust of news and public affairs program
- Is it just big bird and Downton Abbey? True and great, kids love it, and so do oldest Americans
- But it's not just "afterglow effect": POV, Frontline, PBS NewsHour—even-handed, in depth approach to news, endorsement of expertise, which has unfortunately diminished
- Building blocks for trust in media:
 - Editorial independence: explain your policies
 - Fairness: not the same as "balance" or "equal time"—factual
 - Accuracy: our biggest job, get it right
 - Transparency: explain how we decide what to cover, how we gather news & check facts, how investigations work
 - Inclusiveness: Listen to & reflect communities
 - Accountability: acknowledge and fix mistakes
- Anonymous sources are actually vetted—need to explain how this works
 - Drawing back the curtain and showing how the sausage is made: if people believe in the process, they're more likely to trust it
 - Sally Lehrman has created "trust indicators" and is trying to get newsrooms to adopt them: <https://thetrustproject.org/faq/>
 - Joy Mayer: working on getting newsrooms to be more transparent

- Talking to your community is a way to get trust
- WaPo investigation about Roy Moore—contains a paragraph explaining exactly how they came upon the story and what the reporting process was

Designing and Building a Healthy Space for Civic Interaction

Ethan Zuckerman, director of the Center for Civic Media at MIT, argues that like our forefathers intended with the Postal Service and free press, we need public spheres to be carefully designed and governed to enable citizens and communities to more effectively connect, communicate and engage civically.

See the full script of his talk [here](#).

Rethinking Civic Media Ecosystems: Platforms, Outlets and Voices

Eli Pariser, co-founder of Upworthy, will offer a parallel argument to the previous session that our current commercial media ecosystem fails to serve all of our communities and everyone in our community equally. Pariser contends that we can and must create new media outlets and practices that actively empower diverse audiences through “community-focused, impact-oriented channels and entities.”

- I’m going to cut to the chase: We’re all living a lie
- “We hold these truths to be self-evident”—has been baked into us, is a mythology
- Another mythology: The best ideas will rise to the top in marketplace of ideas
- Truth is not rising; it’s being stepped on, watered down
- This is a threat to the principle of this government
- Can’t have a democracy without surfacing what’s true and making decisions about it
- Different perspective on the cause:
- Not fake news, Russian bots, but “the truth isn’t loud enough”
- How can we un-rig the problem? What’s the challenge?
- I’ve worked on MoveOn, Avaaz, wrote *The Filter Bubble*, now Upworthy folded into the Good Media Group
- What does democracy need from media?
 - Informed citizen
 - Accountability
 - Empathy
 - Representation (Breitbart a weird demonstration of this)
 - Engagement
- When TV rolled out, voting went down. Stealing time from local civic activity
- 3 pillars: attention, trust and money
- But these have been disrupted
- TV: has to go to everyone in order to reach anyone, beneficial inefficiencies
- Created common sphere even if people were left out
- Technology makes things more efficient, including buying valuable attention
- Rural attention not as valuable
- Old white dudes have lots of media targeted at them; young Latina women less so even though this is a large and growing segment of the populace
- Rising information inequality, news deserts

- Warmth is beating competence in the war for trust
- Trust = warmth + competence; we don't trust people who are competent and cold. We want people to care about our interests.
- Journalistic norms were way to get access to audience, but people never trusted them. Now they can get news from friends etc.
- Press doesn't have best interests at heart—selling me to advertisers, doesn't care about me
- Civic media isn't great at fighting for attention, isn't used to having to do that.
- Used to just show up at the top of the front page
- Now in competition with drunk ladies getting puppies or whatever
- Upworthy: in-house social science team, people talk about emotion but empowerment/agency is a stronger predictor of sharing
- This is an exciting moment, the reformation of civic media, funders have a critical role to play
- Upworthy has proven that you can make a sustainable business off of viral content with real impact
- But this isn't the solution: VC-backed growth model, impact focus, doesn't apply to most important audiences that are not monetizable
- Hard to monetize and focus on impact at the same time
- Letting a thousand flowers bloom doesn't work to solve the news desert problem, b/c flowers bloom where water is, where money is.
- This is where funders come in: What are the news nonprofits not focused on elites? This is where we need to be looking.
- This is where we need to be looking. Need a new digital public media system that gathers attention, earns trust, and is sustainable. |
- Texas Tribune: mission fidelity, revenue promiscuity
- Network that can share learning capacity
- There will be money, he predicts, from platforms and wealthy individuals
- It's easy to spend money and have no impact, but if we are bold and experimental there might be a way to get to scale. But people don't know the form that will scale up
- There's a will, there's a way, but what form will it take to build this new infrastructure. Might look like the Voice of San Diego, might be things repurposed from the National Domestic Workers Alliance podcast for underserved people,
- Trust is not going to distribute itself. What we have right now is not working. This is a critical moment not just for media, or America, or the whole project of democracy. Does it work or doesn't? We have an opportunity to shape that decision.

Musical Performance: How Science Influences Creativity

Violist, educator and composer Nokuthula Ngwenyama presents “Rising,” a layered musical dialogue with herself, in conjunction with a dance on film. There will also be a discussion with Opera Philadelphia General Director David Devan, and a demonstration from Ngwenyama’s new work, “Primal Message,” inspired by the 1974 Arecibo message.

- David Devan: Disruptive art comes from a place of inquiry, and both of them have a background with divinity, and there's a bit of that in this piece too
- Thula: 21st-century violin, commission, wanted some technology in there

- Looping pedals has 10 possible channels that can be overlaid
- Didn't know what she wanted to do, but started with a loop
- Became a very complicated piece
- David: when did you decide to use violin for percussion?
- Thula: wanted to see what violin could do, decided to start "beating" her instrument
- Inspired by west African drumming
- Could see a whole symphony orchestra of strings hitting their instruments
- David: how has physics, math, divinity found their way into your work? Linear or atmospheric?
- Thula: "all-encompassing"—wrote a poem about it (get poem?)
- Violins come from a tree, have an anima or a soul
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- David: you set the meter and I have to adapt to it, have to give up something of myself to live on the time meter you have established. Moves us from intellectual to emotional processing. What's powerful about this piece is messing around with the meter and harmonics and tempo of piece
- Thula: Idea of time and our lives...as musicians and artists, because we're working so much with time...to work on this piece has to have a metronome in hear ear. This is a hard thing as a musician and composer because time becomes a completely new entity. I do try to express my relationship to time through this piece and I'm glad you recognized it
- Introduces quintet with the Dovers; read NYT magazine article: Greetings ET, Please Don't Murder Us, with eloquent writing about the Arecibo message (check spelling): math, a map for where to find us, a pictographic form of the human being, all sent to globular cluster M-13, an early cluster from back in the time of the universe's early formation. Sparked information: how to communicate not just intellectual or logical intelligence, but emotional intelligence? This assumes that other beings can understand sound the way we do. Primal message: imagining of what going into space as a message might sound like, a journey, expressing who we are as a human group, what we've accomplished, our goals, just floating out there...

Making a New Reality: Ensuring Equality in Emerging Media

Reprising her presentation at our gathering at the Sundance Film Festival, Kamal Sinclair, director of the Sundance Institute's New Frontier Lab Programs, will offer a brief overview of a major research project commissioned by the Ford Foundation on the urgent need and myriad opportunities to ensure that emerging media forms are as diverse as they ought to be.

- I work w/ Sundance, and I'm also an emerging media consultant w/ the Ford Foundation's JustFilms to look at furthering equality in emerging media
- I interviewed 100+ stakeholders in emerging media from VCs to grassroots activists, colleagues and peers in the field, lots of industry articles over a year
- Questions she asked: What is emerging media, what are your concerns about equality, and how would you intervene
- New Frontiers mandate: hacking, intervening in communications architecture
- Another disruption on how we create and share meaning
- Over the next 10 years, where is this going?

- Work defines many of our future states
- Collaborative process to build out the story world of Minority Report—have been about 100 patents that have come out of that imagination process
- It's very real that storytellers can set the pathway, ideology, imagination for what they do manifest
- Gestural interface for editing film was one of those patents
- Have seen imagination manifest function, and the function changes back into poetry
- Categories of emerging media: touch, bio media, haptics, what does this do to our lizard brain to have a relationship to touch in these resonant storytelling experiences?
- Interactive film is evolving, Possibilia is one project, achieving cinematic fluidity while still giving the audience agency
- Documentary-game hybrids like 1979 revolution
- Immersive theater, mapping sound, projection mapping, data visualization...moving from a screen-based data visualization to ambient storytelling
- Afro-Futurist Artifact: lantern from the future lights up every time you pass a place where a policeman killed a black person
- Whole new canvas for artists to work on
- Twitter table: when a hashtag goes up, it prints a picture related to the hashtag
- Olfactory: Famous Deaths
- How do characters live across multiple devices: just a reflector—can interact with your phone, character jumps to your phone
- Brain implants now helping people to walk
- Holographic capture of a holocaust victim
- Wearables, cyborgs that hear color, person who feels seismic activity on her body
- DNA artists, collected data, 3D printed people's faces
- What will it mean when we have bio media?
- Encoding images onto DNA
- What does it mean when media expands to those definitions
- What are the concerns?
 - Josh Breitbart quote: bend the technology to justice
 - How to not entrench the injustice, how to harness the promise
 - Code is the new superpower; it defines social process, and social process defines our world
 - Google: Afraid we're not designing a human-centered future b/c women, people of color, artists, being marginalized
 - Why did Columbia launch crash? Groupthink. Blind spots can kill people
 - In 500 years of mass media we've not really seen inclusion—how many blind spots have we been editing out?
 - If climate change is the bill from our last revolution, then what's coming next?
 - Concerns: silos b/w art and tech, commerce, science
 - How can we intervene now? Step 1.0 of web was public access
 - Web 2.0: not just access, but access to safe, transparent platforms designed not for addiction and well-being, now fighting that fight
 - But who's fighting the fight on AR/VR/web 3.0
 - Or do we need to turn to web 4.0, where we're all run through our personalized avatar

- We have to do those things now—have to fight all of these fights, have to design the next game board

Awavena

The producer of Awavena, a mixed-reality film supported by the Skoll Foundation and Sundance, will reveal the mysterious and compelling story of Hushahu, the first female Shaman of the Amazonian Yawanawa people. Awavena is a great example of how diverse voices, technology and powerful storytelling can come together in a seamless immersive journey, created by an all-women filmmaking team together with the indigenous people they seek to empower.

- *Nicole Newnham, producer*
- *Sandy Herz, director of global partnerships, Skoll Foundation*

Nicole Newnham:

- *Awavena* is a beautiful, powerful story of a female shaman of a tribe in Brazil that has been decimated, had lost a lot of their culture and because of missionaries had not been able to speak their language
- A boy left the church, became an activist, got involved in computer programming at Berkeley, met a Zapotec activist, they married, went back to help his people, fought to create an indigenous protected area
- *Awavena*—story of a woman who wanted to be a shaman, broke a taboo to fulfill her destiny
- Kamal has helped to connect the team with some of the most powerful people in the industry
- Was presenting *Collisions* at Skoll world forum
- Shaman who wanted to share VR with his tribe; recognized being able to travel with their minds using ayahuasca
- In *Awavena*, tells the story of this female shaman's vision, brings users into that
- In the course of getting to know them and speaking to them, found this story that sounded almost miraculous; Shaman said that she began to receive the culture that they had lost, and when she became a shaman she began to lead cultural revival
- This was really the male shaman's last vision
- Wanted to convey initially the message of the interconnectedness of the forest

Sandy Herz:

- Piece shows how culture of the tribe transforms when Hushahu becomes the first female shaman, men stop beating their wives, now there are female shamans. This is a parable of the type of transformation our world needs to go through now. They become a bridge

Nicole Newnham:

- It was an environmental and gender film, and then #MeToo began to happen, and we realized that there were all these platforms that you could communicate with men. Line in film: Women no longer experience the shame of violence and neither do men. Tribe wanted message that they could make this change to go out into the world, feel so much freer and happier now

Sandy Herz:

- I've learned over the course of my time at Skoll that the most powerful pieces aren't the ones that I thought might be. Partnering with artists for social change is about letting artists lead and find the change.
- How can you let the artist be the artist and the changemaker be the changemaker?

Nicole Newnham:

- Technology and distribution methods themselves are given back to the people, being shown in all kinds of different conditions. That's the type of process we want to engage in. Hope this is a way to leverage the technology to open people's eyes to different ways of seeing the world that we desperately need.
- By using new technologies, you can provoke a sense of awe that will make people remember.
- Also working with new technologies, they are able to get ahold of platforms that allow us to reach the people we want to reach. Were able to present at Davos, and then the subject of Collisions walked out on stage. People like Yo Yo Ma and the mayor of Calgary said it was perhaps the most moving moment they'd experienced at Davos. Not making hard-hitting expository films, using the art and technology as a trojan horse, getting them into all of these places where they can make change

Sandy Herz:

Really a chance to immerse yourself in someone's experience without feeling like you're being lectured at

Nicole Newnham:

Important because of tribalism and partisanship now. Lynette was on stage after Trump was at Davos. It's something the world really needs right now, that type of storytelling

Sandy Herz:

Interesting counterpoint to traditional forms of impact via eyeballs. You are getting straight to the people you want to influence. Lynette says: you are whispering in the ear of leaders. What's next?

Nicole Newnham:

Working on impact model for Awavena related to gender and environmental issues, London Business school working on gender training w/Awavena, also other projects in Mongolia, somewhere else (missed it). An Awavena 2.0 will allow people in a forest setting and let Hushahu bless them. She's been at Sundance and elsewhere and prayed in a transformational way. Also, grassroots opportunities like young global leaders in Central America allowing subjects of VR to travel and talk to indigenous communities. Comes back to original dream of being able to realize this in the world.

Sandy Herz:

It comes back to science and technology—letting people go from space they're in to the augmented reality captured in VR, and then through animation into yet another experience. This

field is moving very fast, really the cutting edge, but helping people make transitions from world as they know it to a world beyond.

Nicole Newnham:

Data from their forest is used to create the hallucinogenic sequence, really their bugs, but fluorescing. Looks just like in the vision state. Take our technology and use it to give us a glimpse of how they see the world.

Science of Story Building, Part II

The Frank team returns to conclude its presentation on the principles of effective storytelling.

- Verisimilitude—appearance of being true or real
- Authenticity—even when they are factually correct, they may not be perceived as true. The question of trust is wrapped up in this, the verisimilitude of the information
- Important to bring communities in, see how they are perceiving us and the information, the gut feeling.
- Narrative transportation: The traveler returns to the world of origin, somewhat changed by the journey. Stories change us, we're different because of the experiences we had.
- Researchers are looking at what allows this to happen, testing different elements. Critical elements include entering the emotional world of the character.
- Brains watching *Black Swan* looked similar to those experiencing schizophrenia; causes a physiological change.
- Also need to find characters audience identifies with. Can be shared experience; don't have to look just like viewer. Such stories are much more likely to be compelling & persuasive
- To move us into the story we have to use vivid images, visual language
- Narrative transportation can help to change behavior and opinions
- Empty space: Let your audience do some of the work

“Science Friday:” Brain Fun for Curious People

Produced by the Science Friday Initiative, a nonprofit dedicated to increasing the public's access to science and scientific information, “Science Friday” has been delivering science news to the public for 25 years. Executive Director Danielle Dana will discuss strategies on successfully delivering this type of content to mass audiences.

- Predominantly known as a radio program, but has been extending reach
- 1.8 people tuning in every week for the live show, over 400 stations in all the major media markets
- Want to have broad discussions about science, reach beyond air
- Science Friday is translating science into a lay audience; media plays an important role in fueling these conversations, facilitate conversations, help people make better decisions
- Create context
- Good communications
- Two-way conversations
- Consider relevance
- Seize moments

- Reach out
- Low barriers for engagement and participation
- First venture beyond radio was into video, translating it into a visual medium
- Currently creating 50 videos a year, 300,000+ subscribers for those videos
- If the public is talking about something, we need to be there to answer questions, dispel misinformation
- You never know who's listening; try to make your content approachable for different audience
- Great American Eclipse 2017 very popular, talking with audience about what they wanted to learn, empowering them to go out and be ambassadors for science
- 2 articles generated by audience inquiries that went viral, helped people to learn more about solar science
- Trying to make their content relevant to people even if they could not see the eclipse
- Created a multimedia package: audio, video, activities, etc.
- Social content repurposed for social sharing, teaching people new things
- Creating digital first media
- Education content takes existing media and assigns educational activities to it
- Providing talking points about vaccines, content did exceptionally well, hope it allowed people to change others' minds
- State of Science: news from communities that seemed to be overlooked in election; partnership with local public radio stations across the country
- Allows them to work with local stations to enhance their own media, enhance Science Friday media, and increase science reporting on the local level
- Undiscovered: podcast about the backstories of science, narrative podcast, heavily produced
- Fostering dialogue and building trust:
 - Editorial standards
 - Provide sources
 - Open dialogue
 - Correct misinformation
 - Listen
 - Evaluate
 - Diversity
- 50-50 gender balance—listeners send mail saying they can hear it and they love it. Also working to get people of color on the program

Closing Remarks

Elizabeth Christopherson, President and CEO of the Rita Allen Foundation will provide closing remarks, reflecting on what we heard throughout the day.

- Started with “What if”—go to lots of meetings: science, civic engagement, etc.—what if we had this day?
- We explore themes such as trust, innovation, imagination, manifestation, importance of research
- What was powerful today that could lead to new opportunities?

Norris West, Annie E. Casey Foundation:

- So much rich content after 2 days
- It's official: This is the oldest science institute in the country, so now it's official: Communications is a science
- Many different ways to make the case, bringing research back to foundations that put a premium on evidence-based storytelling
- Trust is a recurring theme—not new, mistrust in media goes back to colonial days, saw some fake news at the Museum of the American Revolution
- But it's different: racial lines, fast-moving technology, threat and an opportunity
- Seize the possibilities of extended reality etc. to drive not profits but social good
- Diversity: if this a science, science has been imperfect in the past, we can make more perfect science and communications by including all voices
- This has been incredibly inspiring, and we've been shown many ways we can inspire and make policy changes by producing media that can make an impact

Paul Waters, Democracy Fund:

- Experience at American Revolution Museum, narrative transportation—really changed what a museum looks like, stories of women and people of color not relegated to a shadowy basic
- In our work, how to pick up on work Nat Geo is doing on fellowships, what Kamal is doing, include diversity from the very beginning

Jennifer Preston, Knight Foundation:

- Lots of work on local journalism with terrific partners here
- Struck by how beautifully we were all led to understand the power and science of storytelling, one inspiring example after the other
- Thank you, Vince for always including the arts
- Ethan and Eli connected the concept of democracy to journalism so well, made it concrete
- The most important thing for me today was when Eli spoke about the special moment funders and creators and journalists have right now to do something really important
- Media Impact Funders helps serve as a catalyst to make that happen
- I hope the conversation at the bar tonight is about the big thing we can do together, and how MIF can help us make that happen