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>> Hello, everyone. I'm Vince Stehle, Executive Director of Media Impact Funders. I'm happy to welcome you to the second installment in this year's Media Impact Forum for focusing on climate change through various efforts and media film and various advocacy applications. Today's is about sharing stories from the front lines sharing in stories from activists stories and journalists, and we've got a great of speakers who will enlighten us for the next hour on this topic and we welcome all of you to join the conversation with questions and comments work a half hour of continued dialogue. And if you would care to offer a question please click on the Q and A button on the bottom of your screen at any time in the next hour and offer your question there. Then we will invite you to voice your question in the Q and A segment that follows. In our first program, democracy now host Amy Goodman interviewed green biologist Ayana Elizabeth Johnson and award-winning activist Jane Fonda in an inspiring discussion of their work and then she joined, Amy joined Wallace Global Fund global director Ellen Dorsey in a dialogue moderated by Alex Jakana of the Gates Foundation and that all showed how philanthropy can step up support of the critical work for environment, environment impact. If you missed it you can see their fascinating discussions on video at our website media impact funders.org, as you will be able to watch and share this video after our program today. Today we are going to hear about the important work of storytellers on the front lines, and what we can do to support them and keep them safe. Our program is divided into two segments, with the first session focused on partnership between the National Geographic Society and the Ford Foundation to support journalists and indigenous voices. And then we are very fortunate to have Tracy Rector join us to have that discussion. Tracy is managing director of storytelling at the [indiscernible] Foundation where she brings to her work to decades of experience as a community organizer, filmmaker educator and more. Without further ado, thanks Tracy for leading this discussion.

>> Thank you. Good morning everybody. My name's Tracy Rector and I am joining this conversation from [indiscernible] tribal territories and what's currently known as Washington state in the city of Tacoma. It is important to acknowledge that we are on indigenous lands. And I'm always grateful to be a guest on these territories. I am excited about our call today and feel just so enlivened in this moment of great change in our global world. With the brave storytellers who are out there as guardians defending land and culture. And I'm grateful to those who are supporting network to happen. First off we would like to introduce Marc Climaco strategic medications officer from the Ford Foundation, who in partnership with Rachel Strecher, who is also joining us today created a fund to support indigenous storytellers. We will hear first from Marc then Rachel, then we will hear directly from wonderful storyteller Michael about his work in Guiana. Marc, hello. How are you doing? Can you please let us know what inspired the creation of the fund to support indigenous storytellers?

>> Sure. So at the Ford Foundation our main mission is to tackle inequality in all its forms. And in the context of climate change and indigenous peoples and natural resources we take a look at how natural resource extraction has been expanding in the global South specifically and how that has been driving inequality and injustice and climate change. So our work really focuses on ensuring that natural resource governance reflects the public interest and the aspirations of rural low income and indigenous communities who claim customary rights to their lands or have secured land rights. And over the many years I've been at the Ford Foundation I've been working directly with indigenous leaders from Latin America and Southeast Asia and communities in Africa as well who are dealing with extraction. And they have taught me quite a lot over the many years. And they, you know, they gave me four different learnings, and one of them is indigenous peoples want to connect with peoples and cities around the world. They want to connect with young people. They want to connect with movements. They want to connect with rural issues [indiscernible] issues to urban issues because really you cannot address one without the other. And on top of that, you know, we know... We know that like indigenous peoples constantly face this negative narrative. That they are backwards or primitive or poor people in need of development projects to get them into modernity.

>> Awesome, so okay. So they told me this is a big challenge right now because as they elevate their voices... So this is a big challenge for them because right now as they elevate their voices you know talking about climate change and climate solutions and human rights issues and their communities they, it is a big challenge. And they want to break these negative narratives.

>> What you are saying makes me think about the issues of security , and how do you work alongside those communities to navigate presenting their voice, being more outspoken, being more global in awareness and also being targeted, especially today?

>> Yeah, so the negative narratives they face is a huge challenge for them because you know these really, it prevents them from really developing, or sending out the

message around the world they want the voices to be heard in a variety of platforms and want to break the negative narratives. They want to tell more positive stories about it. So this is really why we ended up partnering with National Geographic because we want to support their work in terms of developing a pipeline of stories that really tells, that really kind of helps elevate their voices to the global stage.

>> Thank you for that. It's just such important work because the stories are there, the energy is there, the talent is there. And you helped to bring to the table the resources to magnify all of that.

>> I think one critical important point is I think for too long a lot of other people are really telling the stories on their behalf and that's really created information or misrepresentation. And you know, they want to be telling their own stories in their own words on their own terms. And that's why I reached out to National Geographic. So that we could think about the different ways that we could develop a pipeline of storytellers, whether that is the journalists who could cover more stories from the territories themselves, or indigenous storytellers whose voices can really be elevated on the global stage.

>> Thank you for that. And that provides a wonderful segue into Rachel. Hello. Good morning Rachel.

>> Hi, Tracy and thank you Marc.

>> So Rachel, as the strategic or senior director for storytelling really overseeing grants, programs and fellowships I am curious why this partnership with Ford was right for you and what does it mean from your lens support indigenous storytellers?

>> Yeah, thank you. This partnership came really at the perfect time, just as we were recognizing that so many of the stories particularly stories of the natural world left out the voices of indigenous and local communities. And this isn't just a moral failing it is a practical one. Right, and it leaves out the voices of people who hold such power and wisdom in the spaces. We had already been thinking about that and also thinking about leveraging stories about tropical rain forests, especially focusing on these indigenous and local communities. When Marc and his team came into the picture so it was a perfect confluence. And I will say that this was a wonderful partnership around funding but it was not limited to that. So that team brought a lot of thought partnership and connections and wisdom because we had been doing a lot of outreach with our grantmaking and we made a lot of efforts towards reaching these communities. But recognize and still recognize that we still have a whole lot to learn about this, right? so even over the course of leveraging these funds, we started with one funding period, and recognize that we were told that in certain communities that deadline was during planting time. And so it wasn't ideal for indigenous communities to be trying to apply for a grant. We made the grant available in the application available in [bahasa] Spanish Portuguese as well as English but we also recognize that was not doing enough either. So as we split out the funding into two periods we decided to give more time and also to

allow people to submit a letter of interest in any language that we would then get translated and work with the most promising of those to complete a full proposal. None of these I would say are enough, and yet it is getting us to a place where we are starting to build the relationships with communities, so that we can find that talent, and you know I think Michael is such a perfect example of that. We were introduced to Michael and his team through Ford and were able to work with him to understand what story he wanted to tell through these funds.

>> That's wonderful. I'm so glad to hear that you brought up the role of language and connecting in languages. So you mentioned one indigenous language. Is there consideration as I understand there's multiple communities who are very actively and culturally speaking and creating from their language base. Are you looking toward expanding your translations of the documents and the open call process?

>> Yeah. I mean, it is a really good question. And I think moving forward it would be wonderful to be able to offer these in more languages than what we have up in the document. Currently our workaround for that has been support people to apply in any language. Do not have any language because you start to expand in any language and so you say not why not this one, so our solution to that is inelegant and should be improved upon at some point. Was to make sure that we could apply in any language and then we connected them with the right supporters who could work with them to apply in Spanish or English.

>> That's fantastic. And that brings me to just the thought in terms of partnerships and your experience, for those who may also be in philanthropy working and other support organizations, what are your, I would say your top three learning experiences from this?

>> Oh it's a good question. I mean, I think they align with what I have mentioned, which is to really do as much as possible to meet people where they are. Which is around both geography and language to make sure that we are lining communities up with support I think the other is that these relationships really take time. So we are working, we have worked over the course of about a year and we are continuing to work to ensure that we get people time to apply that we see the were coming into fruition that we are able to fund in the right places. And I think you asked for three. I mean I think the other is how valuable it is to have a relationship both with your funder, but also with other partners. That is more than just here is some money, go to your project. But it's truly about making connections mutually and making sure that you are co-creating a project.

>> On our end it's really critical to listen. You know, to the needs of the people that we are trying to serve. So as a funder we are not there to tell our partners what to do. We are there to support, you know what they are trying to do. So it has been really critical especially for me and for our grantmakers to be in a position to voice the needs of indigenous peoples that we work with at the forefront. Especially as you develop, so, what I've done over the last few years is based on what I have learned and based on what I have been told, help identify opportunities for other partnerships beyond the Ford

Foundation that can really help them, help communities on the ground do the work that they are trying to do. So that is mission critical.

>> Do you see a shift in how other philanthropies and organizations are in partnership with indigenous communities and you feel that your remodeling is impacting some of the awareness?

>> I think over the last decade or so there has been a shift in terms of how funders how they are working with communities in the front lines especially indigenous peoples. I think there is kind of this new sense that as funders we have to be putting the people that we partner with on the drivers seat. And instead of you know, that top-down relationship that it is a partnership between philanthropy and organizations and communities. But the people who are driving that partnership really are the people we are supporting. So I think that's a big shift over the last decade.

>> Wonderful. I just love to hear these transformational stories. As someone who has been a filmmaker for 20 years, indigenous the maker in the field we have come a long ways. In terms of support and resources and it is so heartening to see the global South Brothers and sisters really being recognized in this moment and that shift happening as well in support of their work.

>> Yeah, and what, just to add to that, Tracy, I think it is hard because philanthropy is like this black box. People don't really understand kind of what happens within the philanthropy circles and there's variations of how relationships are developed with their partners. At forward I think if I could have, if I could show the level of conversation between our grantees, and the grantmakers, it is super dynamic. It is very interesting and I wish I could have some of these conversations be out there in public so people could really see the level of partnership that happens between them at least this new model of funder partner grantee relationship because it is super dynamic.

>> Before we shift over to Michael, I just want to ask one last question from the partnership. What are your goals and hopes for the remainder of this year, given our dynamic reality?

>> I think we are seeing, we have made an attempt to give as much grace and time as possible and so we have pushed, we made the decision to push back our deadline even further to October. Also recognizing how hard indigenous communities are being hit by Covid 19 and trying to ensure that there is enough space for those communities, but also that those stories remain told. And so on a short-term we have a fund open for all journalists covering these stories in their own communities and are pushing hard to ensure that stories of indigenous communities are also told and we have a number of really exciting storytellers open in that space. But more broadly overall we are telling all of our grantees that they have as much flexibility as needed to do the work well and safely. We are extremely cautious and careful about not, about avoiding any sort of vector situation with the scenario, and so we are trying to be as cautious and graceful as possible for everybody.

>> On our end, because we have been working on all forms, on tackling all forms of inequality we have only seen the crises, you know, the pandemic, the economic recession globally and domestically how the black lives matter movement has been resonating globally as well. So we see these kind of situations really highlight and spotlight and exacerbate like all forms of inequality. And so at Ford we have been doing quite a lot when it comes to responses to what is happening right now. And you know, and we are increasing the level of funding and support we are providing to funders on the ground because [society] is at risk at this point there is a lot of support they need it now around the world, not just in the US. You know, but what I would also say is that even when we look at kind of how we define our strategies as a philanthropic institution it is just very clear, we are not changing any of our strategies. Because it is, what we have found a strategies are right and support we've been providing to our partners is right and now we just need more. We need to do more. So we are challenging other philanthropies to do more. You know, to respond to the moment with the right amount of support because it is mission critical at this point. For our future.

>> Thank you so much for bringing up intersectionality of the movements in this movement. I appreciate this. It is so important to see for example [indiscernible] peoples and ponder how they have been vocal about their solidarity and support with the black lives matter movement and creating stories around that, the impact and awareness from that experience. Well Michael Mc Garrell thank you for joining us today he's a National Geographic Explorer and a member of the [indiscernible] peoples working across entities across Guiana and Michael, are you there?

>> Thank you.

>> Thank you, welcome. If you can please share with us about your work and your experiences as a grantee at this partnership?

>> Thank you Tracy. First I must acknowledge the funders for making this possible. The Ford Foundation, through the National Geographic. I believe that with resources we'll be able to tell more of our stories and I think this partnership has given us the opportunity to tell the stories. Many times we have the stories to tell but don't know how to do it. It's usually not there. And I believe that through more partnerships, through collaboration similar to this we will be able to tell our stories so that those out there can hear. You know, as Marc was talking earlier about some negative narratives you know, these exist and we want to change that. We want to tell those positive stories which can give people a different perspective of who we are as a people, how we live, what we do, where we do it and why we do it. We want to tell this too, and we want to tell it from our own perspective and I think this grant gives that opportunity to us directly. I believe that in us telling our stories we will be able to influence those who make [authorities] daily who make the policy decisions which affect us in one way or the other. By us telling our stories we can help influence how those decisions are made and I think this is very important because many times decisions are made on our behalf without our consent and it is one of the things that we need to change. And I believe that with our

involvement that we can have better decision-making, which can help us as a people, which can help our country is a people and ultimately help the planet because we believe as indigenous peoples that we play a key role in ensuring that the planet remains safe and we do that through the protection of our forests. The forest means quite a lot to us. It means everything to us. We get everything we need from the forest and it is important in the story that I want to tell through the grant that was granted to me, through the National Geographic, that is telling the story of the [indiscernible] found oil and it is already causing quite a lot of issues. With oil will come money and with money will come infrastructure development. And we push ruins to places where there were not before. This opens up for us to mining. It opens up the forest to logging and so many other things and we want to tell the story of our lands because our lands in quite a lot to us. So the journey in telling my story will be across the country, covering different landscapes and telling the stories of the mountains, of the rivers, of the creeks, of the communities because they all have some sort of meaning to us. They all have some sort of significance to us. Some are sacred, some are important because of specific reasons and we want to tell the world that. We want to tell the stories of people can understand that. And we believe that telling it from our own perspective, of course with technical support from others who know how to do it can really send a clear message to those who have to make decisions on our behalf. We believe that as indigenous peoples we should be making our own decisions too. There is something called self-determination that we should be able to decide what it is that we want as development because what the outside world sees as development may not necessarily be developing for us. It may mean destruction and we want to tell that story from our perspective. So we are going to do this through film. We are going to do this through GIS, through mapping. We want to show, we want everybody to understand, to have a better visualization of what exactly is happening. And as a result of that I would like to share a short clip of a video that I will have made sometime back, telling a little bit about our life.

>> Thank you, Michael.

>> Over the years many of our lands have been given out as many concessions and for strict concessions with our consent and it's one of the many issues that we have. In our region. Our peoples have continued to suffer because [many interests] [indiscernible] the lands and we want to prevent our people from cutting out their normal traditional activities as they used to. How can we change this? We are hoping that by mapping our lands, by showing governments that these are the areas which we use, and this is how we use them, then we will be able to convince them that they need to ensure that our land rights are being protected. Not just protected, but they must respect our lands. They must respect that we need recognition to our customs and traditions and make it possible by ensuring that we have our titles and have our lands [indiscernible] [singing in background] So what we are doing is just trying to make sure that we have enough data and evidence that we can show others that this is how we use our land and this is the way we use our land.

[Singing]

>> That was beautiful. Thank you so much. Okay. I'm sorry. I was muted. Any last words that you would like to share with the community watching and the audience watching?

>> Yes. Like I said, resources will make this happen. And many times as indigenous peoples we don't have the resources to actually put these stories out there. So there is need for finding support to ensure that we have the tools which are necessary that can help us to tell these stories because we have nice stories that we can tell but there are also stories that [indiscernible] in terms of how our people are being treated, how our people are living. We need to share some of these stories as well so with support from donors, with support from those who have the resources we can definitely do a lot more because this has created a space where the younger generation are also learning from the older generation and they are asking about these stories. Tell us the story about this mountain, tell us the story about the river. So there's a transfer of knowledge and I think this is one of the quickest benefits we can actually get out of this is that the younger generation actually learning about the stories about their land this I believe will give them that motivation to continue to fight and struggle and ensure that their land remains theirs. Thank you.

>> Thank you, Michael, for the important, how in my community we say that is spiritual work. Thank you for that good medicine and thank you to Marc and Rachel for supporting these processes in these communities. To uplift their stories in a way they are going to tell them. Your partnership is much appreciated and with that we would like to transition into our next session. Thank you everybody.

>> Okay, thank you to all of our panelists and thank you especially to Tracy for leading such a thoughtful conversation. And I love the fact that you did it from your kitchen. Actually just the other day, Amy Goodman said in her comments that she views media as a huge kitchen table that stretches across the globe. So I really feel like you are embodying that spirit that she shared with us the other day. In any event, in our next session we are going to hear from three different organizations working to keep journalists and storytellers like Michael on the front lines, safe from legal and physical distress. We have known for many years this can be dangerous work and it only seems to be getting the more dangerous year-by-year. Until now here at home the US has been seen as a beacon of press freedom but particularly during the protests over the murder of George Floyd, the press has been increasingly targeted by police with physical beatings, teargas and wounding from non-legally munitions. All of this to say that the concern for the safety and security of journalists and activists on the front line is no longer a far off concern, but one we are experiencing much more vividly today. That being said, we are very fortunate to have with us Molly Bingham who is not only engaged in philanthropy but also a veteran journalist herself having reported from hotspots around the globe for top media outposts like the New York Times, the Washington Post and many others. Molly is going to lead our next conversation. But

before we hear from Molly and her panel, we would like to share with you a short video from the Ford Foundation on the importance of supporting indigenous communities and what impact they can have on climate change.

[Music]

>> Okay Molly Bingham, please take it from here.

>> Great, thanks Vince. And thanks to the previous panel. That was really interesting. I would like to invite my panelists to turn their cameras on. I'm going to just introduce us by saying I have covered conflict as a photojournalist, a reporter, a filmmaker from Chiapas to central Africa to Iraq. And as a freelancer I was always accountable for my own safety and security and I know firsthand how the best practices for staying safe can dramatically vary from environment to environment and over time. So I was delighted to be asked to moderate this great panel to spur your thinking as those who collect information in the field on how to constructively work with your grantees to create effective safety protocols for their work. Now this is a really big topic so we will keep this informative on a high level and encourage you to consult the resources that the panelists will fight and reach to them for further conversation, ask questions during the Q and A. But if we start off by recognizing the range of information gatherers that you might fund, whether they are activists or filmmakers or journalists, and then within each of each of those practices, the range of whose collaborators safety and needs to be considered from the grantee you actually funded to the subcontractor they might work with, and even the people that they illuminate through their work.

So we can quickly see that the issue gets pretty big. And knotty. Luckily we have representatives from three organizations who can help unpack the safety yarn ball and get you on the path to constructively including safety in your thinking as you work with grantees. So I would like to introduce Laxmi Parthasarathy, who is the chief operating officer of the global press Institute, which trains and then employs local journalists around the world, and then Prash Naik

is the General Counsel to the doc society which provides an incredible connective tissue for the documentary film world in a lot of ways and also Priscila Neri who is the us executive director for Latin America programs and witness who [indiscernible] visual media and technology to protect and defend human rights. So we have a whole range of actors and information gatherers in the field and I would like to throw open the conversation to the three of you and... Priscila, I would like to start with you but also of you can answer the questions in sequence can you take a few minutes to talk about your organization and how your organization thinks about safety for the community that you serve specifically and please include what kinds of resources you have developed or can share that might be useful for donors, so we can get those out in the chat and the conversation sooner. So let's start with you Priscila and Prash then let you and then Laxmi.

>> Hello thank you for the invitation and I'm honored to be with you I appreciate your work. It's a really big topic and four minutes is not enough for a Brazilian to explain anything to use I'm going to try to keep it very top line just around the topic of security in front line media production so let me go ahead and share my screen. can folks see that?

>> Yes.

>> Okay, so for those of you who are not familiar with witness, witness is a 30-year-old global human rights organization that started right after the Rodney King riots, the Rodney King video in Los Angeles with this idea of the power of frontline videos and stories to transform and to achieve justice. Our mission is to make it possible for anyone anywhere to use video technology to protect and defend human rights, whatever that means in their particular context. And we know that the landscape has changed quite dramatically in the almost 3 decades since we were born. And with the technologies of smart phones and other ubiquitous filming devices we really see a human rights defender as anyone who uses their phone to commit to an active human rights defense. Even if that is building something you know needs to be seen and exposed. It is broad from C PJ's definition of citizen journalism.

We work at three levels, just to explain a little but the core, center, our bread and butter, what we live for is direct support on the ground in five different regions where we have staff. Helping human rights defenders think about how to use video as a tool for documentation for advocacy and for evidence. This includes a lot of work that we do currently in Mexico and in the Amazon region with several different indigenous communities that are teaching us how they are using this visual documentation to assert their rights to that land and produce evidence. So our current dramatic priorities locally are around state violence, land rights and war crimes, and we also do a lot of support around freedom of expression protests. So that is at the core center here. One circle out is what I call layer 2, it is thinking about the broader ecosystems around layer 1. In trying to support them with digestible fast timely guidance on how to use video safely securely and effectively. So if you think about that in a protest setting, we see that there is a lot of harm reduction that could be done if we support activists to think about risks to the people that they are filming, risks to themselves and how to reduce those risks in the use of media in those settings. So that also happens in five regions. We leverage international dates, viral videos and other types of news hooks to try and share this guidance in a format that makes sense. And then the third level is really advocating to the technology giants into the technology platforms on which a lot of this activism happens. So it is a harm reduction kind of strategy of helping these tech giants step into their responsibility of doing less harm to activists and human rights defenders on other platforms. I was thinking about what to share and this is a photo from a training I participated in Ecuador in the [cofan] territory a very inspiring use of video there in the Alianza network, and I was thinking about what to share in terms of how to do safety and security right. I think the first thing is that we always think about it in a very holistic

ecosystem approach. Right, it is an ongoing process and the most effective way to do it is prioritizing collective over individual solutions. And also not prescribing a set of solutions like mental health for example, irrespective of context, right. Because we know different cultures have different ways of thinking about mental health. The second one is do no harm. It seems obvious but it still happens so much but so do not be heavy, do not be oblivious. Know that if something happens to you when you are in a local partners area that is going to be the problem. To help solve. Because they know the area best so how do you not be heavy how do you not [indiscernible] how do you not do harm.

The third one is with, and not to. So these conversations are around security and protection should be had always with in a very decolonize mentality. So I am not coming to share best practices. I am not coming to make things better. This is a very deep, local partnership that takes time that really tries to value local expertise so it is not for example hiring an international consultant to go to a security assessment of the knowledge that is there locally and paying that consultant and not compensating the local community who is actually sharing the knowledge and has that knowledge. So it is also a dance because we know that accumulated trauma can also lead to underestimation of risks. So after you build trust, that is where you can find your dance of also sharing other perspectives, other experiences. The other one is trust and humility in all ways. I always say that the ethical should trump the legal so it's not about signing a paper of informed consent. It is really about our ethical responsibility as we go there. Mind the narratives. So how the narratives lead to belief systems that really prioritize some lives over others, that prioritize buildings over communities that prioritize development over indigenous rights. So how we mind the narratives and how we counter narrative that. How we empower the front and work with the front line communities to tell their story in ways that can help change the narrative.

And the only way to change the story is if we change the storytellers. I have two more and then I will stop. Preemptive, scenario versus the crisis mode what are two things that could happen and what are each one, and including the boring ones because we talk about the flashiest one but sometimes a traffic accident is the more likely scenario. And in the last one is language justice. So put that burden on yourself. Right, do not send a translated, long template text heavy. Language is not just about text. It is about oral. It is about visual. This is a great example that I wanted to share from frontline defenders on helping communities with low literacy to think about security in a very moving way. How does it change if there someone who can actually push the rock onto your home how does a change of the person has, a lever and just an illustration of how this is fast moving and needs to be a continuous dialogue. I will stop there.

>> Great. Thank you. Prash, can you take it?

>> Good morning from Sydney. I'm delighted to be taking part today. DOC society is an organization based in London and New York. We facilitate the best documentary films in the world working collaboratively with funders and filmmakers and we act as a facilitator

between the two. Our interest in security has always been at the heart of the organization over many years, but in 2017 we worked with the DOC funders network, collected independent media funders to address what we saw as a growing problem of the inadequacy of safety and security as a remit issue within document refill making. We felt at that time, and this is reflected with the processes that will be available, that journalists working in investigation or news reporting had more ingrained and rigorous structures in order to ensure the safety of their teams, their subjects and production as a whole. And we felt there was a gap in the market and this needed to be addressed. The solution was an initiative called the safe and secure initiative. Delegates will be given a link to it shortly, which is effectively a global resource tool, both for filmmakers and for funders. And it is important to stress that the two are very important in this initiative. The checklist consists of identifying five or six key areas of risks, digital security, journalist accountability, legal security, subject security, [indiscernible] security and location involves effectively a checklist which the funders and the filmmakers work collaboratively on to identify strengths and weaknesses in the potential production. To plug those loopholes at a very early stage in the production. And then if the program or the film is likely to give way to high levels of risk a more detailed risk assessment to a high risk location document and a handbook which contains the very best global resources available for filmmakers.

It is very important that our thesis behind this was to ingrain a culture that risk management and risk mitigation is at the heart of filmmaking, of funding and is not a secondary or latter consideration down the line. And also to ensure that filmmakers and funders embrace this as part of a kind of culture of awareness around the projects from the outset, and that it was an ongoing responsibility through the production and therefore as factors changed on the ground or globally that producers and the funders could therefore adopt these processes. And essentially it was to kind of provide reassurance to filmmakers that funders were across the detail of this, and likewise for funders to make sure there were no sudden surprises or hidden expectations down the line and there was a full and frank discussion from the outset about risk management and risk mitigation. Linked to safe and secure, and because of the Covid pandemic we have more recently developed a new protocol. It is not strictly part of safe and secure but it's based on the same framework around safety and security. It is backed by field of vision and the Sundance Institute and was launched a couple of weeks ago. And again a very similar framework. It has an ethical threshold at the top to identify the kind of public interest justification versus the proportionality around the risk management. A risk assessment and then a resource tool about the best practices currently available. With this document we have made this a live document because of the changing circumstances and again it is freely available to all filmmakers and funders and I would actively encourage you to access it. But overall, both documents and initiatives are there to kind of embed risk, risk management and risk awareness with in the body of document refill making for both funders and filmmakers and to make it very clear that this is not a take the box exercise, this is about identifying areas of ineptitude as I often referred to, these are areas that [indiscernible] the knowledge you have, and those

areas have been utilized from the outset, those [indiscernible] potentially reduce together.

>>. Thanks, Prash. Laxmi over to you.

>> Thanks to media funders for having a conversation it's great to be on a panel with both Prash and Priscila for taking this work so seriously and I appreciate the approach you are taking. So it global press we are media organization that trains local reporters and under-covered media markets, so places such as DRC, Zimbabwe, Haiti, Mongolia some of the places that we operate. And for context, we have over 100 staff around the world where we operate these 40, over 40 independent news bureaus. And in some of the most challenging environments. So, we developed a duty of care program that focuses on four aspects of local journalist security that is legal, physical, emotional and digital security. And this is all when evacuation is not an option. Because our reporters are locally based. Unfortunately this is actually a really unique approach to safety in the news industry. And that is just because we have decided to prioritize the security of the whole person. It is challenging but it is both necessary and possible. As we have shown over the last 14 years. You know, often organizations believe that security needs to just be focused on a one time training. You get in, you do your [hostile environments] you get out and you are set to go. But if hostile environments or other trainings are not reinforced by newsroom or organization-wide policies, it is next to meaningless to attend one of those trainings. Policies, procedures, practices , open communication and just a basic Foundation of trust that is institutionalized across staff and with leadership is the global press approach. So at our organization we focus about 75% of our duty of care approach on our policies, protocols and this institutionalized practice. And then 20% is with trainings. And about 5% is on crisis response.

So part of this is just obsessing over the local details. I have heard my colleagues mentioned this already, but you know, that local approach, that hyper local approach is so critical, to plan and to prepare our reporters whether it is mapping and tracking transportation routes that we are all aware where reporters are going on assignment, to knowing how much fuel is in the trunk of a car. You know, two simple things like daily check ins. Whether it is Ebola, and DRC the Easter Sunday bombings in Sri Lanka or the current Covid 19 crisis we always approach our duty of care with this holistic approach. Regardless of the scenario. We gather an accurate local picture of the crisis, as we know, we just can't rely on the local picture from official reporting or official response as we leverage our network of reporters as assets, not liabilities. It is a really important shift in our framework. We focus on team members' mental health and well-being. You know, in 2018 we made a serious and significant investment as an organization to develop and build a professional network of wellness counselors who are available unlimited to all of our reporters. They speak the local language of our reporters. And these are essentially private unlimited sessions that our reporters can take advantage of and in 2019 after we surveyed our reporters we recognize that over half of our reporters took advantage of this resource within the organization. And then

finally it is really critical again to take note of local constraints and priorities. As we are also focused on the coronavirus right now, this virus will compete with other acute and chronic crises. You know, such as mosquito borne dengue, or other basic challenges that our community space. And organizations that respond without taking this into account or without inviting our reporters into that response and to no matter how well-intentioned a plan or protocol might be from headquarters, if implementation isn't really taking local constraints and priorities into account, that will be a failed attempt at approaching any kind of response to a crisis. And you know, this has been the work of global press over 14 years, really taking our duty of care holistic approach to local journalistic safety and security for the last 14 years and I am proud to share that recently we received the Chester M Pierce human rights award from the American psychiatric Association for this work. And you know, it is wonderful to be celebrated but I hope that is a call to action to so many other news organizations that need to be prioritizing duty of care and not just safety and security.

>> That's great. Thanks Laxmi. I hear three big themes that overlap for all of you and the first one is really like into the ground, let the people that are in that space tell you what they know and how they feel and their way of thinking about something. The second is, no one-size-fits-all sort of template that this is a framework of questions more than a template of answers or protocols. And the third one is, it sounds like this is an ongoing evolution of conversation, that in any environment things change quickly and they change quickly and being technical and flexible and listening is key to a successful strategy for safety. So with that I would like to take a next question, and we don't have a huge amount of time, but this gathering is largely focused on climate issues but I do think if you could speak and some of you have started to address this a little bit, but if you could speak to the unique challenges presented right now about Covid and the demonstrations globally around racial equality, how do you think those working realities are different let's say then what you have already put on the ground? what are they bringing to the fore for you that may be was not as far thinking in your approach that donors might need to hear right now? Who wants to go first. Put your hand up.

>> Okay. I'm happy to check in

>> Great Prash, thanks.

>> So Covid, and the current riots in the US and also in Hong Kong reason issue of how do you balance proportionality of risk. So for example if you are strictly complying with Covid you should be social distancing but as we all know social distancing in a riot is nearly impossible to achieve. And at the same time I would be more concerned for film makers and journalists in terms of the repercussions of the police baton, teargas pepper spray arrests and attachments [indiscernible] what we are trying to get film makers to think about is to not all these risks in different boxes but to think about it in a holistic way and think about what is the immediate risk to me. How do I manage the risk. Yes there is a Covid issue is a long-term risk but I need to manage the immediate risk to me and also to my subjects. This is an important criteria within the safe and secure

protocol that we wanted to encourage people to think not just about their teams but people on the ground and as Laxmi said they don't have the opportunity to leave the country. So the risk for them remains very real and repercussions but equally the subjects of your film, an area sometimes forgotten by film makers, is that there is a duty of care toward them, what are their expectations what do they think they are getting involved in, what do you think they are going to get out of it and when does your responsibility and because it can't be an open-ended relationship. Setting those parameters from the outset is very very important. So I think one of the things that Covid has certainly achieved is at much greater recognition of the importance of safety and security across all genres of filmmaking because the risk arises from the minute you leave your front door, which has never happened before.

>> Right, Priscila or Laxmi?

>> I want to say that I feel like this is not only exacerbating the structural inequalities that we've been fighting against for generations but also providing a very... An excuse for authoritarian leaning governments or corporate governments that have been corporate captured, and monarchical governments to really use the state of emergency as an excuse for excessive use of force, for less transparency, for lack of proportionality in the response, so how do you balance a public health concern with human rights principles around proportionality and transparency so I think we really need to keep an eye on that and also as if we look at the global protests there still issues around visibility and they are very linked to power. So in Rio for example the police killed 177 young black men just in the month of April. Right, compare that to what is happening in other parts of the world and how much attention that is getting. So there is also a challenge of global solidarity and really seeing the interconnectedness as an opportunity for us to power and realize the power of us working together as opposed to continuing in our silos and corners.

>> Laxmi, and then we will do a quick lightning round.

>> I would just add one this holistic approach that Prash is addressing is even more heightened right now in this moment during coronavirus, during this crisis. You may have been used to dealing with as an organization one or two communities at a time, one country at a time, but this is everywhere. This is ... A moment where you think cannot go anywhere where there is no coronavirus. So that holistic approach I hope is something that organizations are taking really seriously right now. The other is this idea of invisible censorship. You know, Priscila mentioned it in terms of more authoritarian governments. You know, specifically clamping down on freedom of press, freedom of expression. And you know we are seeing this whether it is... Not issuing press passes, or preventing reporters from being out reporting, or harassing, police officers harassing reporters this is a challenge we have to deal with even more when reporters are deemed essential services and some of the places around the world, so these are things we have our radar up for and again the most important thing for us is the holistic security of the whole person. Not just the story that we are going after.

>> Great. So a quick lightning round. We have one or two minutes left. Just a few words. What thought would you leave the donor community with in this question of, you know, environmental safety, Covid... Riots, demonstrations... Like what is your parting shot, if you will?

>> I can start. You know, I would ask donors first a question. Have you prioritized duty of care in your grantmaking and if you have, that's fantastic. But you also need to be asking the tough questions of your grantees. Are they prioritizing safety and security at the very least but ideally duty of care. You know, how much are they putting aside to value the wellness of their staff.

>> Okay. I will check in here. So my point to funders is that there's often nervousness about filmmakers being candid and open about risk can lead to a drop in funding which I think is completely not the case. So sometimes what funder filmmakers what is not so much the financial input which of course is important but they also want some reassurance on how [indiscernible] the background. They never call upon you but knowing you're there gives reassurance because being in the field can be a very lonely existence and doing there is someone back at home who is there watching your back effectively can be reassuring [indiscernible] to the funders need.

>> So true. Priscila.

>> I would say two things. One is I... Was also I would propose we broaden our own lexicon to include lexicons that are not generated in the global North. When we talk about self-care or duty of care, or you know, we should also talk about *ben vivir* and other global self rooted methodologies of describing the same thing but not ask the grantees to then explain theirs in our terms that really being open to think about how this is played out because if I go to one of my partners and say what is your safety and security assessment I'm probably not going to get what people are expecting but if I have a conversation using the lexicon and vocabulary and knowledge that is rooted locally that will be much more effective. And the last thing is trust. So if you trust and activist enough to invite them to a panel, fund them in an easy flexible un-bureaucratic way. If you trust them enough for them to come lend their credibility and authenticity in a conversation they should also be supported to protect themselves and security. It could mean buying food, it could be leaving their community. That is for them to the side.

>> That is super. You guys thank you so much for that is the end of our time. And I'm going to hand it back to Vince and we have a Q and A section after so those of you in the audience there are great resources in the chat. Please avail yourself of those. And thank you guys for that was a great conversation. I'm sure we will have some good questions too.

>> Thank you, Molly. That was a really great way of blending a lot of information in a short period of time and really interesting to see the complementary nature of both parts of the conversation. I want to invite people to offer questions now. There is a Q and A box down at the bottom. Think we are going to invite one person to join us immediately

to offer a question in just a moment here. Adrian Kawaley Lathan from the [Bertha] Foundation but before we asked questions I want to say a few things and one is that we have just published a report, environmental media grantmaking, how fund makers are tipping the scales toward change. It is a brand-new report for media funders impact out today and we are going to have a special section on that on June 18 where we are going to get into that reporting in greater detail. And not to offer too much about that, except to say that there is, we are seeing an increase in grantmaking for environmental media. So that's encouraging. It is probably not nearly enough to do the job that we need done. But we are also very much encouraged by recent moves by major Foundations. We had Ellen Dorsey on just a couple days ago. She made a very strong case for greatly increasing Foundation dollars for urgent needs in a time of Covid, in a time of crisis in a time of global climate crisis. She made a strong case they are greatly increasing their resources and now just today we are seeing the announcement from the Ford Foundation, the MacArthur Foundation and several others that they are going to step up and make very bold contributions as well. Together five Foundations making \$1.7 billion in additional resources. So we certainly hope that some of those resources go to the critical work of telling these important stories.

So it is encouraging that there are more resources coming forward. And then I just want to say to all of our speakers and panelists, you should feel free to join in the questioning. I think it was interesting to hear both sides of the equation today. And if you, if anybody wants to ask a question of each other, you can feel free to do that as well. But before we do that, I want to invite Adrian. I didn't get the pronunciation... But maybe you can advise us Adrian Kawaley Lathan

>> Certainly. Adrian Kawaley Lathan. Thank you for asking me I guess I have a complex and long-winded question which is harder to type. I am representing the [bertha] Foundation and really I love hearing from you about the relationship between partner grantees and a lot of you talking about the ecosystem. I think at this particular juncture in time, structural racism and disparity is at the forefront of everyone's minds. And I would say that the climate movement, that those disparities exist in every movement that there is. These structural disparities which of course you all know. And I guess the core question I'm asking is twofold. Firstly, how is it that, there is a disparity of power between the funders and the beneficiaries who are in their situation. How do we, in the partner grantee relationship somehow create more of a horizontal process when we talk about giving the lead to let say in this particular instance people of color, black people of color in this particular struggle, how do you go about doing that in a sustainable way that not only builds capacity, but has an end goal of eventually removing I guess funders essentially at some point out of the situation. There should always be an end goal whereby there is not just a one way flow. And I just wondered if anybody was working with concepts or a means of potentially doing that.

>> So I can respond to that very quickly. I think, so at the Ford Foundation we really put our grantees and partners in the drivers seat. Right, and that is really the way, the

culture of the Ford Foundation at this point we listen and we learn. And then we support the work of the frontliners based on the needs they identify and these conversations don't happen once a year. The conversations happen all the time. So there's actually fairly regular communications between Ford and our grantees. Because there are so many of these moments happening that we are seeing especially in crisis moments right now. That is one. And I think the second part is a lot of our funding is flexible core funding. And this is a move that we did about five years ago, when we launched our build program, where we realized that in order for us to really say we are putting the grantees in the drivers seat, that we need to give the power to do what they need to do with the funds that we are providing them. So that is something we are also engaging other philanthropies on in doing is to provide flexible core funding support to the grant to do more flexible core funding to support the grantees. Our goal is to I think at this point we are about at 70% of our grantmaking. Flexible core funding. We would like to do more. We would like other philanthropies to do the same. And I think that is kind of how we are putting the grantees at the center

>> Adrian, I'm really glad you asked this question. It is something we think about often, and we fund individual storytellers right? So, so much of that is about ensuring that they are telling these stories that not only the world learns from through, often through our publication branches but also that we truly learn from, and so as we fund individuals and they become explorers like Michael said we then ask them to participate in a number of other ways in the National Geographic ecosystem often for our own staff as well. But I've also been thinking especially lately about when you are activating funds for acute situations. Right, where people are coming up and we recognize that their voices are necessary to lower the burden of application for those individuals who may be also experiencing severe situations to their family and to their home lives and don't have as much capacity to be filling out a grant form. And I don't have the answer to this, but it is something that we are thinking about very carefully in terms of just simplifying things. But it sparks a memory I have of having a conversation with a person who is an indigenous person who said look, I don't want to be asking you for money. This isn't, that is not the relationship I want with you. I want a partnership and that stuck with me for a really long time to figure out how to get rid of that sort of funder/fundee relationship and somebody who also sits between those spaces I recognize how important it is, but I would really just love any advice around that as we move forward with our funding. As well.

>> I guess the root of that would be the idea of trust too.

>> I agree. Can I add two more points too? So what is interesting is because philanthropy is such a black box, people don't have the lens of who is working in philanthropy right now. And a lot of people working at least at the Ford Foundation are folks who come from the front lines as well. So they understand exactly what the needs are, the frontline leaders and organizations on the ground who are doing these issues in front of them. What I would say it's P it's interesting, you do have a birds eye view of the

ecosystem of players that are doing the work, and a big part of our work is to connect those leaders and organizations on the front lines so that they can work together, and we can provide more support in their collaborations. Yeah. I think that is kind of two more points to add.

>> I will also just... Sorry, briefly say that often when we open an RFP it is because we want to learn about something. And so we just recently opened an RFP around equity in the natural world, which is really about environmental racism and justice. In part because I think that the first people who start to raise these kinds of questions and issues are often the storytellers and the journalists and later on the academics sort of catch up and recognize what those stories may be. And so we often use these as tools to learn about what the next thing may be, and as a reason to start asking those questions.

>> Thanks.

>> Priscila?

>> Can I add something not as a, I want to go back to a term that I heard yesterday which is about language justice which is more just about languages, and it is about the way that we understand the value and the way we ask grantees, I'm saying as if I am a fighter but I'm not, the ways grantees are asked to explain the values and objectives and strategies, and their outcomes and outputs, it is so... It needs to be de colonized let me say it that way it just needs to be I think going back to Tracy's point on trust, like if you trust this group, just give them an easy way to access and to report back. And make it long. You know, no sneaky one your projects. We know nothing happens in a year. You know, let's do five year timelines. Let's do 10 year timelines, let's put our money where the trust is in meaningful ways and I want to do a hot tip to the build program because it is what Marc said it is in terms of really putting the Fundy in the driver seat.

>> I think it is a good point that Marc brought up about front-line workers. That's who I was for many years, and now I'm in the position of working with in philanthropy as well. And making those grants and really being able to walk are creatives and work makers through the process of you don't need to make up stories or create something just for us, let's just make it simple. Let's get the barriers down. I just want to support the work to happen. And they are always shocked. [Laughter] like I get you, I have been there for 20 years. And I'm in this position now and I think that for those of us who are in these institutions of philanthropy and these positions of power and gatekeeping, if we could bring more front-line persons into these spaces for that very reason, to break down the barriers and really make this process much more simple and activated for the people who need these resources and have stories to tell

>> If I can say something, just to add to what Tracy has just said, I think many times people who really want to tell those stories are not given the opportunity to tell the story. And like the other lady said, I can't remember, from witness, she said something that really stood out with me is that you know sometimes the language required to get these

projects is so technical. It is so hard. You know, why not create a system whereby you can talk with the people, and like we said it's all about trust, tell me what it is you want to do. I shouldn't have to be able to write all these technical documents. Sometimes it really makes no sense. It just takes up quite a lot of time. Of course I know you have your objectives and your goals, what needs to happen but at the same time I think making it easier for the average storyteller, someone who is not familiar even with written language because there are some people, in our language is for example it is not written, but they can express themselves and say this is what I want, but they are not able to write it because English or Spanish or Portuguese may not be their first language. They may have grown up all the time with their native languages. And I think making it easy for them to access resources I think can help push this process forward and it is may be something that donors need to consider as well.

Why not make it a little bit easier. You can test run it. You know, make a little smaller, one smaller, then you get bigger as you go along, but find simple ways of giving access to the people who really need to tell their stories because sometimes you will find that the bigger organizations who know the technical things will be getting the grants but the people who need it will not be getting it so something to consider to making those who really needed to actually have access to the funding.

>> I think it is great to see the dialogue between the panels. And I just want to invite our panelists, if you have a question of each other raise your hand, and I am happy to facilitate that dialogue as well. In the meantime, if anybody has a question from the participants, the Q and A box is there as well. I might just... To somebody have a question? I might just ask Michael to elaborate a little bit, which is to say, building on what you are responding to Priscila, where there other aspects of the resources for safety and security of front-line workers, is there something in your experience where that is either responsive to your needs, or whether there is something you experienced which is not being, is there a gap in what you heard?

>> Thank you for your question. I think in every situation it can be different. There may be [gaps] but I think there are also ways in which it is actually working. So for example currently there's a situation here where a family is being threatened by large-scale miners with guns and things like that. The family wants me to go in with them to their location, but personally for me to go there I will have that fear because it is putting myself at risk as well.

Because here we have a family being threatened by persons who have firearms, persons who have money with them, they have a lot of money. So they can do what they want and pass through corporate it's easy for them. But it's also in a remote location. So for me to go with them to tell their story can be putting myself at risk. And many times it's difficult because the security forces will not be able to find ways of protecting me and ensure that I'm safe, so I've got to try first and foremost to ensure my safety. And many times it could be difficult. It could be hard because we are not seeing as a priority the security forces may have their own priorities set and I may not be a

priority for them. While I put my life on the line to ensure that someone's story is told, or someone gets [indiscernible for what is happening it can be putting myself at risk. So I think that it is important for us as well as storytellers to ensure that we pay special attention to protecting ourselves as much as we can because no one will look for you in that sense. So you have to start first with your own self. So we need to be careful and we need to ensure, I like some of the guidelines that were put out [indiscernible] some of the things we need to take into consideration when getting into something like this because anything can happen. You know, I can go there and the next thing I'm missing. Nobody can find me because somebody got me on the trail coming back [indiscernible] in a tree trunk or something but this is the reality of the situation on the ground. And even without that there is the other side of like for example, in the jungles we have anacondas and Jaguars and Piranhas and all these things, as a storyteller going out and sleeping in the jungle walking through the jungle I have these things in the back of my mind and I take certain precautions to make sure that I'm safe. Because I don't want somebody else to be telling the story about me got eaten by a jaguar. [I need to tell the story] on my own so I just need to protect myself.

>> Molly, do you have a question?

>> I have a question that I think actually it would be interesting to hear from all of the panelists, whoever has a reaction to it but I think over my career one of the things that has definitely happened is a blending of the roles of journalists and filmmakers and activists and citizens and all with valid like roles and reasons and outcomes for participating. That within our little space, quite different motivations or rules of operating and processes. And I just wonder how that blend, I think the public, the distinctions that we would make between ourselves are lost on the public. I'm curious from where you guys sit, how has that blending benefited or challenged the group you work with or the kind of work you do. Is there a way out of that that if it is negative for your organization that feels good. I would just be sitting thoughts on that.

>> You know, one of the things that we have always kind of... Well there's a couple things that I can say about this Molly. The first is that global press for years we have been talking about the asset that is our reporters who live in so many communities and speak so many different languages and can access so many different sources that very unlikely a foreign correspondent is ever going to be able to access and even if you are, are you going to get the whole truth, is your source going to trust the reporter? so there's a real conversation there to have about the value that comes with engaging with local communities and access that they have. And the fact that you know, this conversation about objectivity right now in our field you know we are all human beings. We have organizations that support us with policies in fact checkers and all sorts of processes that we provide a global press but as an individual the excess that our reporters have to our communities is an asset. And we always have a non-assignment policy at global press, which is again wild for a newsroom. So send a reporter at and have them tell you what is most important for their community right now to be hearing

and learning about. And simple policies like this have also really been the fabric of what makes global press such a diverse organization.

>> I think it is important to encourage a degree of collaboration between the different types of filmmakers journalists and activists because certainly in the area of society that we work, we work across all these different areas and it's interesting historically some thinkers thought of themselves as storytellers firsts, seldom as journalists, and journalists felt very differently about they did not stick to the facts and they were [indiscernible] not objective and I think this disruption is sort about it because one doesn't distinguish between the other one is about the integrity of the film and the contents as they have been subsequently distributed, but I think fundamentally when it comes down to how we should [risk] around these different types of individuals you can embed and ingrain a culture of safety and security, but ultimately when it comes down to the decision-making, you are the filmmaker on the ground. It's all very well seeking advice from me. But I'm back in Sydney in a cozy office or whatever. I am not [going to] make a judgment for you so we can only empower those individuals to make the best situation, or the best decisions with the best facts available at that time. It's interesting what Mike was saying about his analysis of going into a community and assessing is he going to go in and come out is he going to be able to tell the community story because [if he ends up dead] that story is gone, and we hope over the years the kind of approach of the more gung ho filmmakers who are now a very small minority has changed with a more measured and proportionate and evaluating film maker that thinks about I want to get my story out, but it's going to be quite a serious process I'm going to pay so maybe now is not the time or maybe there's another way of doing it and that kind of rational thinking is what we want to encourage and facilitate more.

>> Can I add a few thoughts?

>> Please.

>> Is there time?

>> I think Michael also had... An inclination to speak too.

>> Oh, so thank you. Sorry. Yeah, and I think with the changing environment now everybody has a smart phone. Everybody goes out there, something is happening and they fill it on social media things are changing the environment we work in is changing and I think as a result of this there needs to be more collaboration between the different types of media out there and I think this is the way forward. It should no longer be about, this is my circle I just work with this. We have to work together if we are going to tell the true stories because the manner in which media is operating now it is so hard sometimes we hear a lot about fake news and all sorts of things. But it is important for us to recognize that if we are going to get true stories we have to take it from all the angles and from all the individuals involved. And I think for us it is important that, telling our story because this story that we are going to tell has to fit as well into the environment that exists. We have to tell it in such a way that people understand it you

have to tell it in such a way that people appreciate it and know that these are the facts we have evidenced to support what we are saying and the work that I'm doing, this is our intention. We are not just going to tell you the story but will give evidence to show you this is what we are talking about. We are talking about people gathering in a certain area. We can show you. We have Geo reference photos. We have maps we can show you and give you the evidence we can show you specifically on a map. So it is important for us to recognize that and in telling our story we need to have evidence-based facts that we can show to you and tell the story. Thank you.

>> A quick comment from Priscila and we will wrap.

>> I was going to say the importance of collaboration. I think there is immense power in the new ecosystem and the new landscape of how we work together but it also requires a very strong recognition of whose stories and who should be telling the stories and who they belong to. And I think everyone supporting that needs to get rid of their own agendas, their own ego, their own professional ambitions and really service the more collective goals that we have with these stories, the more collective counter narrative goals that we have with these stories. I love some of the film makers that have been supported by Bertha for example who before they even start to think about what documentary they want to make, they understand what story the community wants to tell kind of how Laxmi was describing the global press model and I think that is what more of.

>> That is a great place to end the conversation too. Because I think it shows exactly how collaborative it can be with the different perspectives all the way from the funders through the storyteller and the intermediaries in between. I want to thank Adrian for getting the Q and A discussion started with such a thoughtful conversation starter there and for all of you participants and moderators together, may be a special thanks to Prash Naik, for getting up in the middle of the night, when we reached out to the doc society we thought we were inconveniencing them at cocktail hour in London but we did not realize it was going to be 13-14 hrs in Sydney. So thank you for getting up very early for us for all of that.

>> You will have a productive day, Prash.

>> Really. Maybe we'll go back to bed. But anyway I do also want to bring your attention to our next gathering, our next meeting of the forum is next Tuesday at 1:00 PM, where we are going to focus on the daily planet, environmental journalism around the world. We have got some great speakers on the program as well. And at the end of this session when you complete, when you get out of the zoom, please follow the prompts if you will to take our short ask question three minute survey at the conclusion. And thank you all for participating. We will see you next time.