**2019 Online KT Conference:**

**Innovative KT Strategies That Work**

*Transmedia Knowledge for Innovating Knowledge Translation*

Jon McKenzie

Originally Recorded on November 1, 2019

YouTube Link: <https://youtu.be/boaJyVxqU3I>

>> KATHLEEN MURPHY: Okay. So, our first presenter is Jon McKenzie. We're very excited to have him. He's a professor of practice at Cornell university. He researches media, design, and performance. He has a lot of experience conducting presentations not only domestically but internationally.

He focuses on transmedia knowledge and critical design thinking. He helps others problem solve and communicate their research for a range of different stakeholders. He's also an accomplished similar scholar's the author of two books, permanent or else, it focuses on cultural, organizational and technological performance in contemporary societies. He published transmedia knowledge for liberal arts and community engagement. I mentioned his presentation today is transmedia knowledge for innovating knowledge translation. If you have questions during the presentation, please ask them in the chat box, and we will address them as we can.

Then using questions from the chat box I'll moderate a Q&A following Dr. McKenzie's presentation. Dr. McKenzie, are you ready to begin?

>> JON MCKENZIE: All right. Good afternoon. I want to welcome you on this presentation on knowledge translation for innovating on transmedia knowledge for innovating knowledge translation. My name is Jon McKenzie. I teach in the English department at Cornell University and for the past two years I help researchers, faculty and students across campus share their research with different communities. I also work with community partners and give hands on workshops for transmedia knowledge. What I would like to do is introduce you the practice of transmedia knowledge, shows you some of the forms it takes and see if we can get you innovating your knowledge translation using it.

So, I'm going to start with a call for adventure, one that gets at the importance of knowledge translation in our society.

In an age of fake news and truth, scientific education must engage communities, policy makers and the general public in new ways, ways that mesh with the tradition of knowledge translation will also draw on tradition of media arts and activism, as well as strategic story telling. My response to this situation of being in a post truth world centers around new forms of scholarly work that I call transmedia knowledge. So, I want to begin with a definition and some quick examples.

Transmedia knowledge, I define it as knowledge that is created and shared with different stakeholders using a wide variety of media forms, from books and presentations, videos, installations, posters, and websites. The key thing is knowledge moving across media, thus, transmedia knowledge.

Some of the popular forms it can take include PechaKuchas, community installations and information economics. Transmedia knowledge entails emerging scholarly genres as well as books a articles. Note that the scientific article in the top corner, if you've worked with articles or given PowerPoint presentations, then you're already working in transmedia knowledge. However, most researchers and universities focus almost exclusively on teaching people to write articles in books and they give little formal support for other genres. Here are some reasons why broadening your thinking to other genres might be good.

First, it allows you to connect with new audience, such as community members, non-specialist peers, funders, alumni, and the general public. You can also produce new ways of making arguments. In of neighbor from inductive and deductive from Aristotle there's abductive from pierce from a particular item to a broader idea without climbing these stems. The fourth type of logic is conductive lodge, associative. You take two on top of each other there's often a flash of recognition.

Transmedia knowledge can also introduce new types of evidence in addition to texts. We get dynamic data, other visual forms aural, interactive, and immersive forms of evidence. Fourth it allows the co creation of knowledge. So, knowledge is not just coming from experts in the communities, but you can get bottom up with communities, patients, and research collaborators, co creating knowledge with you.

Finally, transmedia knowledge can produce different types of impacts beyond simply communicating discoveries. It can help change perceptions, inform policies, heighten funding, and enhance treatment, and even improve and save lives.

Public health, for instance, has been using transmedia knowledge forms dating back to the early 20th Century. They are the Avant Garde of transmedia knowledge. My image for how transmedia knowledge can innovate knowledge translation, transmedia knowledge is like a magic lantern. You can put it atop your project and transmedia knowledge can project out new perspectives, new contexts and new accordances for your research and allows you to discover new stakeholders and potential users.

Like knowledge translation, transmedia knowledge is the opposite of dumbing down research. It's all about discovering new ways to apply research to problem solve for different stakeholders. You can innovate your approach to knowledge translation by transmediating it to different forms attune to different stakeholders. Now I would like to show you some of the key forms and go into a deeper dive. Let's start with one of the most familiar. That is a scholarly article.

So, as I said, traditional academic genres are transmedia knowledge. This is a journal from the journal of aboriginal health which is now the journal of indigenous health. The form is so familiar we don't recognize that it is a media genre. Notice it's printed on white paper and black 12-point font with one inch margins. More importantly the structure is highly, highly formalized. We're seeing here just the abstract and the introduction and you could surmise what the rest of what the structure is it is going to be. It's going to go into a discussion of methods, results, and then a formal discussion. It turns out this form is called IMRAD, introduction, method, research, and discussion. It was invented in the 1930s. As this graph shows it took about 50 years for it to be adopted by all four of the leading medical journals.

So, my important point here is that even traditional essays or transmedia genres. You can have images inside of these. Often articles are driven by graphs and the text is catching up with the data. Now, however, this practical Carl is culturally competent care to ab original women. Say you trying to bring it to pregnant teen ab original women. This would not be the best form to do. You might turn to information comics instead.

While the specialized article talks to specialists. These forms talk to nor specific audiences. This particular comic was created by the indigenous story studio to encourage young mothers to seek out prenatal healthcare. The graphic story was produced by a local community by media artists and by government health services.

What's really key about information economics is they can situate specialized knowledge into concrete situations. In this story, a pregnant ab original teenager is about to drink a beer at a party when she meets a single mom and child. The woman leads the teenager away from the party and then talks to her about prenatal healthcare. What's the structure of this story? It is precisely a story, not an argument. It is character driven, not concept driven. Medical knowledge comes across through dialogue, not exposition. There are conflicts that arise in this narrative.

You can also see that the look and feel differs very different from a scientific article. There are images. There are characters. There is color. There are these panels. All of this is very, very different. Also, one identifies with the characters while traditional articles set up an experience of critical distance, info economics allows empathy to occur between readers and characters which sets up a whole new set of expectations. Where is this story going? What's going to happen?

What's really interesting, when they developed this comic before they finalized it, they created a video of storyboards and they sent it out to get feedback from the community to see how the narrative was unfolding. Now I'll play a little bit of this video to give you a sense of how this narrative unfolds.

(Video Playing)

>> You have to look after yourself. Your baby's brain is just growing and developing now. If you drink, you could hurt the way your baby learns and behaves. She could have physical disabilities too. For the rest of her life. That's called FASD. Fetal alcohol syndrome disorder it doesn't go away when your baby grows up. It lasts forever. You have to protect your baby's brain.

>> I wasn't going to drink.

>> I'm glad. Let me show you something.

(Music)

>> Hey, Gran's house? How did we get here? What are you doing? Am I dreaming? I'm dreaming, right?

>> Just watch.

>> There are pots boiling on the stove and a pile of traditional medicines on the table drying.

>> Mercy enters the kitchen, a rotund superhero, complete with unitard, cape, and high boots. (Laughing)

>> What's she wearing?

>> You're seeing her for who she represents.

>> What's that supposed to mean? You're freaking me out. I'm freaked out. I can't wake up. What are you doing?

>> Calm down. Everything's okay. You're safe. I came to get you at that party to show you this.

>> What? That my Gran's a little old superhero now.

>> Exactly. She has so much knowledge and power. You can learn so much from her. Your grandmother is a superwoman when it comes to motherhood.

>> So my gran is like Clark Kent or Peter Parker?

>> Not like for real. I'm just showing you the world the way I see things. Your Gran's been through it, all of it, from childbirth to raising up a little baby, and a little kid, and the teenage years on, to letting her little bird leave the nest.

>> And who are you again?

>> I'm Danis.

>> JON MCKENZIE: Now the power of this information comic is to translate important be he health information to a graphic narrative form. Dramatizing audio prenatal care to a specific audience. The video stages both the knowledge and ignorance, finding and failing which is crucial to living and learning. Who would have thought that Superman would be born as an ab original granny cooking homemade remedies. It goes into this information comic.

Let me return back to the challenge facing the future of higher education and knowledge translation, that is how to translate our knowledge to non-specialists. Transmedia knowledge is a mashup of expert and common knowledge whose opposition informs the platonic roots of western culture in our academy. Indeed, we can trace this need for translation all the way back to Plato.

Expert and common knowledge are what Plato called episteme and doxa. They're different ways of organizing and thought of approaching the world. He used philosophy to mythic stories. For Plato's mimesis that he battled with a stronger drug which he called dialectics for method. Homer's enchantment might present doxa or common knowledge, but dialectics produce epistemic knowledge. This shape the university's relationship to popular culture. Again, transmedia knowledge mashes up these two types of knowledge. It's like mixing scholars and rhapsodists. Let me show you another example that does this almost literally.

And that is science rap.

(Video Playing)

(Music)

(Video captioned)

>> JON MCKENZIE: All right. Immaterial' going to stop it right there. I let it run to show hutch specialized knowledge is put into this rap form. Science rap academy is at a middle school. This is a middle school student who has been taught how to rap genetics in a rap form. So, one of the teachers at the school is Tom McFadden he has this site science with Tom. I took a science rap workshop with Tom at south by southwest a while ago. He has prompts that teach both students and teachers how to translate science into rap. Then you can post them to YouTube as part of a regular rap contest. A crucial reason for creating science rap is to engage kids with science in a form that resonates with them.

But I've also seen graduate students rap their science as well, and recently there was a PhD produce at Clemson University that was an entire rap PhD. It was a rap dissertation. Now science rap may seem a bit out there for you, but the next transmedia knowledge is very popular and widely used. And that is PechaKucha. PechaKucha is a Japanese term which means chitchat. It's a presentation form made up of 20 slides, 20 seconds each. It's sort of considered to be the poor man's Ted Talk. In it's pure Form 20 slides run for 20 seconds each for a total of 6 minutes and 40 seconds. The thing is that the slides run automatically. And the speaker must write tight scripts and rehearse it to hit the marks. It works out to two or three sentences per slide school children, graduate students even deans can be taught how to create PechaKuchas. They've started to be used at conferences and community events.

There are about 400 PechaKucha cities around the world. It is a network. What these cities do is they sign up to host four PechaKucha events a year. Usually they are around specific topics such as the environment or healthcare.

Let me show you a bit of an example. This example is PechaKucha. It's part of an annual public event in British Columbia called health talks sponsored by the British Columbia safety and quality council. The event is PechaKucha talks by healthcare researchers and advocates. I'm going to play this by Mark holder on promoting wellness. Watch and listen how it mixes arguments and stories. Note how each slide is a sing am image.

(Video Playing)

>> Thanks for that kind introduction.

(Applause)

>> Go ahead, Kevin. Traditionally, the healthcare related fields, medicine, psychiatry, psychology, neuroscience have focused on what's wrong with us and how do we fix it? They're about deficits, disease and dysfunction. That's a really good thing because of this emphasis on ill being we have new ways of identifying people with illness. We have new ways of helping people with mental health and physical health challenges. It's a good thing.

However, I don't think the focus on ill being is the only thing. I think we can also focus on well being. Positive psychology represents a newly emerging field of psychology. It's not concerned with the question, what's wrong with you and how do we fix it. It's concerned with the question, what's right with you and how do we make it better? What's right with you is your spirituality, your ability to love and be loved by others. It's your gratitude kindness and of course our happiness. It's your satisfaction with life, it's your bravery. Positive psychology is the study of what contributes to our flourishing and to our thriving. In short, positive psychology's the study of what makes life worth living.

>> JON MCKENZIE: Okay. Note how in this PechaKucha, and I'll cut it short. No. There are no bullet points. There's no text. There there's a single image that supports the text and adds flavor and commentary on it. Note also the images are advancing automatically and the speaker's text roughly aligns with the images. Generally, there are two or three sentences per slide. I have in the workshops I have folks start with by creating 20 little bits of text, find images, bring them together inside of PowerPoints and then rehearse.

You may not know it but most PowerPoints and keynote presentations you can hit a record button and make a video out of your PechaKucha. The important thing about this and an important thing about the form is that it condenses the message down into six minutes 40th seconds. There are mini PechaKucha which is 10 by 20 which is 3 minutes and 20 seconds. The other day I had students do micro PechaKuchas and that was flee E three slides in one minute. It's a modular form. It can get bigger and smaller.

I want to move to another genre of transmedia knowledge and that is community installations. I'm going to talk about a project that was done by the Ella baker center for human rights together with a research group called forward together and a design group called design action research. They were researching the true cost of incarceration of families. They did going into 40 community centers and training those folks to do surveys. That information was then brought together and produced into a white paper that was then created into this attractive report. It has a nice visual and color cover and there are nice images inside. What I'm really interested in is they took this report and then trans mediated it into installations. They did this simply by taking images and text and pulling them out and blowing them up and putting them on the inside of community centers. Then you host an event. You can serve cheese and crackers or whatever food is appropriate for that community center in order to generate conversations and questions around the research.

This is a very simple way to bring research out into the communities. Again, I want you to think about transmedia knowledge as a magic lantern for your knowledge translation project. It can produce new insights into your research. So thus far I've talked about why you should trance mediate your research and I've shown you what forms transmedia can take. I want to conclude by sharing some of the ways that you might start making transmedia knowledge on your own.

The first is by learning what I call a why, what, how Sparkline structure which I derived from two communication experts. The first is Nancy Duarte from her book resonate. Nancy does helps people do professional presentations, and she argues that a good presentation combines what you find in a traditional article with stories. That it combines argument and narrative. Again, this is what transmedia knowledge does. It combines traditional argumentation and storytelling.

Duarte worked with Al Gore on an inconvenient truth. If you've seen that movie, you know it's a two hour academy award winning PowerPoint presentation. It works over that long period of time because it has a really good structure inside of it. Duarte focuses on the notion of resonate because that's what you want to do. You want to make your knowledge, your research resonate with your target audience. That is by plugging into their values and into their genres.

As I tell my students, presentations really are the money genre. This is where you can get a contract. This is where you can get a job. This is where you can persuade people to face to face interactions with them. All right.

So, let me show you the form that she comes up with. It's called a narrative Sparkline. She gets the notion of Sparkline from information design. As you can see, the Sparkline has a beginning, a middle, and an end. More importantly, it has this vertical axis between what is and what could be.

Now she developed this Sparkline by looking at hundreds and hundreds of presentations and speeches, from Steve Jobs iPhone pitch to Martin Luther King junior's I have a dream speech. She finds it's about transporting audiences from what it to what could be. It's not just beginning, middle and end. You want to think about you're taking your stakeholder from whenever they are to a place you want to take them, a state of bliss. She also stresses that the hero in these stories is not the presenter but the audience. You're there to tell a story in which the audience is the hero.

There are a couple of key moments within this structure. She gets this really by studying Hollywood films. You've seen a Hollywood film there's something called a call to adventure. For instance, oh, my God, the aliens are attacking, we must do something; this really starts the narrative.

Then about 20 minutes before the end of the film there is a call to action where the hero is called upon to, for instance, grab the cylinder, put some diamonds in it, make a laser, and let's blow up those aliens. You want to think about, according to Duarte, is embedding in your presentation a calm to adventure and a call action which is really an ask. You're asking the stakeholder to take some action.

A couple other things she points out you want to include in this Sparkline what she calls star moments, something they'll always remember. This can be a key story, a key piece of data, a key photograph. If you've ever seen the Steve Jobs iPhone pitch and I recommend going and looking at it, a star moment there is when he just shows everyone in the audience scrolling. People had never seen scrolling on a phone before. So, you want to save your key moments for these star moments and figure out where to embed them inside of the narrative Sparkline.

Okay. Let me turn to another model. This comes from Lee LeFever, his book the art of explanation. He asks us to imagine a continuum running from those with little understanding of the topic to those with lots. He calls this the geeks and non-geeks. Geeks are into technical how questions. If you go to a conference, people will all be up into the latest technical specifications of the research. However, if you want to connect with non-specialists, you have to go far on the other end of the spectrum, not ask how, but answer the question why. Why is your research important? Depending on where these folks are, you may be answering questions like, why is science important? Why is knowledge important? Believe it or not, you might have to go that far out in order to bring them back in.

He suggested we begin by contextualizing, telling a story, then interpreting or connecting that story into the research which then allows you to get into the more technical descriptions. So earlier I talked about conductive logic, that's overlaying two things in order to see new patterns. I would like to demonstrate that here.

We can overlay the two, the Sparkline and the why, what, how structure and get this structure. So, this works precisely, you can see what happens. Answering the question why really is a call to adventure and the distance between what is and what could be are really the stakes. At the beginning of the presentation, you want to be out in the why contextualizing your research that resonates with that particular stakeholder. Then through a series of contrasts between what is and what could be which means existing research and what your research brings to it, you want to take them through and end up in a place where you're making a call to action.

Depending on that stakeholder, that action could be more funding or let's collaborate or be part of my study. You're trying to get them to this higher level, what Duarte calls a state of bliss at the end.

So, it comes down in general to core questions, why is your research important? What is the core question or potential solution? How can other stakeholders get involved?

Now, in why, what, how structure is great because you can use it across different transmedia forms. For instance, scientific posters generally are already structured this way. It's a tripart poster. You begin on left side with kind of the context of what this research is. In the middle is the main findings and then on the right side are future discussion points.

Okay. The important thing is that this form can also go across those information economics. It can go across PechaKuchas. It can even work in an elevator pitch. You've got three sentences, why the work is important, what it is and how this person can help you. Again, think about transmedia knowledge as a form of a magic lantern that can be put upon your research. I'm going to close by giving you how my transmedia workshops often happen. It's hard for researchers to move beyond their stakeholders whether it be policy holders or other researchers. It encourages them to broaden their perspective and think about different media genres for reaching these different stakeholders. If you zoom in here, I have that why, what how Sparkline in the middle. If you focus on the bottom here, I'll have researchers work on who are the different stakeholders. Why is the topic for project important to each stakeholder? And what is the adventure, what's at stake for each stakeholder?

Moving on to the other end, the what could be, how can this project best succeed? How does your project engage each stakeholder? And what specific action can your stakeholders take? So, what you can really get out of this is not just one piece of transmedia knowledge but a campaign of transmedia knowledge for translating your research for various stakeholders.

Now finally, I'm going to leave you with two ways to dig deeper. One is I have a book out called transmedia knowledge for liberal arts and community engagement. It goes into much deeper detail. Also, there's my email address, jcm62@cornell.edu. If you would like to contact me, that would be colonel. I'm going to hand it back over to Kathleen.

>> KATHLEEN MURPHY: All right. Thanks, Jon. Okay. So, we're going to be joined now to talk about this fabulous presentation which has generated a lot of interest and discussion in the chat by Terry Donovan who you can see there. Jon is still with us. Jessica Chaiken is going to turn on her camera. I should do the same. And Dr. Lauren Polvere.

Great. For those of you who might not see all window, if you see that karat at the bottom, that will allow you to see everybody who is with us today. As a reminder if you're not actively speaking, what you want to do is mute, those of you who are looking at us on video camera. Right now, I'm talking, so I should be looking at little microphones in the windows of other people.

Okay. So just to give a little introduction of who's with us. Jess Chaiken is from the National Rehabilitation Information Center which is supported by our funder NIDILRR. Jess, you are not muted. You want to just say hi?

>> JESSICA CHAIKEN: Hi. How are you doing.

>> KATHLEEN MURPHY: Great. And Terry Donovan. Let me scroll up so I can see you. There you. Terry is from Stout Vocational Rehabilitation Institute.

>> TERRY DONOVAN: Hi. Welcome.

>> KATHLEEN MURPHY: Okay. Then you mute. And then we also have Dr. Lauren Polvere from the center For Human Services Research at the University of Albany.

>> LAUREN POLVERE: Hi Kathleen. Thanks for having me with you, everyone.

>> KATHLEEN MURPHY: Absolutely. I think we can all hear you. That was a not so covert audio check for you all there. So, let's kick off with our main presenter, Jon. There's some comments and questions that came in in that chat window. So, I think

>> JON MCKENZIE: Yes?

>> KATHLEEN MURPHY: I think a lot of people this is it might be a generational thing but some of us grew up listening to videos from public television called Schoolhouse Rock. When you were showing the science rap, people were saying this reminds me of Schoolhouse Rock from the '70s and are '80s. Do you see this as the 21st Century version or is it different? How would you contrast science academy rap to Schoolhouse Rock?

>> JON MCKENZIE: I think it's a broader movement into different media forms that's been taking place in the past 100 years. The Avant Garde is public health and they've been putting out scientific knowledge in poster form since the first world war. When television comes in, things get adopted. Schoolhouse Rock is looking at small school children. That's fine. But these forms are also being used by researchers to address other audiences. So, yes, there's a connection. As I mentioned AB Carson who came out of the University of Clemson. He's now at the University of Virginia. He did his dissertation in an entire rap form. That's available online. Yes, they are connected. The main thing is, kind of what's the conceptual substance in these different forms? So, Schoolhouse Rock is teaching something that's appropriate to school children and AB Carson is teaching something that's appropriate to graduate students and researchers. There's definitely a connection there. We can learn a lot from different forms.

I would say in my classes my students say I haven't done anything like this the school when I was a little kid. This is the legacy of Platonism and all knowledge being reduced to writing. Those are the points that we learn as we get older. These other forms unless you become a visual artist these get delegated down. But in an era of data visualization when data must be visualized to make any sense, and those must be wrapped into stories and presented into context then they are no longer childish forms but very important to communicating knowledge to different audiences.

>> KATHLEEN MURPHY: And for clarity, it's J--D as in dog?

>> JON MCKENZIE: A.D.CARSON. A period D period Carson.

>> KATHLEEN MURPHY: C-A-R-S-O-N?

>> JON MCKENZIE: Yes. Our cracker jack Joann has found the link to it. Thank you, Joann. It's found in the chronicle of higher education, I believe.

>> KATHLEEN MURPHY: So, it's not a really easy thing necessarily to author a rap or, you know, write a song. Or even produce the video. So, do you know what type of skills do you think you need on hand for some of these creative dissemination tools? What kind of resources would you need? Do you need to sub it out? How do you really produce this? A lot of people are on this conference because they want to learn how to do stuff for their own.

>> JON MCKENZIE: Right. So, the science rap, again, I went to south by southwest and Tom had a bunch of faculty with teachers like us we were wrapping our science in about 40 minutes. It's a matter of translating it into rhyme and then having a beat to record it. It would require a little more. To create a PechaKucha, that's something that can be done with anyone who has PowerPoint can create a PechaKucha. It takes a little bit of practice. There's lots of resources online. If you're interested, I suggest going to YouTube, type in PechaKucha and the field that you're in. You'll probably find there are PechaKuchas already in your field. Again, the workshops I do in about an hour, I can have folks learning the form. The first step is to create a small script, 20 little pieces of text about three sentences each. You line those up with text, compile them into the PowerPoint. My students do them in about two weeks of production. Again, no outside learning. The information comics, those I use and highly recommend software called comic life. And that is available on PCs and Apple. You can get a free 30 day trial. I'll often have my students produce their comics within that 30 day trial or for a grand total of $30 you can own the form. It comes with pages. You bring pages in. It has prepopulated panels. You bring those over. You go out to the Internet or own camera and create images and you have to have the right usage rights to them.

I suggest that you start with text. I'm all about writing. I love writing. You start by creating an intellectual dialogue. I get my students to cast these characters as different stakeholders who come into relationship with the project and deal with it in some kind of real-world scenario. You create a number of different scenes where they create the research. I have my students do these in about two weeks of work, they can do that. Over the course of I'm talking about my classes, I can get students to create two iterations of transmedia knowledge, suites of transmedia knowledge which usually involves an illustrated text, a PechaKucha presentation, and a comic, for instance. So, it is doable. If, however, you have access to designers and writers, that makes things easier. And I usually encourage people to work in groups even if they're producing individual projects, that way you can get feedback from one another and do some user testing just within your group.

>> KATHLEEN MURPHY: Okay. Your colleague Heidi pointed out at your institution at the University of Wisconsin there's a sequential art concentration basically a comic format storytelling, and she was wondering earlier, hmm are there doctoral programs that center on transmedia knowledge translation. Before we ask Jon to answer how to get to be you, could you tell us a little bit about where you get your KT staff since you have worked on grants?

>> TERRY DONOVAN: Sure. Heidi has better knowledge of that in some ways than I do. But what we're doing with our knowledge translation pieces, we're pulling in one of the pieces we've done recently in relation to Jon's presentation, we're creating plain language summaries of research papers. I think of Jon's first dense article, we are creating single page, page and a half plain language for practitioners that may have four to five minutes to glance through something. Some of the other pieces we've been doing, podcast, many people have been doing podcasts over time. We're beginning to do that. One of the programs VR programs and I started to do as well is with clients and stakeholders, inviting them when you have the data and having them help you think through what the data is saying. Sort of our old model is we might invite them, but we might have already come up with recommendations and then say, what do you think of the recommendations? Now we're getting better about getting their involvement around that. Is that what you're interested in, Kathleen?

>> KATHLEEN MURPHY: Sure. I mean, everything, everything is helpful. I'm just thinking, you know, there are some people on the line who either are like, hmm, I don't have that training. I would like to get that. Or others, this is great. There's no way I would do it. I would just rather hire someone on my staff to do it. Where would you look? Jess, you have a bird's eye view of the disability community. Are you aware of any programs that great KT staff are coming out of or types of degrees to get?

>> JESSICA CHAIKEN: Not degrees specifically. I think just having a diverse staff and having people coming from different career paths and personal experiences and lived experiences. I think it adds to that adds to that KT activity to creating materials that will reach multiple audiences in different formats. One of the things I recall I saw this talk at the NAR Tech Conference last year or year before. Out of six or seven of us sitting at the table, all of us from different backgrounds, different disciplines, people with lived experience without lived experience. Everybody got so excited at the idea of, there were so many channels we hadn't thought of before. And I watched people across the table from each other coming up with ideas and throwing them back and forth and starting to shape this new pile of clay.

They brought all their perspectives into this. Someone said, I remember writing short articles or working with an artist before. I think we can make this happen. So just making sure you have all that, all those different levels of experience, different they're all different tools to bring to this task.

>> JON MCKENZIE: I can suggest a couple of programs that are just getting started. Brown now has a program called science cartoons. That's just focusing on science cartoons. There are a lot of comics programs that are starting. It's either draw your own comics there are also transmedia departments emerging. There's one at Syracuse. That's really in an art department. Just this past week I discovered in Barcelona, I can't remember the name of the university there, but if we someone will type in transmedialiteracies.org they'll go right to this organization, it's a big research initiative there. They're targeting teens primarily. I was at the University of Wisconsin Madison we started a digital studies certificate program. This was an undergraduate program it went from 0 to 150 kids pretty fast. This was studying media and creating media. We started design lab. It's a writing center for these transmedia genre forms. So, there's a lot of activities particularly in individual forms but now they're starting folks like myself are starting to look at across the forms. One of the biggest challenges is potentially any content can go into these forms it does take some experience on the technical side knowing what software to use. And then coming up with a language that moves across these forms.

So film, sound, visual, all have very highly specialized programs and very highly specialized languages, but what really we need is our language, what I try to put into my book are design frames to allow us to design, describe, evaluate and create across different forms. General when you create a campaign, the conceptual piece stays pretty much consistent. Depending on the different genres, you're using different technical tools. Then the esthetic piece. It's conceptual, esthetic and technical. That can be in one coherent one. If you're dealing with a different stakeholders a dry esthetic is perfect for one and a silly is perfect for another one. The genre should come out of your stakeholders as much as possible. If you can get them translating your knowledge into their genres, then you're really doing something. It does require a little extra legwork and it requires being open and thinking part of this is a challenge to expertise really because experts we're good at talking to ourselves and getting out of our comfort zone and talking to other stakeholders and realizing how much work we have to do to translate our research and hearing it back from our stakeholders often through these transmedia forms could take us a long way.

>> KATHLEEN MURPHY: Absolutely. So, I want to draw Lauren into this discussion because she has a really important perspective to add. So, Lauren, to kind of frame the comments that I'd like to make, this we don't want to innovative things just because they're cool, right? Because it really does a better job of reaching the stakeholders. So, Elaine LaBarge can KT be used in framework. In Canada it's not included in inclusion policies and strategies. I'm imagining she's using transmedia knowledge as a shorthand as a way to get community involved not only as research quote participants and knowledge holders but as a way to bring forward why excluding social class equals excluding people from poverty. Community is not those who hold the power in universities. I hope this makes sense. I'm a PhD student studying social higher education with a particular focus on poverty. Given that your focus has dealt with the marginalized populations chronic homelessness and survivors of domestic violence. How do you see the role of transmedia knowledge in working with these marginalized groups that are disempowered?

>> LAUREN POLVERE: Sure. Thank you for the question, Kathleen. I think it's an important one. Jon, I wanted to go thank you for this presentation. I got a lot of it. It was giving me so many new ideas. But I found myself thinking about as I was thinking about the populations I've worked with certainly the role that this could play from a practitioner's point of view in terms of engaging people. I was thinking of victims of domestic violence for example or chronic homeless individuals who may be hesitant to engage in a housing program or engage in services. Designing something like a comic with the info comics that you provided to engage them in services and maybe walk them through a story or scenario that would be familiar that would explain what that might look like for them and take away some of the fear associated with not knowing what to expect. That came right to mind. That dovetails into the public health perspective where this work has been used before. But the other piece I was thinking about which I think was really to Kathleen's question is this question of co creation of knowledge.

So I was thinking about some of the work I've done where we've tried to engage people with lived experience whether it's disability, mental health issues, domestic violence, and just thinking about the community based participatory approach we can use with this type of work. Engaging people with lived experience in creating some of these transmedia forms and really giving input into this is the type of storytelling or media approach that would really speak to people from my community or speak to people who have had experiences similar to mine. I think something like this could hold so much promise in terms of working with marginalized groups and also working with youth. That was another thing that came to my mind is thing about working with youth with homelessness or mental health issues. This was a helpful point of engagement where they can engage in a research process but also push that knowledge out to their communities. There could be tremendous potential with this.

>> JON MCKENZIE: So, I'm working on a project here at Cornell. We're the only public ivy. We have an extension programs here. A project I'm working on with the local schools is called civic story telling. It's trying to go out into the schools and work within the class pre existing classes and getting them to use transmedia knowledge to do civic story telling. And the idea is to do bottom up, they identify what are the issues and as you probably know rural America, America's life expectancy has declined for three straight years due to suicide and opioid addiction. People in their 20s and 30s are really, really devastate the. We're trying to partner not just Cornell there's another, Syracuse. Basically, go out and work with local schools. Not only that, so the idea is real stories about real issues for real audiences. Get these students making media wherever they are. They don't have to be these forms. It could be on a pizza box, whatever is available, and not only getting them story telling for themselves and their class, but getting them thinking about in fact, getting them to think of who are the stakeholders in their lives, in their communities, and getting them to go out and present to, say, school boards, or to a local community center. We're partnering with the history center here. Yes, there definitely this ground up.

That's really I'm interested in this, what knowledge becomes what doxa is speaking as much as episteme. That really does change about the way we think about knowledge. Frankly, it makes some colleagues a little bit uneasy because they're the experts and used to being the experts. We're trying to do this year. I believe this is what's happening in this program I've just discovered out in Barcelona. I think there's a similar type of bottom up approach. That's great. Thank you.

>> LAUREN POLVERE: Thank you, Jon, that's so interesting.

>> KATHLEEN MURPHY: So let's as I had mentioned earlier and I think it's been post, this conference is funded by the National Institute on Disability, Independent Living, and Rehabilitation Research so it seems like there's a lot of ways to think about how these non-textual forms of conveying information would be both would have pros and cons with respect to disability.

So, Jess and Terry, I know you've had NIDILRR funding. What are your thoughts? Heidi was noting it seems like some of these media would be helpful for people with learning difficulties, but as Jon McKenzie well knows to make an accessible PowerPoint for our presentation for a conference like this takes a lot of weeks of preparation. So, any reactions from our NIDILRR grantees and contract holders.

>> TERRY DONOVAN: Sure. I'll go quickly first. Yeah, we've had presentations that we thought would issue wonderful that once we started looking at the accessibility issue which was key didn't work particularly well. And some have worked but also it has made us think better about certain kinds of things and what do we do. One of the pieces I was going to mention and Jon's Sparkline made me realize that in relation to accessibility is how do we create materials that are both accessible but we're having practitioners, counselors on the front line saying, how can I convert Jon's research or how can I convert research into practice? So, we have been trying to figure out through actually through stories, through documentation, those types of things, how can we convert it and in terms of accessibility, we are getting better about how we do that. I have to admit even though we're a Vocational Rehabilitation Institute, we didn't always have that in the front of our minds when we were putting things to together. We would get polite comments from folks I don't understand that, I can't translate that.

I don't know that there's cons, per se. I think it's just thinking about it more consistently up front than perhaps we've done in the past. As we've gotten better at it at least in a couple of our projects, we're getting less critical comments and more thanks for doing that, whether it's CART, whether it's having verbal as well as written thinking through density of text, those types of things.

>> JON MCKENZIE: I would say I collect examples when I give workshops. What I do is I'll go out in whatever the field is I'll find examples of transmedia knowledge. I've done them for the institute here. So, if you go and do a PechaKucha, there are PechaKuchas that disability groups or advocates for disability groups have done these PechaKuchas. You will find folks dealing with these issues. I had a student from Wisconsin and she created a PechaKucha. She was born deaf and her PechaKucha you hear her she speaks through the cochlear implants. You hear her speak. There's text provided at the bottom. Hers is about coming to realize the effect of disability. She connected with black lives matter and raled oh my gosh there are people killed because of their disabilities. Maybe I should have shown that one for this particular one where these different abilities are showcased with within the media. You can see there are Ted Talks, if you search Ted Talks you'll find differently abled folks presenting. It's an issue of how these things meet certain standards. I'm suspicious that everything has to be translated into words. I think that's sometimes is part of the challenge. It does raise a really important question.

>> TERRY DONOVAN: A quick point, Kathleen and I'll let Jessica talk. To Jon's point in some ways we look at a PowerPoint slide and just think how can I convert the text, how can I make the text accessible? Where Jon's piece I believe we've gotten better looking at a range of options of accessibility, whether it's rap, aural or visual more than how do I convert my text to something that's more accessible. So, in some cases it's been a good piece across the board.

>> JESSICA CHAIKEN: One I will say in terms of accessibility is it's incredibly helpful to start thinking about access start from a point of accessibility, to start by understanding who all your audience is going to include. Instead of creating the PowerPoint and then backfilling with the accessibility. If you're doing it from the beginning, it makes it so much easier. We know any time we put together a website, if you start from a point of accessibility it won't cost you more in time to go back and fix it later.

The other thing that we certainly thought about and creating some information products is understanding just how broad your audience is going to be in terms of levels of understanding and ability or whatever, if something is going to interfere with their ability to access, read, and understand what you're putting out. Understanding both ends of that audience spectrum and deciding where your piece is going to fall, how I don't want to say simple. That's the wrong word. But if you're going to aim for the part of your audience that needs a lot more explanation and time and text to understand or images to understand, how can you respond to that and yet meet the needs of your audience you're going to lose their interest if it's too simple or overexplanatory.

>> KATHLEEN MURPHY: Thanks, Jess. So, Lauren, did you have anything else you wanted to share? We only have like a minute left. Then I'll let Jon wrap up.

>> LAUREN POLVERE: Sure. One other quick thought that I had from this, Jon, which is helpful for meal to take moving forward. I often think about translation in terms of design thinking and layering content. So, people can have an entry point into the content and then dial down deeper into it if they want to based on their needs. It was another exciting application of this for me is there could be some interesting ways to create something like your info comics as an entry point into content. If it was something like a website and people can dial down further. That's another idea I'm going to take with me. Thanks.

>> JON MCKENZIE: One genre I challenge researchers to do is to put their research in a bumper sticker that has two words, do this and some URL that will take you somewhere else for that deeper dive. It is a matter of, yeah, having different entrances into the research and seeing the research also as a way of pointing back out. So, I've become more interested in multi directional knowledge translation where things are going in different directions. I think this kind of work can help that, yes.