FYSM 1000-04: science & environmental commmunication

University of Colorado-Boulder
Fall 2017
Thursday, August 31st

today's class

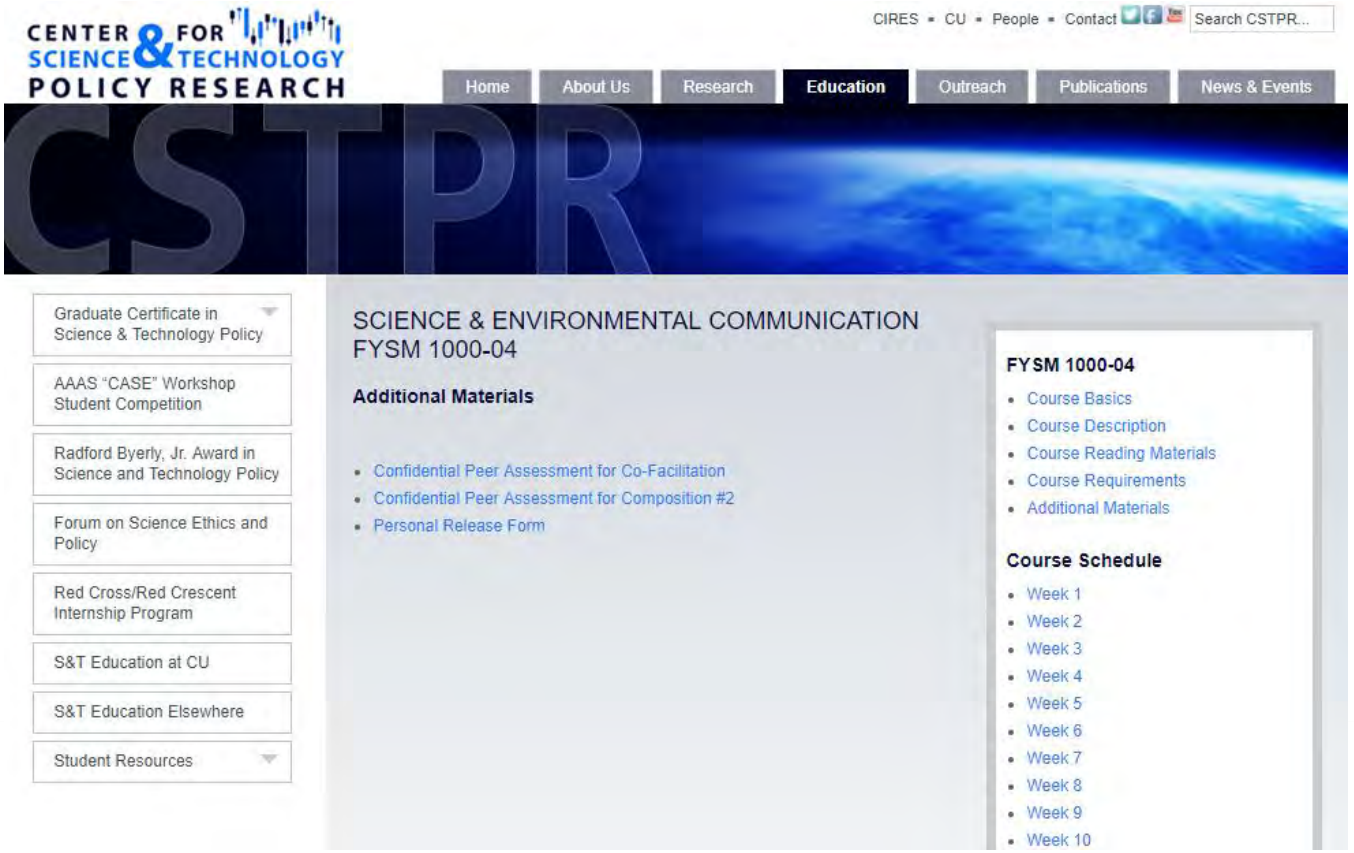
- *co-facilitation sign-ups*
- *check-in & other logistics (e.g. release forms, confidential peer assessment forms)*
- *introduction of larger Inside the Greenhouse project*
- *a science and environmental communications backgrounder*
- *introduction of composition #1: visual storytelling, discussion of audience*
- *storyboarding discussions*

Reading:

Cox, R. and Pezzullo, P. (2016) *Environmental Communication and the Public Sphere* Sage Publications, Thousand Oaks California – 4th edition, introduction (pp. 1-10)

logistics

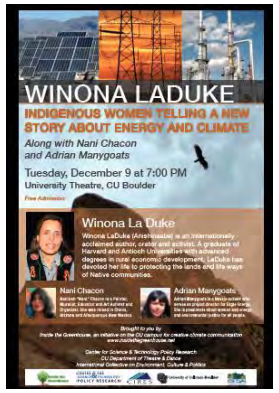
- *co-facilitation sign-ups*
- *check-in & other logistics (e.g. release forms, confidential peer assessment forms)*

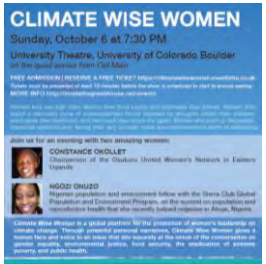


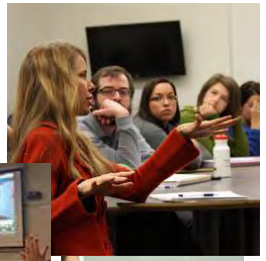
burgeoning projects communicating about science & environment

INSIDE THE GREENHOUSE

a living laboratory situated in a University setting, an intentional space for development and experimentation with creative modes to communicate, evaluate and confront climate change through a range of mitigation and adaptation strategies







UPPER-DIVISION COURSES:

"Climate and Film – expressions through video production" (**Professor Becca Safran**)

"Creative Climate Communications" (**Professor Max Boykoff/Professor Beth Osnes**)

INTERNSHIPS e.g. Women's Energy Party; Navajo Nation

RESEARCH PROJECTS e.g. efficacy of messaging

More Than Scientists & Inside the Greenhouse

Story-telling and Narrative

the many different forms of story!

spoken word
graphic novels
novels
magazines
newspapers
broadcast journalism
facebook statuses
tweets
jokes
film
ads

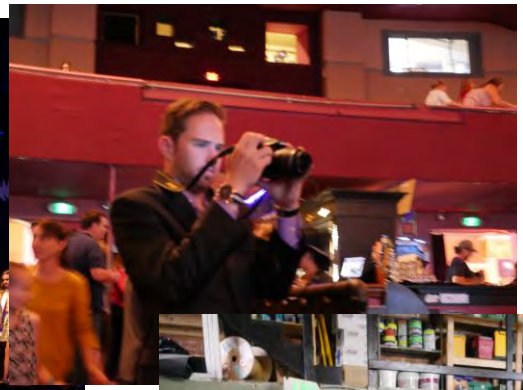
Story-telling and Narrative

A good story is:

Authentic
Emotional
Relevant/relatable/familiar
Often focused on a character
Structured

"Stories must have a basic structure [beginning, middle and end] and answer the fundamental questions: who, what, when, where, why, how." Bobette Buster

Recycled Runway



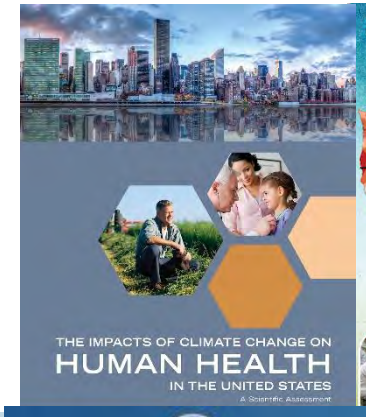
CIRES

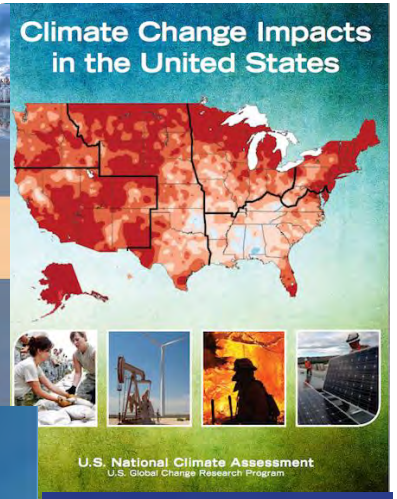
CENTER FOR SCIENCE & TECHNOLOGY POLICY RESEARCH

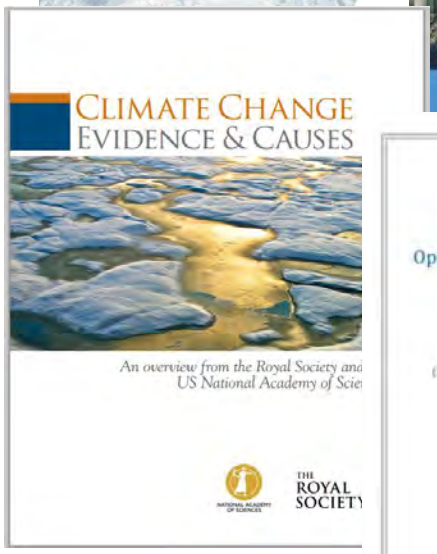
Cooperative Institute for Research in Environmental Sciences
UNIVERSITY OF COLORADO **BOULDER** and **NOAA**

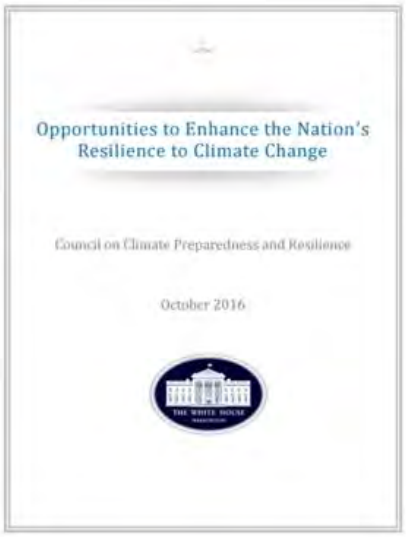
historical/traditional conditions of engagement

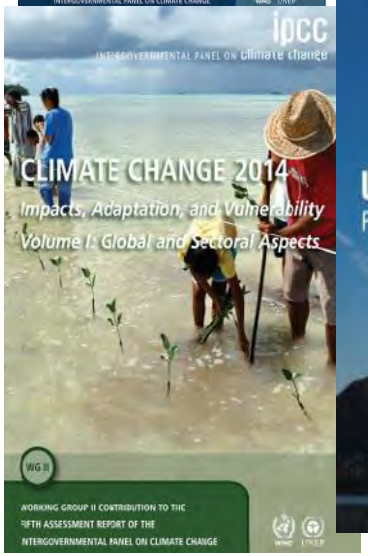
"The deficit model is dead…long live the deficit model." ~ Brian Wynne (2008)

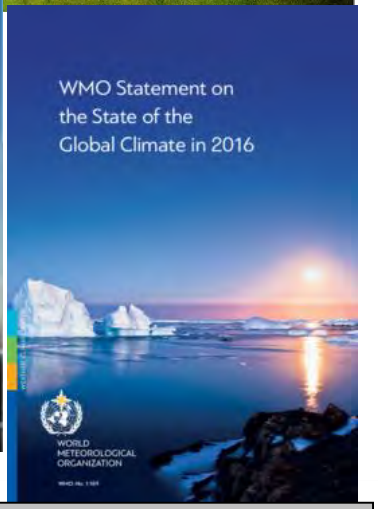












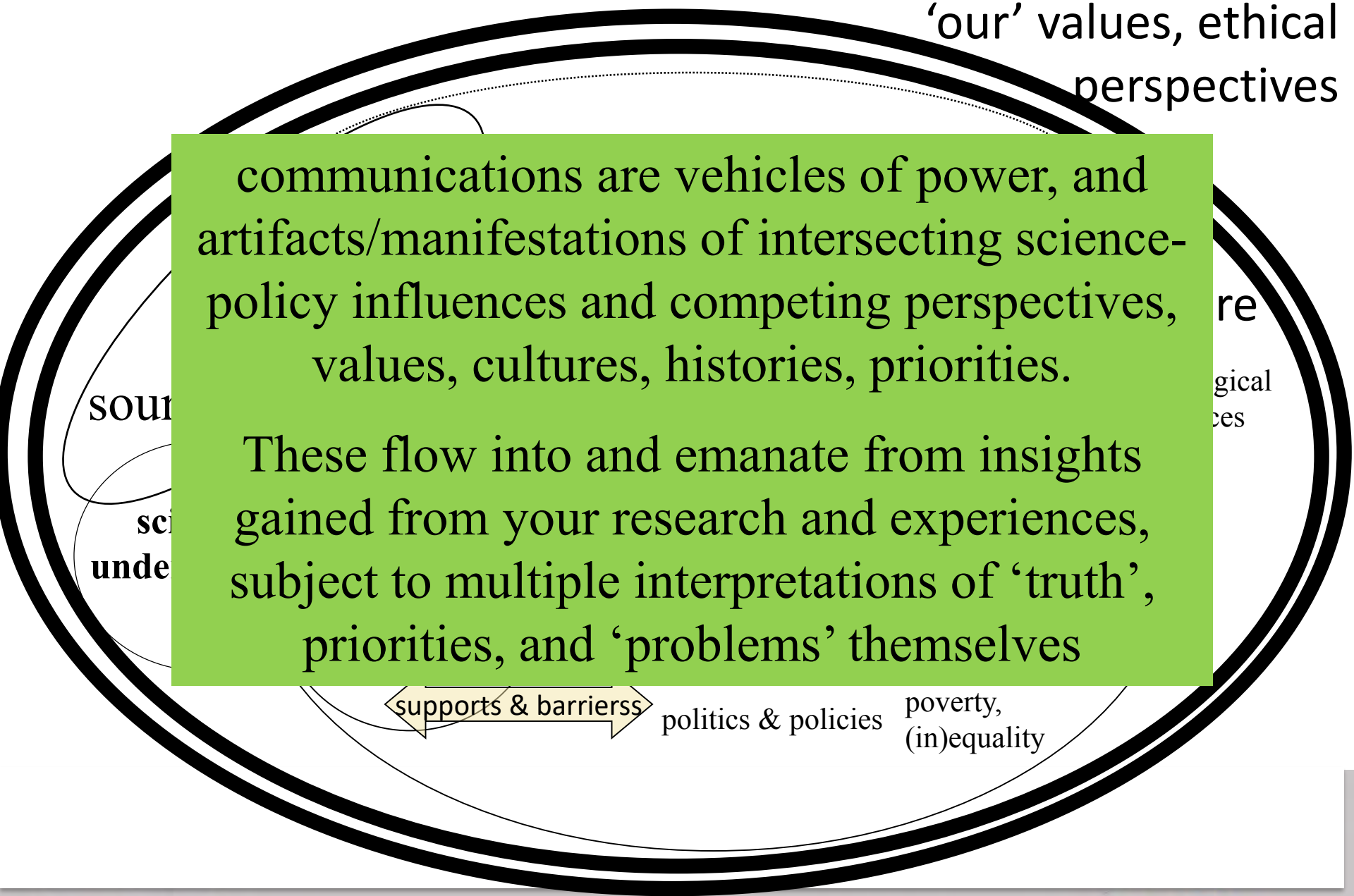
"providing information and filling knowledge gaps is at best necessary but rarely sufficient to create active behavioral engagement." ~ Susanne C. Moser (2009)

21st century communication & engagement

"the debate over [science/environment/climate change]…is not about carbon dioxide and greenhouse gas models; it is about opposing cultural values and worldviews through which that science is seen"
- Andrew Hoffman (2015)

culture, politics and global environmental change

our human-environment relationships



‘Environmental Communication in the Public Sphere’

The purpose of the book is threefold (p. 3):

(1) to deepen your insight into how communication shapes our perceptions on environmental issues

(2) To acquaint you with some of the media and public forums that are used for environmental communication, along with the communication of scientists, corporate lobbyists, ordinary citizens and others who seek to influence decisions about the environment

(3) To enable you to join in conversations and debates that are already taking place locally and globally that may affect the environments where you yourself live, study, work, meditate, and recreate

coming to terms

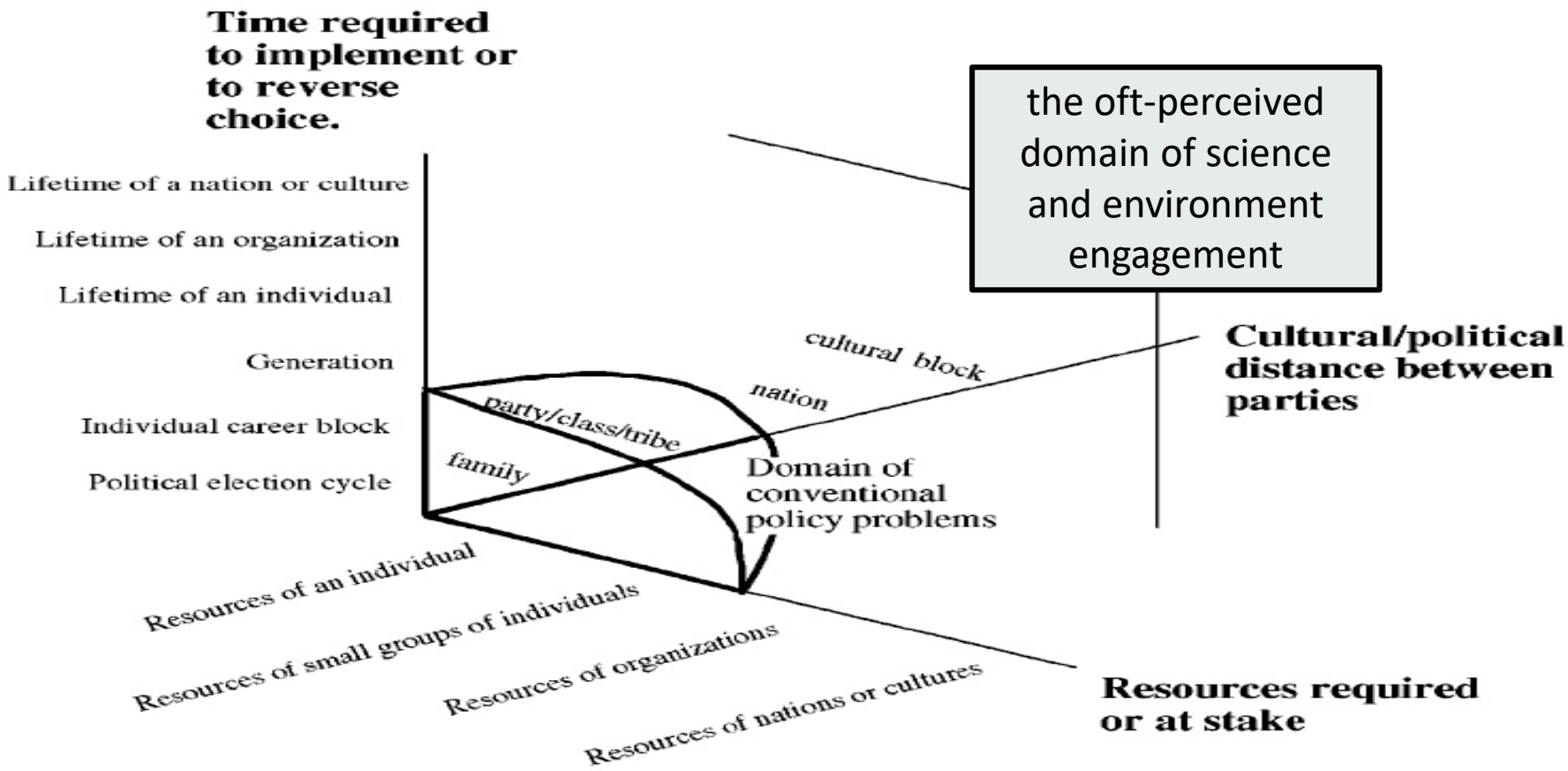
in *Environmental Communication in the Public Sphere*

communication: "a symbolic mode of interaction that we use in constructing environmental problems and in negotiating society's different responses to them" (p. 5)

***Multimodal communications**:*

a mode is "a system of choices used to communicate meaning. What might count as a mode is an open-ended set, ranging across a number of systems, including but not limited to language, image, color, typography, music, voice, quality, dress, gesture, special resources, perfume, and cuisine" (Page (2010) *New Perspectives on Narrative and Multimodality,* p. 6)

communicating (& confronting) science/environmental issues

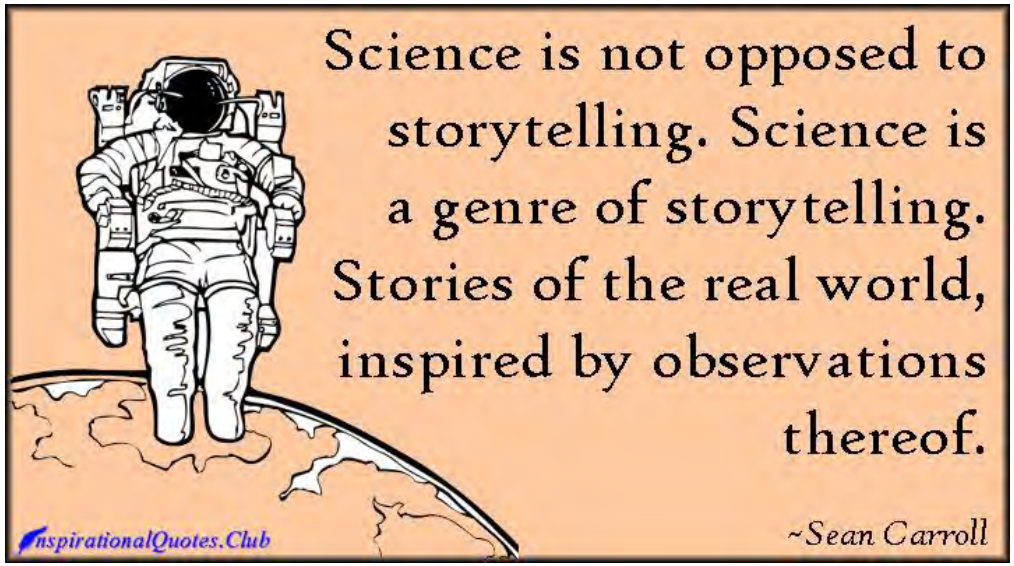


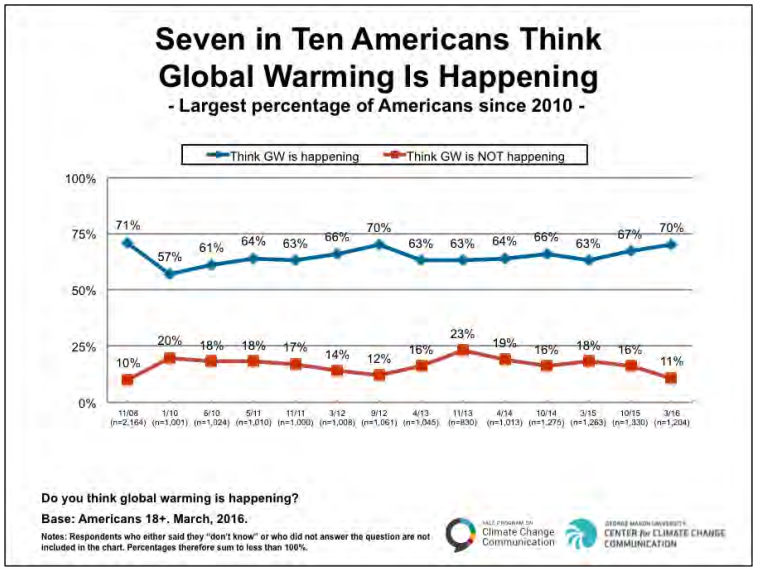
'finite pool of worry' meets varied risk management strategies

Morgan et al (1999)

conditions of engagement

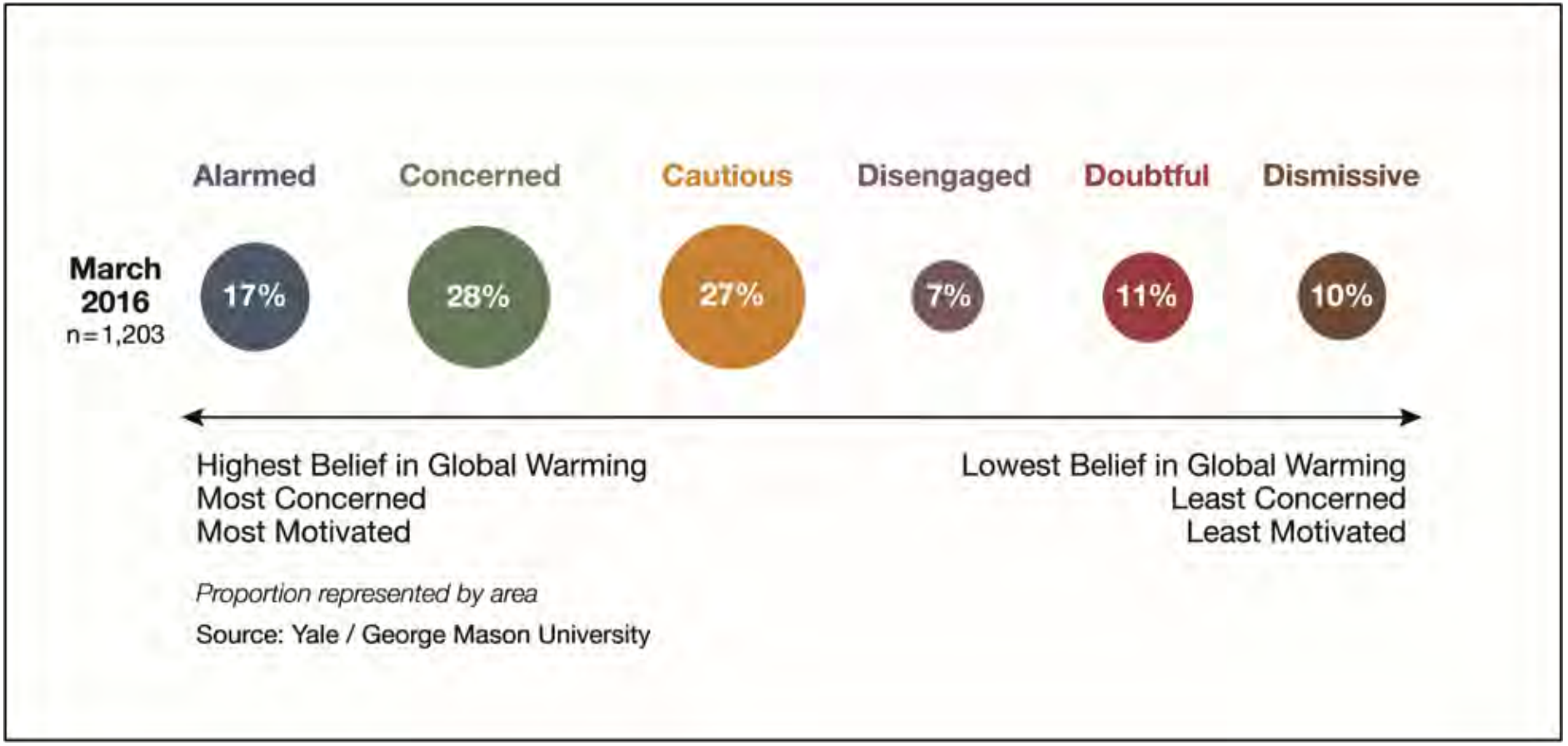
- carefully consider audience(s)
- bring science/environment 'home'
- tell meaningful stories





case study: Six Americas –

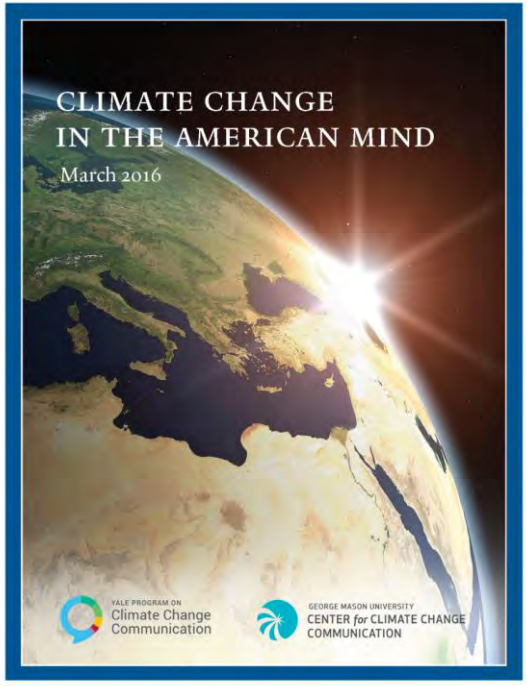
Take short survey at http://uw.kqed.org/climatesurvey/index-kqed.php

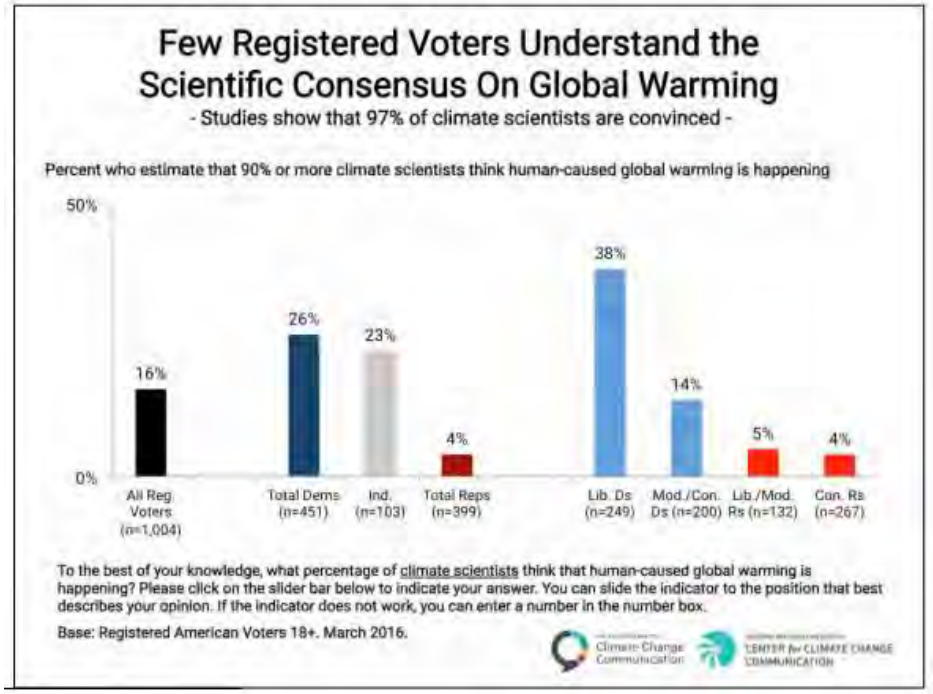


'know thy audience, know thy self, know thy stuff' ~ Stephen H. Schneider

United States Climate Views (March 2016)

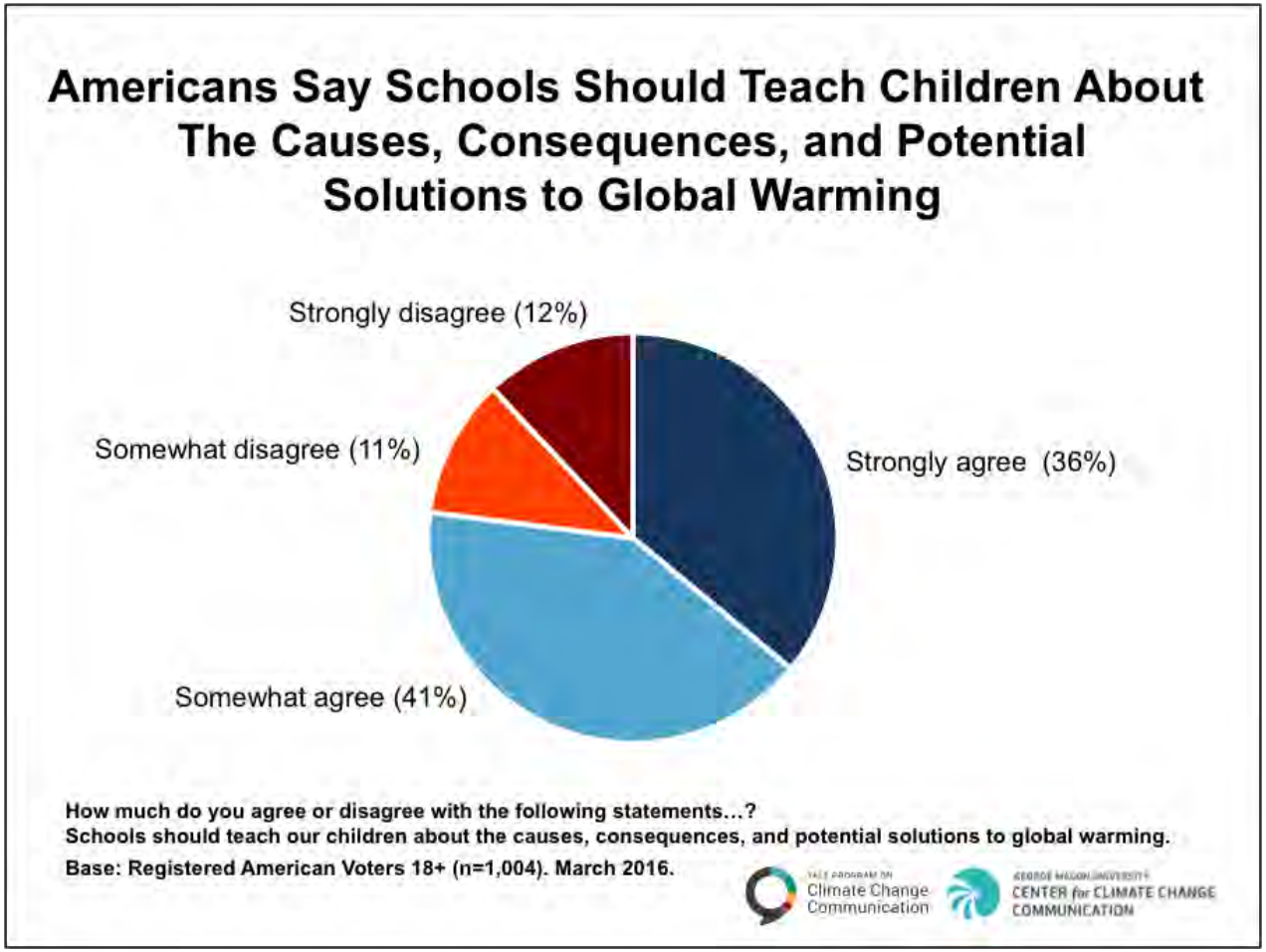
- "There is a clear difference between liberal/moderate Republicans and conservative Republicans. In many respects, liberal/moderate Republicans are similar to moderate/conservative Democrats on the issue of global warming, potentially forming a moderate, middle ground" (p. 4)
- "Although numerous studies find that 97% of climate scientists are convinced human-caused global warming is happening, few American voters are aware of this. Only about one in six (16%) voters understand that 90% or more of climate scientists are convinced" (p. 9)





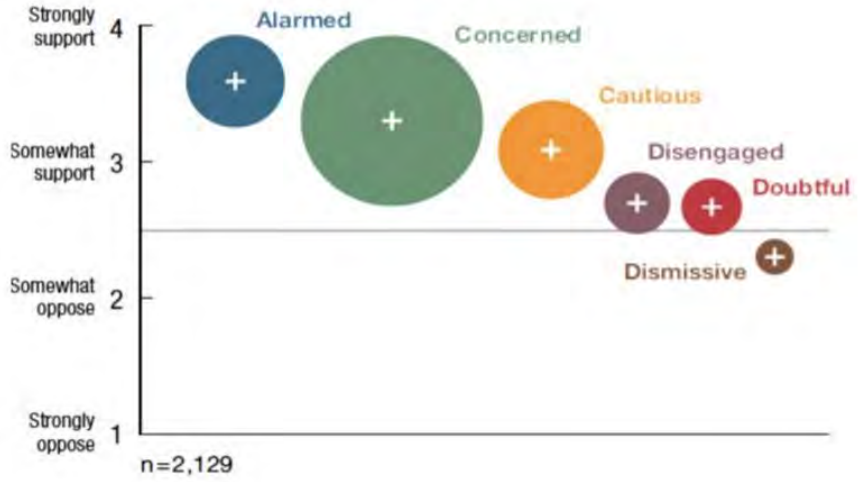
United States Climate Views (March 2016)

a large majority of Americans (76%) support teaching children about global warming in school.

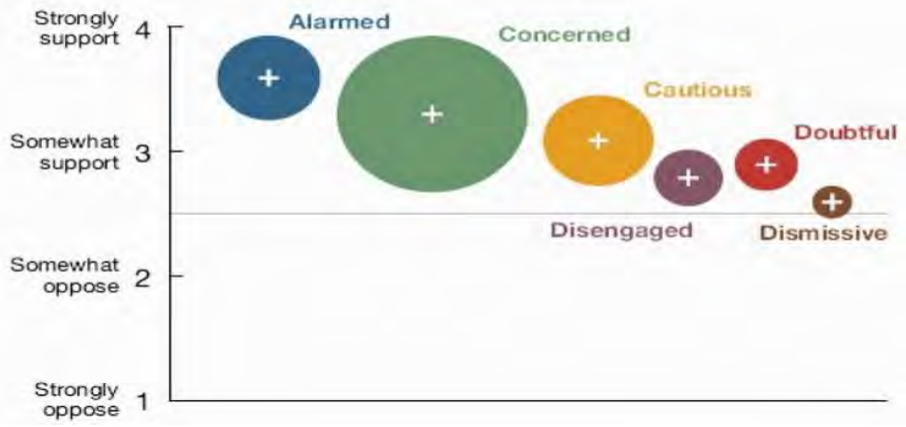


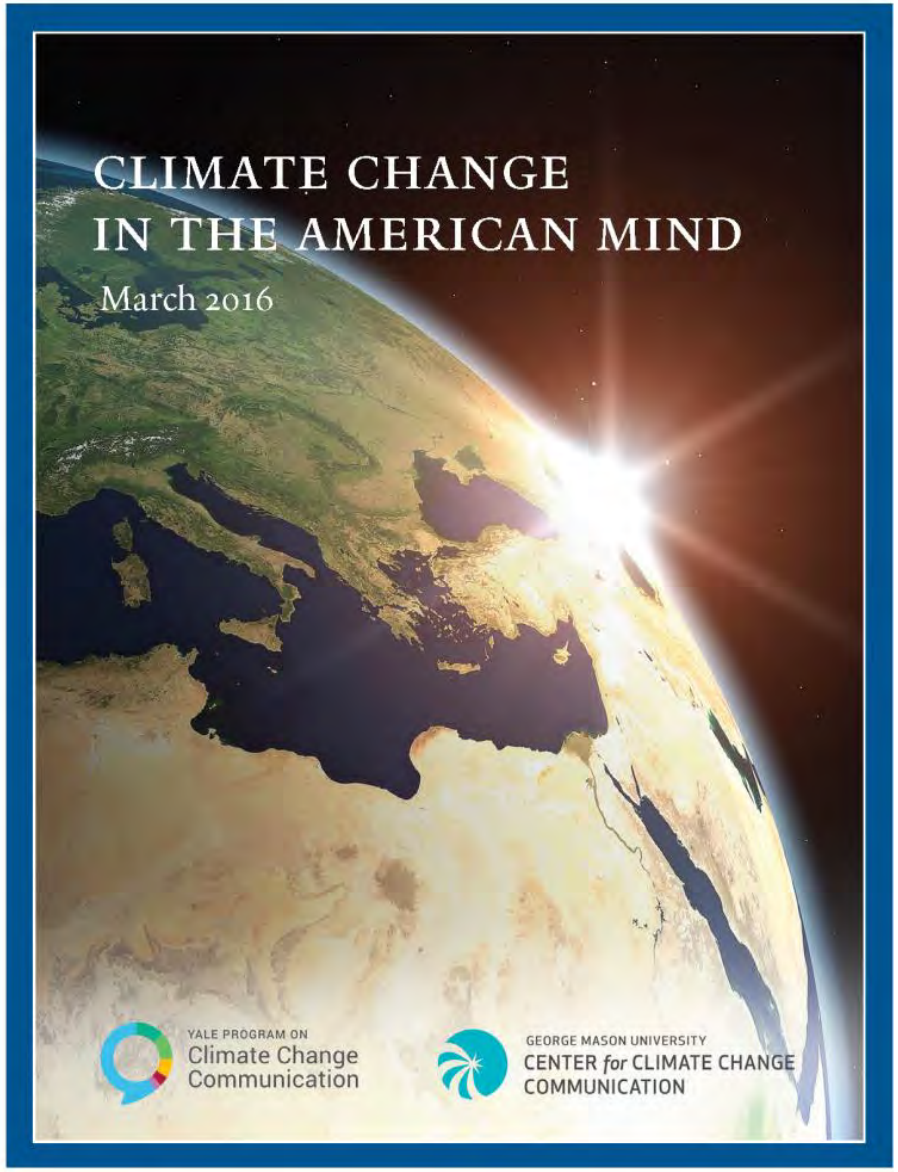
US Climate Views: common ground?

Support for requiring 45 mpg fuel efficiency across vehicle fleets, even at a $1,000 price premium.

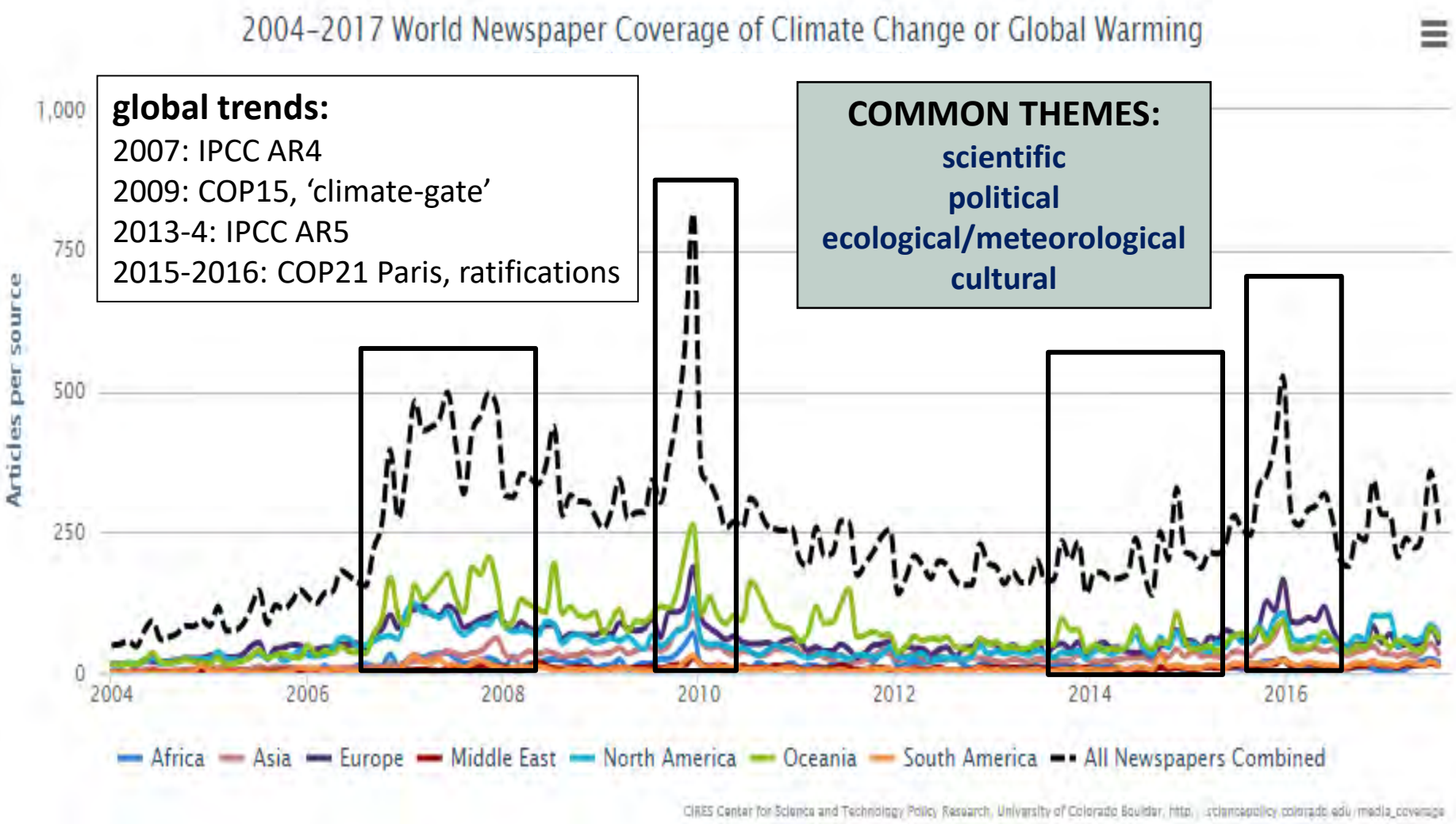


Support for providing rebates for purchases of solar panels and fuel-efficient vehicles





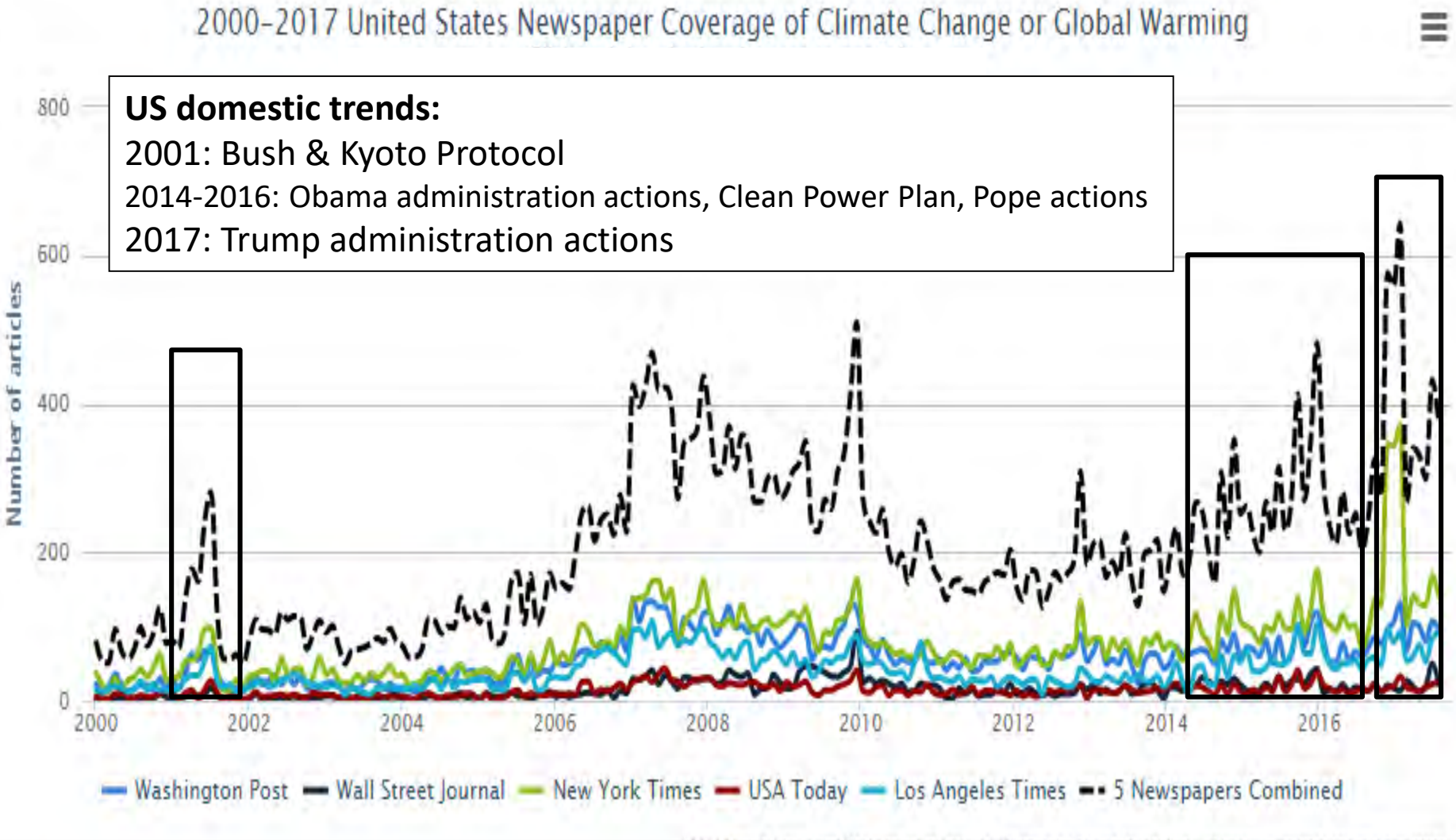
context & media attention



updated monthly at http://sciencepolicy.colorado.edu/media_coverage/

A Caution

MORE media attention ≠ MORE public understanding/clarity



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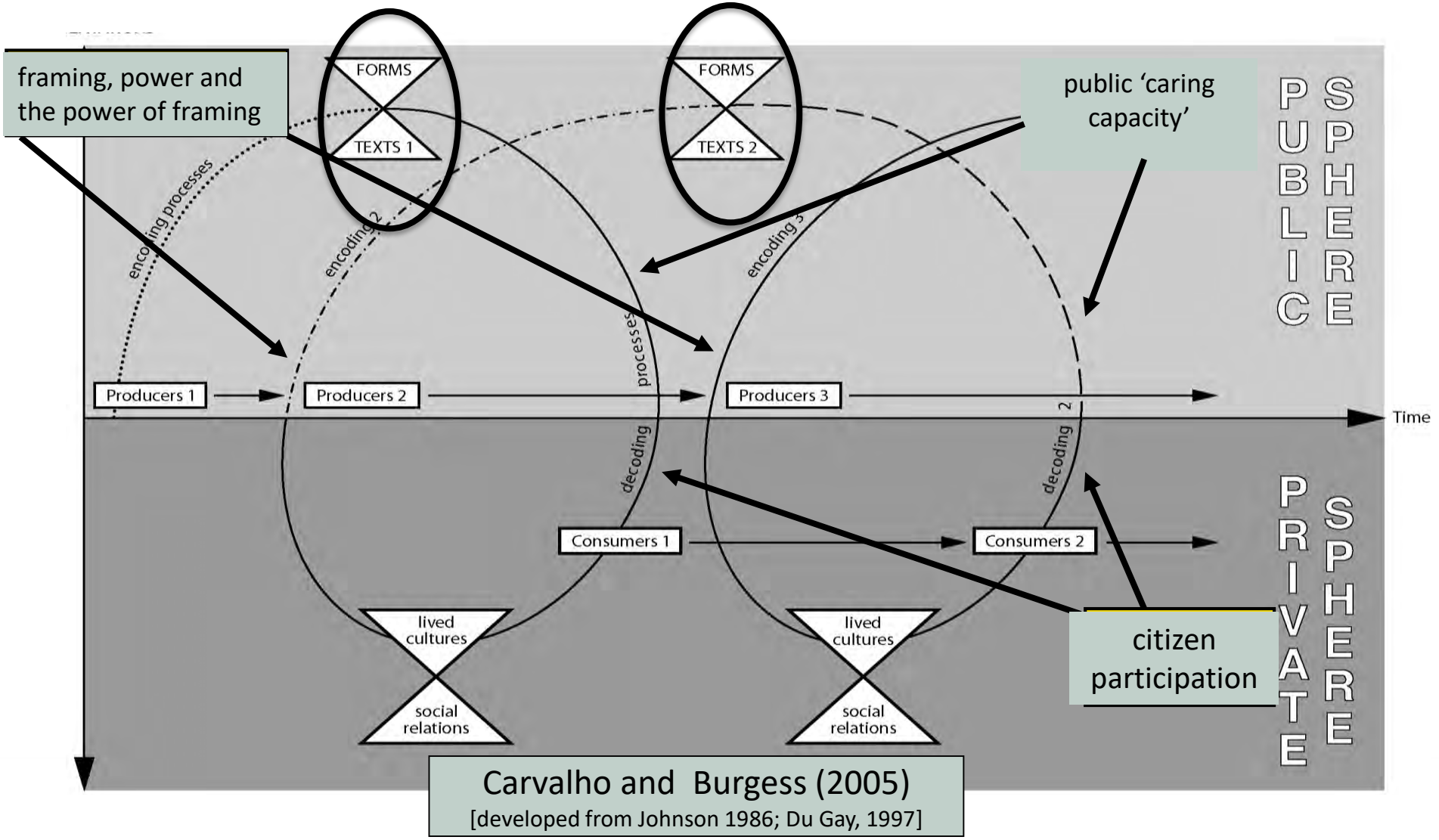
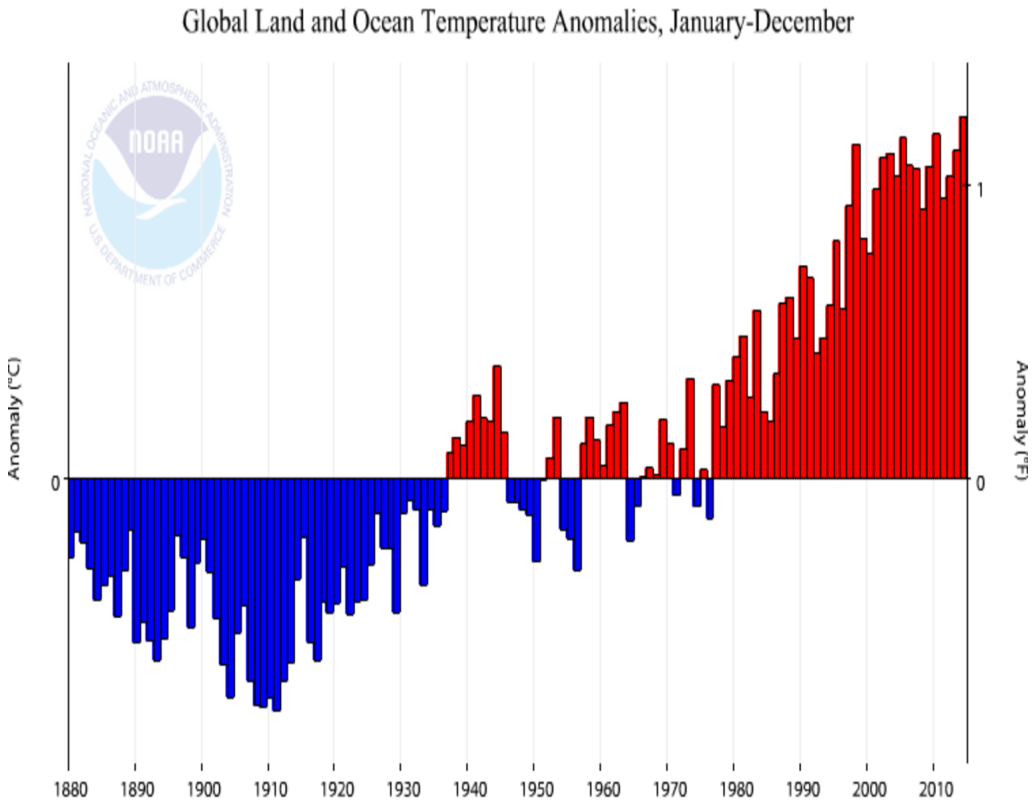
Cultural circuits of communication: nexus between knowledge & action



Carvalho and Burgess (2005)
[developed from Johnson 1986; Du Gay, 1997]

human-environment relationships



things aren't what they used to be

composition #1

Composition #1 – Visual representations of science &/or environment

In this first composition, you will work individually. The task with this composition is to visually tell a story about a selected science and/or environmental topic of your choice. You will use Instagram to tell your story.

To provide ideas/stimulus for your projects, you can take one of two options:
+ **First**, you can reach out to an environment- or science-related student group on campus and interview members of that group, take still photos and build a coherent narrative.

+ **Second**, you can participate in one of the CU Boulder Eco Engage fieldtrips offered in the Fall term before the assignment is due (October 3rd). More information is here www.CUEco-engage.com Check the webpages for dates/times/topics for fieldtrips as these may change. These are free to CU Boulder students but **require you to sign up ahead of time**, as spaces on these fieldtrips fill quickly. These are events focused on introducing first and second year students to new ideas, career paths, and internship opportunities.

Two Fall 2017 Eco Engage fieldtrips before the deadline:

(1) ***Watershed to Waterspout***
Friday, September 15, 12:30 - 5pm (deadline to register is Sept 13)

(2) ***Food Deserts to Food Justice***
Friday, September 29, 10 am - 5 pm (deadline to register is Sept 20)

These are great opportunities to put together your visual storytelling project for composition #1 and also for you to plug in to CU Boulder activities. You can also choose something outside of these two events, just communicate early and often with your instructor and course assistant to be sure your choice is a good one for this project.

In class on **Tuesday, September 5**, you will begin work (if you haven't started earlier) to interpret and plan to communicate the aspect of science and/or environment through visual storytelling in up to 20 still shots and captions (of up to 100 words each) depicted through Instagram. You may choose to start a new Instagram account, or to use one you may already have = these will be shared with others in the class so we can all follow along.

Before class on **Tuesday, September 12**, you will post one representative picture on this account to indication how you will be charting your path forward with composition #1. In class, you will share the pic, along with a 'storyboard' of your ideas to 'pitch' to the class for constructive feedback. Based on feedback from the class, you will then move forward with your project over the next weeks.

In class on **Tuesday, October 3**, you will have four minutes total to present your *Completed Draft* composition #1 to the class. At this session you will each also turn in a hard copy of your *Composition Description* and any *Release Forms* needed.

visual storytelling (with some supporting text)

audience

storyboarding

Here's two examples of the same storyboard for a section of the 'How to Film' video

1. Wide shot of both Sarah and Callum illustrating where they are and what the film is about

2. Close up of Sarah speaking directly to ca

Project Title_____ Scene_____

Action:_____

Narration: _____

Music:_____

SFX:_____

Duration:_____

Action:_____

Narration: _____

Music:

composition #1

for Tuesday:

- **set up an Instagram account and start to follow ‘everydayclimate’**
- **share your account with David Oonk in class**
- **read Bernard (2016) chapter 3**
- **brainstorm ideas for composition #1: pitch & feedback is one week from Tuesday (2 minute pitches, visit from George Lange http://www.langestudio.com/**

the hatchet & the seed: engagements in the 21st century

"…if things are *made* rather than found, then the possibility exists for them to be *unmade*, or *made differently*"

~ Stephanie Rutherford