

WELCOME

Communicators' Forum

10/25/12



REVIEW



REVIEW: **Looking back. Moving forward.**

THEMES FOR THE UPCOMING YEAR

- Entrepreneurship & Innovation
- The Arts
- History & Tradition
- Sustainability
- Branding
- Social Media
- Global
- Public Affairs



FEATURED EVENT





REBRANDING RESEARCH

Making our research relevant to
our audiences



STEVE FORREST

Vice President for Research
University of Michigan

DAVID LAMPE

Executive Director Strategic Communication
Office of VP for Research



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Rebranding Research



Stephen R. Forrest

Vice President

&

David R. Lampe

Executive Director

Strategic Communications



OFFICE OF THE VICE PRESIDENT FOR RESEARCH

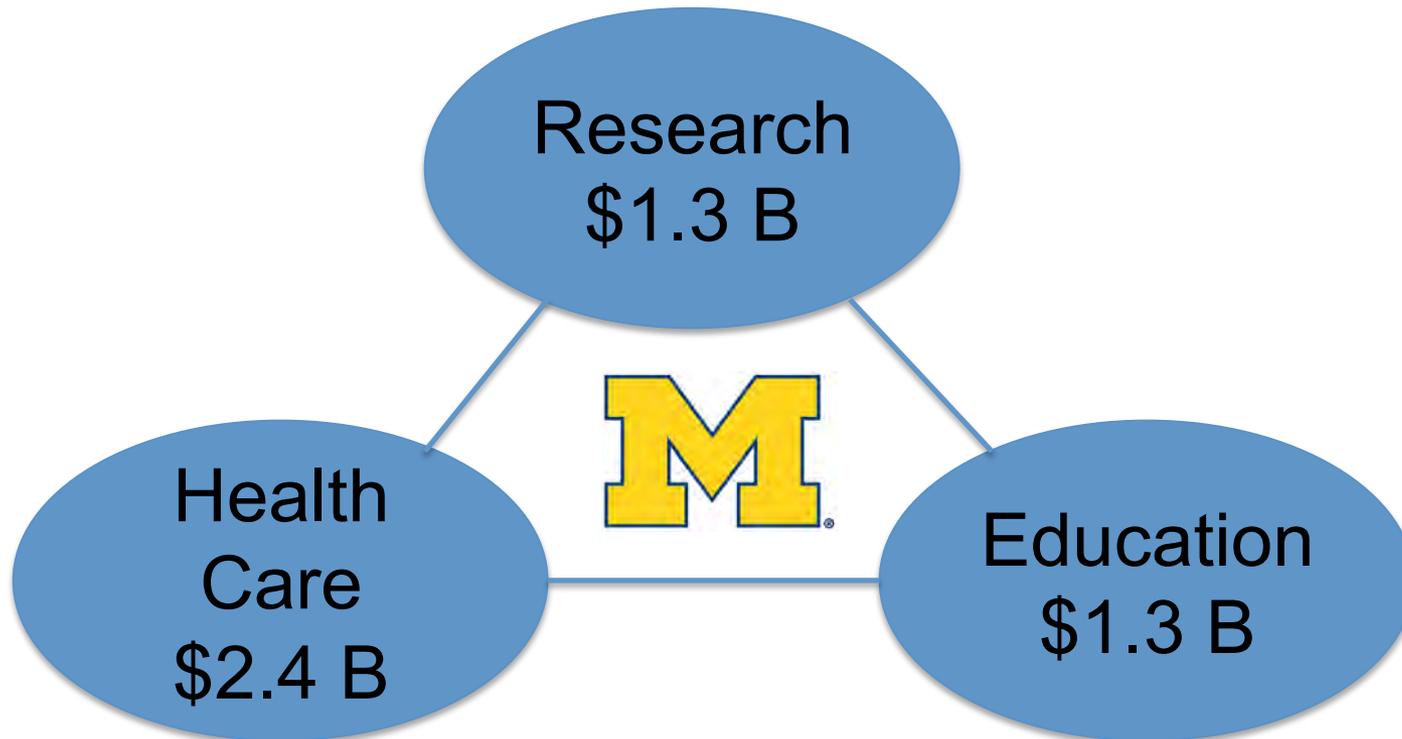




\$1,274,024,099.05



U-M's Core Functions



How and why
does everything work?

How can we use that knowledge
to make the world a better place?



The product of university research
is people who know how to work together
to address and solve complicated problems



These people become

- Physical Scientists
- Engineers
- Physicians
- Social Scientists
- Educators
- Managers
- Entrepreneurs
- Artists



These people develop

- New insights
- New products
- New processes
- New services
- New cures and therapies
- New companies
- New industries
- New creative works



Like what?

- Foundations of matter and life
- Biotechnology
- Computers
- The Internet
- Transportation
- Space Probes
- Google
- The Options Market
- Polio vaccine
- Flu Mist
- Robotics
- Consumer Confidence Index

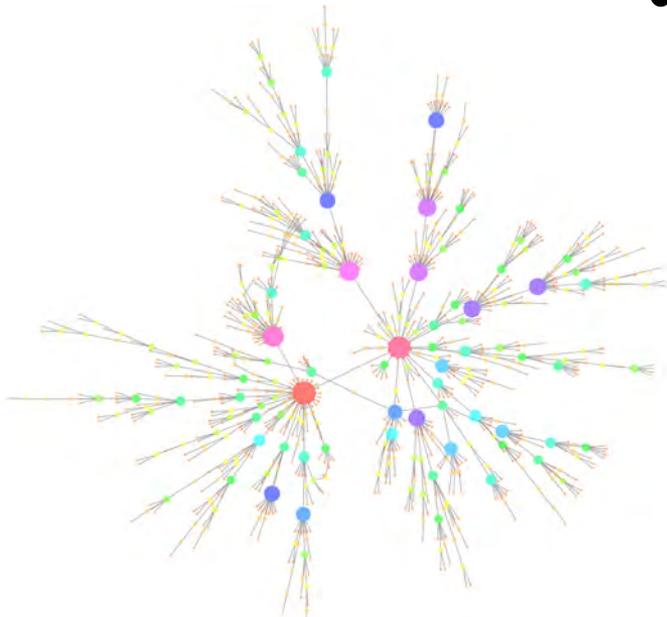


Technology Transfer

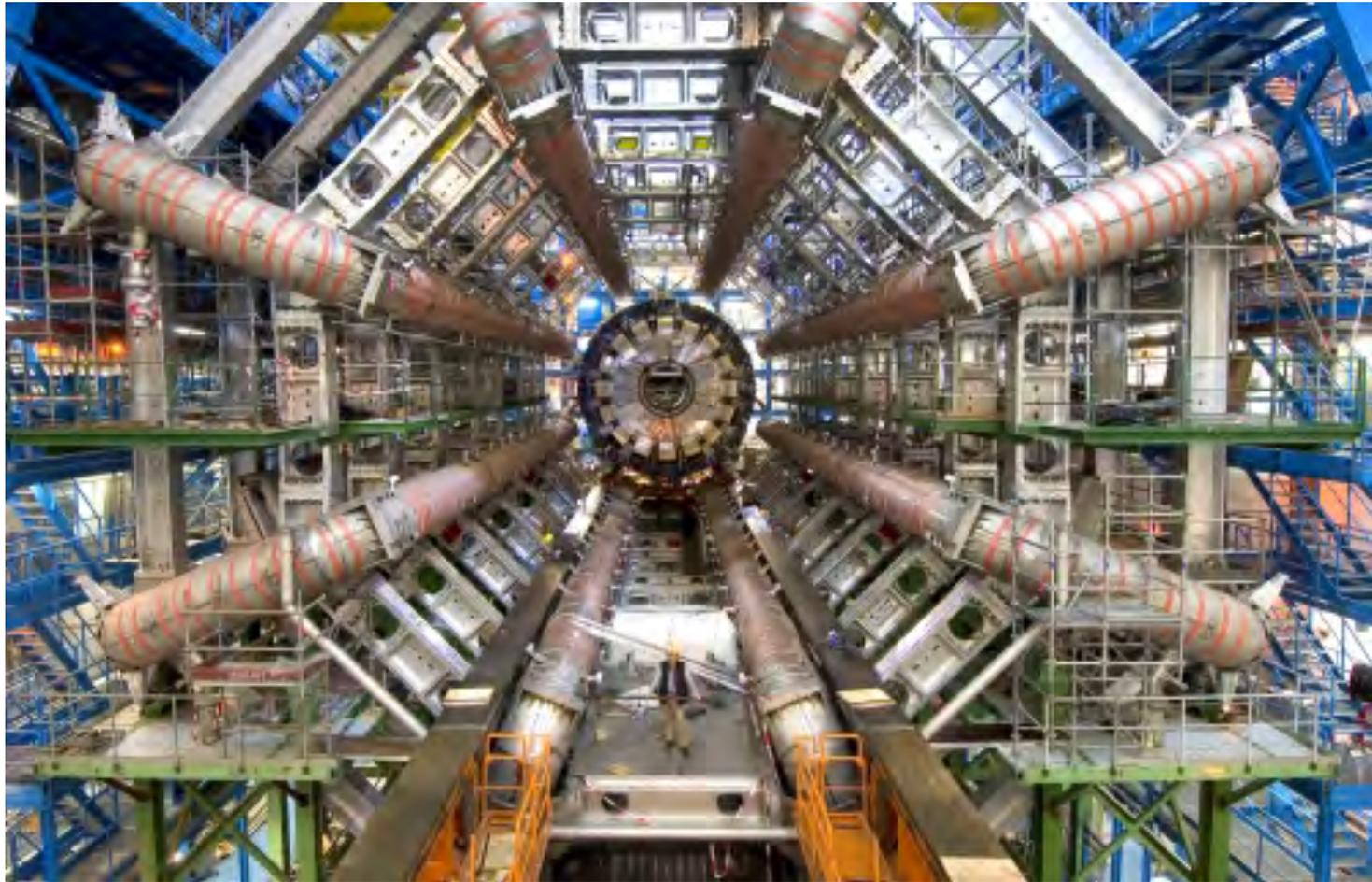


What makes U-M different?

- Size
- Breadth
- Excellence
- Interdisciplinarity
- Focus on whole systems



The Origin of Everything



Connected Transportation



Connected Transportation

- 80% reduction in crashes
- 80% reduction in emissions
- 100% increase in startups



What Does OVPR Do?

- Anticipate new research trends and support interdisciplinary opportunities.
- Engage the diverse communities in the university research enterprise.
- Expedite the diffusion of new knowledge into the classroom and the community.
- Lower barriers to getting research done.
- Promote integrity in research and ensure compliance with government regulations.



The Big Picture

- Creative
- World changing
- Quintessentially human



Nurture excellence in research,
scholarship, and creative activity
across the entire campus.



the perception of

Nurture excellence in research,
scholarship, and creative activity
across the entire campus.



Pity the poor Allegheny woodrat



Neotoma magister

Brand

The set of perceptions and associations surrounding a product, service, organization, individual, concept, or activity.



Theoretical

Isolated

Scatterbrained

Costly

Dry

Unethical

Cold

Dangerous

Complicated

Inhumane

Nerdy

Contradictory

“Mad” Scientist

Defensive

⊃

Dull

Silly

Detail-oriented



“So much has been done—
more, far more, will I achieve:
treading in the steps already marked,
I will pioneer a new way,
explore unknown powers,
and unfold to the world
the deepest mysteries of creation”

Victor Frankenstein
from *Frankenstein*, by Mary Shelley



Your tax \$\$\$ at work



Challenge to Communicators

- There's a lot of it here
- There's a lot of it elsewhere
- Who covers research?
- Who reads about it?
- Who even cares about it?
- Big results are slow to come
- Tell me again why it matters?



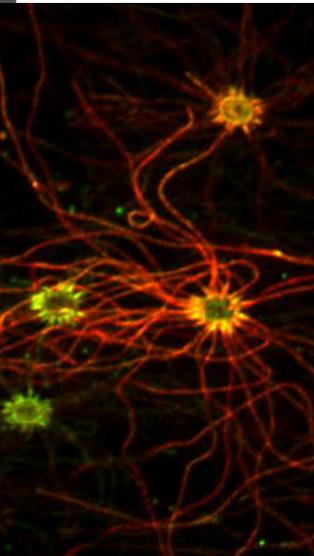
What we can do

- Keep it short and simple
- Go the extra inch for context
- Ask stupid questions
- So what? Who cares?
- Make it visual
- Leverage the good ones
- Write the big story
- Go for the gut



Research Communicators Group

- Assess the challenges
- Rethink what we say and how we say it
- How can we tell better stories?
- How can we make it relevant?
- What **big** solutions are we working on?
- How can we convey the excitement and creativity as well as the impact?
- How can we capture the humanity?



Making a difference

- Win over legislators
- Engage donors
- Garner societal support
- Inspire new generations
- Strengthen our ability to find solutions to the world's problems



Rebranding Research



Rebranding Research: MI-ty Mouse?



TAKE-AWAYS



TAKE-AWAYS: **Key notes**

- Research is a core attribute of the University of Michigan
- We are #1 public university in the country for research \$ (#2 overall)
- Our research is interdisciplinary (19 colleges)
- Research on our campus has and will continue to change the world
- Research is quintessentially human, it's relevant, and valuable
- Perception of research by average person is murky at best
- Remember: so what, and who cares?
- Write the big story, show the big story, make research the hero



TAKE-AWAYS: **Show and tell**

NICOLE CASAL MOORE

Public Relations Representative Lead
U-M News Service



Nicole Casal Moore
ncmoore@umich.edu



TAKE-AWAYS: **Show and tell**

NEWS SERVICE, working with CoE and AOSS

- **Objective:** Generate media coverage highlighting U-M connections to NASA's most sophisticated Mars mission
- **Audience:** Internal and external, including higher ed and space reporters and their readers
- **Message:** Our researchers are on the science team of the Curiosity rover's weather instrument and cornerstone lab, SAM (Sample Analysis at Mars). Engineers at our Space Physics Research Lab built SAM circuit boards.
- **Approach:** Worked with CoE and AOSS dept. to put together a multimedia web story. Pitched reporters with a link to that and an invitation to cover the AOSS landing party.



Before landing on Mars, before taking off from Cape Canaveral last fall, the Curiosity Rover was born right here. Parts of it built right here at this bench at the University of Michigan.



TAKE-AWAYS: **Show and tell**

NEWS SERVICE, working with CoE and AOSS

- **ROI: On-message national & local press coverage**
 - Prof. Nilton Renno quoted in a Bloomberg/Wash Post story
 - Ann Arbor.com embedded video, which has 11,000+ hits
 - Free Press reporter came to landing party
 - Channel 4 live shot & 2-min. segment from Space Physics Research Lab
- **ROI: Generated enthusiasm on social media outlets**
 - @umich tweet “Curiosity has landed on Mars” RT 50 times.
@Freephighered RT other tweets.
- **Team:** Writers from NS/CoE & AOSS, video editor & photog from CoE, PR rep from NS
- **Cost:** no additional cost; lots of time
- **Format/Channel:** internal web stories + email pitch = external stories in print, web, radio, TV & social media
- **Challenges/Lessons learned:** A strong pitch can lead others to tell your research story



Q & A



TAKE-AWAYS: **Show and tell**

DAN KIM

Executive Director of Communications and Marketing
College of Engineering



Dan Kim
umichdan@umich.edu



TAKE-AWAYS: **Show and tell**

COLLEGE OF ENGINEERING

- **Objective:** Create a video about the Energy Frontiers Research Center
- **Audiences:** DoE, prospective students, peer institutions
- **Message:** Michigan is a leader in energy research
- **ROI:** 1st place in DoE judged contest and 1st place in popularity contest, invited to Washington, D.C. for recognition



“Heart of the Solution”



Energy Frontier Research Center
at Michigan



TAKE-AWAYS: **Show and tell**

COLLEGE OF ENGINEERING

- **Team required:** Faculty, videographer, writer/new media content creator
- **Cost:** \$0 additional cost
- **Format/Channel:** YouTube and Facebook
- **Challenges/Lessons learned:**
 - How to tell a compelling research-based story in 3 minutes
 - Showing multidisciplinary nature of work without losing focus



Q & A



TAKE-AWAYS: **Show and tell**

EVAN HANSEN

Director of Marketing & Communications
College of Literature Science & Arts

LARA ZIELIN

LSA Magazine Editor / Chief Story Teller
College of Literature Science & Arts



Evan Hansen
hansene@umich.edu



Lara Zielin
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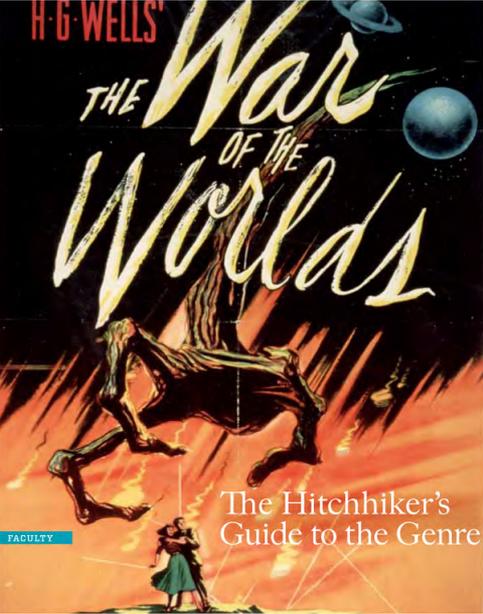
TAKE-AWAYS: Show and tell

COLLEGE OF LITERATURE SCIENCE & ARTS

LSA Magazine

by Robert Havry

MICHIGAN DIFFERENCE



H.G. WELLS
THE War OF THE Worlds

The Hitchhiker's Guide to the Genre

FACULTY

PHOTO: PHOTOFEST/PICTURES/GETTY IMAGES

MICHIGAN DIFFERENCE

Two professors — one math, one English — collaborated on a 14-year project to record and study American science fiction short stories, from 1926 to 1999. Each text comes to life — not through literary prowess, but through computer analysis, which gives every tale a unique DNA code of sorts. Big brother is ... number crunching?

IN 1999, LSA PROFESSOR OF ENGLISH ERIC RABKIN was invited to a Michigan session to discuss the emerging field of complex systems, a method of study that allows researchers from a variety of disciplines to use advanced mathematics and computer modeling to solve difficult, dynamic problems. The work covers everything from the growth of internet networks to the spread of disease. Complex-system modeling was being applied to biology, epidemiology, computer network design, and economic decision modeling, but not yet, so far as Rabkin could tell, to any areas of cultural research. Art, Anthropology. And, yes, English.

Could the same models that follow and predict the spread of the influenza virus also track the evolution of literature, he wondered? At that session, Rabkin met LSA Professor of Economics and Mathematics Carl Simon, one of the experts on complex adaptive systems at U-M. After the meeting, he came up to him and said he had some idea of how this might work in studying literature, Simon recalls.

"Intuitive though the idea may have been, it was enough to launch what would eventually become the Genes Evolution Project (GEP), a collaboration in the use of advanced mathematics and computing to understand the cultural impact of science fiction. Now, after 14 years, nine presentations, seven published papers, and more still in the pipeline, the larger portion of the GEP is complete. It's now possible to say to authors Hugo and Nebula award winner Ursula K. Le Guin was a pioneer for women in science fiction, or part of a general trend. Or to see whether one's publication odds for a science fiction short story are better if the story subsumes alien or didactic elements."

But how did this happen? And how does one actually code stories?

The first meeting of the GEP was held in August Hall in the winter of 2006. "The first exciting piece was the understanding that maybe we could link literary genre and complexity," says Simon. "The second piece was having the students build the structure."

Linking literary genre and complexity was something Rabkin was all in on from the start. Through his own research, Rabkin had begun to suspect that just studying the masterworks was too narrow to understand literature's cultural impact. Complex systems appeared to offer a way to view a genre holistically. "This always had been clear to me: the traditional approaches of literary criticism are myopic," says Rabkin. "Everything that functions in human culture functions in a larger context. To be able to answer even so simple a question as, 'is this a good book?' is impressed if you can find a way of looking at that larger context."

Together, Simon and Rabkin came up with the idea of treating every story in a given literary genre like a pseudo-organism and the publication process like biological evolution. Each story is treated as a very complex organism consisting of traits ranging from the simple, such as publication date, number of characters, and presence of space travel, to the more subjective, such as complexity of the main character and theme development. If the story is well suited to the environment of editors and readers, the story gets reprinted. "If a story is published in a science fiction magazine, then a year later it is in an anthology, then three years later it is in another ... people keep thinking, 'yes, this is a story not worth forgetting before the public.'" That's a measure of evolutionary success, says Rabkin.

"It's sort of like having a DNA string for these species," says Simon.

Student volunteers read the stories in pairs each week, then write the story down in key characteristics. The results were then compiled in the database for analysis. As of this year, student research assistants have read, analyzed, and created a database of almost 2,000 American science fiction short stories written between 1926 and 1999.

Unlike most other research projects, the students using the program had a strong influence on the project's definitions and goals. "In a large extent, the students set the ground rules," says Simon. "They set the categories, set the definitions, chose the boundaries."

The approach wasn't without its drawbacks. Not every story fit neatly into observations. H.G. Wells' *The Time Machine*, for example, could be considered both a story about time travel and about capitalism.

"Once reader reliability is difficult," explains Simon. "If two smart people would read the same story, would they come to the same conclusion? I think the answer is not always. Hopefully, enough stories make up for that. We keep refining the definitions, to make them sharper."

While they worked, the group had to defend criticism for in-depth study of a genre many in the academy felt was too low brow. Rabkin, however, knew the value, having published a book and several papers on science fiction before the start of the project. He knew how deeply ingrained the genre is in American culture. "Science fiction is something that not only produces

MICHIGAN DIFFERENCE

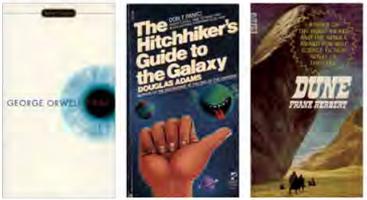
stories, but also turns out to be the underlying genre for the vast majority of box office movies. It also influences city planning and popular music," Rabkin says. He also argues that science fiction is the only genre explicitly engaged in understanding the consequences of new technology and the uneven distribution of knowledge — topics relevant in the current culture. "Of course science fiction is better suited to deal with these issues than the other genres. It's the genre that's supposed to deal with them."

Armed with a unique database of quantifiable evidence, the GEP has produced several papers and presentations over the past decade. It is now possible to debate about the genre of science fiction without being restricted to abstract concepts. For example, in a paper published in 2008, Simon and Rabkin were able to show the science fiction stories that women wrote had the same characteristics as the stories male authors wrote, including the likelihood of a hard-science background. The exceptions were that women authors wrote shorter stories with younger main characters, and half the stories by women authors had female lead characters, compared to only five percent of the stories by male authors.

The work is nearly completed, and the weekly meetings were reduced to once a month in 2011. In the summer of 2012, the meetings were suspended altogether. Side projects are continuing, however.

Simon and Rabkin hope other schools will benefit from their collaboration and that it might even be modeled at other research institutions. "Michigan really has the thinnest wall of any university I know," says Simon. "This kind of thing, the fact that it rose from this interdisciplinary sort of meeting of minds, where people purposely get together to see how ideas in other fields might affect how they think and about what they do — that's a real Michigan thing. That was the catalyst for this whole project."

LEARN MORE ABOUT THE GENES EVOLUTION PROJECT
www.umich.edu/genevol



SCIFI BEST-SELLERS

THE TOP FIVE BEST-SELLING SCIENCE FICTION BOOKS of all time are, by their very nature, widely popular. But the list may not reflect some of the classics that helped define the genre. What sci-fi novel would you get into the hands of more readers if you could? What's missing from below?

LEARN WHAT WOULD MAKE YOUR ID?

www.lsa.umich.edu

1984 by George Orwell: 25 MILLION COPIES
Some of the terms from this novel about people being tyrannized by a totalitarian government — Big Brother, thoughtcrime, Thought Police — have remained part of the popular lexicon. Even the term Orwellian is still used today to describe a policy of surveillance, propaganda, and deception.

The Hitchhiker's Guide to the Galaxy by Douglas Adams: 14 MILLION COPIES
This comedy chronicles the adventures of hapless Englishman Arthur Dent, who escapes the destruction of Earth and rides aboard a stolen spaceship to find the question to the ultimate answer.

Dune by Frank Herbert: 12 MILLION COPIES
Dune addresses politics, religion, ecology, technology, and human emotion through the story of young Paul Atreides. He and his family relocate to a planet that is the only source of the most important and valuable substance in the universe.

Fahrenheit 451 by Ray Bradbury: 10 MILLION COPIES
This novel is set in the future, when books are banned and burned, and critical thought suppressed. The main character, Guy Montag, is a fireman and book burner, but he is convinced about his role in this dystopian society. The title refers to the temperature at which book paper catches fire.

Ender's Game by Orson Scott Card: 7 MILLION COPIES
Taken from Jonah's age series and surrounded by enemies, Andrew "Ender" Wiggin is Earth's last hope. Lacking a father except at combat and leads an attack against aliens. The book is a postapocalyptic title on the Marine Corps Professional Reading List.

PHOTO: PHOTOFEST/PICTURES/GETTY IMAGES



TAKE-AWAYS: **Show and tell**

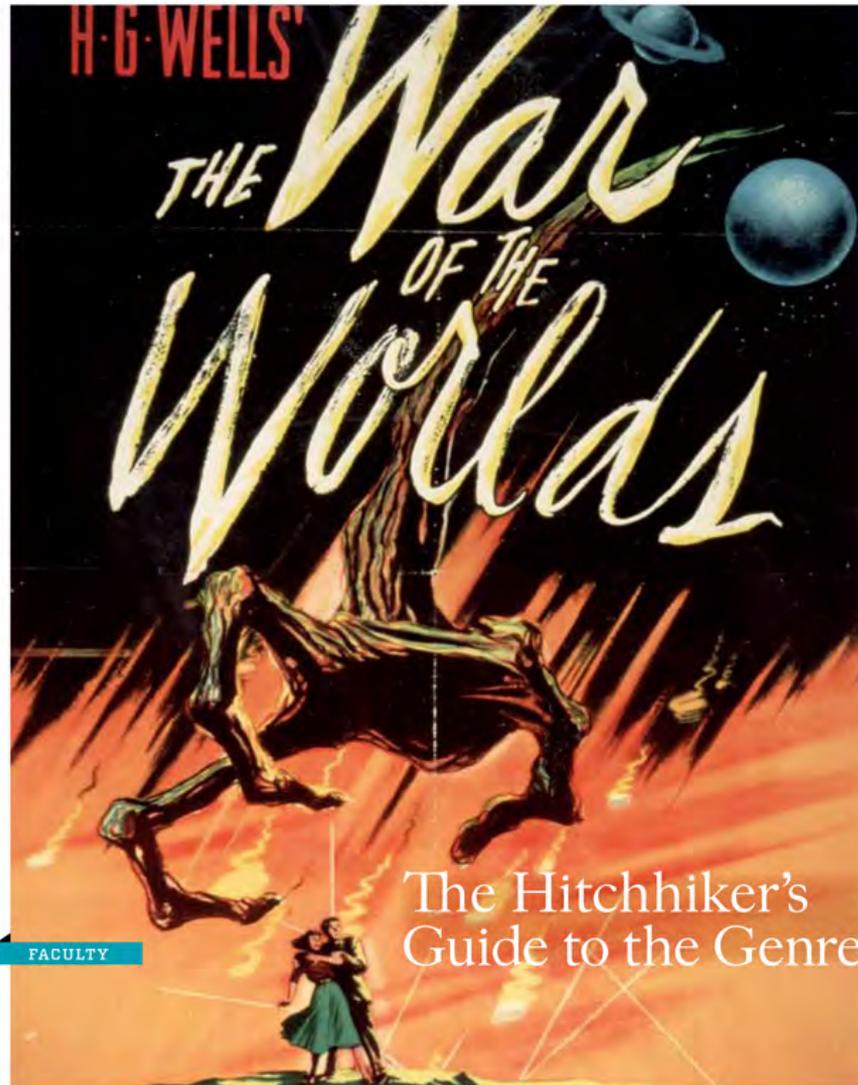
COLLEGE OF LITERATURE SCIENCE & ARTS

LSA Magazine: “Hitchhiker’s Guide” Article

- **Objective:** Show the wide-reaching value of interdisciplinary research
- **Primary Audience:** Alumni
- **Message:** Quantitative and systematic research methods can be applied to traditionally qualitative fields
- **Calls-to-action:**
 - Learn about this research for yourself online
 - Talk to us about your favorite science fiction



by Robert Havey



FACULTY

The Hitchhiker's
Guide to the Genre



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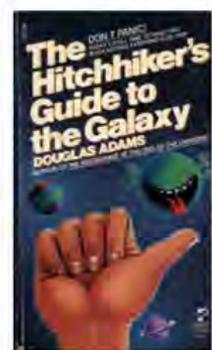
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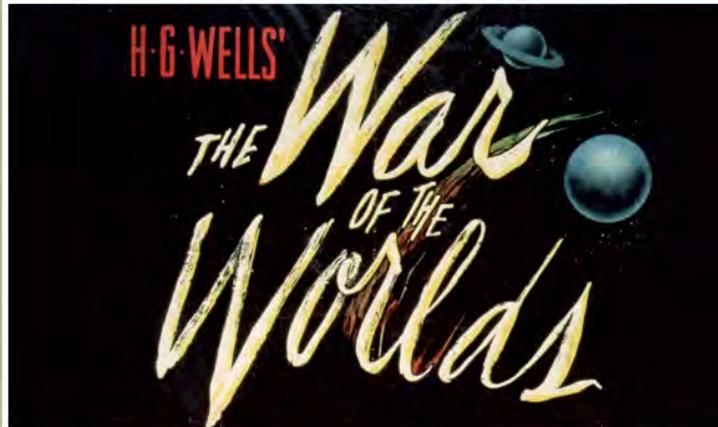
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The Hitchhiker's Guide to the Genre

October 16, 2012 | by Robert Havey

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Tentative though the ideas may have been, it was enough to launch what would eventually become the Genre Evolution Project (GEP), a collaboration to use advanced mathematics

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TAKE-AWAYS: **Show and tell**

COLLEGE OF LITERATURE SCIENCE & ARTS

- **ROI:** 180,000 recipients of the magazine
- **Team required:** Freelance writer, editor, designer
- **Cost:**
 - Magazine: \$0.41/issue
 - This particular article: ~\$500 for the freelancer, \$0 for images
- **Additional Channels:**
 - This story is going on LSA Today
 - We'll subsequently share it on social media, elsewhere
- **Challenges/Lessons learned:**
 - Stories like this are a great chance to collaborate w/ faculty
 - Tracking compulsory print pubs is hard!



Q & A



TAKE-AWAYS: **Show and tell**

SHANTELL KIRKENDOLL

Senior Public Relations Representative
U-M Health System

Shantell Kirkendoll
smkirk@umich.edu



TAKE-AWAYS: **Show and tell**

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

- **Objective:** Announce creation of the U-M Cardiovascular Research Center
- **Audience:** Donors, lay community
- **Message:** University of Michigan is finding answers for treating heart and vascular diseases
- **Take away:** Discoveries in lab can make a difference for patient care (translational research) Collaboration inspires innovation
- **Call-to-action:** Support research programs at the U-M Promote Health System's expertise in treating heart disease Inspire researchers whose discoveries will improve health
- **ROI:** Generate interest from donors, new faculty
- **Team required:** Cardiovascular research administrator, Russell Video, public relations/marketing support
- **Cost:** \$8,000
- **Format:** Video



“Tomorrow’s Answers Start Here”



TAKE-AWAYS: **Show and tell**

UNIVERSITY OF MICHIGAN HEALTH SYSTEM

- **Challenges/Lessons learned:**
 - Have to connect research to diseases or conditions that audience understands
 - Asked a lot of researchers to frame their life's work of research into one soundbite – but we must.
 - Open-ended questions asked in multiple ways resulted in best explanations
 - Important to plan ahead/edit number of speakers, best speakers
 - Essential to have client's trust in the communication experts to tell their story



Q & A



COMMUNICATORS' FORUM: **Up next**

ISSUES MANAGEMENT

Good news, bad news



THANK YOU

You can go back to work now :)

