



## Center for Social Media

### ***A Lion in the House: A Content-Centered Outreach Strategy for Public Broadcasting***

By Barbara Abrash, New York University

#### **Project**

*A Lion in the House* (2006, 225 minutes)

A film by Steven Bognar and Julia Reichert

A co-production of ITVS and Community Media Productions, Inc.

#### **Summary**

*A Lion in the House* is a 225-minute documentary that follows five racially and economically diverse young people, their families, and caregivers over six years as they confront childhood hematological cancer and the after-effects of treatment at Cincinnati's Children's Hospital.

The stated goal of the campaign is “to transform viewer responses into actions that will improve care and strengthen support systems for everyone fighting childhood cancer, especially for those who face socioeconomic challenges.” Engaging youth was a campaign priority.

The film is the centerpiece of an extensive national and local outreach campaign focused on three issues:

- class and racial health care disparities
- survivorship
- pediatric end-of-life and bereavement care

Strategic outreach—funded by ITVS, the Centers for Disease Control and Prevention, the Lance Armstrong Foundation, and the Corporation for Public Broadcasting—was organized collaboratively by the ITVS Community Engagement Campaign and Community Media Productions, Inc. (Julia Reichert and Steven Bognar).

Premiered at Sundance, January 2006, and broadcast on PBS's *Independent Lens*, June 21 and 22, 2006, the two-part documentary and its extensive outreach have sparked national discussion about childhood cancer and produced a network of partner organizations, myriad educational and community activities, and a wide variety of resources. The production process was notable both for its extensive engagement of professional publics and for its content-centered approach, which framed the PBS broadcast of the series not as the project's end point, but as a central tool in a broad, mission-driven campaign to transform care for young cancer sufferers.

This case study is part of a larger project by the Center for Social Media titled Mapping Public Media (<http://www.centerforsocialmedia.org/mpm>). The project highlights innovative public media projects—defined by the center as media that engage publics to communicate about and act upon shared issues —and compares different methods for mapping the resources, circuits of circulation, and connections that sustain the public media field.

**Production Company**

Community Media Productions, Inc.  
726 Xenia Avenue  
Yellow Springs, OH 45387  
937-767-1924

**Producers and Directors**

Steven Bognar and Julia Reichert  
Julia@donet.com, Bognar@donet.com

**Primary Platform**

Public television

**Other Platforms/Formats**

Distribution: all video formats, Online outreach, companion book

**Budget**

Production: \$1.4 million  
Outreach: \$1.2 million

**Major Funders**

**Production:**

ITVS and CPB, \$650,000  
Centers for Disease Control and Prevention, \$320,000  
Lance Armstrong Foundation, \$100,000  
National Endowment for the Arts, \$50,000

**Outreach:**

Centers for Disease Control and Prevention, \$670,000  
ITVS, \$300,000  
Corporation for Public Broadcasting, \$153,000  
Lance Armstrong Foundation, \$65,000

**Additional support:**

The MacDowell Colony  
The Ohio Arts Council  
Renew Media Fellowship  
Wright State University Faculty Development Fund

**Awards/Festivals** (Partial List)

Sundance Film Festival (Official Selection)  
Nashville Film Festival (Best Documentary)  
Full Frame Documentary Film Festival (Special Jury Prize)  
Cleveland International Film Festival (Special Jury Prize)  
IDFA—International Documentary Film Festival, Amsterdam  
BRITDOC  
Toronto Hot Docs Film Festival (Audience Award)  
Film Independent's Spirit Awards 2007 (Best Documentary Nominee)  
Seattle International Film Festival (Official Selection)  
New Zealand Film Festival

**Outreach/Strategic Design**

ITVS Broadcast Outreach Campaign  
Community Media Productions, Inc.

**Distributors**

**Institutional**

Aquarius Health Care Videos  
18 North Main Street, Sherborn, MA 01770  
888-440-2963, 508-650-1616  
<http://www.aquariusproductions.com>

**Theatrical:**

Reverse Shot  
<http://www.reverseshot.com/legacy/contact.html>

**Foreign Sales:**

Jan Rofekamp  
Films Transit International, Inc.  
252 Gouin Boulevard East  
Montreal, Quebec, Canada H3L 1A8  
514-844-3358  
[janrofekamp@filmstransit.com](mailto:janrofekamp@filmstransit.com)

**Companion Book**

Orange Frazer Press, Inc.  
P.O. Box 214, Wilmington, OH 45177  
937-382-3196  
<http://orangefrazer.com>

**Timeline**

**1997**

February Dr. Robert Arceci proposes documentary

July Filming begins

**1998–2005** 525 hours of filming

## 2001

February ITVS development funding, \$50,000

## 2002

October Regional outreach begins  
Screenings of sample clips to cancer support organizations  
Ride for the Roses screening (Lance Armstrong Foundation event)

## 2004

Spring ITVS outreach process begins.

August CDC grant for production and Survivor Alert campaign

## 2005

December 10 PBS stations each receive \$10,000 grants, funded jointly by ITVS and the Lance Armstrong Foundation, to develop local outreach efforts building up to the June 2006 premier.

## 2006

January Sundance Film Festival world premiere

April Reverse Shot acquires *Lion* for theatrical distribution

May CPB outreach grant: \$153,400 for mylion.org project.

April–June *Lion* screens theatrically in a dozen cities

June 21–22 PBS premiere on *Independent Lens*

July *Lion* begins screening on international TV networks, in Israel first. National broadcasts include England (BBC), Australia (SBS), Spain, Canada, Scandinavia.

## **Background**

In February 1997, Dr. Robert Arceci, then chief oncologist at the Cincinnati Children's Hospital Medical Center, approached Ohio-based filmmakers Steven Bognar and Julia Reichert of Community Media Productions, Inc., about making a documentary about childhood cancer. Inspired by the documentary *Hoop Dreams*, he thought a documentary following a group of people over time could stimulate public awareness of the realities of childhood cancer for children and their families.

Veteran social documentarians, Reichert and Bognar were uniquely suited to this challenge. Their work, which has been screened at Sundance and broadcast on PBS, enjoys extensive nontheatrical distribution. Reichert is a two-time Academy Award nominee for her feature documentaries and is a founder of New Day Films ([www.newday.com](http://www.newday.com))—a pioneering distribution cooperative of social issue films. At the time of Dr. Arceci's call, Reichert's teenage daughter (Bognar's stepdaughter) had been diagnosed with cancer. Says Reichert, "I

would never have considered taking on this film if I had not myself gone through the experience of fighting cancer with my child.”

By July 1997, having settled issues of confidentiality, final cut, ownership, and access, Bogнар and Reichert began six years of filming. In its early days, the film drew the interest of Lisa Heller (HBO), David Davis (Oregon Public Broadcasting), and David Liu (ITVS). In 2000, the film received a \$9,000 production grant from the Ohio Arts Council, followed in 2001 by a \$50,000 ITVS development grant. In 2003 ITVS committed principal production funding. After discussions about a possible ITVS-Frontline co-production ended, the documentary was slated for broadcast on *Independent Lens*, ITVS’s 29-week PBS series.

## **Production and Strategic Outreach**

### **Approach**

Outreach was key from the start. Her early experience with *New Day* had confirmed Reichert’s belief that films need to be useful and must connect with the community. The filmmakers’ goals for the film were:

- to spark public awareness of childhood cancer
- to trigger actions to improve care and strengthen support systems, especially for those who face socioeconomic challenges

The filmmakers, who did all of the filming (first sharing a SONY VX-1000 camera, and then using two cameras) became intimately involved with the families they filmed over six years.

The difficult five-year process of editing 525 hours of footage had two goals:

- to create a compelling, coherent narrative (Bognar’s main concern)
- to highlight the issues (Reichert’s emphasis)

At first conceived as a six-hour series, the final two-part documentary was dictated by the constraints of PBS broadcast. The result is an epic journey—intimate personal stories of the challenges, grief, joys, and strength of five families, their caregivers, and physicians. In addition to the documentary, the filmmakers have prepared video modules that focus more deeply on particular themes, such as sibling issues.

### **Face-to-face screenings**

Production and outreach were interwoven activities. Bogнар and Reichert consider personal presentations essential to engaging stakeholders and ensuring the ultimate usefulness of a film. They build personal screenings of tailored video clips—at conventions, forums, foundations, government offices, community settings, and schools—into their on-going practice. In 2002, they traveled to New York to show cuts to the Leukemia and Lymphoma Society, the National Hospice and Palliative Care Organization, Cancer Care, the National Coalition of Cancer Survivorship, and Gilda’s Club, among others. In 2003, they screened a video clip on survivorship at the Lance Armstrong Foundation’s Ride for the Roses in Austin, Texas. Grassroots perspectives were sought in local screenings. Many of these national and local organizations became advisors and partners and actively participated both in developing resource materials and publicizing broadcast. The Intercultural Cancer Council ([www.iccnetwork.org](http://www.iccnetwork.org)) played an important role, especially working with the filmmakers to articulate issues, such as health care disparities. Reichert and Bogнар continued to show segments of the film to health care and social service professionals, media makers, partner

organizations, and others throughout production and continue to do so. These clips are designed to work as short films, rather than excerpts of a longer documentary.

### **Strategic outreach**

#### *National:*

After considering Active Voice and other national outreach specialists, the filmmakers chose the ITVS Community Engagement Campaign—for the range of resources it provides, its demonstrated effectiveness with multi-part series, such as *The Farmer's Wife*, *Country Boys*, and *The New Americans*, and its commitment to diversity and civic engagement. (Another consideration was that most outreach organizations require filmmakers to raise additional funding to pay for their services, while ITVS provides substantial funding, infrastructure, and services.) ITVS provides an umbrella of services in support of *Independent Lens*, which includes Web sites, public relations, and community engagement teams, as well as mobilizing a group of national partner organizations. Regional outreach support coordinators in eight locations across the country service local community engagement activities. In addition to providing intensive marketing and press campaigns, participation in professional conferences, and outreach training sessions, ITVS works with community-based organizations, educational institutions, and public television stations in 30 locations.

#### *Local and Regional:*

In 2002, the filmmakers engaged Karen Y. Durgans—a former social worker with an MFA in media and 15 years of experience as a counselor and advocate for underserved youth and families—to coordinate local and regional outreach. In summer 2003, Reichert and Durgans held a series of meetings in the greater Cincinnati area with cancer support organizations (such as the Leukemia and Lymphoma chapter and the Wellness Community) and community organizations that reach underserved communities (such as the Urban Appalachian Council, the Bienestar Santa Maria Community Center, and the Urban League of Greater Cincinnati).

Local PBS stations—trusted neutral gathering places for local service providers, grassroots organizations, schools, and community groups—played an important role in outreach initiatives. One outstanding example is Cincinnati Public Television (CET) [www.cetconnect.org/kids\\_families/lith.asp](http://www.cetconnect.org/kids_families/lith.asp), which became a testbed for strategies and materials that have been nationally disseminated. Grants from ITVS, the Lance Armstrong Foundation, and CPB enabled CET to build on partnerships and collaborations germinated by Reichert and Durgans. CET developed in-service programs for school nurses, ran workshops for youth group leaders, sponsored health fairs and public screenings, and produced a content-rich Web site with links to local and national resources.

### **An Integrated Approach**

National and regional approaches merged in December 2003, when ITVS national outreach director Jim Sommers and ITVS national outreach partner manager Susan Latton flew to Cincinnati to facilitate a Regional Outreach Summit at CET. This gathering of the 15 to 20 organizations that Julia and Karen had been meeting with since the summer included Cancer Family Care, StarShine Hospice, the Baptist Minister's Conference, the Urban League and the Urban Appalachian Council. The goals of the meeting were:

- to forge relationships between cancer support and community organizations

- to test this partnership model for replication in communities around the country, using *Lion* as a focal point and the local PBS station as a neutral gathering place.

From this time forward, the outreach team was led by Jim Sommers (later by Dennis Palmieri), Karen Durgans (*Lion* regional outreach coordinator), Susan Latton, and the filmmakers. Line producer Melissa Godoy initiated and manages the MyLion.org outreach project.

Working from an ITVS outreach template that has been honed over five years and is adapted to individual projects, Jim Sommers worked with the filmmakers to focus outreach on three core themes:

- **survivorship**—challenges facing those who survive childhood cancer
- **pediatric end-of-life and bereavement care**—taboo topics that many professionals in the field wanted to open to public discussion
- **health care disparities**—how economic situations affect treatment, diagnosis, and support

### A Content-Centered Campaign

In the past, broadcast has been at the heart of outreach, with educational materials, Web sites, etc., radiating out from that event. More recently, ITVS and Community Media Productions has developed a content-centered approach, in which the documentary serves as the core of a variety of resources, partnerships, networks, and activities—digital and physical—that stimulate participation and innovation, before, during, and after broadcast.

### **Funding**

Major funding for production and outreach was provided by ITVS, the Centers for Disease Control and Prevention (CDC), the Lance Armstrong Foundation (LAF), and CPB.

- **CDC** contributed \$990,000 over three years for postproduction and support of the Survivor Alert campaign (<http://www.survivoralert.org>), designed to raise awareness among young adult cancer survivors. This was one of nine grants in a new hematological cancer initiative and a first foray for CDC into pediatric and young adult issues.
- **LAF** (<http://www.livestrong.org>), which focuses on survivorship but hadn't previously concentrated on youth, contributed \$15,000 to the Survivor Alert Web site and a \$50,000 matching grant to the ITVS Broadcast Outreach Campaign for collaborative outreach partnerships with 10 local PBS stations. LAF also contributed \$100,000 for postproduction and screened an early version of *Lion* at the Ride for the Roses in Austin, Texas.
- **CPB** made a \$153,400 outreach grant to the MyLion project ([www.mylion.org](http://www.mylion.org)), which included Youth Community Service kits, to be distributed through *Lion* outreach partners and Youth Service America's civic and faith-based youth organizations. CMP contributed \$12,500 in-kind services, while co-grantee CET contributed approximately \$18,119 in-kind.

### **The Campaign**

ITVS, the filmmakers, and outreach coordinators led by Karen Durgans and Susan Latton worked on national and local levels with a multi-media campaign incorporating Web, radio,

TV, and community outreach activities that included diverse views and multicultural perspectives. Targeting youth—not a primary PBS audience—was a priority.

*Lion* had originally been conceived as a film about survivorship (and that more hopeful subject was what many stations chose to emphasize). The sharpest revelation of the finished film, however, is health care disparities: how powerfully economic and social circumstances affect the experiences of cancer patients and their families. As a result, the need for a holistic approach, an integrated system of cancer care—one that includes medical, social, and economic components—became the core of the campaign.

ITVS campaign strategy was organized around three principles:

- establish **credibility** by association with trusted organizations, e.g., CDC, the American Cancer Society, etc.
- create a **federated structure** by working with national organizations that have local chapters (including 356 PBS stations) to increase breadth and reach
- work with **professional organizations** that can carry the work forward long term

At the outset of what would be an unusually long pre-broadcast campaign (2.5 years), ITVS brought national partner organizations and key leaders together in focus groups, to identify major areas where there was an opportunity to make a difference. Supplied with promotional material, outreach modules, DVDs, and Web support, partner organizations provided access to a far-reaching community of health care professionals. Partners were given a clear set of benefits and expectations, and agreements were signed between ITVS and each national partner, outlining their mutual responsibilities to the campaign and each other. (Steve Bognar notes that treating partners equally was important in building trust, especially in a group of organizations that compete for scarce fund-raising dollars.)

With eight regional outreach support coordinators, ITVS reached its network of public television stations and 21 national partner organizations, which, in turn, connected with their constituencies (est.: 4 million people) to promote the broadcast and actively engage communities and professionals. National partners participated in preparing educational packages. In the year leading up to broadcast, ITVS provided promotional materials, Web sites, discussion guides, toolkits, outreach training, and educational materials and distributed 1,000 DVDs that included the film's trailer and a five-minute clip, *Meet the Kids*, along with the filmmakers' clips for each of the three main campaign focus areas: *Stories of Resilience*, 34 min.; *Stories of Survivorship*, 50 min.; and *Facing the End of Life*, 25 min.

ITVS participated in national conferences of major professional organizations—C-Change, Intercultural Cancer Council, and others—sponsoring and appearing on panels, screening clips, and setting up information booths, reaching an estimated 30,000 health care professionals. Palliative care and the end of life appeared as a panel subject for the first time, and the National Hospice and Palliative Care Organization took *Lion* content as their campaigning banner.

LAF matching funds provided 10 local PBS stations with \$10,000 grants to create materials supporting the broadcast, especially for young and underserved communities. In line with the campaign's holistic approach to health care, grants were conditioned on local stations working with local cancer care partnerships that included social service agencies, medical



professionals, and educational communities. In addition to the LAF funds, Dr. Fred Wong provided equal funding for local station initiatives in Austin and Houston that resulted in the creation of an interdisciplinary cancer coalition of medical, educational, and social service organizations in Central Texas.

ITVS and CMP worked with funders and partners to develop events, such as Youth Service America's Community Service Grants, which offered up to \$300 to young people (ages 12–25) or groups that engage youth to implement service and service-learning projects around childhood cancer on Youth Service Day, April 20–22, 2007. Print, video, and downloadable Community Service Kits, training sessions, curriculum guides, and blog sites are included in the project ([www.ysa.org](http://www.ysa.org)).

The campaign emerged in a time of highly publicized federal reports on both the success rate in curing childhood cancers and the health problems faced by young cancer survivors later in life—highlighting the importance of education around survivorship, as well as the need for further research. U.S. Representative Deborah Pryce (R, Ohio), who took up the call for government research funding, sponsored a congressional screening and press event on the Capitol steps, spoke on the floor of the House, and urged her colleagues to support research funding.

The following Web sites were crucial outreach tools:

- **ITVS: A Lion in the House** ([www.itvs.org/outreach/lioninthehouse](http://www.itvs.org/outreach/lioninthehouse)) includes discussion materials, fact sheets, video clips from the film, and outreach resources. It has become an aggregator “one-stop-shopping” site for partner organizations which hosts more than 20 downloadable resources.
- **Lion in the House** ([www.lioninthehouse.com](http://www.lioninthehouse.com)) is the film's official Web site and a hub to all other sites, with links to resources and background information.
- **Independent Lens** ([www.pbs.org/independentlens/lioninthehouse](http://www.pbs.org/independentlens/lioninthehouse)) is an interactive Web site with detailed information on the documentary, an interview with the filmmakers, a ‘talkback’ section, and links to information on statistics, care giving, policy, service organizations, etc.
- **Survivor Alert** (<http://www.survivoralert.org>), funded by the CDC, is a cooperative project of *Lion in the House*, LAF, and CDC, with the Kentucky Cancer Program at the University of Kentucky that is targeted at young adult survivors, their families, and caregivers. It is an initiative linked to clinics and is designed to raise awareness of young adult cancer survivorship issues.
- **MyLion** ([www.mylion.org](http://www.mylion.org)) is a CPB-funded project of CMP, with in-kind support from CMP and CET. It is aimed at youth and works through community and faith-based youth groups and educational systems. It features a teen-friendly interactive Web site with blogs, lesson plans, streaming video clips, and discussion triggers. CPB-funded Youth Service Kits are being distributed to registered school and youth groups, PBS stations, ITVS partners, and through Youth Service America's networks. YSA is administering 10 grants of \$300 each in conjunction with National and Global Youth Service Day, April 20–22, 2007.

### **Broadcast**

For the filmmakers, it was an ideal situation. According to Reichert and Bognar, “ITVS and PBS know how to maximize the impact of a show, to make it useful in communities across

the country. . . . The broadcast is just one part of the process of using movies and stories like *A Lion in the House* to make a difference in people's lives.”

In consultations between the filmmakers, *Independent Lens*, and PBS, the originally envisioned 6-hour series was reduced to under 4 hours and was presented in the PBS National Program Service as a two-part broadcast on June 21–22, 2006, during National Cancer Survivors' Week. More than 1.5 million households tuned in during the premiere broadcast week, reaching an estimated 1.8 million viewers (737,669 tuned in to Part One, and 770,541 tuned in to Part Two). 253 stations aired the National Program Service premiere; 277 stations aired within the premiere broadcast week.

### **Broadcast-Related Activities**

The outreach campaign accompanying broadcast was based on a “community planning guide” concept that formulates focus areas and invites local stations to convene with partners they choose and craft their own issues and strategies.

Several local projects were related to broadcast.

- Atlanta local public television and radio stations partnered with public schools and children's cancer health care and support groups.  
([www.wabe.org/tv/features/lion/index.html](http://www.wabe.org/tv/features/lion/index.html))
- Houston public television produced a companion piece, *Living with the Lion: Childhood Cancer*. ([www.houstonpbs.org/site/pageserver?pagename=edo\\_outreach\\_lion\\_in\\_the\\_house](http://www.houstonpbs.org/site/pageserver?pagename=edo_outreach_lion_in_the_house))
- WHYY/Philadelphia ([www.whyy.org](http://www.whyy.org)) produced a local radio program, *Childhood Lost and Found*, that was offered on the NPR feed and on local and national Web sites.
- WGBH Boston worked with a state health agency to develop an online survivorship survey that led to a regional partnership of 5 public television stations and state cancer control programs.
- The Oncology Nurses Association streamed content for which 800 oncology professionals have received Continuing Education credit.
- Padres Contra El Cancer in Los Angeles convened 200 community members for a screening and discussion on cancer health disparities in the Latino community.
- Pediatric and Adolescent Cancer Coalitions were formed in Chicago and in Southeast Texas.
- Between April and June 2006, <http://www.pbs.org/independentlens/lioninthehouse> received 3,525,412 page views and 1,581,880 unique visitors.
- [www.itvs.org/outreach/lioninthehouse](http://www.itvs.org/outreach/lioninthehouse) received 69,001 page views; 20,796 show resources were downloaded.

### **Beyond Broadcast**

A 50-minute segment on survivorship Bognar and Reichert originally prepared for the LAF Ride for the Roses was followed by a series of educational “video modules” focused on specific topics which were shown at professional conferences and used by ITVS in the outreach campaign. With CDC support, a series of 8 modules based on expanded stories are in production: Childhood Cancer Survivorship, Health Care Disparities within Childhood Cancer, Facing End-of-Life, The Sibling Experience, Spirituality and Childhood Cancer, Nurse Boundary Issues, School Issues and Childhood Cancer, and Developmental Issues for Children and Adolescents Facing Cancer.

## Measuring Impact

*A Lion in the House* demonstrates the potential of public media to stimulate and support civic dialogue and mobilize communities around issues of shared concern which rarely receive serious treatment by commercial media. It has also created a scaffolding for sustainability, including:

- a web of national and local partnerships
- factual information, educational materials, and aggregated resources accessible to health care professionals, service providers, and the general public
- reproducible models of community outreach and partnership

ITVS sees its strongest role to be that of **convener** of national organizations, policy makers, advocates, medical professionals, and social services organizations capable of carrying work forward in specific issue areas, long after outreach and broadcast. It provides tools and frameworks for open discussion of painful if not taboo subjects. (In the case of *Lion*, many organizations—including the National Hospice and Palliative Care Organization, the Lance Armstrong Foundation, and CDC—were moved to a first-time focus on children and adolescents.) The media strategies, training workshops, and materials provided by ITVS help organizations use media more effectively in their own work.

Not only did the *Lion in the House* campaign raise public awareness of childhood cancer (as Dr. Arceci and the filmmakers had intended), but it helped to articulate a field. CDC program officer Laura Zauderer notes that *A Lion in the House* brought representatives of national organizations of health care professionals, service providers, and support groups concerned with childhood cancer around a table for the first time. That alone, she says, is a signal measure of success.

Although a significant amount of funding (from the Lance Armstrong Foundation and CDC) and effort was targeted to cancer survivorship and to youth, this was the least successful campaign. The Survivor Alert project, for example, produced only half of the 15 anticipated events. Results are not yet in on MyLion and the Youth Service America project. CMP projects are continuing the effort to reach young people around survivorship and the Kentucky Cancer Program of the University of Kentucky is currently developing measures of impact and evaluations.

With video modules in production, Web sites still active, and initiatives ongoing, the project continues to be vital, and the filmmakers continue to screen at festivals, conferences, and workshops. Nonetheless, the sustainability of a project so driven by the passion of filmmakers (who necessarily will move on to other efforts) remains an open question.

## Outcomes

The *Lion in the House* campaign succeeded in its major goal: to put childhood cancer on the public agenda and to stimulate a national dialogue. It created what ITVS director of communications Dennis Palmieri calls a “national moment” in the field—bringing together a fragmented and disparate group of government agencies, professional societies, institutions, and advocates and triggering conversations, coalitions, and new initiatives. The film and outreach campaign provided language and methods that enable health care professionals and

members of the public to grapple with such harsh issues as palliative care and end-of-life, along with strategies for response and networks of support.

With its focus on disparities in health care, the campaign emphasized the importance of nonmedical aspects of care and brought medical, social, and community resources together to devise more integrated approaches to health care services. In its role as a convener, ITVS brought together networks of professional organizations in a widely disparate and fragmented field—organizations that are capable of carrying forward the work triggered by the film.

*A Lion in the House* reached the following groups:

- public television stations
- cancer support organizations
- organizations reaching the underserved
- childhood cancer survivors
- patients, siblings, and extended families
- pediatric oncology teams
- children’s hospitals
- health voluntaries
- hospice and palliative care community
- faith community
- professional medical associations
- primary and secondary schools
- local governments
- public health services

### **Lessons Learned**

**Public media projects can and should engage multiple publics in order to make an impact:** By reaching out to professional publics of cancer care providers and hospice workers, affected publics of the families of cancer sufferers, local publics of PBS viewers, and the broader public of television viewers, the outreach team for *A Lion in the House* expanded opportunities for the film to bring people together and move them to action.

**Public media-makers should focus campaign themes:** *A Lion in the House* is an example of a campaign strategy honed by ITVS staff over a number of years. They start each campaign by articulating two or three themes which inform their efforts, such as going to conferences, attracting service providers, etc. Around these themes, they develop supporting materials and solicit input from partner organizations and others. In this way, they link the content of the program with the needs of communities and make it possible to maximize their effectiveness, helping organizations and audiences connect with the show and make use of its information and opportunities for connection.

**Each project can serve as an opportunity to create a strategic outreach template:** Routines and networks can be adapted for future projects and by local users.

**Partnering is essential:** Coalition-building is fundamental to long-term sustainability for public media makers; knowing how to partner well is key to successful outreach. It’s important to select and involve strong partners from the start; they know how to make the

film useful. Choosing national organizations that have a wide reach in their communities is important, but it is equally important to identify smaller organizations that can get into special niche areas of a community.

**Multiple platforms have exponential effects:** Non-linear editing systems like Final Cut Pro allow filmmakers to make multiple versions of clips easily. Outreach partners appreciate a clip tailored to a specific focus area, and filmmakers benefit in many ways by being responsive and flexible in their clip-making.

DVDs, Web sites, podcasts, and listservs are among the platforms that digital technologies have made available for aggregating, circulating, and repurposing information. They transform the direction, speed, and flow of information, enabling networks of national and local partners to connect and collaborate virtually, but they also stimulate and support face-to-face initiatives.

## **APPENDIX**

### **I. NATIONAL PARTNERS**

American Academy of Pediatrics  
American Cancer Society  
Association of Oncology Social Work  
Association of Pediatric Oncology Nurses  
Centers for Disease Control and Prevention  
Children's Cause for Cancer Advocacy  
CureSearch: Childhood Cancer Foundation  
CureSearch: Children's Oncology Group  
Gilda's Club Worldwide  
Health Ministries Association  
Hope Street Kids  
Intercultural Cancer Council  
Lance Armstrong Foundation  
Leukemia and Lymphoma Society  
National Association of Social Workers  
National Black Nurses Association, Inc.  
National Cancer Institute  
National Hospice and Palliative Care Organization  
Oncology Nursing Society  
Padres Contra El Cáncer  
Youth Service America

## II. INTERVIEWS

Steven Bogner, filmmaker

Melissa Godoy, *My lion* project director

Klara Grunning-Harris, ITVS coordinating producer

Susan Latton, ITVS national outreach partner manager

Dennis Palmieri, ITVS director of communications

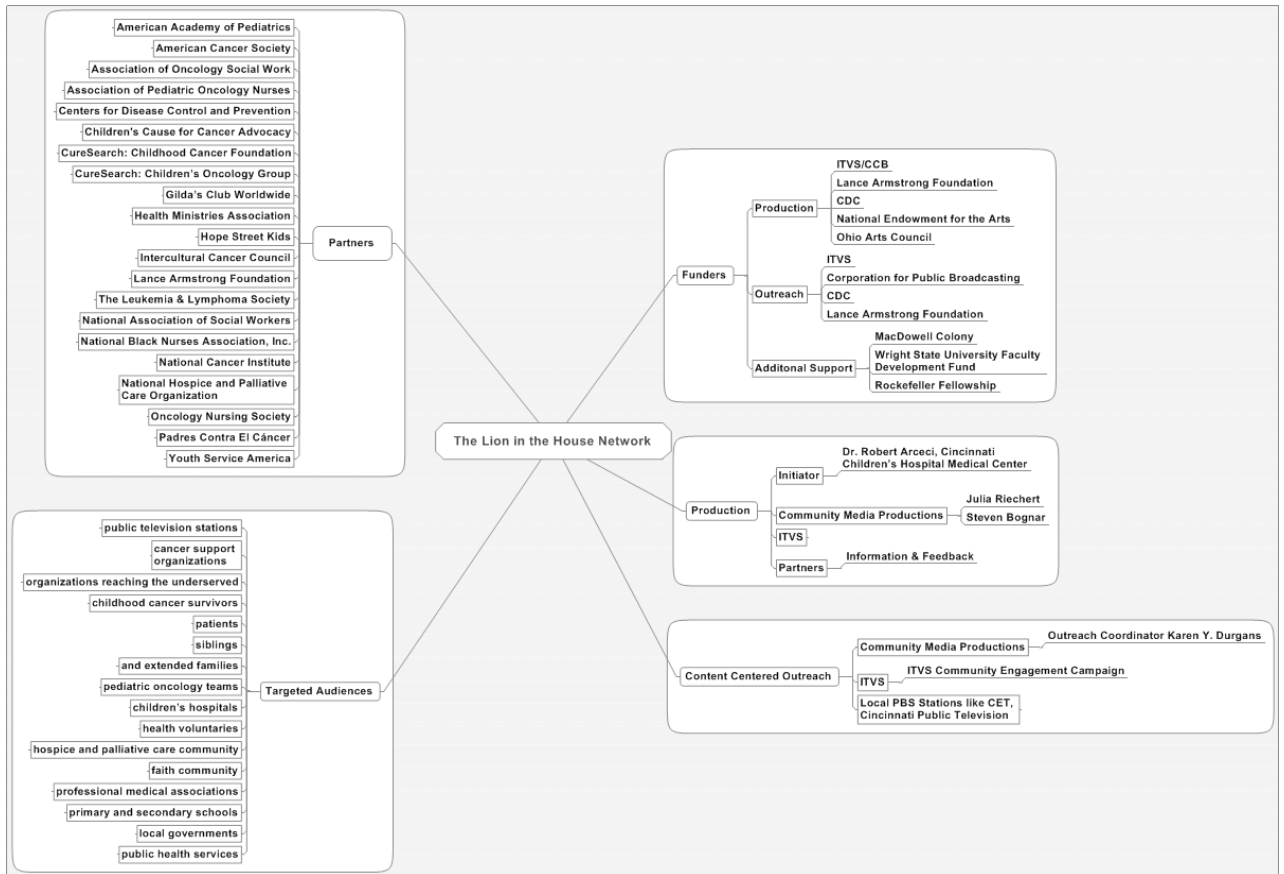
Julia Reichert, filmmaker

Jim Sommers, ITVS national outreach manager

Lois Vossen, *Independent Lens* series producer

Laura Zauderer, Centers for Disease Control and Prevention

## II. THE *LION* IN THE HOUSE NETWORK



Network map by Center for Social Media Research Fellow Katja Wittke