

From Disruption to Renewal:

Rebuilding Narrative Infrastructure for the Future

Sandy Herz · April 2026



*A project of
The Elephant & Butterfly*

Introduction

As a longtime philanthropy executive, strategist, and storytelling evangelist, I have had the privilege of working in finance and technology, in grassroots nonprofits and with global social entrepreneurs, alongside artists and journalists, with academics and government officials, and for 20 years at the heart of large-scale philanthropy. I have found the most compelling insights and opportunities are almost always at the intersection of issues and sectors, and I deeply believe that we are smarter and stronger together.

In 2023/2024, I decided to talk to 100 executives and practitioners across business, technology, nonprofit, and the arts, and ask them all the same three questions about the current and future state of the world. The results are summarized in a white paper and Substack entitled [The Elephant & Butterfly](#).

What I learned surprised me. We have everything we need for the future we want, but we are surrounded by all the wrong narratives, focused on scarcity and fear, leading us to believe that positive futures based on abundance are not possible. If we want to change the direction we are headed, we need not only to shift the narrative but also be more inclusive in who gets to shape it.

With funding from the [International Resource for Impact and Storytelling](#) (IRIS), this research reflects additional targeted interviews examining the current state of the narrative ecosystem, the emergence of promising new approaches, and opportunities for philanthropy to engage more deeply and directly to drive positive narrative change and a more robust narrative ecosystem.

This deck summarizes the learning from that research, and is intended as a briefing for funders, creators, and strategists seeking to understand the future of narrative power.



Executive Summary

Narratives are not just persuasion. They are cultural infrastructure. The stories we tell ourselves shape how we understand the world and our place in it. For too long, progressive philanthropy has treated narrative as a tactical tool, funding individual films to raise awareness of specific issues. Treating narrative as a tactic rather than infrastructure has left society vulnerable to self-interested actors who convince us we live in a time of scarcity where the only path to security is to maximize individual financial outcomes, often at the expense of personal and environmental wellbeing.

The reality is we have everything we need to live in a sustainable world of peace and prosperity, but we are surrounded by all the wrong narratives. Narratives are a core layer of cultural infrastructure, shaping how people interpret reality, make decisions, and coordinate action. To move forward, we need to invest in moral imagination and promote stories of speculative futures where everyone flourishes and focus on who develops and tells those stories, ceding narrative power to the under-resourced and indigenous communities best placed to articulate what will work for everyone, not just a lucky few. And we need to make sure there is a robust production and distribution ecosystem to ensure those stories can reach their audience.

Unfortunately, the narrative ecosystem, while always fragile and dominated by corporate interests, is increasingly under threat, struggling to reinvent itself for the digital age. **Philanthropy has found itself caught between efforts to ensure we do not lose important infrastructure like public media while also recognizing the compelling need to invest in the ecosystem of the future.** There is good news. Significant points of light include the strong grassroots response to public media funding cuts last year and the myriad new organizations, networks, and models that have emerged over the last decade, but we need far more.

We need more than public media. We need to influence all forms of media, and move away from our cultural obsession with dystopic futures. We need to invest in informal local and grassroots networks to reach people with stories regardless of whether the political environment is conducive. We need to leverage new cultural power centers like the creator and influencer economies, immersive and multiplayer games, humor and comedy, and of course, artificial intelligence. **And to make this shift possible, we need more philanthropists, investors, and brands to join this effort, addressing the collective funding shortfall and investing in narrative with catalytic risk capital that can unleash this positive potential.**

Why Narratives Matter

Narratives are not just persuasion.
They are cultural infrastructure.

Knowledge
and meaning

Identity
and belonging

Agency and
collective imagination

Narratives shape not just what we think – but what we think is possible.

And today, that narrative infrastructure is under strain.

“If we only worship
at the altar of
rational thought,
we miss how
humans actually
make decisions.”

— Caty Borum

“Narrative is the only
way out – our stories
are our resistance.”

— Yvette Alberdingk Thijm

Current Disruption

That strain is now visible across the entire narrative ecosystem.

Over the last three years, we've seen the decline of legacy media entertainment infrastructure, the fragmentation of the attention economy, and the erosion of trust in civic spaces. Distribution platforms are consolidating and commissioning content rather than acquiring it. Public media is fighting for its survival.

And without robust public media, **digital platforms now function as democracy's operating system.** Those platforms are controlled by a small number of players with primarily a profit motive, including major streamers like Netflix and Hulu and platforms like YouTube. As their prevalence grows, AI and tech platforms will only further shape narratives and determine what people see and believe.

Distribution is not just broken - it's being privatized and culturally narrowed, limiting whose stories get to be told and how. This is narrative gatekeeping at the level of hardware, as well as influence, exacerbated by pre-compliance and self-censorship.

Concurrently, funders are struggling to determine where and how to engage to address these systemic issues and see how their contributions can add up to a new and better way forward. **In the absence of a clear roadmap for the future, production and impact funding is increasingly difficult to find,** further limiting the voices, stories, and lived experience accessible to the public.

“The streamers were never here in the public interest.”

— Beadie Finzi



“No matter how good your content is, no one will see it.”

— Brett Horvath

Renewal, Experimentation, and Networked Growth

But this is not just a moment of disruption –
it is also a moment of emergence.

Driven by collective adversity, we are seeing **higher levels of connection and collaboration** between organizations as they build trust and community through shared learning and mutual support.

Simultaneously, **alternative distribution and economic models are gaining traction**, empowering communities to tell their own stories and storytellers to build an audience as they grow their funding base.

All of this lends itself to impact storytelling, where those closest to the issues are natural advocates for stories that will move the needle for their cause. The primacy of story still holds, but an impact orientation can drive urgency, attract audiences, and build critical mass.

And we're seeing **the rise of community-based and collaborative funding** that shifts power and decision-making to those closest to the issues, building narrative power rather than solely seeking to shift narratives.

“The energy in the field
to find new pathways
is palpable.”

— Keri Putnam



The Landscape of Influence Is Shifting

Together, these changes are reshaping how influence actually works.

From institutions to networks

Where funders once relied on individual organizations to shift the needle on the issues of our time, now there's a recognition that narrative organizations need to work in concert, collaborating rather than competing, sharing intelligence, resources, and connections to ensure collective success. We're seeing deeper layers of connectivity, with networks of networks emerging as disparate nodes are connecting across the ecosystem.

From broadcast to affinity and participation

Instead of aspiring to reach audiences via acquisition for broadcast or streaming, filmmakers and narrative strategists increasingly build their audiences as they go or partner with organizations, influencers, and creators who serve as trusted intermediaries and point their followers to content. This is especially true for GenZ, who almost exclusively watch content only after someone they know has recommended it.

From persuasion to belonging

As the focus broadens to a more networked, ecosystem approach, the role of narrative itself is evolving. Films not only seek to move the needle on specific issues, but also shine a light on lived experiences and diverse voices that promote a sense of belonging for all. Storytelling is increasingly serving as a tool for collective identity – a form of “meaning-making” for those who have not traditionally seen themselves reflected in mainstream media.

From messaging to worldbuilding

Impact films can struggle to land their message unless audiences are able to imagine a future where that change is possible. There is increasing interest in worldbuilding and immersive experiences where multiple stories are told across different genres from films to novels to multiplayer games, bringing to life speculative and credible pluralistic futures where everyone can thrive.

“We’re seeing much more collaboration – a recognition that no one actor can shift the narrative alone.”

— Ruth Taylor

“The threat to Netflix is the crowd.”

— Brian Newman

Philanthropy in This Moment

These shifts fundamentally change what effective narrative investment looks like.

Narrative funders are now balancing crisis management and systems re-architecture as they seek to preserve the critical infrastructure of the past while investing in its digital and technological future. They find themselves caught in the middle, with too few aggregate resources to adequately address the pressing needs of either and yet deeply aware of the critical need to do both.

In the US, **the immediate priority is sustaining public media as society's core operating system and the primary way documentary films to day find meaningful distribution**, offering broader access to more authentic stories and storytellers than anywhere else. Concurrently, there is a recognition that public media needs to expand beyond traditional broadcast, meeting people where they are and expanding across digital platforms.

Even so, public media is necessary but not sufficient. Given the current distribution crisis, there is a **philanthropic imperative to identify and support promising innovations and points of traction that can help establish a new, more equitable narrative ecosystem** with the infrastructure for diverse stories to be made and seen by audiences everywhere. Recognizing the magnitude of the challenge and with no clear blueprint, story-for-impact funders have been building their own networks and connections, seeking collective visibility into needs, gaps, and opportunities as well as opportunities for coordination and collaboration.

The absence of distribution and the uncertainty of this moment further compounds the funding shortfall, creating **a chilling effect on the willingness of both current and potential funders to step into the void**. As a result, filmmakers today are experiencing fundraising challenges across all aspects of the narrative ecosystem from production to distribution and impact.

Rather than pulling back, **now is the moment for philanthropy to double down** and support a regenerative narrative ecosystem, building the funding base for the infrastructure we need and leveraging emerging cultural power centers to achieve it.

“If we are not investing in durable infrastructure, we will lose every time.”

— Mandy Van Deven

New Cultural Power Centers

As the landscape of influence shifts,
new cultural power centers are emerging



“Who has the power to reach audiences has fundamentally changed.”

— Erica Rosenthal

Local and Grassroots Networks

WHY IT MATTERS:

- Trust starts locally
- Cultural legitimacy emerges from community
- Durable change requires proximity
- Local communities and networks are hungry for content
- Content can be shared and discovered organically
- More difficult for authoritarian governments to control

INVESTMENT OPPORTUNITIES:

- Community storytelling and screening infrastructure
- Cultural hubs
- Digital backbone and shared architecture for content distribution
- Place-based media, including local public media stations

Around the world, communities have been inventing their own channels and rituals built on trust, co-ownership, and continuity, not virality. Think caravans of screenings, movement-owned studios, membership-based narrative hubs and narrative co-ops. This is a proven strategy, especially in countries with governments seeking to control what stories are told. We need to learn from them, rather than recreate the wheel. Local networks may not scale in traditional ways, but their strength lies in depth of trust and resilience, qualities increasingly critical in fragmented environments.

“Give communities the tools –
they already know the solutions.”

— Rebecca Lichtenfeld



Influencer and Creator Economy

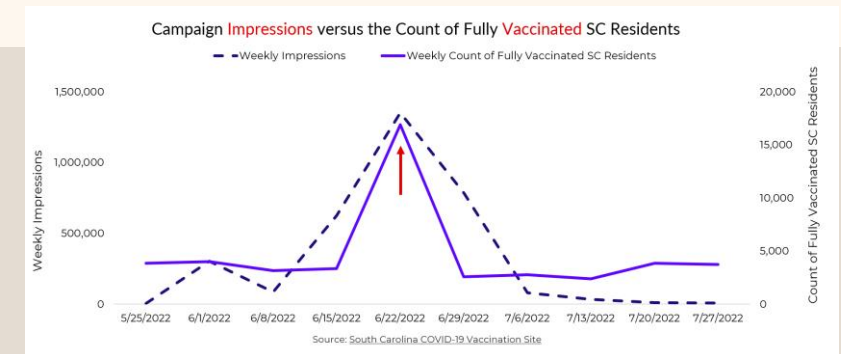
WHY IT MATTERS:

- While the creator economy can amplify misinformation, it is also one of the most powerful and underutilized channels for trusted, values-aligned storytelling.
- 200 million people worldwide identify as content creators, and industry is expected to grow from \$250 billion in 2025 to \$500 billion in 2030. [\[link\]](#)
- According to media cartographer Evan Shapiro, the emerging media model values love and fandom over reach and frequency. [\[link\]](#)
- Meet people where they are. 70% of the world is Millennial or younger and consumes influencer content.
- Younger generations almost exclusively consume media only after recommendations from a trusted source.

INVESTMENT OPPORTUNITIES:

- Alternative formats to reach influencer audiences
- Creator training and support
- Mission-aligned community networks
- Strategic use of micro-influencers for impact

CASE STUDY: When the South Carolina Department of Health wanted to increase COVID-19 vaccination rates despite local vaccine hesitancy, they partnered with the influencer marketing and research firm XOMAD to deploy proprietary AI technology to identify and mobilize locally trusted nano and micro-influencers to reach hesitant communities. When the campaign launched, vaccination rates in the target counties rose in lockstep with influencer mentions. According to XOMAD CEO Rob Perry, nano and micro-influencers hold the deepest trust with their followers, and it typically takes 4-7 touch points to shift belief and behavior. [\[link\]](#)



Artificial Intelligence

WHY IT MATTERS:

- Powerful tool for data analysis, synthesis, and strategy development
- Dramatically lowers production costs and democratizes access to storytelling
- Concurrently increases volume of content and ‘noise’ exponentially – much of it derivative
- Algorithms increasingly determine what we see, hear, and believe, shaping cultural ecosystems
- Creates significant negative externalities for people and planet, economically, psychologically, and environmentally

INVESTMENT OPPORTUNITIES:

- AI for storytelling
- Ethical and inclusive creative tools
- Narrative intelligence
- AI Commons to mitigate Big Tech control
- Civic and cultural resilience to synthetic media
- Guardrails that prioritize human and planetary health

“It's unwise to avoid using AI: it's the future and we need to understand it to thrive and protect our sector.”

— Keri Putnam



Artificial intelligence is both a democratizer and a destabilizer. If used critically and reflectively, it can support the creative process and accessibility. We need to understand the tools and use them to our advantage. If we avoid engaging, we also cannot become informed advocates for effective regulation. Concurrently, just as we need to support storytelling infrastructure, we need to invest in public AI infrastructure and supercomputing commons to avoid dependence on corporate interests and prevent the majority of future philanthropic dollars going to fund AI rents, further exacerbating the wealth divide.

Games and Participatory Futures

WHY IT MATTERS:

- Humans are wired to learn through play
- Worldbuilding in games is currently overwhelmingly dystopic
- Games have twice the reach of film and music combined
- Fosters agency, systems thinking, emotional connection
- Sandbox for practicing critical skills such as asking for help and collaborating across difference

INVESTMENT OPPORTUNITIES:

- “Marvelization” of speculative futures
- Top tier game play and talent for civic and social impact games
- Crossover initiatives, where action in the game leads to real life impact
- Youth engagement

“To balance the preponderance of dystopian future-facing stories, we need equally compelling narratives that are evocative, aspirational and achievable.”

— Alan Gershenfeld



CASE STUDY: When Greenpeace first led a campaign to stop logging in Poland’s Bialowieza Forest, the last primeval forest in Europe, the government refused to take action. Greenpeace decided to recreate the forest in Minecraft at a 1:1 scale with 7 million virtual trees. Audiences loved it, and then one day, players woke up and every virtual tree was gone except one. The outrage sparked protests, blockades, and legal challenges with the European Court of Justice ultimately ruling against the logging and saving the forest. [\[link\]](#)

CASE STUDY: In gaming, asking for support is second nature, but asking for mental health support in real life is a different story. The Invaders developed a campaign for the US mental health hotline 988 positioning them as the real-life equivalent to in-game support, bolstered by endorsements and interviews with gaming influencers across the industry who validated the parallels and reiterated the importance of getting help when you need it. After three years, they reached more than 53% of young American gamers and 475,000 people – 18% of viewers – clicked through to learn more. [\[link\]](#)

Humor and Emotional Resilience

WHY IT MATTERS:

- Highlights inconsistencies between talking points and reality
- Draws audiences in through fun and laughter
- Disarms polarization and helps audiences see multiple sides
- Creates cracks in black and white thinking
- Builds belonging
- Sustains movement energy

INVESTMENT OPPORTUNITIES:

- Comedy as a cultural bridge, advancing understanding and pluralism
 - Comedy festivals with diversity of performers
 - Comedic and satirical content across genres (documentary, narrative, influencers, games, novels)
- Humor that speaks truth to power
 - Highlighting when the proverbial emperor has no clothes
- Content that sparks laughter and joy to sustain the base
 - Collective humor as antidote to fear
 - Emotional resilience to navigate challenges

“Comedy gives us new ways of seeing and understanding the world.”

— Caty Borum



Comedy, satire, and humor play multiple roles in the narrative ecosystem. At one level, comedy translates complex ideas into gut-level honesty, and highlights the inconsistencies between rhetoric and reality. In so doing, it breaks down absolute thinking and opens up possibilities for discourse and bridgebuilding. Where facts and arguments can feel preachy or divisive, humor can unite. The universality of humor across cultures reminds us that we have more in common, and a diversity of comedic voices reflects the reality of our pluralistic society. Finally, laughter is a source of emotional resilience and joy for embattled communities and can sustain us for the marathon required to do the hard work of narrative change.

Worldbuilding at the Intersection

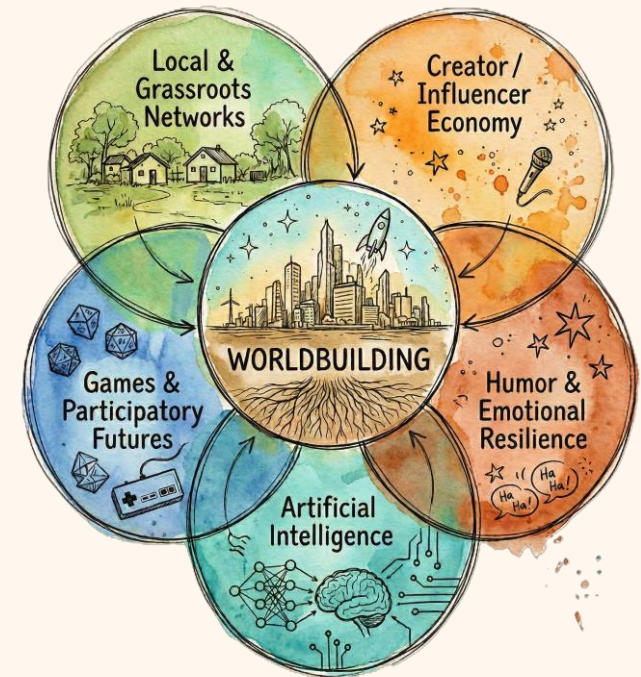
Worldbuilding sits at the intersection of these cultural power centers, enabling all of them to work together.

At its core, worldbuilding creates a surround-sound experience for audiences, where speculative futures are experienced across multiple genres with different storylines and on different platforms (films, books, games), all in the same imagined reality. This approach is already core to media, gaming, and fandom ecosystems.

Just as issues exist within complex interlaced ecosystems, so do narratives, and in the words of artist, funder, and culture change strategist Bridgit Antoinette Evans at the Pop Culture Collaborative, **we are swimming in an ocean of interwoven narratives**. She defines narrative oceans as “the ecosystems of narratives, ideas, and cultural norms that shape the behaviors, mindsets, and worldviews of millions of people.”

According to Evans, one story in a narrative ocean can make an impression but **only a comprehensive approach can shift societal norms**, and trying to shift the narrative with one initiative on one issue without considering the self-reinforcing nature of the ecosystem is an exercise in futility.

Worldbuilding not only takes a comprehensive approach, it also **engages at the level of community and creates the opportunity for shared creativity and moral imagination in envisioning alternative futures**. In so doing, it expands the possibility space and aligns diverse actors, sustaining long-term change.



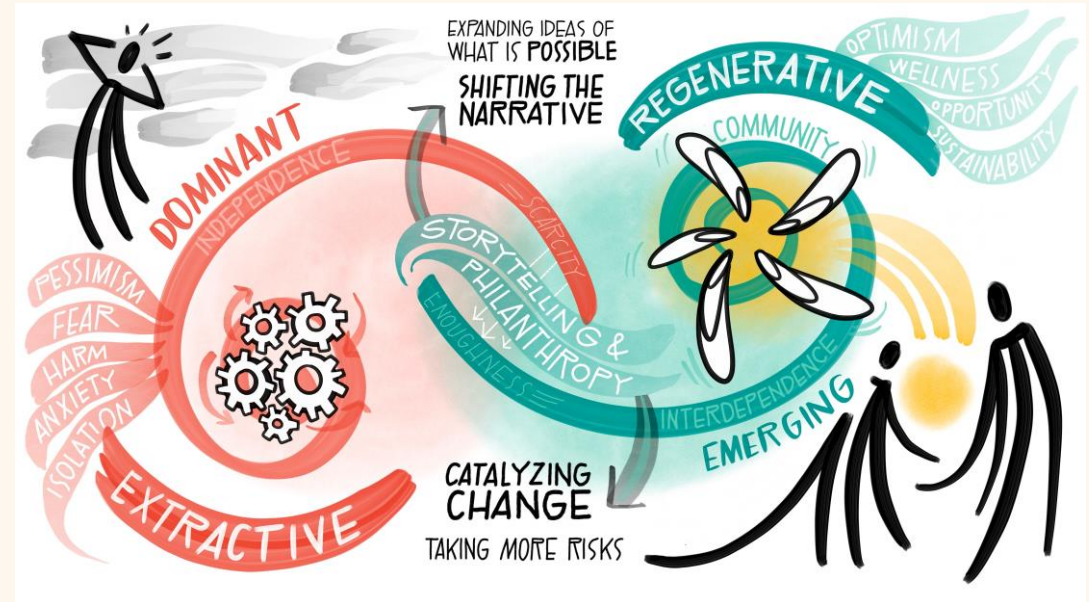
Lessons for Philanthropy

In the US, the effects of not investing in narrative framing are evident. The dominant cultural narrative is one of rugged individualism and financial accumulation, regardless of the individual, societal, or environmental costs, which are growing higher daily.

To the extent that funders have invested in narrative, it is often as a strategy to support specific issue areas, like climate or democracy. These are critical investments, but **issue-based storytelling still depends on a robust underlying narrative infrastructure in order to be successful.** Otherwise, no matter how compelling your content is, no one will ever get to see it.

There is also increasing acknowledgement that regardless how well you make a case for funding an issue, even an existential one like climate or democracy, **if people cannot imagine a world where the desired outcome is possible, they will not put funding behind the cause.** As narrative strategist Jessica Clark pointed out, “even if you are an issue-based funder, you have to invest in speculative futures if you want that work to have a place to land.”

Philanthropy is a team sport, so we need to create conducive conditions for other funders to believe in and support a future where our efforts will be successful. The following pages offer suggestions for current narrative funders and those who are “narrative curious,” providing immediate steps and long term goals based on the learning from this research.



Narrative Opportunity for Philanthropy Today

- **Prioritize speculative futures:** create sense of identity and belonging for communities while also giving all people visions of futures they can come together around despite difference. Incorporate worldbuilding to create a surround sound experience.
- **Invest in alternative distribution:** with formal distribution increasingly limited, informal channels are growing around communities of geography, identity, and affinity. Learn from Global South practitioners with experience ensuring access in challenging circumstances.
- **Leverage transmedia activism:** meet people where they are, in forms they can relate to. Not just journalism and documentary, although both are critical. When reaching beyond the core audience, leverage influencers, embrace games, and break through mental blocks using humor. Expand the collective imagination.
- **Embrace risk and double-down on what works:** understand failure as a necessary step in the process of reinvention and renewal, while sharing learning and pushing forward where there are wins.
- **Trust grantee partners:** flood the field with general operating support. Delegate decision-making and control to those with the most information through collaborative funding and flexible, multiyear grants.

Most importantly, funders need to work together to address the chronic narrative funding shortfall: the majority of funders understand the critical need to engage on narrative, but without a clear roadmap, they lack visibility into the ecosystem and cannot see “where to play and how to win.” To stimulate investment, existing narrative funders need to collaborate to create conducive conditions:

- **Aggregate and leverage what exists:** map the emerging ecosystem, create case studies, offer primers on how to measure narrative impact – and when not to.
- **Share time and talent:** provide access to co-investment opportunities alongside seasoned investors, offer peer/board advocacy, advise on strategy development.

Investing in Future Narrative Infrastructure

How can we lay the groundwork for a vibrant media ecosystem tomorrow?

- **Create durable pipes for equitable narrative power:** invest in resilient digital public media, federated distributed platforms, algorithmic mediation, and commons-based data and compute infrastructure.
- **Expand beyond traditional progressive storytelling forms and audiences:** recognize the reach and impact of the creator economy and leverage it. Use humor to highlight where rhetoric and reality diverge, creating cracks in oppositional black-and-white thinking. Consider games for staggering audience reach, immersive worldbuilding, and individual agency.
- **Invest in audience-building infrastructure that prioritizes deep relational engagement:** develop tools to attract and involve influencers, fandoms, local tastemakers, curator networks, and build sustained engagement beyond campaign cycles.
- **Support ecosystem catalysts:** prioritize pooled funds, intermediaries, and “narrative infrastructure labs” that connect creators, technologists, and movement builders to experiment with distribution, financing, and audience development.
- **Reimagine sustainability and models of practice:** seed nonprofit and cooperative media ventures, impact game studios, or hybrid public/private infrastructure funds that test sustainable, non-extractive ownership and distribution models.
- **Move from funding content to supporting community governance:** develop shared endowments, pooled legal infrastructure, and digital security that collectively build grassroots agency and narrative power.
- **Build resilience using narrative as emotional infrastructure:** create spaces that merge art, empathy and civic creativity, such as humor labs, community-driven speculative futures, and narrative healing to cultivate repair, imagination, and joy.

What Comes Next

We are not facing a crisis of ideas.

We are facing a crisis of shared meaning.

The systems that once shaped sense-making are fragmenting. What replaces them will determine how people understand the world, and what they believe is possible.

The opportunity is not just to produce meaningful content, but to build the infrastructure for meaning, belonging, and agency at scale.

The future will be shaped by the narratives we sustain – and the systems that sustain them.



“Philanthropy can be everywhere in this story. Whatever kind of philanthropy you are. Whatever your issue. We all have to help rewild the narrative ecosystem. It’s everyone’s problem and it’s everyone’s responsibility. Time is against us. We have to invest and do it now.”

—Beadie Finzi, Doc Society

Interviews

This list includes narrative and storytelling interviews from the original Elephant & Butterfly series as well as the additional interviews for this project. The subsequent interviews are indicated with an asterisk.

Name	Organization	Sector	Media
* Yvette Alberdingkthijm	Advisor & Board Member; former Executive Director, WITNESS	nonprofit	multiple
* Simon Bayingana	Organizing Fellow, Horizons Project	nonprofit	narrative change
Bonnie Benjamin-Phariss	Executive Director, Mosaic	philanthropy	film
Chad Boettcher	Founder & President, True North	corporate	multiple
David Bornstein	Co-Founder & CEO, Solutions Journalism Network	journalism	journalism
* Caty Borum	Executive Director, Center for Media & Social Impact, American University; Co-Founder, Yes, And... Laughter Lab and Comedy Fest; Author, <i>The Revolution Will Be Hilarious</i>	multiple	humor
* Farai Chideya	Strategist & Futurist; former Executive Producer/Host, Our Body Politic	nonprofit	journalism/books
* Sonya Childress	Co-Founder & Co-Executive Director, Color Congress	nonprofit	film
Elizabeth Christopherson	President and CEO, The Rita Allen Foundation	philanthropy	multiple
* Jessica Clark	Founder & Director, Dot Connector Studio	nonprofit	futures
* Nonny de la Peña	Founding Director, Center for Emerging Media & Narrative, Arizona State University	academic	VR/AR
Fred de sam Lazaro	Senior Correspondent, PBS NewsHour	journalism	journalism
* Sahar Driver	Co-Founder & Co-Executive Director, Color Congress	nonprofit	film
Mallika Dutt	Program Director, Gender Equity & Governance, Hewlett Foundation	philanthropy	multiple
* Beadie Finzi	Co-Executive Director, Doc Society	nonprofit	film
* Alan Gershenfeld	Founder & President, E-Line Media	technology	games
Holly Gordon	Founding Executive Director, Sean Connery Foundation	philanthropy	film
* Brett Horvath	CEO, empire	nonprofit	tech + AI
Alex Jakana	Senior Program Officer, Gates Foundation	philanthropy	journalism

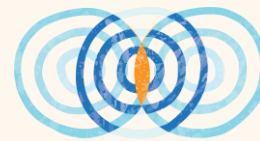
Interviews (continued)

Name	Title & Organization	Sector	Media
* Beth Kanter	Speaker, Trainer & Author, bethkanter.org	nonprofit	AI/media
Judy Kibinge	Founder/Executive Director/Creative Director, DOCUBOX	independent	film
* Anna Lee	Director of Learning & Development, Working Films	nonprofit	film
* Rebecca Lichtenfeld	Executive Director, InMaat Foundation	philanthropy	film
* David Linde	Executive Director, Sundance; former CEO, Participant Media	corporate	narrative/doc film
Cara Mertes	Founding Executive Director, International Resource for Impact & Storytelling	nonprofit	multiple
Shabnam Mogharabi	Founder & CEO, The Joy Brigade	corporate	multiple
Brian Newman	Founder, Sub-Genre	corporate	film
Nicole Newnham	Artist & Filmmaker, Coco Films	independent	film/VR
Sally Osberg	Advisor & Board Member; former President & CEO, Skoll Foundation	philanthropy	multiple
* Lauren Pabst	Program Officer, MacArthur Foundation	philanthropy	film distribution
* Rob Perry	CEO, XOMAD	corporate	AI/influencer/impact
* Keri Putnam	Founder, Putnam Productions	academic	distribution/public media
Chevenee Reavis	Director, Philanthropy, Redwood Pacific Management	philanthropy	film
* Erica Rosenthal	Director of Research, USC Annenberg Norman Lear Center	academic	narrative change
* Cori Shepherd Stern	Filmmaker & Impact Strategist	independent	film
Sheri Sobrato	Social Entrepreneur & Philanthropist	philanthropy	film
* Lina Srivastava	Founder, Center for Transformational Change	nonprofit	narrative change
Vince Stehle	Senior Advisor, Public Media Venture Group	nonprofit	journalism/film
* Ruth Taylor	Independent Narrative Strategist	nonprofit	values + narrative
* Mandy Van Deven	Co-Lead, Elemental; Founder, Both/And Solutions	philanthropy	multiple
Lynette Wallworth	Independent Artist & Filmmaker	independent	film/VR
Villy Wang	Founder & CEO Emeritus, Bay Area Center for Arts & Technology	nonprofit	multiple



The Elephant and Butterfly

sandyherz.substack.com



IRIS

storyforimpact.io