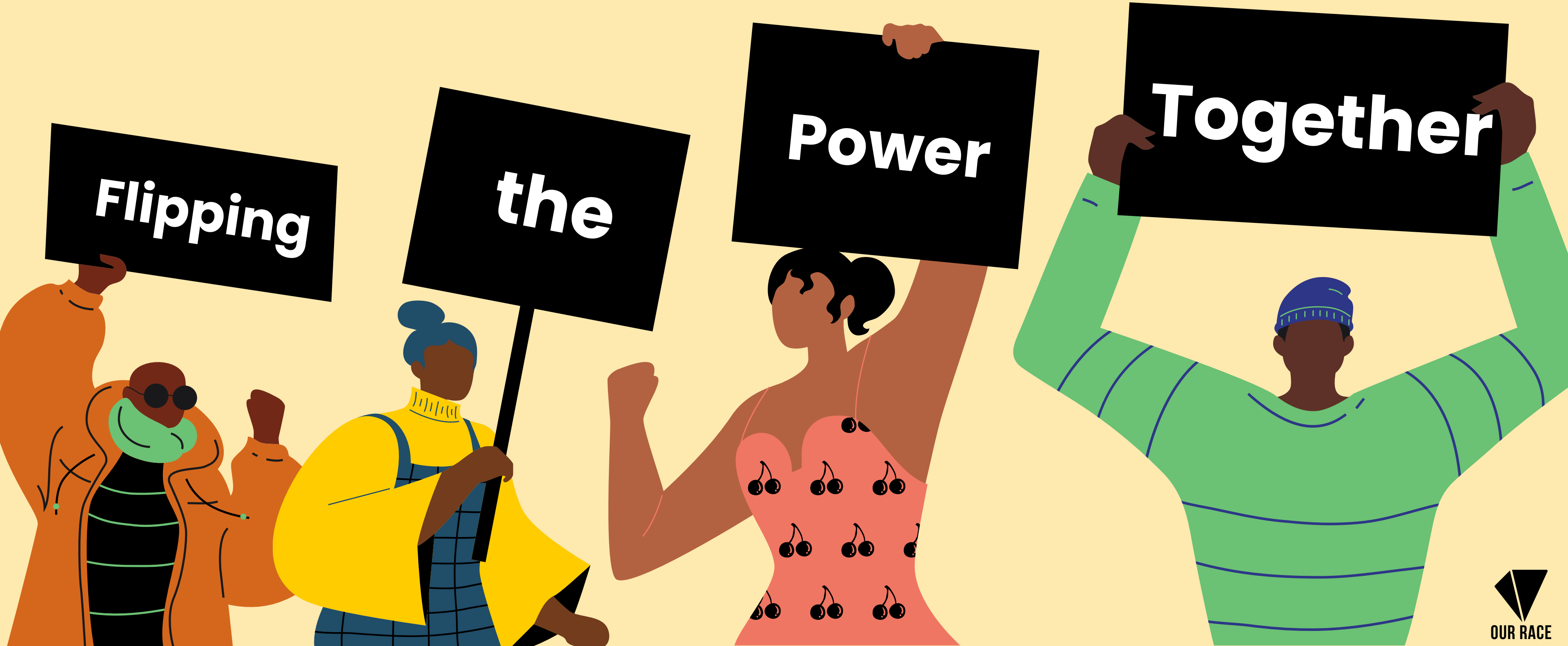


Partners in
storytelling:
*a masterclass
to improve community
storytelling and centre
the lived experience*

YHF Masterclass slides

Safe Story Telling Masterclass



En el transcurso de este taller, participantes podrían ser incluidos en cualquier proyecto para promover las actividades y logros de nuestra organización y sus afiliados". Marque la siguiente opción de inclusión o exclusión.
(si no regreso este consentimiento por esta encuesta, automáticamente doy mi consentimiento).

- A. No me opongo a que mis imágenes se utilicen con fines antes mencionados
- B. Me gustaría que mis imágenes no se utilicen con fines antes mencionados

formulario de
consentimiento



Confused

Intimidated

Pressured

Uncomfortable

Frustrated

Inferior

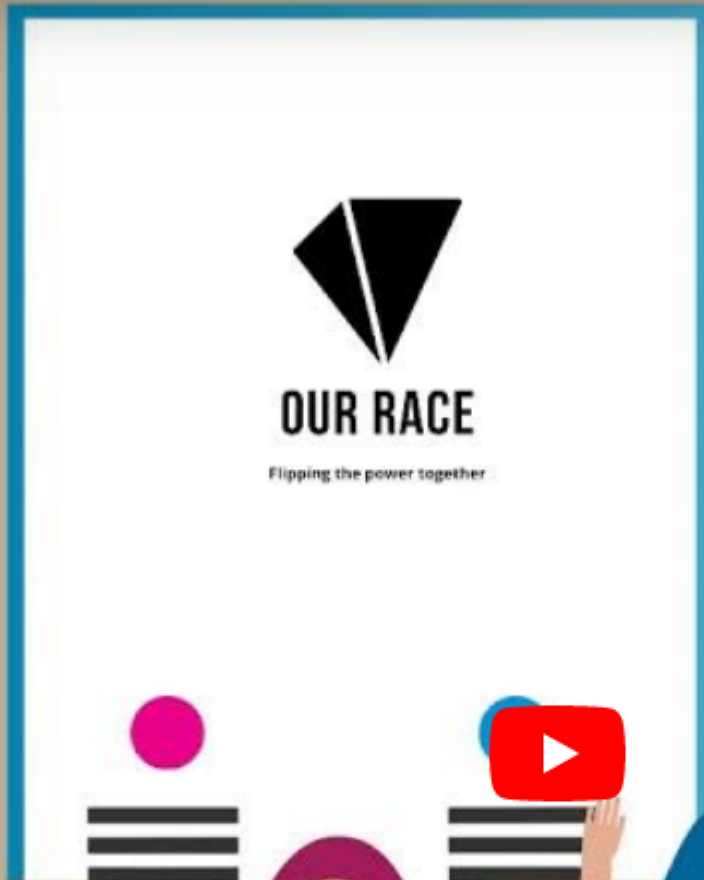
**How did
you feel?**





Our Race- Taking a Story Holder-centric approach to Story Telling

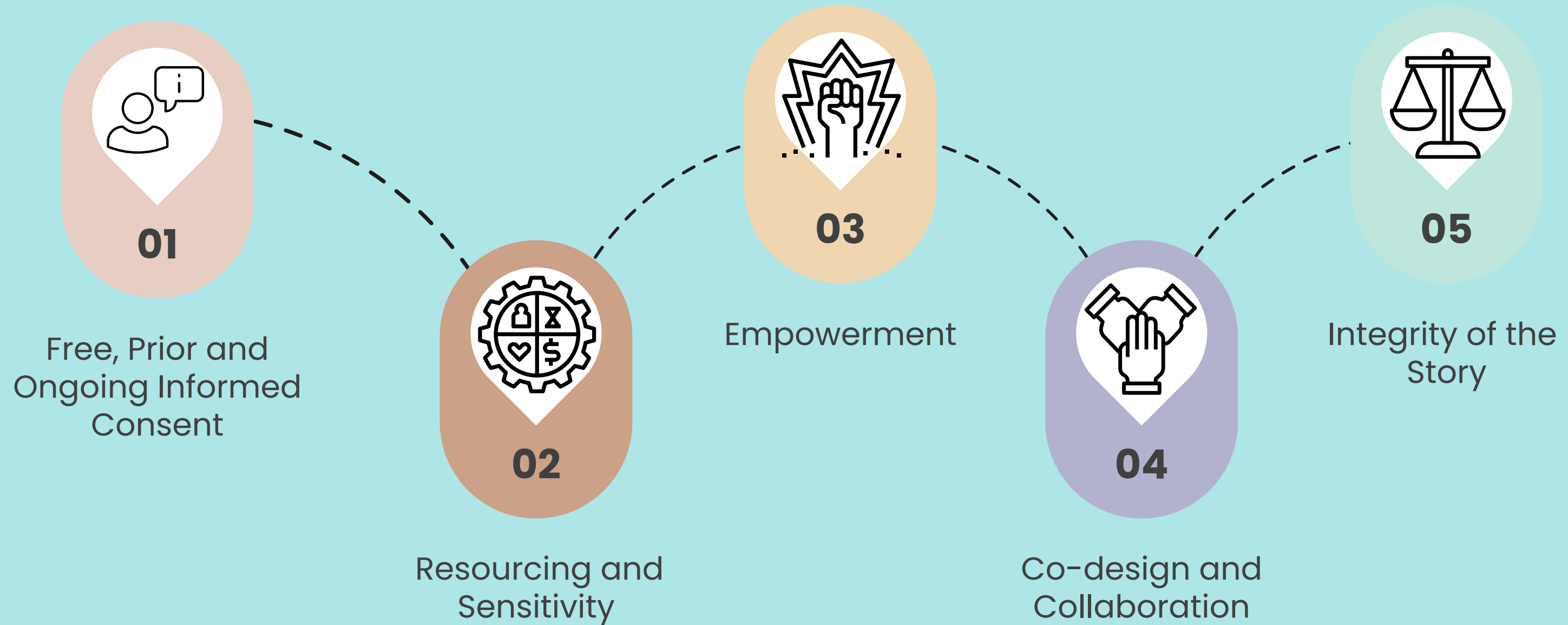
Share



Watch on YouTube



TEST Principles



What is TEST?

do no harm

cultural humility

centre lived experience

continual journey

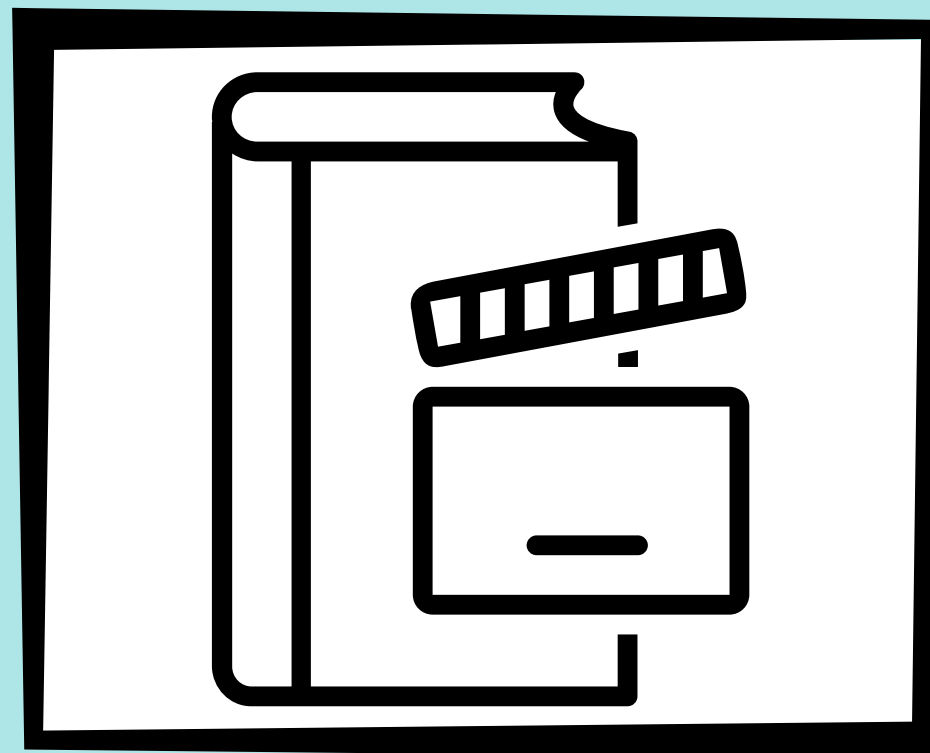
measure success

Transformational Ethical Story Telling (TEST) creates safer spaces for Story Holders, empowering them to create, curate and control their Stories, on their own terms.

TEST is an anti-oppressive framework which aims to flip the Story Telling balance of power, where each person's rights and needs - regardless of their race, ethnicity, language, age, gender, religion, sexual orientation, gender identity, gender expression, health, ability, economic status or background - must be respected.

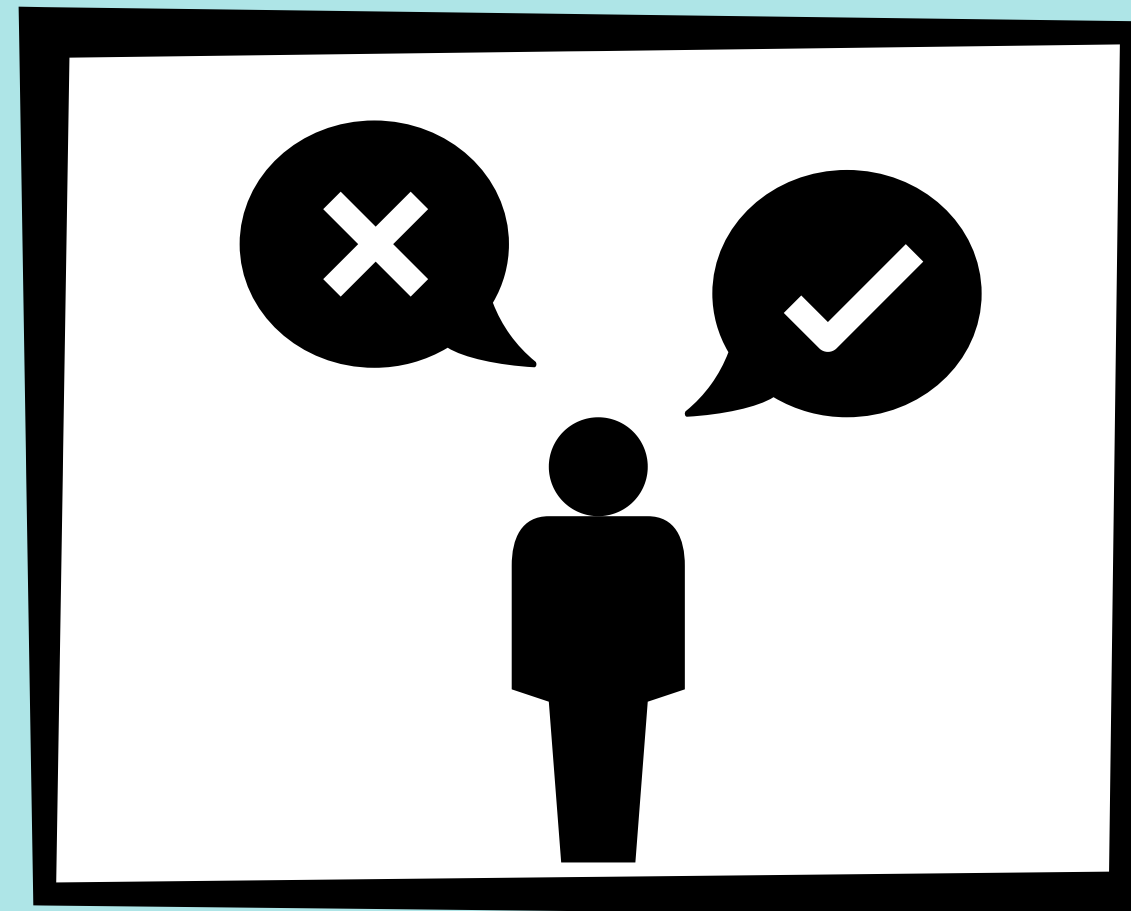
What is a Story?

- **A Story is an idea, action, imagination, experience or a combination set of these which are shared with defined or multiple audiences. They come in a variety of mediums and can be short (e.g. a tweet) through to long, extended forms (e.g. a novel – printed literature or film – audio and visual).**
- **Everywhere we look we can find a Story.**
- **A Story can tell raw truths and/or powerful untruths, regularly adding to or challenging the dominant, hegemonic narrative.**
- **A Story can share Culture. A Story can inform. A Story can connect us all.**



Who is a Story Holder?

- **Everyone can be a Story Holder.**
- **A Story Holder is a person with the lived experience- the owner of their Story.**
- **The Story Holder may choose to share their Story or not.**
- **When Story Holders speak about communities who have less power than themselves, they must not inflict harm or remove agency from these individuals or communities.**



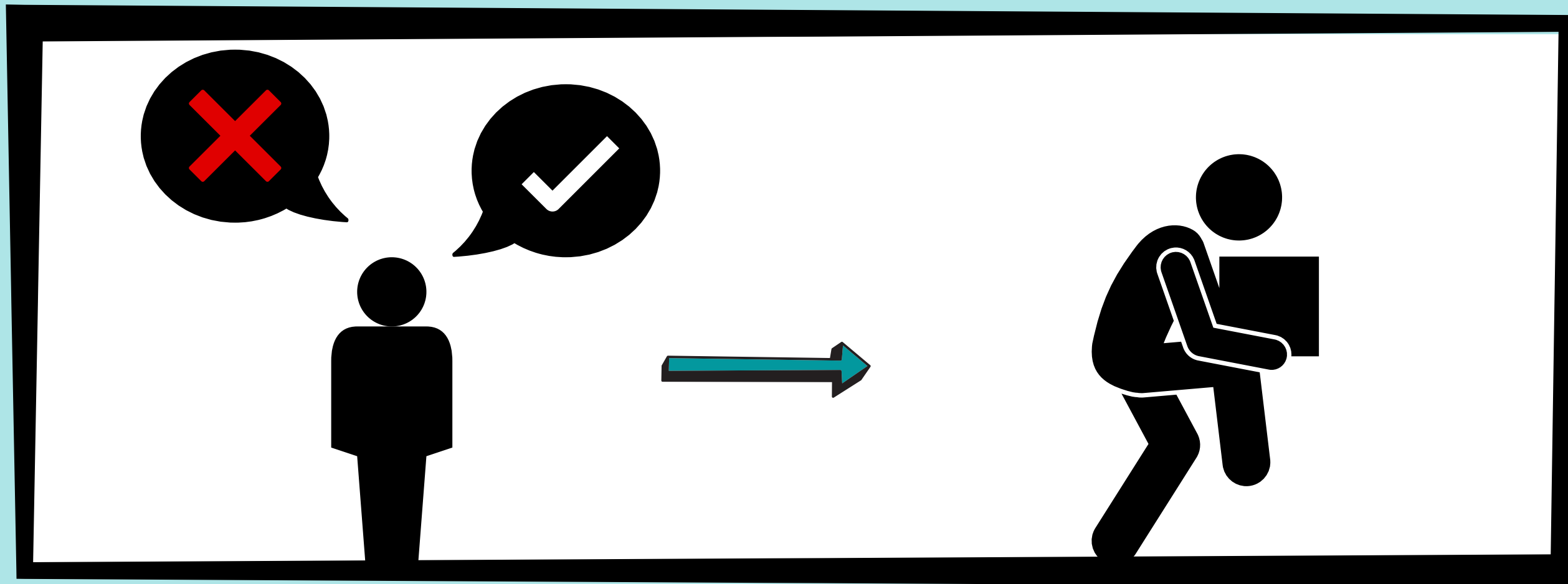
Who is a Story Teller?

- A Story Teller is a person telling the Story Holders' Story.
- It may be the Story Holder themselves.
- It may also be an organisation, another person, a media company or anyone "authorised" to re-tell the Story.



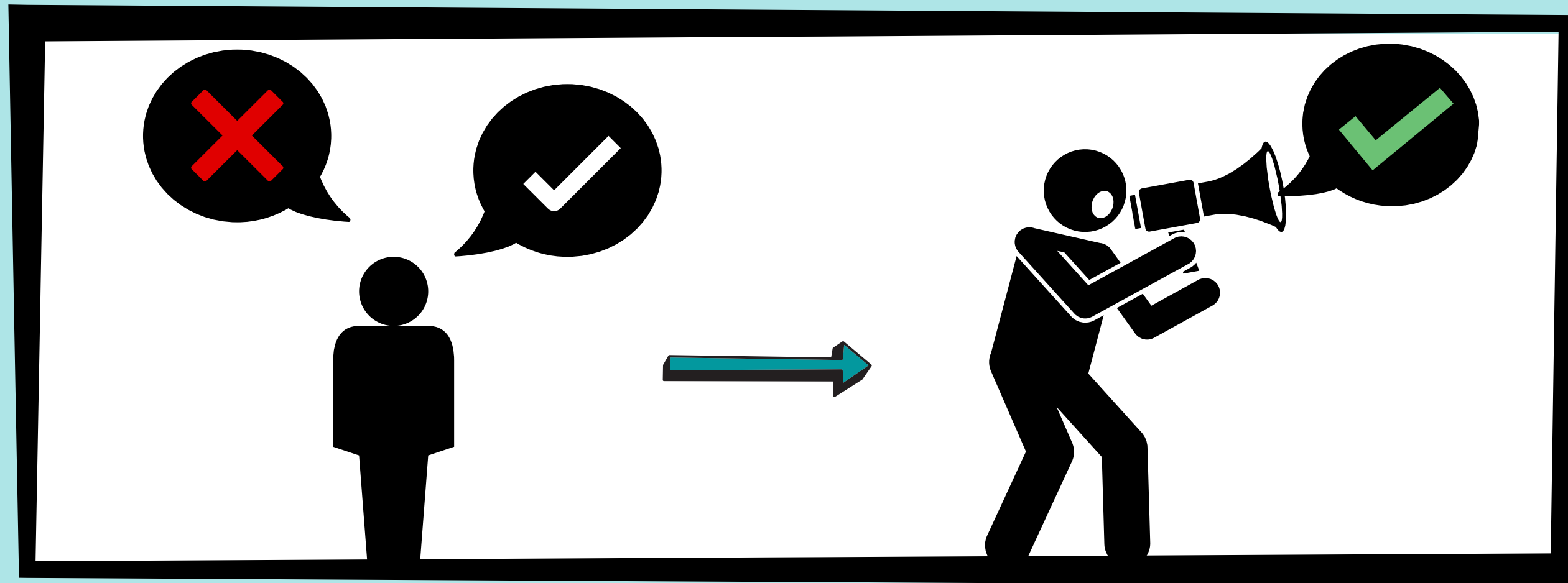
Who is a Story Extractor?

A Story Extractor is a person or organisation who takes a Story Holder's Story and uses it for their own benefit, without any concern for the Story Holders' creative control or ownership.



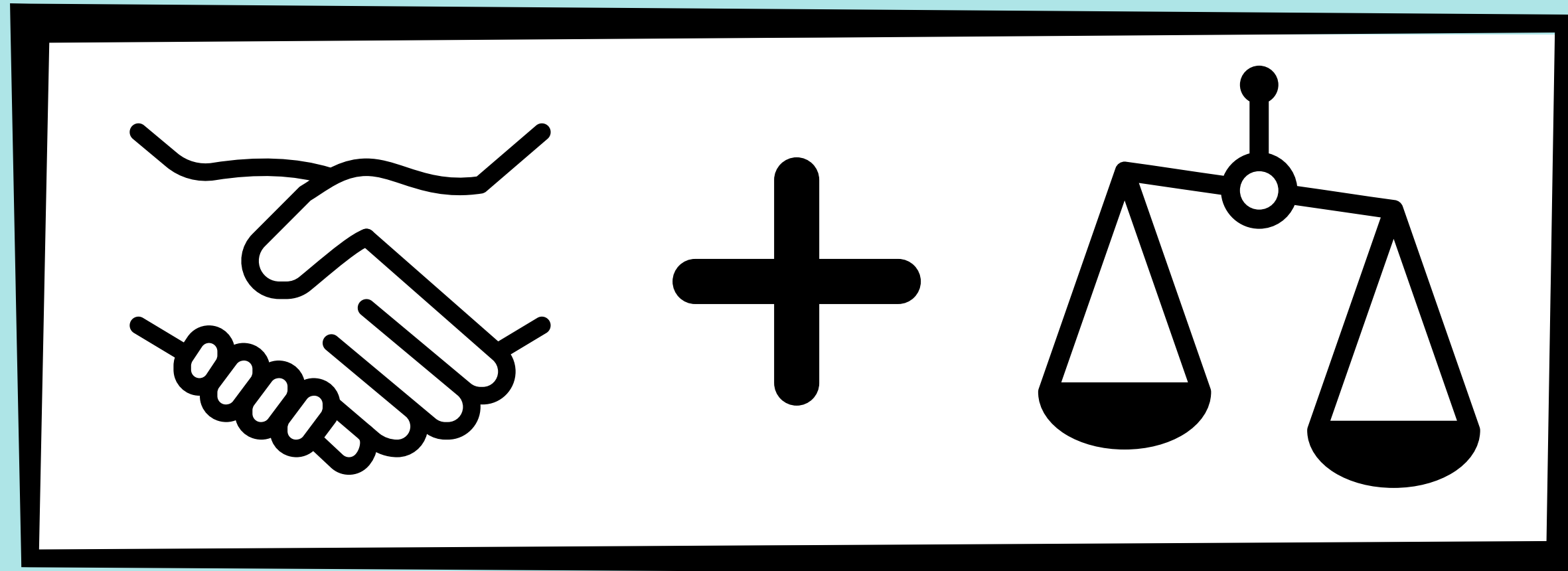
Who is a Story Interpreter?

A Story Interpreter is a person or organisation that tells or creates a Story through their lens or the lens of their organisation without prioritising the Story Holders' creative control and ownership of their Story.

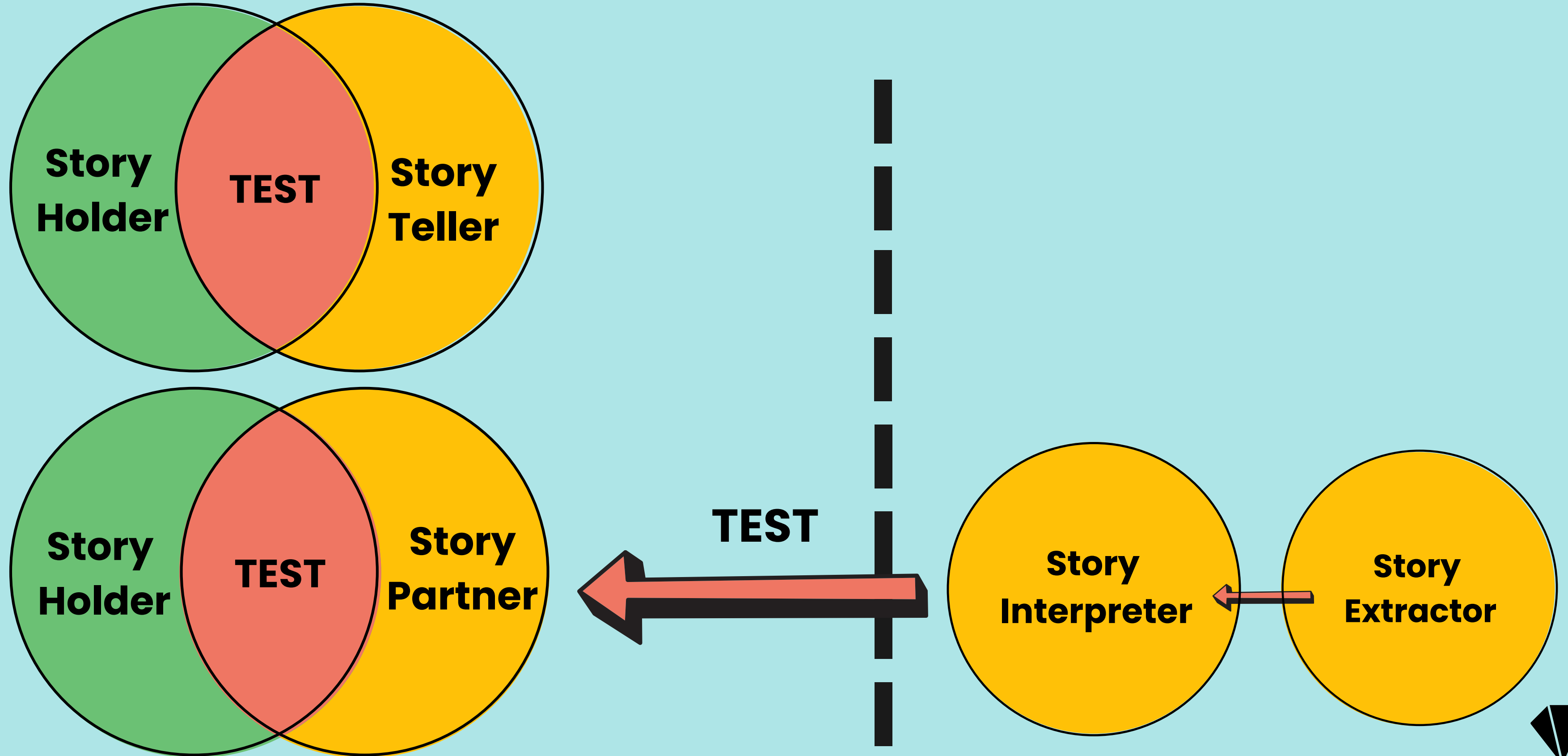


Who is a Story Partner?

A Story Partner is a person or organisation who engages a Story Holder to share their Story and commits to the Transformational Ethical Story Telling Principles.

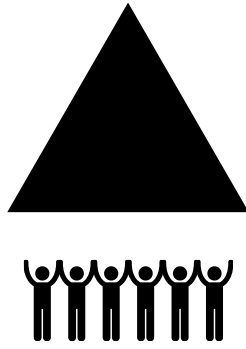


TEST Space

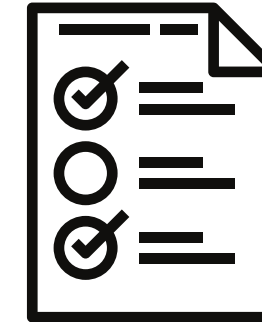




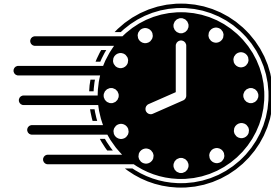
**Common
issues with
Story Telling**



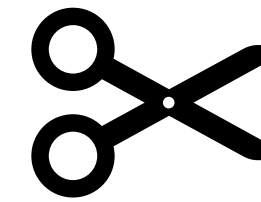
**Directed by and/or told
by those with more
power**



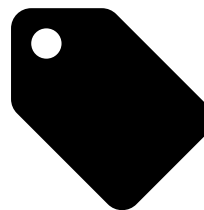
**Consultation rather
than collaboration**



**Time takes precedence
over the potential
impacts of the Story**



**The Story is edited
without the Story
Holder's input**



**Stories used as
instruments/
commodities**



**Obligation placed on
the Story Holder**



In each episode, comedian Harley Breen and four people from a marginalised group spend a week away in a holiday house. Harley then uses the experience and the stories they share, to perform a stand-up comedy routine – with his new friends as guest of honour in the front row. It's a show about laughing with people you really shouldn't be laughing at.

2019 Logie Nominee Most Outstanding Factual Documentary Program



	Stories individualise		Audience focused on the white saviour
	Digestible narratives- "the right person" or "parts of a person"		Stories essentialise
	Stereotyping and/or dehumanising- preset narratives		Not providing a safe space

Who owns copyright?

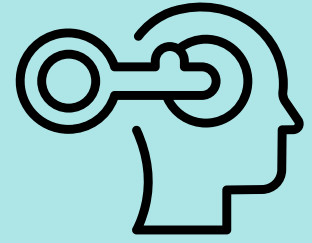
- Generally the "author" of the material

When does copyright protection arise?

- Material form
- Original

**What is
copyright**





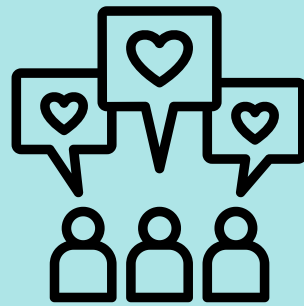
Stereotyping



Repetitive Requests



Advertising and Media



Audience Expectations



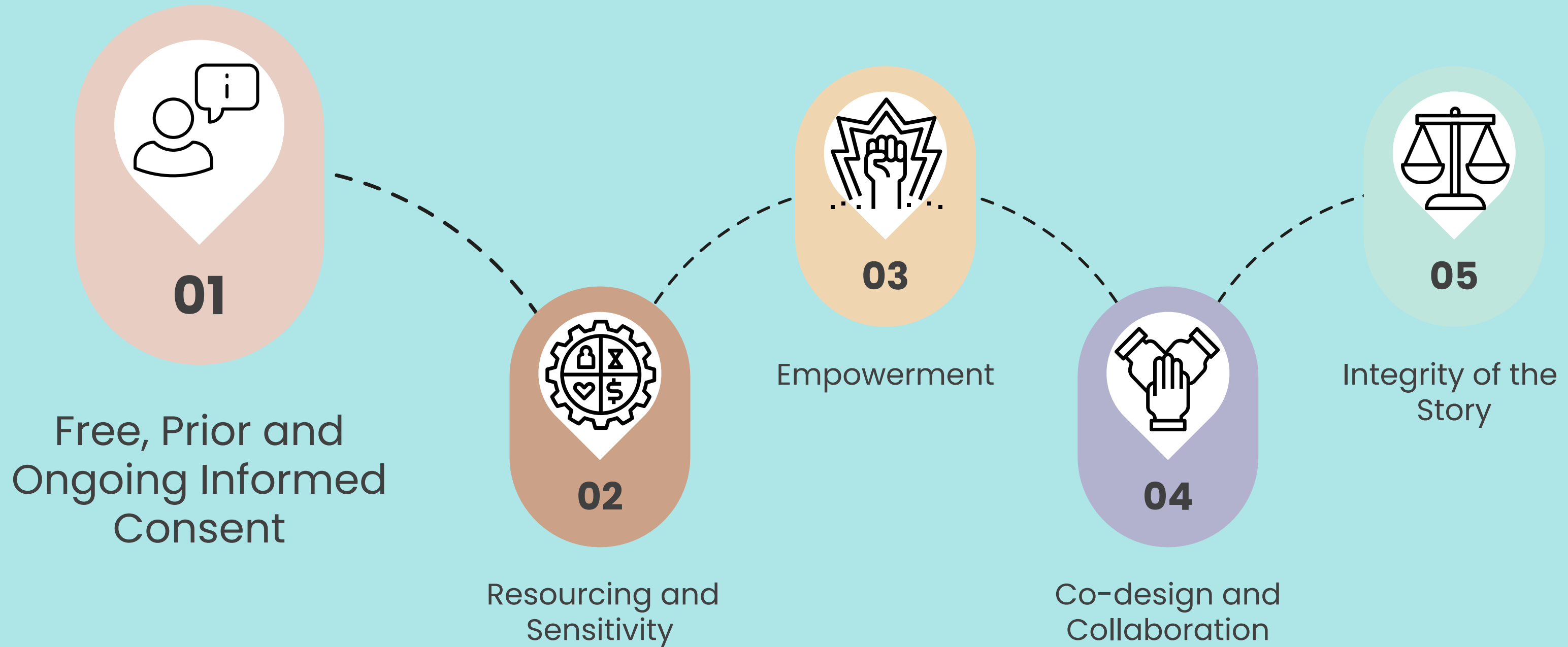
Story Telling Power Imbalances/Ownership

$$S = \frac{d}{t}$$

Formulaic Story Telling Training



TEST Principles



What is standard 'Consent' practice?

THIS DEED WITNESSES AS FOLLOWS:

1. The Participant grants XTRACTR and its agents and assigns, the irrevocable, exclusive, royalty free and unconditional right to use, publish, display, distribute or alter the Content, for any purpose, including, but not limited to, for commercial use or the advertising, promotion or publicity of XTRACTR and its products and services, in any media, now or hereafter known, worldwide, in perpetuity, without remuneration.

What is standard consent practice?

THIS DEED WITNESSES AS FOLLOWS:

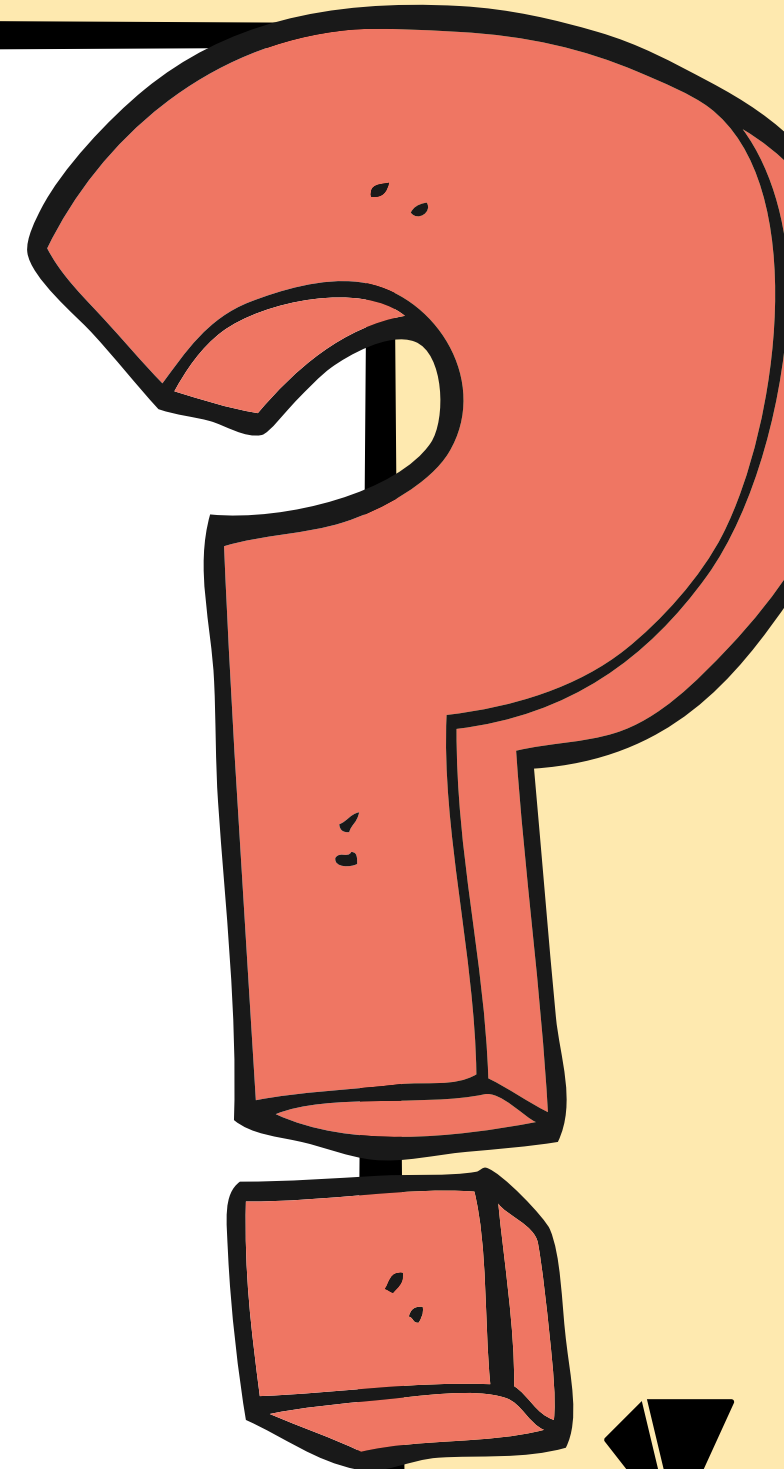
1. The Participant grants XTRACTR and its agents and assigns, the **irrevocable, exclusive, royalty free and unconditional right** to use, publish, display, distribute or alter the Content, **for any purpose**, including, but not limited to, for **commercial use or the advertising, promotion or publicity of XTRACTR** and its products and services, in any media, now or hereafter known, **worldwide, in perpetuity, without remuneration.**



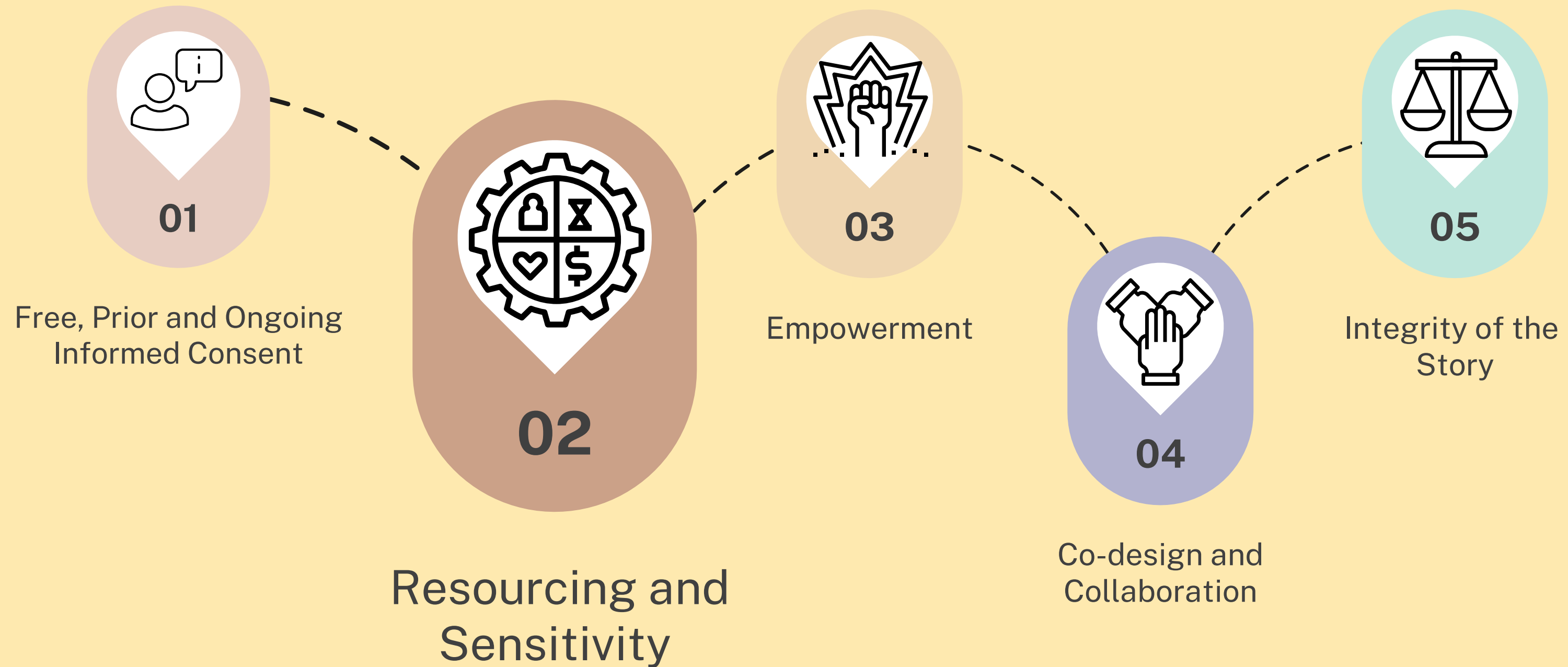
Source: <https://www.insider.com/abortion-billboard-model-non-consent-girl-african-american-campaign-controversy-2022-06>

Engagement Question 1

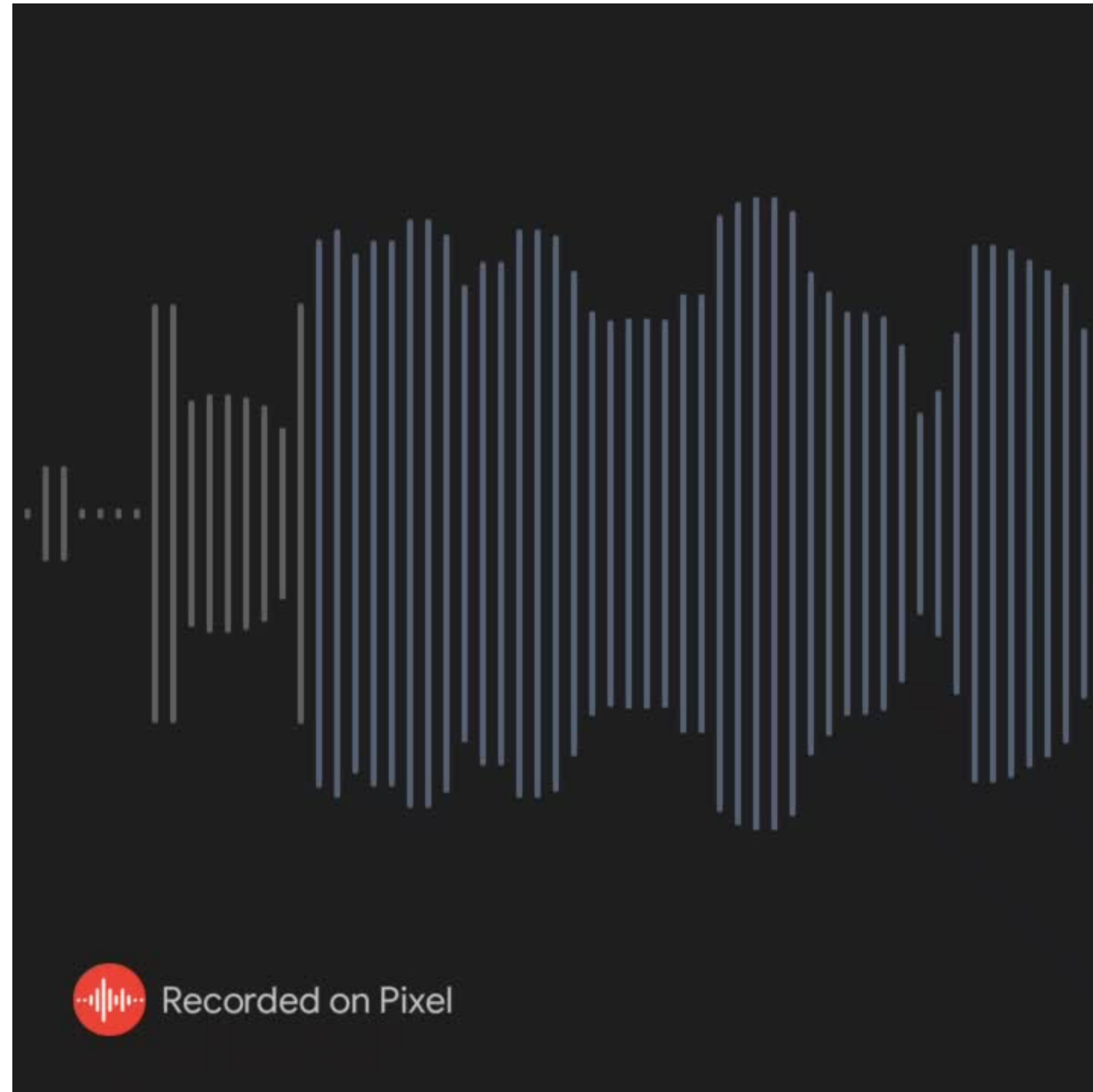
How can you ensure Story Holders are central to your consent processes?

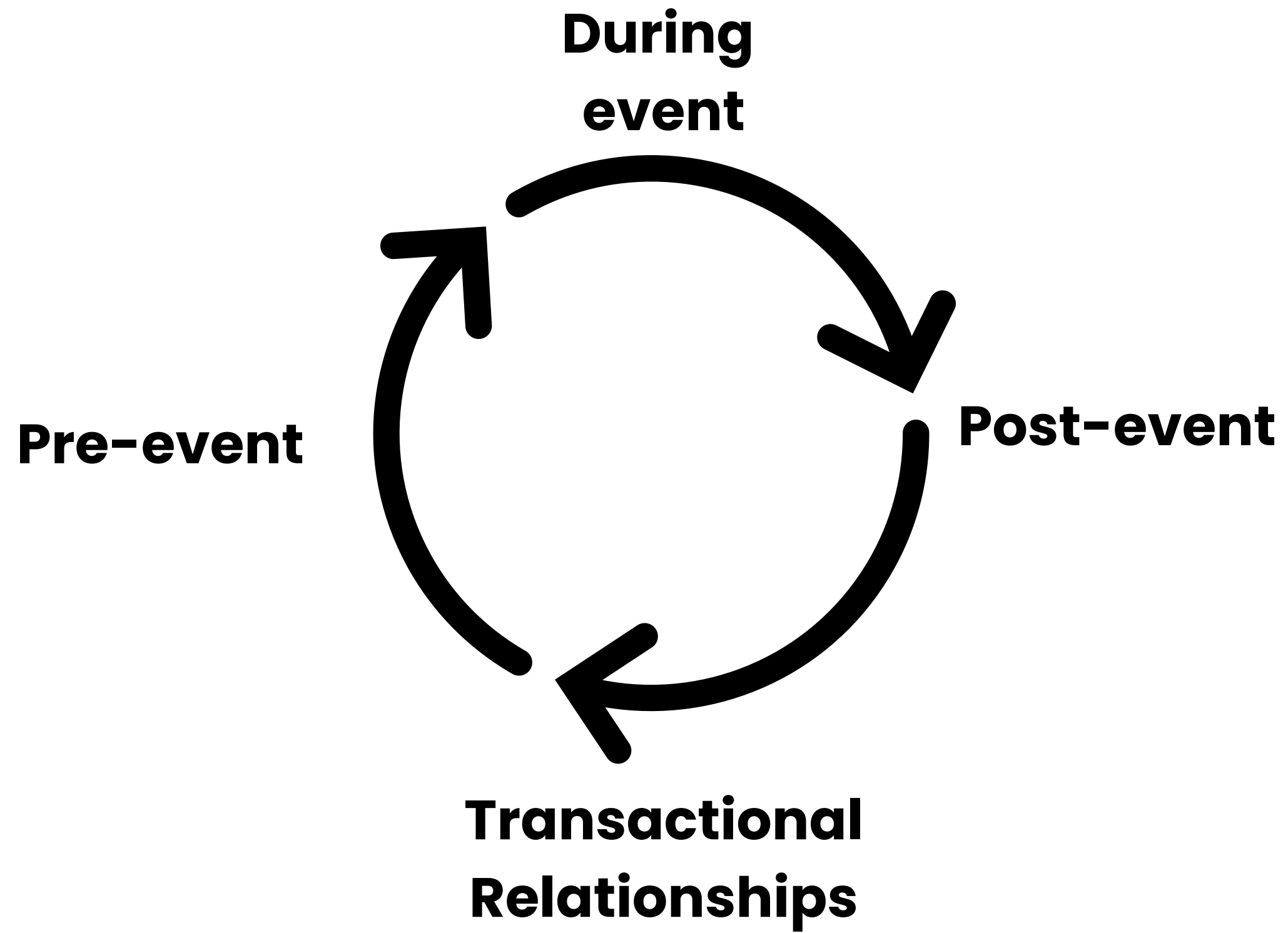


TEST Principles



A walk in the shoes...





Engagement Question 2

**How do you appropriately resource
Story Holders' time and expertise?**





Anti-racism: When you picture Doctors Without Borders, what do you see?

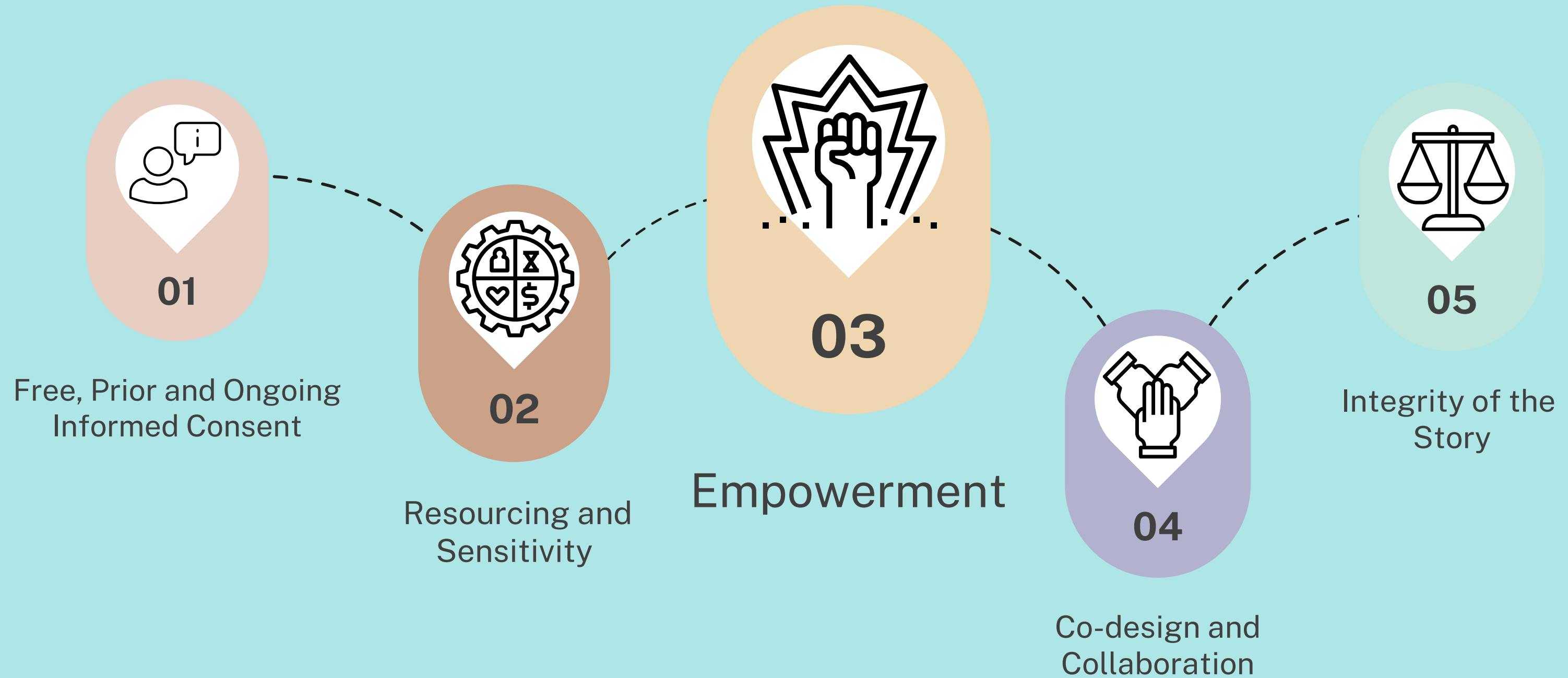
Share



racist stereotypes

Watch on YouTube

TEST Principles



Who can talk for who?

Deep Dive Mohammed El-Kurd | Giving Rise to a New Generation of Palestinian Journalists | Nov 2021 | PART 1 Share

DISTANT VOICES NO MORE?

GIVING RISE TO A **NEW GENERATION** OF PALESTINIAN JOURNALISTS



MOHAMMED EL-KURD

POET, JOURNALIST, ACTIVIST & CO-FOUNDER
OF THE #SAVESHEIKHJARRAH CAMPAIGN



PART 1

15TH NOVEMBER 2021
NEW YORK CITY

PALESTINE DEEP DIVE X THE FOREIGN PRESS ASSOCIATION

Watch on  YouTube



**Organisation
directs
entire project**



**Organisation
sets terms of
engagement**



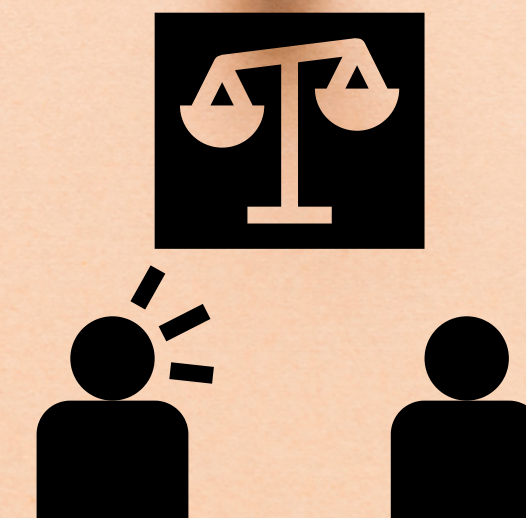
**Regular
Story
washing**



**Story Holders
viewed as
commodities**



**Lack of
transparency**



Corporate Activism or Rainbow Washing

Join the growing list of Corporate Australia supporting Marriage Equality.



Allens & Linklaters



Ask²

AUSTRALIAN INSTITUTE OF
PERSONAL TRAINERS
THE REAL EDUCATOR IN FITNESS



Brand Ability



← **Thread**

Back **Judd Legum** @JuddLegum · Jun 11

6. @Walmart:

\$292,000 to members of Congress rated ZERO by @HRC

\$500,000 to @GOPGovs

\$135,000 to @RSLC

\$27,250 to state politicians behind anti-LGBTQ legislation

TOTAL: \$954,250

Walmart @Walmart · Jun 2

In this fam, everyone shows off their pride. 🐾🌈 #PetPride #PetMonth #TakePride 🍷 walmrt.us/3tbmRNv



Major corporate contributors to anti-LGBTQ politicians since 2021

Charter COMMUNICATIONS \$1,163,025	AT&T \$1,052,000	GM \$1,031,900
Walmart ✨ \$954,250	Deloitte. \$843,400	THE HOME DEPOT \$824,200
COMCAST \$799,450	amazon \$560,550	verizon ✓ \$559,762
Exxon \$550,300	CVS \$548,000	Affac \$507,950
FedEx \$467,600	pwc \$458,500	Google \$403,950
TOYOTA \$387,900	DELTA \$384,000	Anheuser-Busch \$366,500
DELL \$356,500	Johnson & Johnson \$268,500	Ford \$232,000
American Airlines \$174,000	AMERICAN EXPRESS \$144,500	Allstate. \$129,750
		TARGET \$122,000

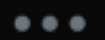
POPULAR INFORMATION

Contributions from 1/1/21 to 5/31/22
Source: Federal Election Commission, IRS, and state campaign finance databases.

Architects, not Objects



Muzafar Ali @MuzafAli · 11h



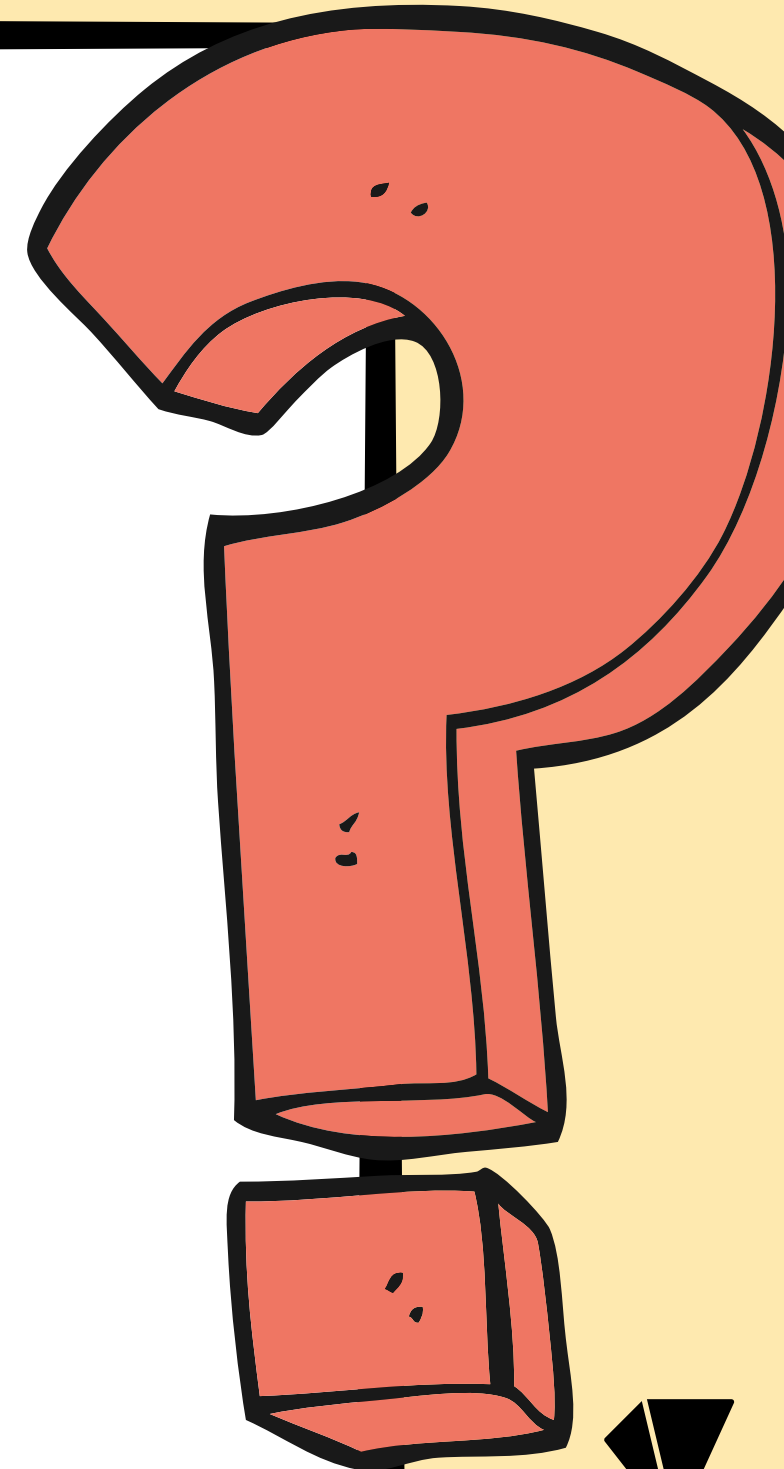
Refugees are mostly considered and presented as numbers, and even financial opportunities for companies. Their agency, capabilities and emotions are overlooked. Sooner or later world has to hear refugees' voices as stakeholders and work with them.



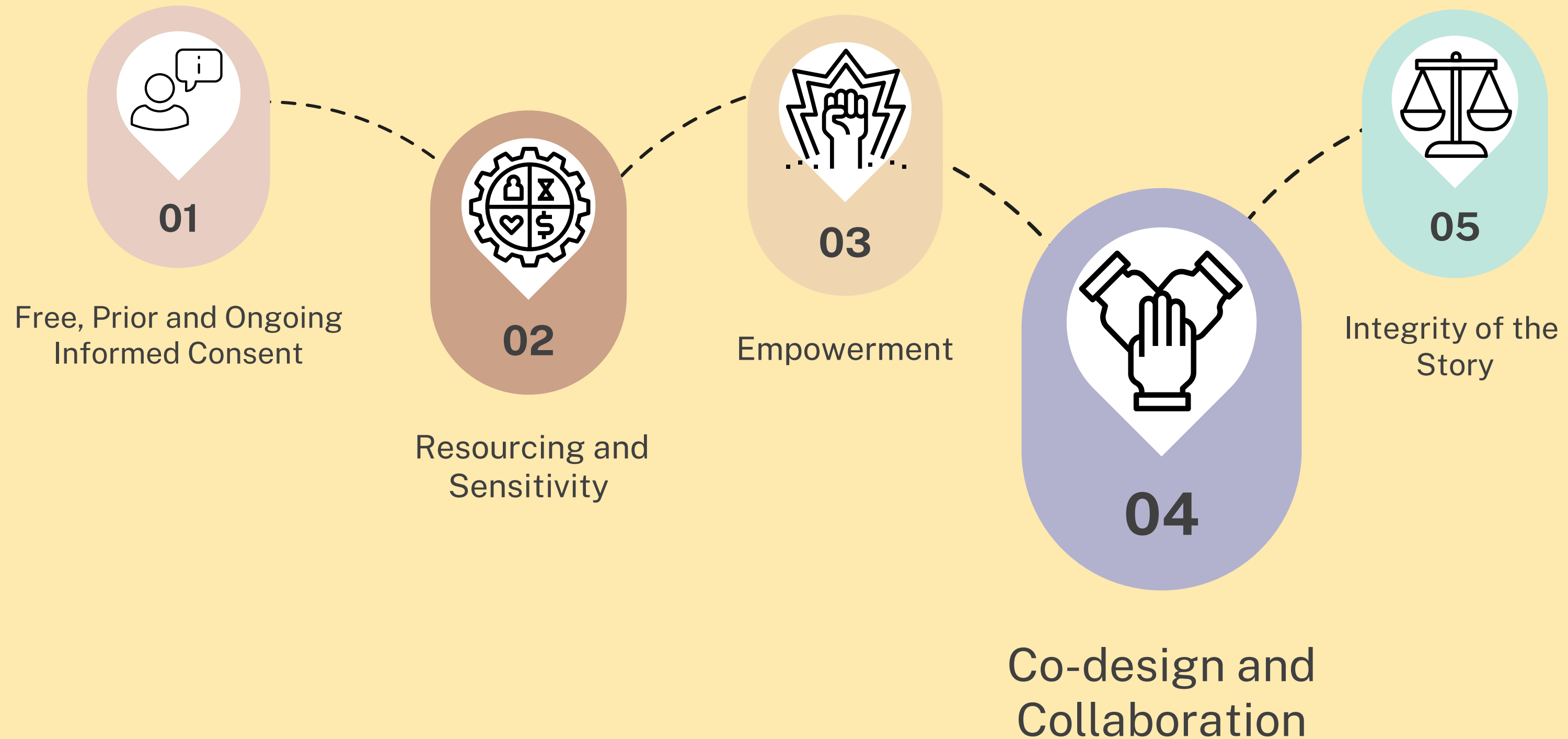
OUR RACE

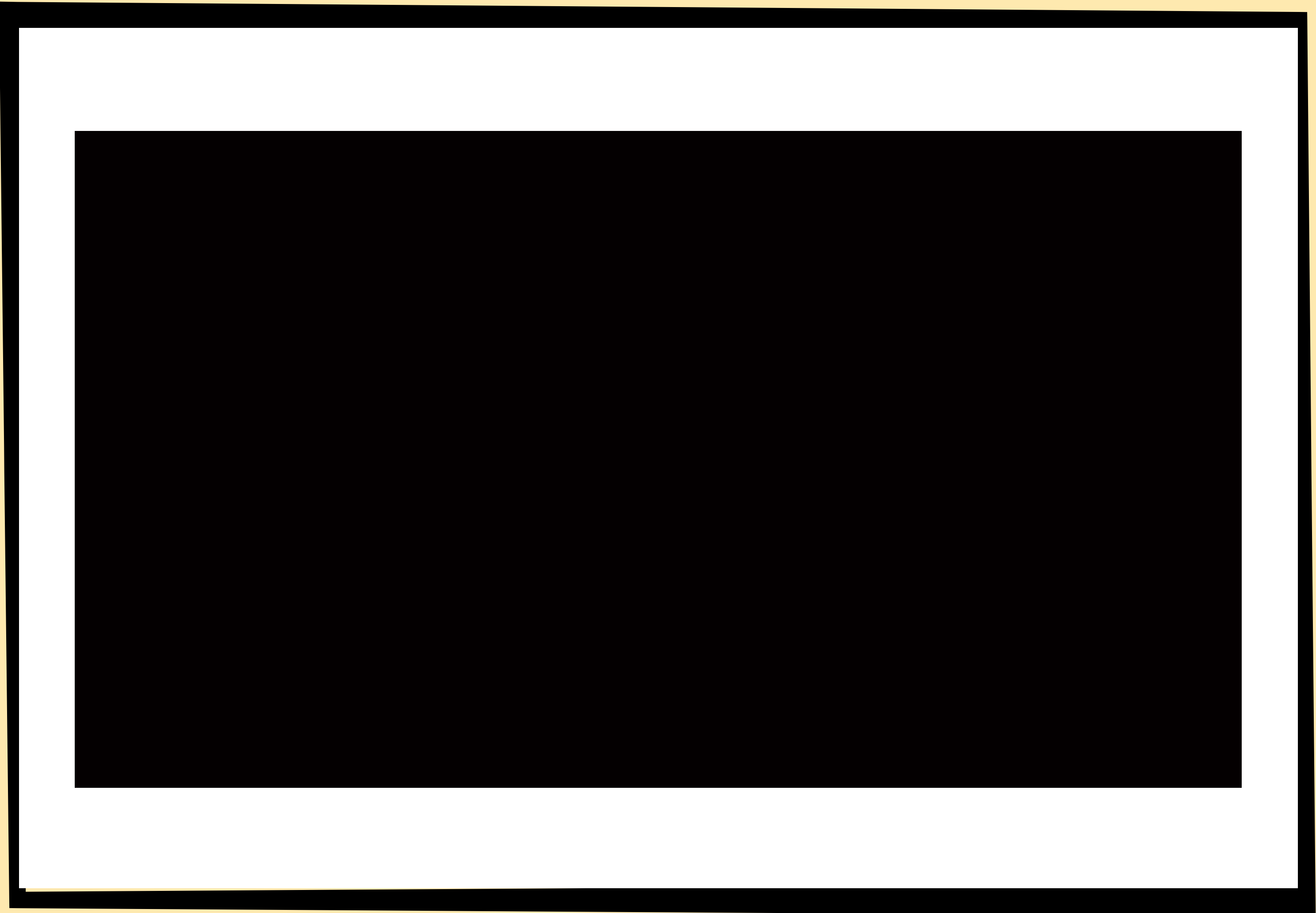
Engagement Question 3

**How do you ensure Story
Holders have decision
making power?**



TEST Principles





**Organisation
holds position
as 'expert'**

**Story Holders
are
commodified to
achieve project
goals**

**Organisation
requests for
Story Holder
"sign off"**

**Story Holder
consultation
for credibility**

**Story Holders'
time and ideas
not valued -
'Tick and flick'**



Consultation or Collaboration?



Dr Tracy Westerman AM ✓

@TracyWesterman

So there is apparently a new National Aboriginal Suicide prevention strategy being launched in a few days time, based on “extensive consultations with key stakeholders”.

& Before anyone asks, there was zero consultation with me or my office during these extensive consultations.

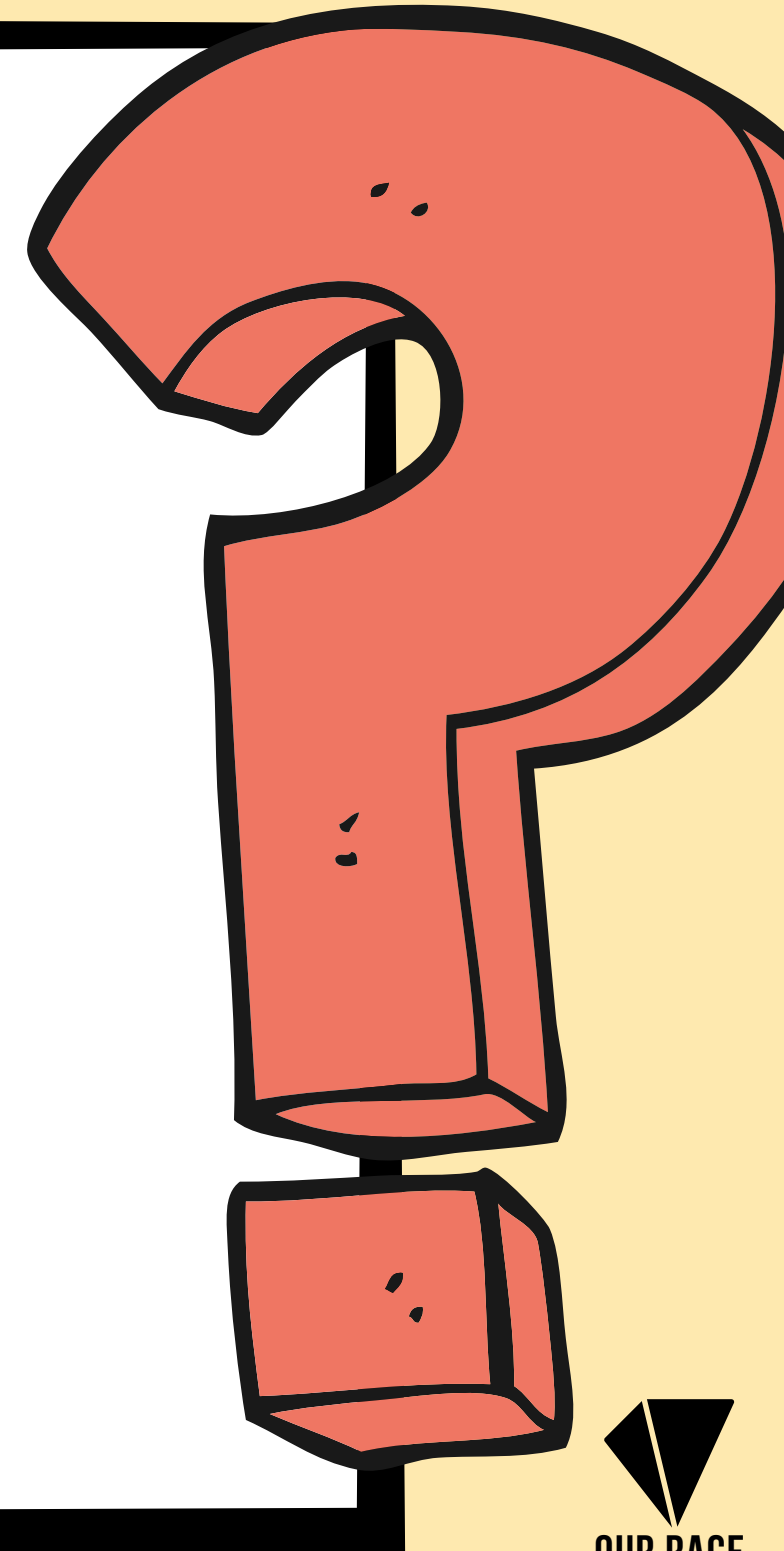
10:32 AM · Oct 19, 2021 · Twitter for iPhone

Dr Tracy Westerman AM,
Western Australia's
Australian of the Year for
2018

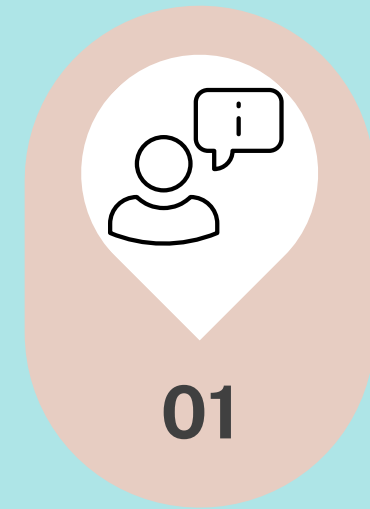
Recognised for spending
over two decades working
to reduce the burden of
mental ill health and suicide
in Aboriginal communities

Engagement Question 4

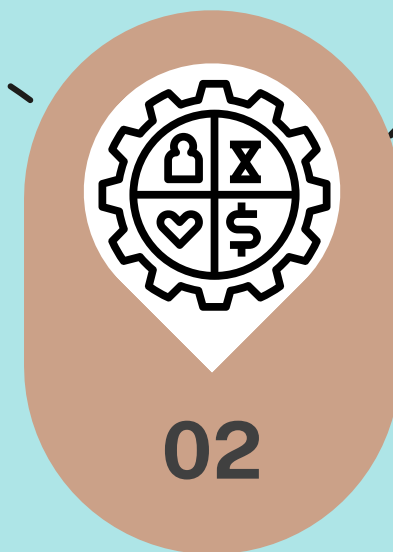
How do you shift from a consultative to collaborative model?



TEST Principles



Free, Prior and Ongoing
Informed Consent



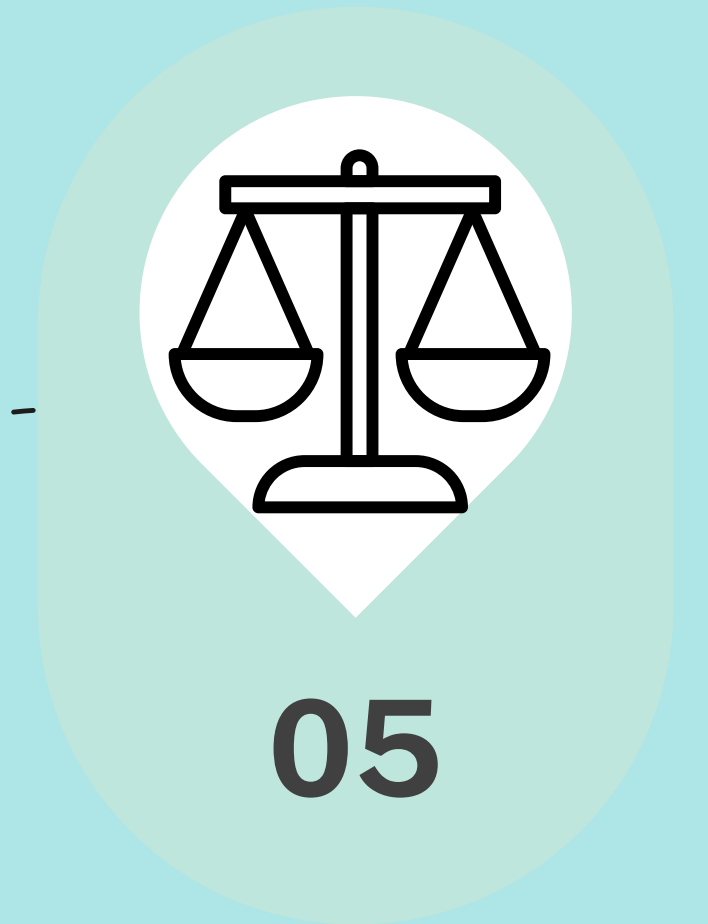
Resourcing and
Sensitivity



Empowerment



Co-design and
Collaboration



Integrity of the
Story

Editing = Erasure



"This is the first time in my life that I understood the definition of racism...Does that mean I have no value as an African Activist or the people form Africa have nobody at all"

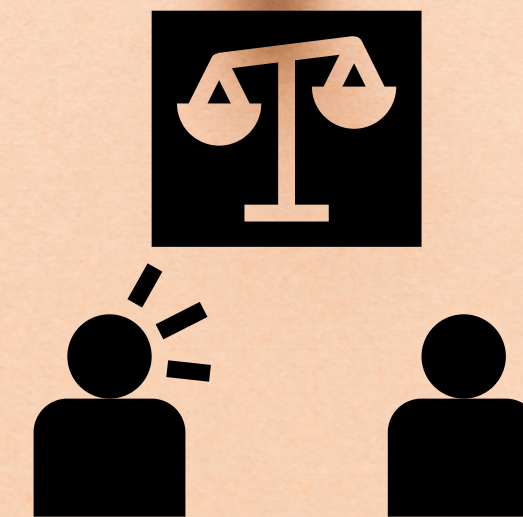
**Organisation
owns copyright
and IP**

**Editing and
interpretation
limits or
excludes Story
Holders**

**Integrity of
Stories
compromised**

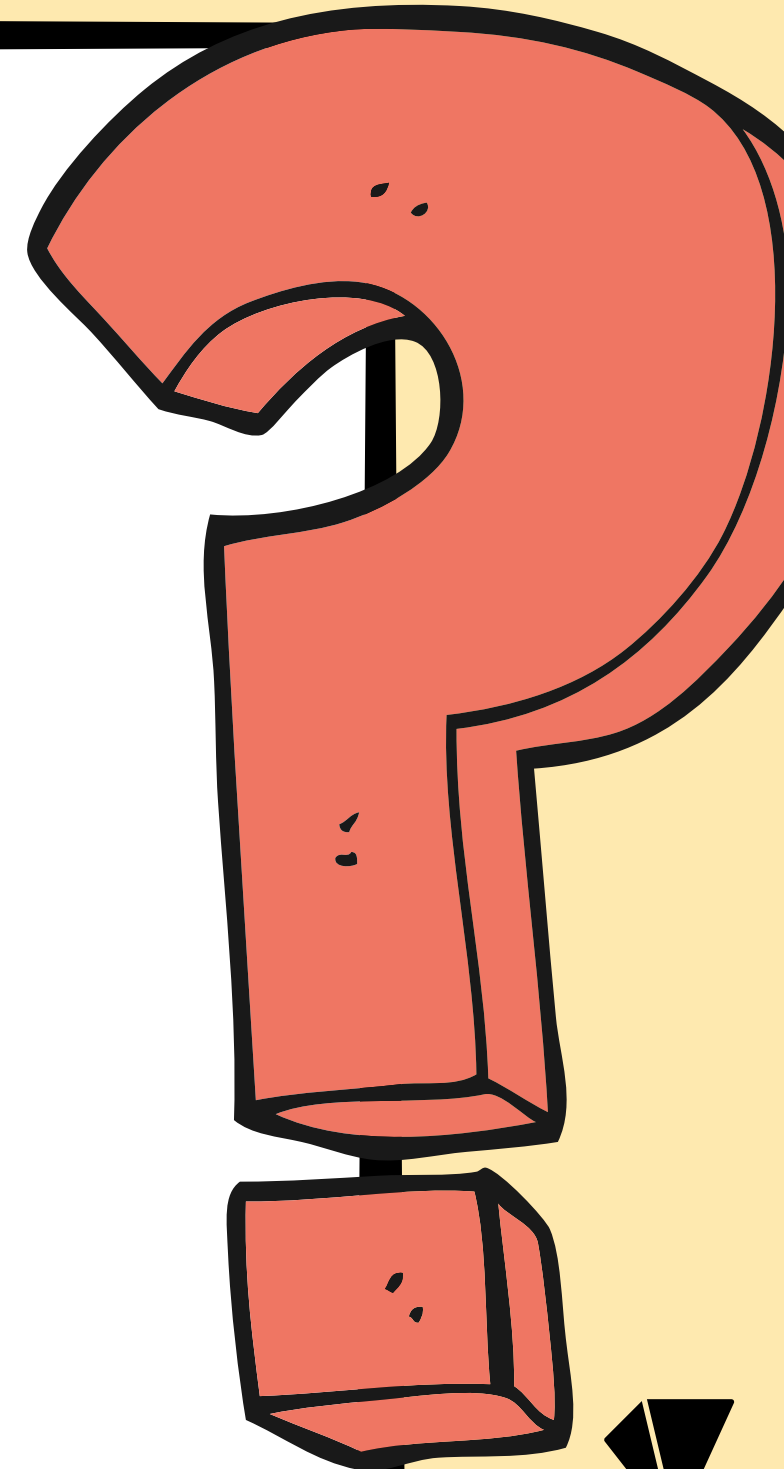
**Organisation
owns all
creative
control and
usage**

**Organisation
creates a
library for
repurposing**



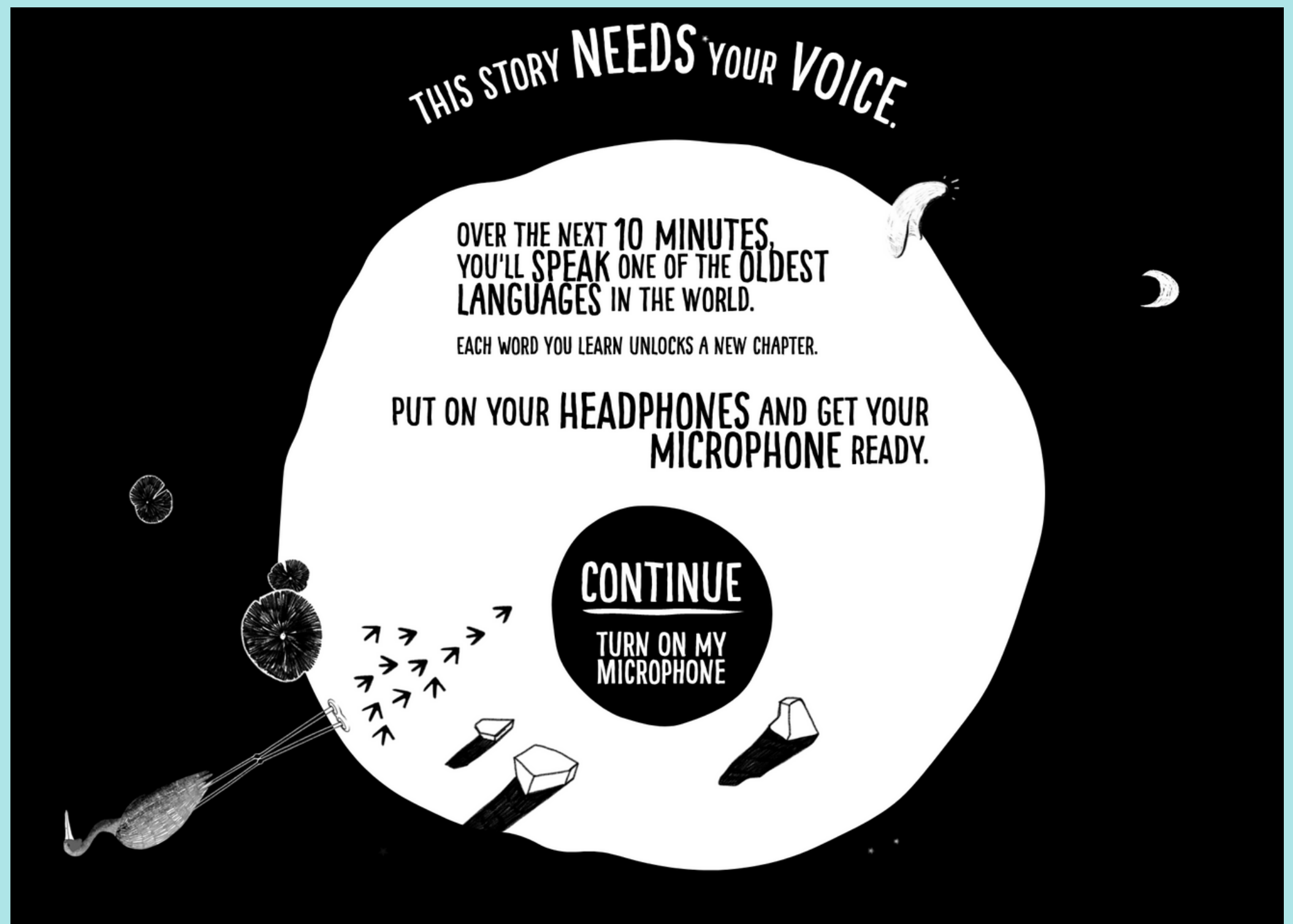
Engagement Question 5

How do you ensure Story integrity is maintained?



Powerful Story Telling

1. Ongoing conversations to ensure Angelina and the producer's motivations could be met.
2. Resources were provided to ensure the people's voices were captured in a sensitive way
3. The process and end result was empowering in preserving and educating Marra
4. First Nations perspectives included throughout the duration of the project
5. The Story maintained the key motivations becoming an educational resource

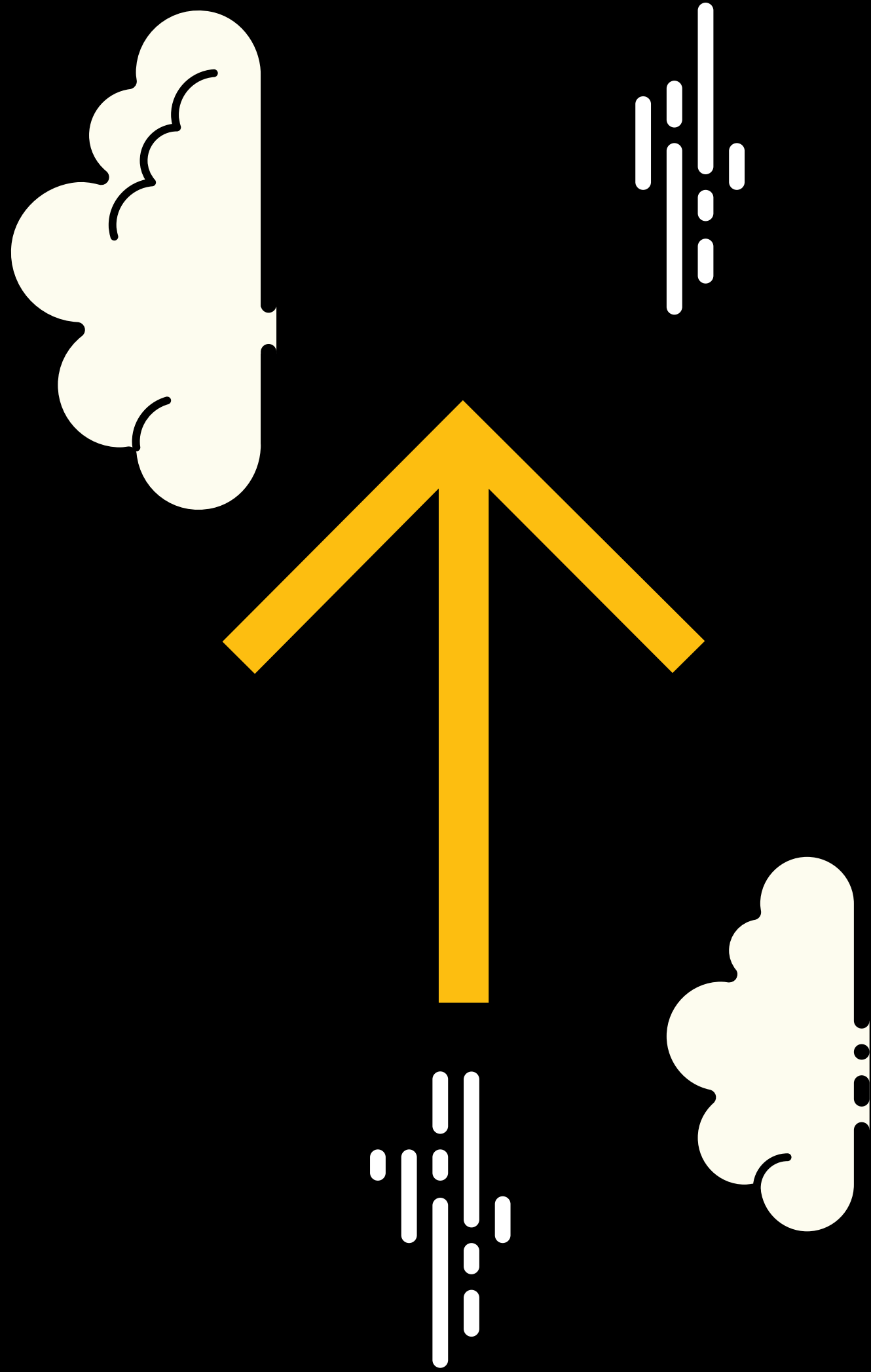


References: <https://collectivehub.com/2017/05/the-story-behind-2017-webby-award-winner-my-grandmothers-lingo/>
<https://www.screenaustralia.gov.au/sa/screen-news/2021/07-07-jake-duczynski-amplifying-voices?Itclid=>
<https://www.sl.nsw.gov.au/blogs/talking-deadly-my-grandmothers-lingo-0>

Mama Hope- Multi-Layered Story Telling



Next Steps



Implementing TEST

1

Review and update your consent processes, ensuring Story Holders are empowered to advocate for their Stories

2

Review and update your Story Telling programs asking key questions of who and what is included and excluded

3

Review and update your Story Telling and community engagement practices

4

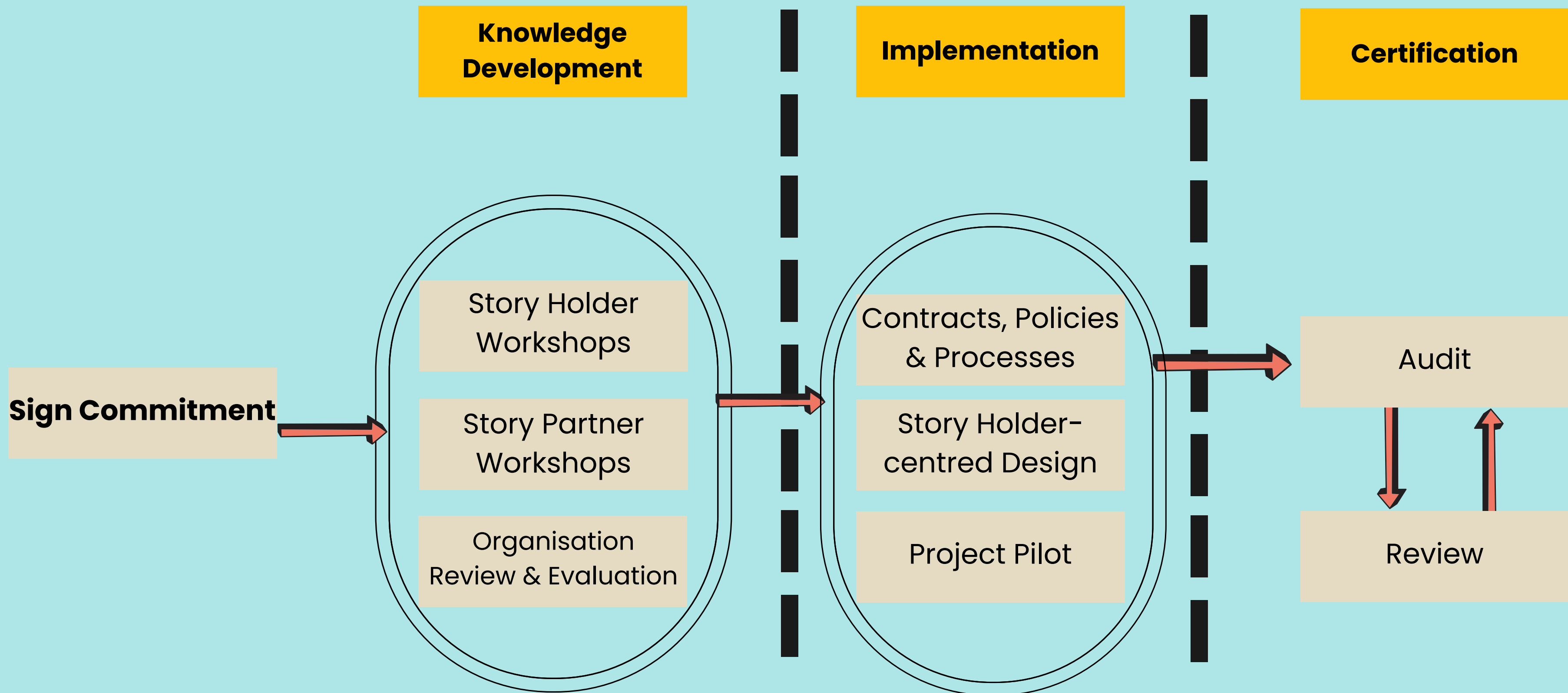
Review and update your community consultation process to make sure it is collaborative

5

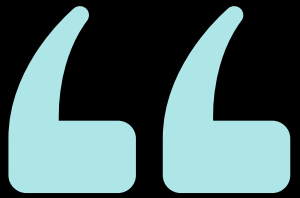
Review and update your curation process to always respect Story Holders' lived experience



TEST Journey



FLIP THE POWER OF THE STORY



"I am not used to studying the subject as I am always seen to be the subject. By participating in Our Race workshops I feel more confident to navigate this space and control my own narrative, and tell my Story , my way."

-Vuli Mkwanzani



[@our_race](#)



www.ourrace.com.au



[@sharingstories](#)



[Our Race](#)

