

Safe storytelling and controlling your narrative

TEST Principles

Transformational Ethical Story Telling – Principles

Stories are powerful. So, how do we ensure Story Telling always centres the Story Holder throughout?





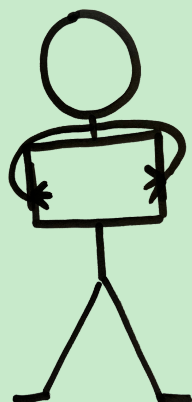
The following Principles are grounded in recognition of the:

- (a)** importance of ensuring First Nations Peoples have the right to protect, maintain, control, own and benefit from their cultural and intellectual property;
- (b)** power imbalance often present between Story Holders and those wishing to record and share the Stories;
- (c)** complexities attached with the construction and dissemination of Stories; and
- (d)** importance of Stories and of Story Holder experiences.

These Principles apply to Partners, be they individuals, communities or business enterprises, regardless of their size, sector, location, ownership and structure. These Principles should be:

- (a)** understood as a coherent whole;
- (b)** read in terms of their objective - of enhancing Story Telling standards and practices and empowering Story Holders and their communities; and
- (c)** implemented with particular attention to the rights and needs of, and the challenges faced by individuals:
 - (i)** from groups who are already marginalised or at risk of being marginalised; and
 - (ii)** including gender, sexual orientation, age, race, health, ability, beliefs and background.

Nothing in these Principles should be read as limiting or undermining any obligation imposed on a Partner or Story Holder at law.



1- Free, prior and ongoing informed consent

Story Holders must provide their free, prior and ongoing informed consent before their Stories are shared or repurposed so that they can make educated decisions about the benefits and risks of sharing their Stories.

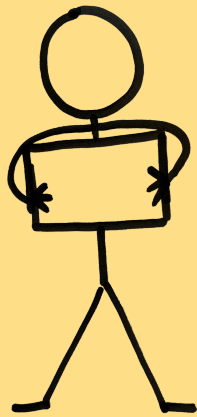
1.1 Prior to recording, filming or otherwise documenting a Story, Partners will provide accurate, timely and relevant information to Story Holders on the opportunities, risks and benefits of sharing their Story. This includes:

- (a)** the purpose the Story is recorded and disseminated for (including disclosing the Partner's industry or organisational priorities);
- (b)** the form the Story will be shared in;
- (c)** the intellectual property arrangements;
- (d)** disclosing the timeline for the recording, filming or documentation and ultimate publication;
- (e)** whether the Story can be taken down or modified and how this can be done once published;
- (f)** where the Story will be recorded and distributed;
- (g)** identifying who is funding the recording, filming or documentation who this may benefit; and
- (h)** setting out how individuals and communities will be consulted throughout the recording, filming or documentation and identifying the mediums of this communication.

1.2 Partners must provide this information with enough time to allow Story Holders to make an informed decision, including any time needed for community consultation and approval where a Story is being shared on behalf of, or with the consent of, a group.

1.3 If the Story Holder agrees to participate, the Partner must provide culturally appropriate consent forms.

1.4 Partners will consult with and obtain specific consent from Story Holders for the Partner's intended use of the Story. If the Story is to be repurposed (either in another form or in a way not specifically agreed to) further consent must be obtained.



2- Resourcing and Sensitivity

Stories are deeply personal. Some contain traumatic events and others are deeply tied to the Story Holders spiritual and cultural identity. Accordingly, Partners must understand that sharing Stories can be difficult, draining or difficult to navigate (emotionally and/or socially) for Story Holders.

2.1 Partners will ask Story Holders what cultural protocols may apply to their Story, including but not limited to, next of kin and cultural mourning protocols. Partners will consult with the families or next of kin of a deceased person to determine whether it is appropriate to use that person's name and image.

2.2 Partners will provide appropriate warnings on materials (e.g. films, audio, photographs) which may be offensive or contain sensitive and/or offensive images, themes and language.

2.3 Partners must provide appropriate practical, emotional, cultural and financial resources to Story Holders before, during and after they have shared their Story. This includes:

- (a)** legal or other professional support;
- (b)** culturally appropriate support persons;
- (c)** translators and culturally competent individuals; and
- (d)** financial remuneration and compensation for Story Holders.

2.4 Partners will ensure agreements with First Nations' Story Holders include an Indigenous Cultural and Intellectual Property (ICIP) clause in their agreements recognising and protecting First Nations' Story Holder's rights to their ICIP and Stories.



3- Empowerment

Partners must reflect on the power imbalances that exist between them and the Story Holder. Partners need to consider how Story Holders can be empowered through genuine decision-making authority and meaningful control for what they share, without coercion.

3.1 Partners must accommodate the form and environment in which a Story Holder wishes to share their Story. This includes accommodating the following settings:

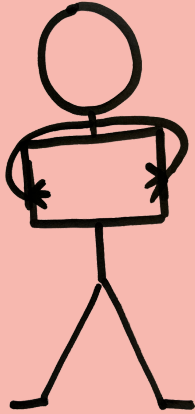
- (a)** in person, over the phone, streamed, pre-recorded; or
- (b)** one to one, group, on-Country, or in community.

3.2 When personal and/or community Stories are used in projects, Story Holders must have absolute decision-making authority over the use of their Story.

3.3 Partners must provide Story Holders with rules, practices, and customs of their organisation and/or industry when sharing their Story. This includes explaining the difference between being “on the record” and being “off the record” and the importance of “self-curation”.

3.4 Partners must explain to Story Holders the risks and benefits to sharing the Story, including that once shared publicly, the Story Holder and the Partner will not legally have the right to control how others interpret and retell the Story. Explanation of the risks must also include an explanation of who will own the intellectual property rights in the recorded version of the Story and what this means for the future control and sharing of the documented version of the Story.

3.5 Story Holders must be given the opportunity to review their Story and ask for changes, give feedback, or withdraw permission for their Story to be told.



4- Co-design and Collaboration

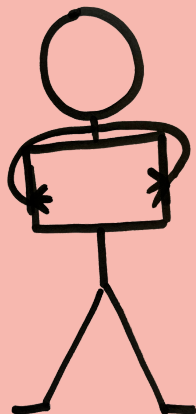
Partners and Story Holder's will act collaboratively throughout the Story Telling process to empower the Story Holder in the co-design, editing and framing of their Story.

4.1 Story Holders must be provided with the opportunity to remain involved in the editing process of their Story. Partners must ensure edited versions of Stories are provided to the Story Holder with sufficient time for the Story Holder to review and provide their feedback, before any edited versions of the Story are published or disseminated.

4.2 To ensure the appropriate representation of the Story, Partners will properly attribute the Story Holder, their family, community, language group or other cultural identity (as directed by the Story Holder) as the owner of their Story, or otherwise provide attribution as agreed by the Story Holder.

4.3 Partners will make available copies of recordings for Story Holders and their families and communities, whether online or retrievable upon request by the Story Holder.

4.4 Throughout the editing process, the Partner must at all times consider the Transformational Ethical Story Telling Principles when editing, framing and distributing a Story.



5- Integrity of Story

Stories that have been shared in good faith by Story Holders have sometimes been changed dramatically from their original form and/or used for purposes far from what was contemplated by the Story Holder. Partners will maintain the moral and cultural integrity of the Story by not adapting or changing the Story without consent of the Story Holder.

5.1 Maintaining the integrity of a Story is important to Story Holders and the community that the Story represents. Partners will respect the interpretation of the Story as conveyed by the Story Holder, in accordance with the Story Holder's cultural practices.

5.2 Partners must listen and work in good faith to address and integrate Story Holder feedback into the Story and make a commitment to not publishing or making the Story public unless and until agreed by the Story Holder.

5.3 Partner's must at all times endeavour not to cause or expose the Story Holder to harm, or damage the integrity of the Story. If Stories are to be adapted, or framed in a certain way, it must be discussed with, and approved by, the Story Holder.

5.4 Story Holders must be provided the opportunity to review any new uses of their Story, prior to their publication or dissemination, so as to ensure the interpretation is appropriate, and the integrity of the Story is upheld.