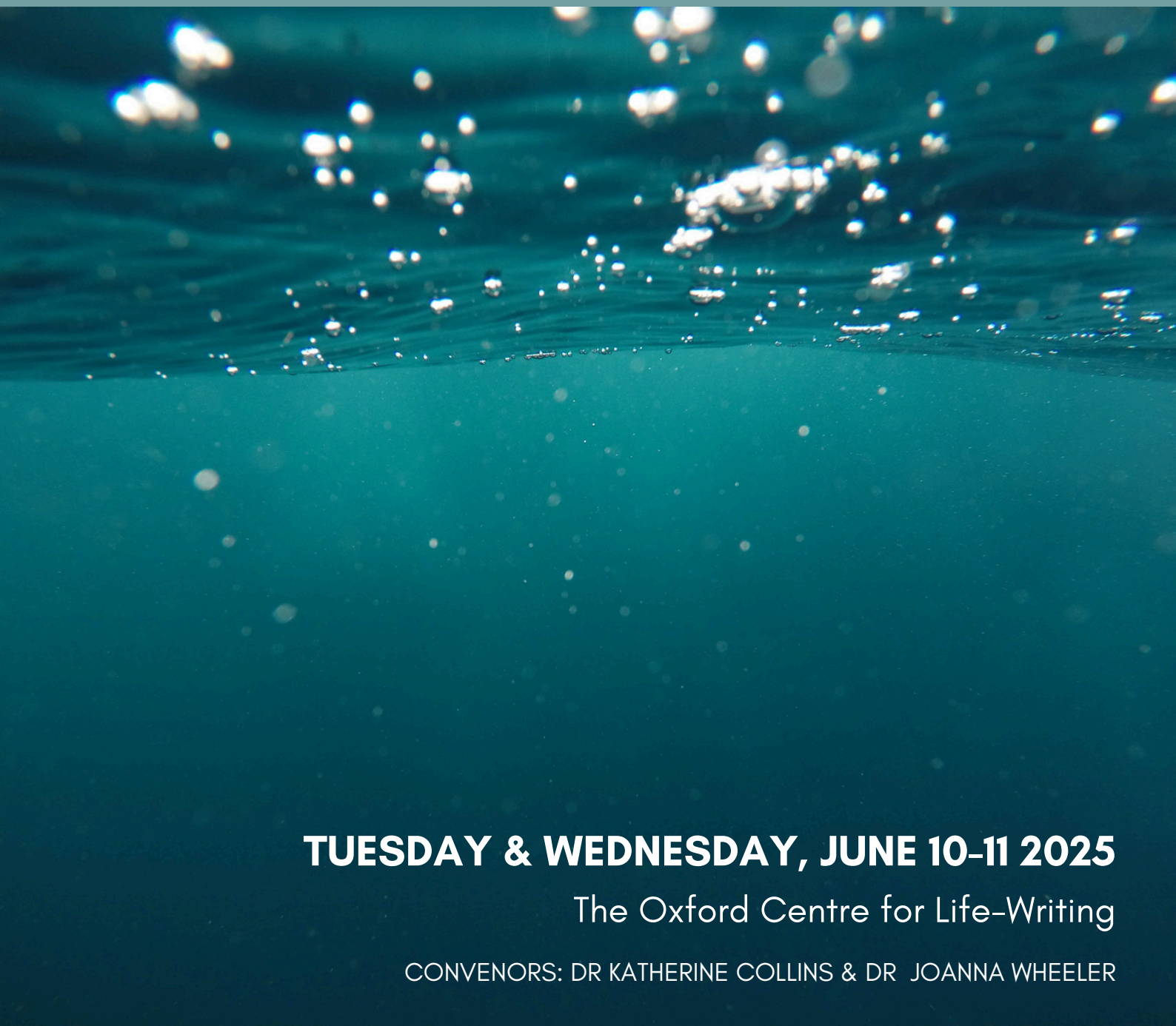


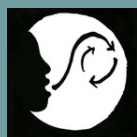
More-than-human story-making



TUESDAY & WEDNESDAY, JUNE 10-11 2025

The Oxford Centre for Life-Writing

CONVENORS: DR KATHERINE COLLINS & DR JOANNA WHEELER



10th June

Hybrid

12:30

Welcome

13:00

Voices of the Southern Ocean

Elizabeth Lewis Williams & Jen Freer

The Story of the 'Kidneys Copy'

Alice Evans

14:00

Pseudomorphs

Sam Kaufman

More-than-Human Narratives in Contemporary Documentary

Jing Wang

15:00

Break

15:30

Ephemerality and Performance: Sastrugi Sounds of Antarctic Sea Ice

Diana Chester

Story-making with Pavlov's Dogs

Matthew Adams

16:30

Making more-than-human stories of Antarctica

Alina Botezatu, Katherine Collins, Rebecca Frik, Olga Mun, Jane Thomas, Joanna Wheeler, Evie Worthington

17:30

Close

11th June

Online

09:30

Welcome

09:45

On Waste and Wrath

Barathi Nakkeeran

Gond defection: Recuperating diminishing Pardhan Gond art oratures

Ranjini Gandhi Parimalam

10:45

Break

11:00

Remixing the Quotidian: Crafting Sensuous Archives of Black Girlhood

Chantal Eyong

Reshaping the 'devils'

Jane Burn

12:00

Break

13:00

**Tahina spectabilis: opportunities and risks
in anthropomorphising endangered flora**

Yaning Wu

Transmutation: More-Than-Human Artistic Practices

Lu Zheng

14:00

Close

ELIZABETH LEWIS WILLIAMS & JEN FREER

Voices of the Southern Ocean

Can some of the storytelling structures of myth be reimagined for an active retelling of Antarctica's more than human stories? Whilst from a scientific perspective, myth can be seen as something which needs to be busted, it is originally a form of telling which encodes an often sophisticated understanding of the world. Take the shamen of the Amazon who understand the chemical properties of different plants, and the varied effects of mixing them with other substances. Their findings, which a chemist would express as formulae, are passed on in the form of stories or visions which appear in trance states. Is there a way of combining these two forms of expression, the mythic and the scientific, to convey an understanding of the more than human world to people who are unable to access the language of science? And can this kind of storytelling help to connect people with distant places and complex forces?

Voices of the Southern Ocean is conceived as a poetry science collaboration between the poet Elizabeth Lewis Williams and the marine ecologist Jen Freer in which we will attempt to answer these questions through creative practice. The sequence of poems will compose an unfolding mythic drama which personifies and highlights inter-relationships between different layers of the ocean and the ecosystems within it, as well as changes at the ice edge and in the atmosphere. The poems will give voice to different characters and forces of the ocean, such as the components of global ocean circulation, the creatures which inhabit the different ocean layers, and the forms of ice in and by the ocean. How do they speak? As individuals or as a chorus? What poetic form should each voice take? And how should they communicate with one another?

Dr Elizabeth Lewis Williams is a Norwich-based poet and teacher, a lover of islands and the sea. After many years spent teaching in schools, she completed an MA, followed by a PhD, in Creative Writing at the UEA. Her first book, *Deception Island*, was made into an immersive installation in a replica Antarctic hut, and her second, *Erebus*, was published in October 2022. She is currently working on a book of creative non-fiction on Antarctica, as well as several other Antarctic poetry projects.

Dr Jen Freer is an ecological modeller working within the Ecosystems Team at the British Antarctic Survey. She is interested in how environmental change influences the biogeography of species at ecological and evolutionary timescales. Her research has focused on several important polar species including lanternfish, copepod crustaceans, and Antarctic Krill. She is a passionate science communicator and was involved in developing the podcast *If Oceans Could Speak*.

ALICE EVANS

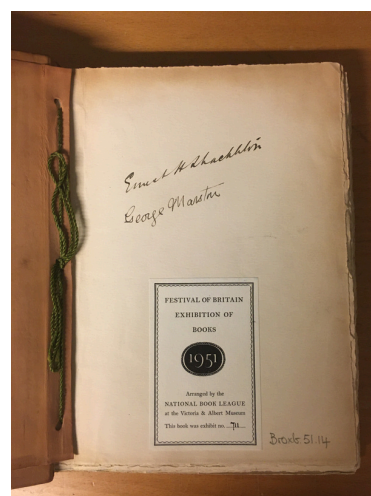
The Story of the 'Kidneys Copy'

I will share the story of my conservation work on the Bodleian's copy of 'Aurora Australis', a book which is bursting with as much of its own story as those it holds in its pages. As a conservator, the physical nature of an object is often the story we 'read' first, to understand what it is made of and where it has been, so we are able to carry out our work on it.

Working on our copy of 'Aurora Australis' and getting to know its physical make up and signs of use, I have been struck by how the story of the creation of these books has so vividly captured the imaginations of so many people, with each copy gaining its own identity, ours as the 'Kidneys' copy. From the type set by the crew on their snowy camp, to the boards made of the packing crates used to transport their food, and accounts which suggest the leather used on the bindings came from the saddles of the horses.

Without reading a word these simply bound books already say so much about the wider story of the expedition. I will share some of this story, through my insights gained during my conservation work on our copy, with you at the symposium, as a case study of how the study of the materiality of an object can bring it's 'more-than-human' story to life, and also reflect back on the very human stories of the people who were there and made them.

Alice Evans is a book conservator at the Bodleian Libraries, where she works on objects from across the Special Collections, from papyrus fragments and Medieval manuscripts, to early printed books and contemporary artists' books.



Images of the 'Kidneys Copy' credit [Bodleian Map Room Blog](#) 2021.

SAM KAUFMAN

Pseudomorphs

'Pseudomorphs' is a film about doubling bodies, hypnosis and disappearance. It is staged across three locations: a beach home to giant ammonite fossils, a marine biology laboratory studying cuttlefish cognition and skin camouflage, and an audio exercise to facilitate out-of-body-experiences. Taking multiple applications of the term 'pseudomorph' or 'false form' as a premise, the film thinks through disparate stories wherein the organic body's boundary against the world becomes radically altered.

The film opens up several avenues of thought and ethical problematics related to more-than-human storytelling. Originally conceived as a film probing scientific research into cuttlefish cognition, the project took several swerves before becoming a story that is ambiguously, rather than didactically, told. The weirdness of the experience and the complexity of cuttlefish lifeworlds led to an associative and additive narrative mode, hinged on one concept with multiple scientific, philosophical and aesthetic applications: the pseudomorph, or a second body. Footage of scientists working at the Marine Biological Association, with their voiceover explaining how cuttlefish create false ink bodies are counterposed by narration from The Gateway Experience. Voiced by Robert Monroe, Gateway is what some might call a para-scientific source, using binaural sound to create a second body for 'remote viewing'. The film's story takes on a 'more-than' structure in response to its creaturely focus, not resolving its components but adding them towards a proliferation of swirling questions.

Sam Kaufman is an artist-filmmaker and PhD researcher at Kingston School of Art, based in Brighton, UK. He works with moving image, text and sound to explore the construction of nonhuman worlds and spaces in which ecological knowledge is produced. He is currently developing a project about cephalopods, trickery, scientism and laboratories, working alongside researchers at the Comparative Cognition Lab in Cambridge. He has screened work widely in festivals and galleries, published and given talks and seminars on experimental and essay filmmaking, the politics of de-extinction and animal semiotics. He is a curator at Devonshire Collective in Eastbourne and run Volta, a monthly forum for artists' moving image in locations along the UK's south-east coast.

JING WANG

More-than-Human Narratives in Contemporary Documentary

This paper examines how contemporary observational documentary cinema articulates more-than-human narratives through three distinct perspectives. First, the transcendent perspective, exemplified by *Baraka* (1992) and *Samsara* (2011), employs a non-verbal, symphonic aesthetic to evoke a divine or overarching cosmic presence, positioning the nonhuman as sublime and all-encompassing. Second, the coexistential perspective, as seen in *Five Dedicated to Ozu* (2003), uses long, static shots and minimal human intervention to foreground the parallel and continuous presence of nonhuman entities, fostering an attunement to shared ecological rhythms. Third, the immersive perspective, embodied by *Leviathan* (2012) and *Meadows Wait Mist Diffuses* (2023), collapses the boundary between subject and observer through disorienting cinematography and embodied sensory experiences, drawing the viewer into the affective materiality of the nonhuman world. This comparative analysis engages with posthumanist and materialist theories, including object-oriented ontology and affect studies, to explore how these films decenter the human gaze and expand the epistemological scope of cinematic storytelling. In doing so, this study contributes to broader discussions on more-than-human aesthetics, documentary ethics, and the evolving methodologies of story-making as artistic research.

Dr Jing Wang is a Postdoctoral Researcher at the University of Oxford China Centre. She earned her B.A., M.A., and Ph.D. in Journalism and Communication from Tsinghua University, Beijing. Her research focuses on realistic film, documentary studies, and visual anthropology. With over 11 years of experience as a documentary filmmaker, she combines academic scholarship with practical insights. Dr. Wang is currently authoring "*_Documentary in Fiction: Global Aesthetic Trends in Realistic Film During the Post-Cold War Era_*", forthcoming from Palgrave Macmillan.



DIANA CHESTER

Ephemerality and Performance: Sastrugi Sounds of Antarctic Sea Ice

This paper explores the research, making, and performance of Sastrugi: Sounds of Antarctic Sea Ice. Combining the techniques of sonification, field recording, and musique concrète, Sastrugi orchestrates multi-sensory world building for the audience where immersive soundscapes, data-driven violin composition and visuals narrate the poignant tale of vanishing sea ice in the Antarctic and Southern Ocean. In the face of a record-breaking year for Antarctic sea ice in 2023, this project emerged as a vital testament to the Earth's changing climate and highlights the power of creative approaches for engaging audiences with science and vast amounts of data.

Dr Diana Chester is a sound studies scholar, educator, and artist whose work produces critically influential studies, methods, and outputs that use sound to traverse disciplinary boundaries using feminist, de-colonial, and post-anthropocentric approaches to thinking and making. Their work draws from sound studies, archival studies, and ethnography and relies on field recording and composition to explore sound in diverse contexts by putting research and practice in direct conversation—deepening the capacities of both. Current projects include the study of sound and culture focused on religion and the environment, the audio essay as a form of sonic scholarship, and new artistic methods and practices to sonify scientific data sets. Chester is the author of *Sonic Encounters: The Islamic Call to Prayer* published by Rowman and Littlefield, holds a senior lecturer role in Media and Communications at the University of Sydney, is editor of *Interference Journal*, and sits on the board of the World Listening Project.



MATTHEW ADAMS

Story-making with Pavlov's Dogs

'In this talk I share reflections on work undertaken for my recent AHRC Fellowship, titled *Pavlov and the kingdom of dogs: Storying experimental animal histories through arts-based research*. Whilst Ivan Pavlov (1849–1936) is well known for the concept of 'classical conditioning' and his experiments with dogs, the detail of the lives of those dogs are rarely discussed. A visitor to Pavlov's laboratory named it the 'kingdom of dogs' for good reason. Dozens of dogs were housed in the laboratory grounds, and hundreds of dogs lived and died in Pavlov's St Petersburg (later Petrograd/Leningrad) lab complex over a fifty-plus year career. This project utilised arts-based research to examine the everyday experiences and agency of experimental animals, theoretically framed by a critical animal studies orientation, and challenging accepted understandings of scientific and psychological practice. It centred on the production of two artefacts: a graphic novel and a multi-piece diorama-based art installation (a diorama being a three-dimensional miniature scale model). Story-making was integral to the process and outcome of both artefacts, interweaving narratives of the dogs, the human co-workers, the city and wider social, political and scientific developments. The production of the artefacts involved lively collaborations with multiple arts-based practitioners, and invited multiple intersecting ethical, conceptual, strategic and technical deliberations along the way. In this presentation I share a visual summary of each artefact, reflect on the risks and challenges we encountered in making our canine, human-canine and more-than-human stories, and share our initial analysis of audience engagement with the art installation. Lastly, reflecting on our own experience, I consider the wider potential of more-than-human story-making as an interdisciplinary field of artistic research.

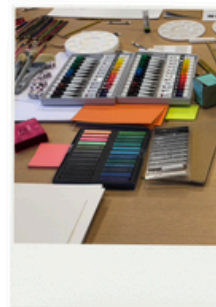
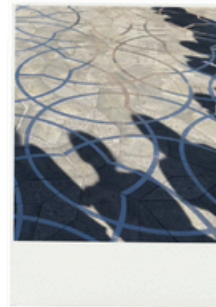
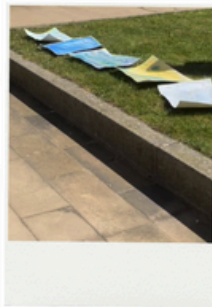
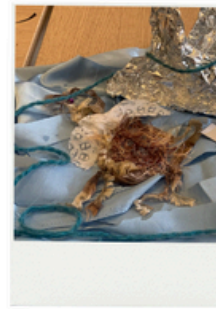
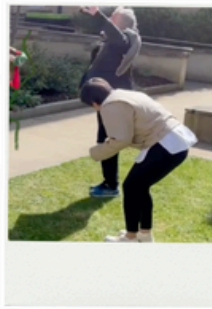
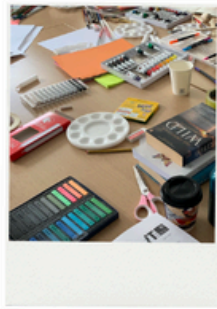
Dr Matthew Adams is a Principal Lecturer in the School of Humanities and Social Science, University of Brighton, UK. He is an interdisciplinary researcher, with a focus on human-nature and human-animal relations, especially in the context of climate crisis and Anthropocene. His most recent book is *Anthropocene Psychology: Being a Human in a More-Than-Human World* (2020). he recently completed an AHRC Research, Development & Engagement Fellowship (Oct 2022 – Oct 2024) for a project entitled *Pavlov and the kingdom of dogs: Storying experimental animal histories through arts-based research*.

ROUNDTABLE

Making more-than-human stories of Antarctica

Stories provide connection and convey complex ideas in ways that resonate deeply with emotions and values as well as the intellect, and thus, without instrumentalising stories or artistic practice, we believe story-making can enhance how we make and value knowledge about the world.

More-than-human story-making emphasises the relationship between human and non-human elements such as ice, water, rock, scientific data and equipment, animal lives, historical artefacts, and technologies. In this roundtable, we discuss a recent story-making workshop produced by Katherine and Joanna, joined by story-makers Alina Botezatu, Rebecca Frik, Olga Mun, Jane Thomas, and Evie Worthington.



BARATHI NAKKEERAN

On Waste and Wrath

Waste surrounds us. Our homes slop with it: Ripped delivery packaging, receipts, old newspapers, cobwebs crawling ceilings, cat-poop, the corpse of a tadka clogging the sink, rolls of hair weaving the bathroom drain, and rain-drenched leaves covering the balcony. It lines our streets: People litter, cows lay dung, buildings leave behind cement, cups and faeces hem railway tracks, and plastic bags fly into trees. Cities are dotted with mountains of trash. The earth today is a giant, revolving ball speckled with garbage, circling like a snake, surrounding itself with its remains.

The popular demand is for all this to disappear into what Robin Nagle describes as the 'mystical away' but not all waste vanishes. Some types, like plastic, are vampiric and can survive rain, soil, and time. The blame for proliferating waste, instead of having it wane from sight, often falls on the individual, the greedy, unthinking consumer. The masses who buy plastic, defecate on the streets, and litter; who do not carry metal straws, do not wait to arrive at a dustbin, or fail to pocket their used tissue-papers. The story of dealing with waste is sometimes one of righteous anger.

Cultural geographers working on the more-than-human have often used emotions to examine environmental issues, including non-human concerns like animal rights. The flaws in this approach are obvious: how do we eschew anthropocentrism when using such a deeply human register? Yet, maybe, emotion, more than scientific fact, can make us understand what it means to be a subject of human power and violence.

Barathi Nakkeeran is a Doctoral Researcher at the Université Paris Cité, where her work examines the relationship between legal and spatial inequalities faced by waste-related workers. She recently completed an MPhil in Socio-Legal Studies from the University of Oxford (St. Hilda's College), which told the story of colonial Madras through its waste. Her writing has appeared in academic journals (the Economic and Political Weekly, the South Asian Multi-Disciplinary Academic Journal, and the Journal of International Affairs) as well as public-facing outlets, such as the Hindu, the Wire, the Chicago Review of Books, and the LSE Review of Books. She is currently working on her first book.

RANJINI GANDHI PARIMALAM

Gond defection: Recuperating diminishing Pardhan Gond art oratures

This paper explores the life-place narratives identifying the lived experience of the Pardhan-Gond artist Bhajju Shyam's collective visual narrative about his two-month stay in London. It is to understand how his silenced community and diminished faculties of his life-place has taken his art form to prosthetic replicas on the restaurant walls. The artist accentuated the post-memory and transgenerational trauma of the human and non-human world through the indigenous artform which lost its continuity in its traditional form but found its place in the materialistic world at the moment. The visual travelogue *The London Jungle Book* navigates the narrative nuances of the speechless terrors of the Pardhan-Gond Art in the contemporary era defining it as a prosthetic memory to its own community in India. The book enumerates the spatio-temporal thought process of a Gond in understanding an environment through anthropomorphic visual interpretations.

The artistic expressions of Shyam's other work *The Night life of Trees* expound the non-human world's loud cry against the 'happened events' through the carbon imprints on the planet. Shyam's intricate work vocalizes the materiality which became the 'breach in the mind's experience that cannot be simply left behind' (Caruth 1996). Shyam wanted to signify, how artistic activism becomes the motivation to sustain the narrative of the non-human world prosthetically. He addresses the passive and aggressive implementation of the industrio-scientific paradigm that denies the right to topophilia and biophilia in a life-place which essentially eradicate the origin of stories from the existing margins influencing extinction leading to climatic emergency. Thus, using Prosthetic memory as a theoretical departure, this paper intends to identify the lost and dwindling stories through artistic graphic narratives reflecting the more than human thought process envisioning the urban world as a life-place. The enforced transition, transgression, relocations of the tribal art forms from its authentic sense of self, is unleashed to enable the empathetic rebirth of the stories to initiate the recuperation of the diminishing Pardhan-Gond Art oratures and practices.

Ranjini Gandhi Parimalam is a Ph.D Research scholar (NET-Senior Research Fellow) from the Department of English, Ethiraj College For Women. She has presented her award-winning work at various universities, including INMS (Indian Network for Memory Studies) at IIT -Madras in 2024. Her current research work, deals with Indigenous studies in India.

CHANTAL EYONG

Remixing the Quotidian: Crafting Sensuous Archives of Black Girlhood

This project proposes a remixing of tactile and digital artifacts to build a sensuous archive of the pleasures and precarities of Black girlhood. Drawing from Tina Camp's concept of quiet frequencies of touch, Tiffany Lethabo King's interpretation of porosity, and Édouard Glissant's crafting of opacity, I argue that a sensuous archive challenges dominant narratives about worldbuilding and space-making, preserving the integrity of Black life writing and creation against digital and non-digital erasures.

Through a critical engagement with digital platforms like The Sims and the defunct virtual world Loudcrowd, alongside tactile craft practices, this study explores how Black girlhood navigates and reimagines worlds that were not designed for them. The narrative of Bobbi Wilson, a young Black girl who was reported to the police while catching invasive lantern flies for a community project, illustrates how expressions of Black girlhood are policed and constrained. This incident is emblematic of a broader precarity, echoing into digital spaces where worldbuilding and play are similarly limited by societal narratives of who belongs, who creates, and who is surveilled.

By intertwining personal narratives, interviews with Black women Simmers, and an exploration of ephemeral digital spaces, this sensuous archive sits beside hegemonic narratives, preserving the pluralities of Black girlhood through refusal, play, and creative intervention. This work contributes to interdisciplinary discussions on digital craft, affective archiving, and Black girlhood, positioning these practices as both worldbuilding and memory-making. It invites audiences to reimagine what archives can look like, how they can feel, and whose stories they can hold.

Chantal Eyong is a writer, artist, and media producer based in Los Angeles, CA. Her work focuses on Afro-diasporic narratives with relation to self, placemaking, archives, and memory. Chantal holds an MFA in Screenwriting at the University of California Riverside and is currently a Ph.D candidate in the Media Arts + Practice program at the University of Southern California.

JANE BURN

Reshaping the 'devils'

Was Shackleton's and Scott's decision to use ponies on his expedition into Antarctica ethical? Was it right to take them already knowing that they were to be sacrificed in the name of human achievement? What understanding did they have of equine condition, care and capability?

Through film, photography and poetry, I respond creatively to the research into the 'South Pole Ponies' and compare their experiences to those of my own horse, with whom I have shared my life for eighteen years. How does it feel to view this research through a contemporary natural horsemanship lens? Can my creative work rebalance the 'hero' narratives which have become integral to early Antarctic expeditions and foreground the lives and devastating experiences of these lesser known, involuntary members of the teams? I hope my creative practice led paper will act as a memorial to their lives.

Jane Burn is a poet and illustrator based in the North East of England. She has won many awards, including the Silver Wyvern at the Poetry on the Lake Festival and first places in the Wirral, PENfro, Bailieborough and Wolverhampton Literary Festival Poetry Competitions. She is a working-class bisexual with a late diagnosis of Autism. Her poems have been published in many magazines and appeared in anthologies, including *Writing Motherhood* (Seren, 2017), *#MeToo* (Fairacre Press, 2018), *The Valley Press Anthology of Prose Poetry* (2019), and *The Anthology of Illness* (The Emma Press, 2020). Her work has been nominated for the Forward and Pushcart Prizes. In 2019, she co-edited *Witches, Warriors, Workers*, a volume of contemporary women's poetry and essays with Fran Lock for Culture Matters Press. Her illustrations have also been used as covers for many books. She lives with her family for eight months of the year in an off-grid wooden cottage as she cares deeply for nature and the environment. Poetry is her true love and the only place where she feels confident, fluent and able to express the unique way she sees the world.

YANING WU

Tahina spectabilis: opportunities and risks in anthropomorphising endangered flora

This multimedia work, produced as part of a public engagement project hosted by the Cambridge University Botanic Garden, speaks to the life cycle of *Tahina spectabilis*, a critically endangered palm species resident within the Garden. This proposal centres on the poem, though audio and visual elements will, too, be briefly explored. In ideating this work, I sought to communicate the vibrance of the (visibly) motionless *Tahina* and the relevance of its story to broader themes of rebirth and unconditional hope that traverse both human and more-than-human realms. In anthropomorphising *Tahina*, I intended to imply a contrast between the evolutionarily fixed cycle of premature death faced by each member of the species and the changeable nature of human stories within ancestral lineages. Indeed, I believe there is potential for anthropomorphic works to move audiences towards both environmental and social action; in highlighting the dramatic and unique behaviour of *Tahina*, I intended to convey the inherent value of this plant, even to those who had never encountered or gained material benefit from it, while simultaneously inviting support for human communities facing resource depletion due to anthropogenic or natural causes. On the other hand, dangers may arise from this narrative. Firstly, my own lack of experience studying or communing with this plant in its original Madagascan habitat means that this work could impose a story upon *Tahina* that indigenous communities may find unhelpful or undesirable; these communities have become integral agents in conservation efforts. Secondly, the tone of this work, when coupled with its anthropomorphic elements, risks romanticising suicide – one of *Tahina*'s common names is 'suicide palm'. Mitigating both of these harmful consequences requires engagement with a variety of potential readerships, including publics, *Tahina* experts, and their intersection.

Yaning Wu (she/her) is a PhD student in blood donor health at the University of Cambridge. Outside of that "day job", she is deeply interested in telling stories about the ordinary or everyday through visual, musical, and literary media. During her masters year at the University of Oxford, she piloted a social impact project inviting community members to draw flowers and plants to decorate the homes of local patients and healthcare workers – this joyous and challenging experience developed her curiosity about integrating natural phenomena and imagery into storytelling.

LU ZHENG

Transmutation: More-Than-Human Artistic Practices

In discussions of more-than-human theory, breaking free from anthropocentrism is a central issue. While traditional theater emphasizes imitation and representation, contemporary Chinese performance training introduces the concept of 'transmutation,' (幻化HuanHua) which advocates for artists to become the object itself rather than merely imitating it. Originating from Chinese mythology, 'transmutation' is now applied in performance training to build deep connections with all beings through bodily and perceptual practices. This paper explores how Chinese artists transcend anthropocentrism through practice, focusing on Hong Rui's performance theory, the Lingyun Yan Dance Troupe's 'Body Sketching' training, and Zheng Bo's plant co-creation projects. Unlike academia, which often adopts a top-down approach to nonhuman studies, these artists begin with self-exploration and gradually expand to a relational web of all living entities. This study examines the following questions: How is the relationship between humans and nonhumans represented in art? Can transmutation serve as a case study for nonhuman narratives? How does art provide a more intuitive nonhuman experience compared to scientific research? Can such artistic practices truly break free from anthropocentrism, or do they still carry traces of a human perspective? In the process of co-creating with nonhumans, how should ethical issues be navigated? Does speaking on behalf of plants imply a new form of botanical colonialism?

Lu Zheng holds a Master's degree in New Visual Arts from the Florence Academy of Fine Arts. She is a curator and artist whose work has been showcased in international exhibitions. Her writings have been published in Chinese newspapers and online media. Her artistic practice spans sculpture, installation, photography, and performance art. Academically, she focuses on contemporary participatory art and theatre in China.



KATHERINE COLLINS

Co-convenor

Dr Katherine Collins is a researcher at the Faculty of English Language and Literature at the University of Oxford, a Fellow of the Oxford Centre for Life-Writing at Wolfson College, and Honorary Fellow at the Department of Education, Oxford. Her research interests include creative practice as research, critical pedagogies and epistemologies of the south, and research cultures. With Elleke Boehmer, she founded the Southern Lives Network in 2020, and co-edited the essay collection *Life Writing and the Southern Hemisphere: Texts, Spaces, Resonances* (2024). She is also a poet, with work in Propel Magazine, The Rialto, bath magg, Shearsman Magazine, and Finished Creatures, among others. She holds an MFA in poetry from the Manchester Writing School. In 2022, her collaboration 'They multiply their wings', with composer Christopher Cook, won the Rosamond Prize and in 2023 her poem 'Islands in silence' was highly commended in the Plough Prize.



JOANNA WHEELER

Co-convenor

Dr Joanna Wheeler is the founder and director of TransformativeStory. Over the last 20 years, she has designed hundreds of storytelling processes around the world. Each process is unique. But in each one, storytellers combine personal and collective forms of storytelling and use drawing, dance, music, creative writing, drama, photography, video, audio, and sculpture to craft powerful stories. She has worked with thousands of storytellers from a wide range of groups, from activists against sexual violence in Cape Town to young people from southern Africa working for gender equity. She is passionate about making the creative practice of story-making better for everyone. She also works with groups and organisations that want to build their capacity to use storytelling in an ethical and effective way.