Facilitating with Stories

Facilitating with Stories:

Ethics, Reflective Practice and Philosophies

Edited by

Andrew Rixon and Cathryn Lloyd

Cambridge Scholars Publishing

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FOREWORD

GEOFF MEAD

I was delighted when Andrew Rixon and Cathryn Lloyd invited me to write a foreword for this timely and welcome addition to the story practitioner's library. When its predecessor, *The Story Cookbook: Practical Recipes for Change*, was published in 2019 I was struck by both the rich variety of recipes offered to the reader and the generosity of all those story "cooks" who had donated their favourite techniques for all of us, novices, and aficionados alike, to try out for ourselves.

Facilitating with Stories: Ethics, Reflective Practice and Philosophies is equally generous and even more expansive. As well as offering a further compendium of practical, story-based activities, it takes us "behind the scenes" to explore the assumptions, beliefs and principles that underpin the ways in which experienced practitioners use stories and storytelling in a wide variety of contexts. It is an essential companion to *The Story Cookbook* for thoughtful readers who want to reflect on their own storytelling practice more deeply in order to serve better the individuals and groups they facilitate.

My own interest in storytelling began by chance twenty-five years ago when I unwittingly attended a performance by two professional storytellers at an organizational-development conference. I was so astonished by the way their stories brought the audience together in rapt attention, made beguiling images dance before our eyes and touched our hearts with the suffering and triumphs of a panoply of finely drawn characters that I buttonholed the performers at the end of the evening and demanded to know how I could learn to create such magic. They directed me to the International School of Storytelling in Sussex, England, where my education in how stories work began. Since then I have made my living telling stories and teaching the art of narrative leadership to all manner of folk in public, private and social organizations, mostly in the UK and Europe, helping them find and tell authentic leadership stories.

I believe that storytelling is close to the heart of what it means to be human, and that to fully take our place in the world, we need to be able to tell our story and listen closely to others as they tell theirs. Where our deepest values meet the needs of the world lie both our unique contribution to the times in which we live and the stories that powerfully illustrate who we are and what we stand for. From a social constructionist perspective, leadership is a much more useful concept when thought of as a verb rather than an abstract noun, and sharing our stories is one way in which we can all take responsibility for helping to shape meaning and create possibilities for action.

We storytellers understand better than most that words make worlds and that the stories we tell are fateful. The way we shape the discourses of society, business, education and politics determines the way we live. Storytelling is never value-neutral because every story we tell, or help others to tell, stimulates the imaginations and stirs the emotions of an audience. When it comes to influencing human behaviour, nothing, apart from brute force, is more powerful than story (and brute force is ultimately wielded by those who believe in a particular kind of common myth). All of which means that we have a particular responsibility to consider what – and whose – interests we are serving with our stories and storytelling skills.

As Bob Dylan first sang in 1964, "the times they are a-changin'." In recent times, political fault lines have opened up in societies once thought stable; the divisions between rich and poor have widened; the long history of racial oppression has been laid bare by violent assaults and mass protests; and powerful figures whose predatory sexual behaviour once seemed immune to prosecution have been humbled. The global economy has been rocked by a deadly pandemic that has taken more than six million lives worldwide. Wider awareness of the climate crisis has foregrounded the fragility of the ecosystems that sustain our lives. As if all that were not enough, savage warfare has erupted once again in Europe.

The stories we tell and which we listen and give credence to create our sense of identity, shape our relationships with others and determine our worldview. In these troubling and uncertain times, I would argue that the way we think about and use stories and storytelling has never been more important. It behoves us, as story practitioners, to grapple with these conundrums and understand both the potential value and the shadow side of our craft. *Facilitating with Stories: Ethics, Reflective Practice and Philosophies* invites us to consider the values and purposes that guide our storytelling practice, and offers a wide range of tools and techniques to support us as we try to do good work in the world.

As you are holding this book in your hands this means that you are already knowledgeable or curious – probably both – about the power of stories, and how they can be "the difference that makes a difference." There is much in the following pages to feed your curiosity and add to your knowledge, and I urge you to dive in and read them because, in this "post-truth" world, those who would speak truth to power need to master the art of storytelling to combat the mealy-mouthed utterances and "alternative facts" that have become the stock in trade of populist discourse.

Cultural critic Walter Benjamin, in his classic essay "The Storyteller" written in Germany in 1936, argues that it is the storyteller's duty to be a truthteller, a role that has always had a subversive edge. Personally I like the idea that, like the shamans of old, storytellers are both renegades and healers. On the one hand we can be like the little boy who tells the emperor he has no clothes, and on the other we can seek to heal by helping individuals tell the "untold stories inside them," and by welcoming the stories of those whose voices are silenced or marginalized in our societies.

As a story practitioner, I have been reflecting on my own practice, working across the boundaries of the life-world and the system-world. I want to bring more humanity into business schools and boardrooms but a too-direct challenge to corporate culture would probably leave me unemployed and without the chance to make a difference. I don't want to retreat to the moral high ground so I play my cards carefully to gain access to the system-world and, where I can, open up communicative spaces in which clients can experience themselves and each other as whole persons, or at least as more fully-rounded versions of themselves than they conventionally bring to work, in the hope that their deliberations will then be more likely to include the effect of their decisions on people and the planet, as well as profit.

The ecologist Thomas Berry said, "It's all a question of story. We are in trouble just now because we do not have a good story. We are in between stories. The old story, the account of how we fit into the world, is no longer effective. Yet we have not learned the new story." I have known individuals who have made significant life changes as a consequence of exploring and telling their stories, but I have a hunch that the systemic collapse of the "old story" that we are witnessing now will have to take its course before the "new story" can emerge.

As you engage with the ideas and storytelling activities in this new volume and use them in your own practice, I offer the following precepts that I seek to apply to my work. I have found them helpful as I struggle to make good

choices in my practice as an educator and organizational storyteller.

- Stay aware of the power of stories to change perceptions and beliefs and pay careful attention to whose interests they serve.
- Be interested to tell and hear stories outside the mainstream as well as those that are foundational to particular cultures.
- Be deeply suspicious of stories that claim a monopoly on truth and stay open to multiple possibilities of meaning.
- Use stories to open up new imaginal spaces of possibility rather than for persuasion or to maintain particular regimes of truth and power.

I hope that this brief foreword has both affirmed the real value of this book and acknowledged the importance of our work as storytellers. Booker Prize winner Ben Okri says it more poetically than me, and I will leave you with his inspiring words to relish as you turn the pages of this invaluable book.

> And I think now, in our age, in the mid-ocean of our days, with certainties collapsing about us and with the dark descending nights ahead – I think that now we need those fictional old bards and fearless storytellers, those seers. We need their magic, their courage, their love, and their fire more than ever before. It is precisely in a fractured, broken age that we need mystery and a reawakened sense of wonder.

Geoff Mead, PhD
April 2022

Folly Cottage
Kingscote
Gloucestershire
United Kingdom

PREFACE

SANDY SCHUMAN

Are You a Storyteller or Should You Be?

Let me tell you a story about how I found my answer to this question.

I was invited to present a three-day training program on group facilitation at the Pentagon to a classroom of earnest US Air Force Lt. Colonels. At the conclusion of the third day, the participants completed questionnaires to evaluate the session. The first page presented a series of statements with "strongly agree" to "strongly disagree" responses (you know the type). The second page had a series of open-ended questions such as, "What did you like least about the program?" and "What did you like best about the program?"

My co-trainer and I sat at a table reading the results. He read one and then passed it to me. I scanned the responses on the first page – we received high scores on those structured questions – and then turned it over to the open-ended questions. In response to "What did you like best about the program?" it said, "Sandy's stories." I didn't understand what they were talking about but I didn't give it any more thought. My co-trainer continued to read the evaluations and pass them to me, and I came to another one that gave me pause. In response to "What did you like best about the program?" it said, "Sandy told some really good stories." I was puzzled but I didn't dwell on it. Then another came across that said, "Sandy's stories were really useful." In my growing puzzlement I turned to my co-trainer. Pointing to this response I asked, "What are they talking about?"

He turned to me, surprised that I had to ask. "Don't you remember? You told that story about the meeting in the Adirondack Mountains where the hunters and the hikers insisted they wouldn't agree on anything, and the story about the board meeting where one of the directors came in late with shorts, a T-shirt, and a hangover, and the one about the meeting where the chairman threw you out, and another about …"

I recognized I had – unwittingly – told a lot of stories. When presented with a question or problem, I habitually searched my memory for a relevant experience and told a story about it. I responded not with an answer or a solution but a story. That's when I realized I was a storyteller.

Since then I have studied storytelling and tried to get better at it, and not only telling stories but also eliciting them. I concluded that, as group facilitators, consultants, coaches, trainers or other kinds of organizational helpers, we try to help a group tell its stories about its past, present, and future, helping them find and create shared stories. The story that emerges does not necessarily follow Aristotle's prescription that a story has a beginning, middle and end; sometimes it's a hodgepodge of issues, listed on flipcharts or posted on cards, that express the group's hopes and fears. Sometimes we build on that raw material and help them make a real story out of it.

Telling a story and facilitating a group are different contexts that require different skills, but they share important fundamentals. In storytelling we say there is the teller, the audience and the story. In facilitation we say there is the facilitator, the group and the problem (your terminology may vary). The basic structure is the same.

Context	Leadership Role	How Participants are Characterized	Content
Storytelling	Teller	Audience	Story
Facilitation	Facilitator	Group	Problem

In a storytelling context, the storyteller has the content (the story) and manages the process (how they present the story), adjusting each based on how the audience responds.

The teller tells the story, observes the audience and learns something about the story and the audience based on their response to it.

> For example, at my first telling of a particular story I was surprised when, at a certain point in a story, the audience laughed. I hadn't realized there was any humour in it. When I told it the next time, I changed it to build the humour. Same story, different way of telling it. And yet when I told the story to a group of a younger generation it fell flat. Which story I tell, and how I tell it, changes based on the audience (and other factors such as current events).

The audience watches the teller and listens to the story. This is not as passive an activity as it may seem. Each listener hears the story differently, making inferences and creating images in their head and making sense of it in their unique way.

The story itself changes with each telling, and for each listener it can create a different impression and meaning.

In a facilitation context, the group has the content (the problem). The facilitator manages the process (how the group interacts and how the problem-solving process proceeds), adjusting each based on how the group responds and the nature of the problem emerges.

The facilitator elicits information about the problem, observes the group and learns about both the problem and the group.

> For example, at its first meeting, the group resisted working on the problem they'd been assigned. They agreed to proceed only after I, as facilitator, helped them redefine and expand the nature of the problem. Also, I learned that the group, which was composed of representatives from different organizational units, saw themselves not as a team but as competitors for scarce organizational resources.

The group tells about the problem. Each group member may understand the problem differently or know about aspects of the problem others are unaware of.

The problem itself changes with each group member's contribution, and for each group member the emerging information can create different insights and meaning. Putting it all together, with the facilitator's process guidance, provides a picture more complete than that held by any one of them.

The biggest difference between these two contexts is who has the content. In storytelling, the content is the teller's; in facilitation, it's the group's. The job of the storyteller is to tell stories; the job of the facilitator is to elicit stories.

How to help a group tell its stories is the subject of this book, and many and varied are the approaches described. Find ones that appeal to you and try them out.

THE EDITORS

Andrew Rixon, PhD, DTM, is an internationally experienced consultant, coach and educator with a passion for new approaches to leadership and change.

In 2009 Andrew founded The Story Conference (http://www.thestory conference.com.au), a national conference providing a space for practitioners interested in the use and application of story and narrative techniques for individuals, communities and organizations. He co-edited *The Story Cookbook: Practical Recipes for Change* and *Making Sense of Stories: An Inquirers Compendium*.

With significant experience across Australian business schools including the University of Melbourne, Monash University, and James Cook University, he is a faculty member at Swinburne Business School.

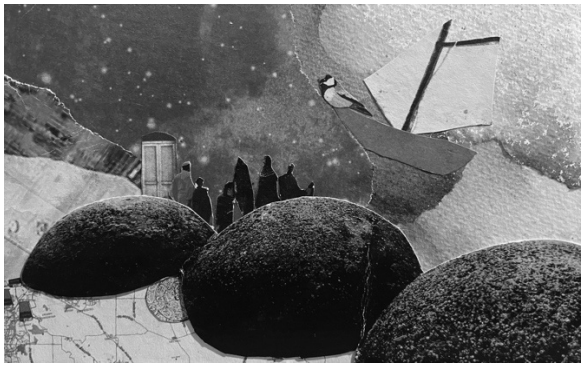
Cathryn Lloyd is founding director of Maverick Minds, a boutique creative human-development service that helps individuals, teams and groups work creatively through coaching and facilitation. She is an educator, author and creative-arts practitioner. With a visual-arts and design background, she brings a multidisciplinary approach to working with others by drawing on experiential, practice-led, arts-based and action-learning methodologies, reflective practice and various facilitation processes. Through Artful Inquiry, Cathryn loves cocreating with people who want to create positive change personally and professionally.

Cathryn is the co-author of *The Story Cookbook: Practical Recipes for Change* and author of *Seriously Playful Creativity*. She is a doctor of creative industries (research), holds a Global Team Coaching Individual Accreditation (ITCA) and is a member of the European Mentoring and Coaching Council (EMCC).

INTRODUCTION

CATHRYN LLOYD AND ANDREW RIXON

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
—T. S. Eliot



Where There's People, There's Stories …

Everyone has a story, every person, group, team, community, family, and organization. Each day, week, month, year and decade, multiple stories shift through our consciousness. Moment by moment stories emerge, unfold, gain momentum, transition and transform us. Through dialogue and the stories that manifest and exist between us, we endeavour to make sense of the world.

In our first book, *The Story Cookbook: Practical Recipes for Change* (2019), we invited the storytelling community to contribute some of their favourite practical story-based activities they use in their facilitation practice. We've been delighted and encouraged by the positive response we had to *The Story Cookbook* and how people engaged with it. The companion book *Making Sense of Stories: An Inquirer's Compendium* (2021) opened

up a conversation to the many and different ways stories can be used within research and inquiry, and indeed has provided an important deepening, helping to inform this book's exploration and connection with theory and practice.

As time passed we contemplated the deeper question around the purpose of facilitation and the guiding principles or personal philosophies many of us hold knowingly or less knowingly in relation to our own practices. This led us to ask the questions "Why do I do what I do?" and in particular "Why am I drawn to use stories as part of my facilitation practice?" In every practice there are times of clarity and insight into understanding the how and why of what we do, while at other times there are aspects of professional practice that are somewhat blurry and sit at the edge of what we do. We often see elements of our practice in our periphery, if not in full focus.

Through various conversations we began to wonder about other facilitators and whether they have a personal philosophy about their practice. We wanted to understand what was clear to them or what might be in the swampy lowlands of their practice. We were curious to know what drives and motivates people who are drawn to the world of facilitation, and in particular how and why story-based work imbues their practice.

We see great value in sharing professional philosophies and being able to articulate one's professional practice. This became even more evident as we progressed this book. The opportunity to learn from each other, to understand each other's practice and grow together, seems an enriching and necessary aspect of the work we do. We decided to put a call out to our networks and see if anyone was prepared to unearth and peel back the layers of their professional philosophies and share them with a wider community. We were delighted that people were willing to share very generously their personal facilitation philosophies.

We believe that knowing the provenance of your practice and influences that inform professional practice is a worthwhile pursuit. In particular, knowing how and why stories, storytelling and story-based processes are valuable will add substance to your professional practice, whether you identify as a facilitator, coach, educator or leader.

We started the curation of *Facilitating with Stories* just before we found ourselves living in one of the most profound and challenging global stories most of us who are alive now will ever experience. The contagious coronavirus COVID-19 swept across the planet and threw humans together

and apart in ways most of us would not have imagined. This is the most extreme shared story in recent times and the ripple effect is enormous. It is now 2022 and the impact on our social, economic, environmental, health and wellbeing is being felt across the globe and will continue to be for years to come. During this time we have heard, seen and shared stories which reveal the best and worst of humankind. Feats of courage, humanity, humility, selfless endeavour, generosity, compassion and creativity have been on display alongside greed, fear, power and lack of respect for our fellow human beings.

We have shared stories of lockdown and views from windows all over the world. In many situations, technology became the great connector, both personally and professionally, in ways we had not previously experienced or possibly imagined. Health systems have been placed under enormous strain. Technology became our lifeline, our way of maintaining human connection – together and apart, and we found solace in nature and the creativity and innovation of artists, poets, musicians, actors and writers who gave generously of their cultural and artistic expression. Many businesses and industries had to change their business models to find new ways to innovate and create value in a changed world.

On top of COVID-19 being the grand narrative of our time, we are now experiencing war and conflict in Europe, something that many of us would surely have hoped we would not witness again. Added to that is a climate-change story that is struggling to gain traction. What is obvious is that we are more connected than ever, and all of these events are our shared stories. We are in this together and the stories that emerge and are told have the ability to connect and divide us. What is also revealed is how systems work and how they don't, or how they work for some and not for others. The competing agendas, competing stories.

Our current reality reveals the impermanence and fragility of our lives and these systems we have created. The shifting sands of our constructed world are changing at an exponential speed. There is global unrest and political upheaval. Our environment is screaming at us to change our way of living.

In this upheaval and volatility, the multiple stories and storylines that ripple through our humanity remain as permanent features. We now have an opportunity to question and challenge the stories that divide us and create stories that can unite us.

Facilitation: A Much Needed Skill and Capability

As facilitators it is worth cultivating a philosophical mind. Modern-day philosopher A. C. Grayling (2010) points out:

> Almost everybody is a philosopher … A philosophical mind is one that belongs to a childish heart – always curious, always open, and always vitally interested in trying to make sense of things … The quest for explanations, understanding and insight is natural to us as human beings.

This open way of being and a curious mindset are very useful dispositions for facilitators to cultivate. We would add that the quest for stories is also a natural state of being for humans in a sense-making capacity. As facilitators the ability to listen for stories and enable others to hear and share stories is a very skilful quality to nurture.

What has emerged in the curation and production of this book and the contributions we have received are some distinct facilitation themes that we propose are valuable skills, capabilities and ways of being that will become increasingly needed as we face ongoing complexity and crises. The emerging themes are focused on ethics, reflective practice and philosophies. Anyone who is involved in working with groups and teams has influence and power, and is in a position to help people remove obstacles, bridge differences and move forward (Kahane 2021). They will find value in the contributions offered in this book.

We invite you to consider each section and how ethics, reflective practice and a facilitation philosophy show up for you. In doing so we encourage you to reflect and listen to what is being articulated in these chapters and the philosophy stories. Allow them to enter your consciousness and embolden you to delve into your professional practice and inquire into your own professional philosophy. Why do you do what you do? For what reason, and for what purpose? We encourage you to take action and set sail with us to be uplifted and inspired by the personal and professional philosophies revealed in this book.

How to Read This Book

For each of the core themes within this book of ethics, reflective practice and philosophies, you will find three introductory chapters to help provide an overview and orientation to the chapters contributed by our various esteemed authors.

They include:

- Contributions to the ethics of facilitating with stories by Andrew Rixon and Cathryn Lloyd
- Reflexive Stories: unchartered waters and hidden treasures by Cathryn Lloyd
- Exploring facilitator philosophies when working with stories: a reflexive inquiry by Andrew Rixon and Cathryn Lloyd

We imagine that you can work with this book in any fashion that serves you. If you are interested in exploring more about the ethics of facilitating with stories, then begin with the introductory chapter "Contributions to the Ethics of Facilitating with Stories" to help you see which of the specific authors or ethical areas you'd like to further explore. Similarly, if the theme of reflective practice is your draw card then the chapter "Reflexive Stories: Unchartered Waters and Hidden Treasures" will help you gain a deeper understanding of the area of reflective practice and contributions by authors on this theme. Finally, prior to sharing the new set of twenty-one story activities building on *The Story Cookbook*, review the chapter "Exploring Facilitator Philosophies when Working with Stories" to help you gain a deeper understanding as to what the mindset and facilitation philosophies are for those professionals familiar with working with story and narratives.

You will notice that each chapter within the book has an image the author has selected which provides an alternate angle on the chapter and its meaning. This is a practice that we feel helps to bring another dimension to the experience of reading and connecting with the works within each chapter. We also asked authors to provide "Tips for Story Facilitators" at the end of their chapter, in which they consider key learnings, gems or insights geared around practice.

We trust that *Facilitating with Stories: Ethics, Reflective Practice and Philosophies* will take you on a voyage of discovery that consists not only in seeking new lands but also seeing with new eyes. We are convinced that you will discover a story or two to share, and may come to know your personal philosophy for the first time, and in doing so encourage others to do the same.

[**Image Footnote:** The image was created by Cathryn Lloyd and her reflection on being part of a long-term community of practice and the value it brings. We see this book as offering a similar value, with a community of

professionals sharing their experiences, knowledge and insights from which we can all learn and grow.]

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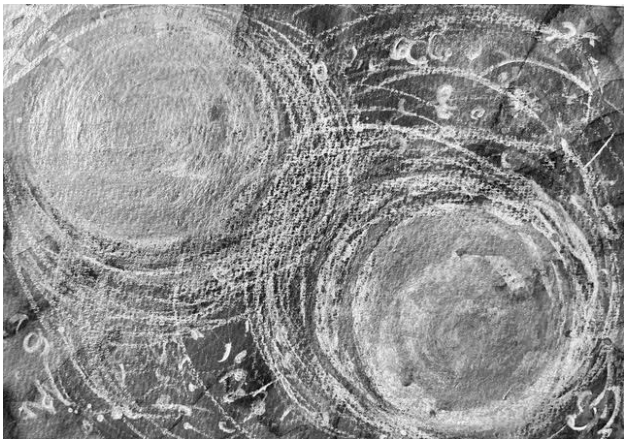
CONTRIBUTIONS TO THE ETHICS OF FACILITATING WITH STORIES

ANDREW RIXON AND CATHRYN LLOYD



It is well known that "problem-solving" facilitators (internal or external) can face ethical dilemmas when working with groups, such as: self versus organizational "good," management versus group "good" and group versus group member "good" (Zorn and Rosenfeld 1989). Indeed the professionalization of facilitation saw the International Association of Facilitators (IAF) create a code of ethics in 2004 to help provide guidance for facilitators.

With the growing popularity and accessibility of stories and storytelling in the group-facilitation domain (Rixon and Lloyd 2019), it makes good sense to inquire as to what helps guide facilitators when working with stories and narratives, especially given the paucity and fragmentation of literature associated with ethics and the use of stories in facilitation.

The ethical considerations highlighted in the following ethics chapters of this collection provide a valuable contribution to help establish and inform an ethical mindset when facilitating with stories, including the crossovers

and unique differences in relation to the general IAF Code of Ethics (2004). Below we outline the authors of seven chapters who have contributed their perspectives to help inform an ethical approach to reflective practice and the use of stories in facilitation.

What Informs an Ethics of Facilitating with Stories?

In his chapter "The Hidden Ts of Unethical Stories: What Happens when Requisite Respect for the Listener is Missing," Michael Lissack discusses the value and limitation of cognitive shortcuts to our lives, and in particular the ethical issues that shortcuts create with storytelling. As Michael aptly shares, "because stories are about communication with others, the key to understanding the ethics of storytelling is to focus on respect." Further, appealing to the platinum rule of "do unto others as they would do unto themselves" speaks to an ethics of respect. Taking a "long-game" perspective, Michael puts forward that storytelling is at its most ethical when it manages to avoid what he calls the "three Ts": Truthies, TLDR (too long did not read), and TCUSI (too complex, used shortcut instead). As such, Michael concludes that ethical storytelling needs to focus on the listener.

Drawing on a related experience and insight of how ethical storytelling needs to focus on the listener, Andrea Quinn in "Exploring the Ethics and Unintended Consequences of Facilitating with Stories" begins with an illuminating overview of how ethics models are not always helpful or relevant due to both invisible phenomena and unpredictability with regards to the consequences of actions. Andrea introduces the notion of "ethical mindfulness" as a way forward for facilitated processes where there can be "twin storms of experience for both the facilitator and the participants."

In "Exploring the Ethics of Working with Stories within Organizations," Birgitt Williams and Rachael Bolton reflect on their work in supporting organizations to make the best use of story sharing as a tool for transformation. With a focus on developing a statement of ethics when working with stories in organizations, their chapter provides a strong connection to the IAF Code of Ethics 1: Client Service, and also the IAF Code of Ethics 3: Group Autonomy. Drawing on a framework for diversity, equity, inclusion and belonging, the chapter provides guidance on nine key elements for developing a statement of ethics: Invitational, Informed Consent, Self-representation, Multiplicity of Voices, Documentation, Delivery, Objective Facilitation, Making Sense of Stories and Follow-up. The chapter draws an interesting focus to the IAF Code of Ethics 8:

Professional Development with regards to the element of Objective Facilitation and working with a skilled facilitator. The insight shared in the chapter of "not declaring a space a safe space" brings us to the next important aspect informing an ethic of facilitating with stories.

In "Knowing Me, Knowing You: What Do Stories Shared by Company Directors Tell Us About How They Use Their Expertise?" Tracy Martin turns to storytelling as a narrative-research approach for the study of company directors that could allow directors to share their experiences of the boardroom while protecting confidentiality as well as ethical and legal obligations. What Tracy makes clear is that, even with the rigour of university-ethics approval, informed consent and trust in the researcher and process, it takes time and encouragement to bring forward a story.

Beneficence and Non-Malfeasance

In their chapter "Creating a Safe Space for Stories: The Role of Process and Space when Facilitating the Safe Ethical Use of Stories," Sara Branch and Louisa Whettam make the powerful observation that "while we all tell stories, 'storytelling' itself is not a naturally safe act." Their chapter raises and explores the important question of "how can we ensure the storytelling process is both safe but also influences potential learning and change?" With strong connections to the IAF Code of Ethics 5: Respect, Safety, Equity and Trust, they discuss the notion of hermeneutical injustice and appeal to the American Psychological Association code of ethics of "do no harm" to further explicate how the ethical facilitation of storytelling needs to consider the interaction between the three spaces: relational, safe and learning.

Geof Hill in "Ethics of Soliciting Stories and Using Stories as Data for Inquiry" provides deeper consideration of the IAF Code of Ethics 7: Confidentiality by inviting reflection on three ethical concepts to help inform storytelling for inquiry and research: beneficence ("to do positive good") and non-malfeasance ("to do no harm"); participant's informed consent; and invitations for stories encouraging "opt-out" rather than "opt-in" sampling techniques. Furthermore, the chapter brings to light the deceptive simplicity and trouble that can lie within working with stories, enabling facilitators to consider the IAF Code of Ethics 4: Processes, Methods, and Tools, where facilitators who are unskilled and unaware may not be aware of their limitations of practice.

Seeking to raise ethical awareness regarding cultural appropriation in storytelling, Marc Severson's chapter "Cultural Appropriation in Storytelling: A Personal View" takes a practical and pragmatic inquiry from a professional storyteller's perspective. Marc raises the important questions for storytellers to consider: Where did you get the story from? What was your source? What is your audience? Is this story appropriate for the population you are addressing? Are you telling a story that contains sensitive information?

Attuning to Power when Facilitating with Stories

In her chapter "The Ethics of Working with Someone to Change Their Story: Managing Power," Samantha Hardy brings a focus to the power that conflict coaches have regarding being an audience to their clients' stories, and in particular raises consideration of the ethics of changing someone's story. Appealing to the ICF code of ethics and the ethics of narrative therapy, she invites coaches towards a more mindful and ethical use of their power to intervene by carefully using questions to help their clients find a better version of their story. Awareness of power is further reflected in Kimberley Bain's book *Becoming a Reflective Practitioner: The Reflective Ethical Facilitator's Guide*, where she invites facilitators to become attuned to how and where facilitators exercise power when helping groups to achieve their desired outcomes (Bain 2014, loc. 79). Bain's work makes for a valuable contribution and extension to the IAF Code of Ethics 2004, which doesn't explicitly address or discuss power.

The International Association for Facilitators: Code of Ethics (IAF 2004)

Just like the authors who have outlined the complexity and ethical considerations within their practice, the IAF acknowledges the multifariousness of facilitation, including the full spectrum of personal, professional and cultural diversity, and also provides a code of ethics and values statement that recognizes the importance of defining and making known the ethical principles that guide the actions of facilitators outlined below.

International Association of Facilitators: Code of Ethics (IAF 2004)

1. Client Service

We are in service to our clients, using our group facilitation competencies to add value to their work.

Our clients include the groups we facilitate and those who contract with us on their behalf. We work closely with our clients to understand their expectations so that we provide the appropriate service, and that the group produces the desired outcomes. It is our responsibility to ensure that we are competent to handle the intervention. If the group decides it needs to go in a direction other than that originally intended by either the group or its representatives, our role is to help the group move forward, reconciling the original intent with the emergent direction.

2. Conflict of Interest

We openly acknowledge any potential conflict of interest.

Prior to agreeing to work with our clients, we discuss openly and honestly any possible conflict of interest, personal bias, prior knowledge of the organization or any other matter which may be perceived as preventing us from working effectively with the interests of all group members. We do this so that, together, we may make an informed decision about proceeding, and to prevent misunderstanding that could detract from the success or credibility of the clients or ourselves. We refrain from using our position to secure unfair or inappropriate privilege, gain or benefit.

3. Group Autonomy

We respect the culture, rights and autonomy of the group.

We seek the group's conscious agreement to the process and their commitment to participate. We do not impose anything that risks the welfare and dignity of the participants, the freedom of choice of the group or the credibility of its work.

4. Processes, Methods and Tools

We use processes, methods and tools responsibly.

In dialogue with the group or its representatives, we design processes that will achieve the group's goals, and select and adapt the most appropriate methods and tools. We avoid using processes, methods or tools with which we are insufficiently skilled, or which are poorly matched to the needs of the group.

5. Respect, Safety, Equity and Trust

We strive to engender an environment of respect and safety where all participants trust that they can speak freely and where individual boundaries are honoured. We use our skills, knowledge, tools and wisdom to elicit and honour the perspectives of all.

We seek to have all relevant stakeholders represented and involved. We promote equitable relationships among the participants and facilitator, and ensure that all participants have an opportunity to examine and share their thoughts and feelings. We use a variety of methods to enable the group to access the natural gifts, talents and life experiences of each member. We work in ways that honour the wholeness and self-expression of others, designing sessions that respect different styles of interaction. We understand that any action we take is an intervention that may affect the process.

6. Stewardship of Process
We practice stewardship of process and impartiality towards content.
While participants bring knowledge and expertise concerning the substance of their situation, we bring knowledge and expertise concerning the group-interaction process. We are vigilant to minimize our influence on group outcomes. When we have content knowledge not otherwise available to the group, and that the group must have to be effective, we offer it after explaining our change in role.
7. Confidentiality
We maintain confidentiality of information.
We observe confidentiality of all client information. Therefore, we do not share information about a client within or outside of the client's organization, nor do we report on group content or the individual opinions or behaviour of members of the group without consent.
8. Professional Development
We are responsible for the continuous improvement of our facilitation skills and knowledge.
We continuously learn and grow. We seek opportunities to improve our knowledge and facilitation skills to better assist groups in their work. We remain current in the field of facilitation through our practical group experiences and ongoing personal development. We offer our skills within a spirit of collaboration to develop our professional work practises.

Concluding Comments

It's clear that facilitation is a dynamic and complex field of practice. As facilitators it behoves us to be aware of the ethical intricacies that can manifest when working with others. There are multiple ways and various processes that facilitators can draw on to make a positive contribution and enable individuals, teams, and organizations to work well. The use of stories can be a powerful and useful way to help people connect, communicate and create positive change. Attuning ourselves to the ethics associated with using stories in facilitation is a competency and quality worth cultivating.

Tips for Story Facilitators

- What guides your practice? Do you have a personal/professional ethics facilitation philosophy? If so, can you articulate it? If not, consider creating an ethical framework for your practice.
- Talk with others about ethics, facilitation and facilitating with stories. What can you learn from other ethical stories?
- Reflect on times when you felt you were wading into swampy ethical waters. What makes you think that was the case and what did you do