Geschichten erzählen, die die Welt verändern

Manuel Grebenjak, radius

Tipping Points, 2. Dezember 2023

.radius

Über radius

Kommunikation.
Kampagnen.
Strategie.
Weiterbildung.

Vorstellung und Check-in

Ablauf

- Narrative &Geschichten
  - Geschichtenbasierte Strategie
- Übung 1: Unsere Geschichte
- Framing
- Zielgruppen
  - Moral & Werte
- Übung 2:

Handbuch: Kurswechsel Klimagerechtigkeit

Theorie des Wandels / Theory of Change

Eine Theorie des Wandels beschreibt

was unserer Meinung nach **getan werden muss**

um die **gewünschten Veränderungen** in der Gesellschaft **herbeizuführen,**

und was **unsere Rolle** in diesem Prozess ist.

Heutiger Workshop: Macht von Diskurs

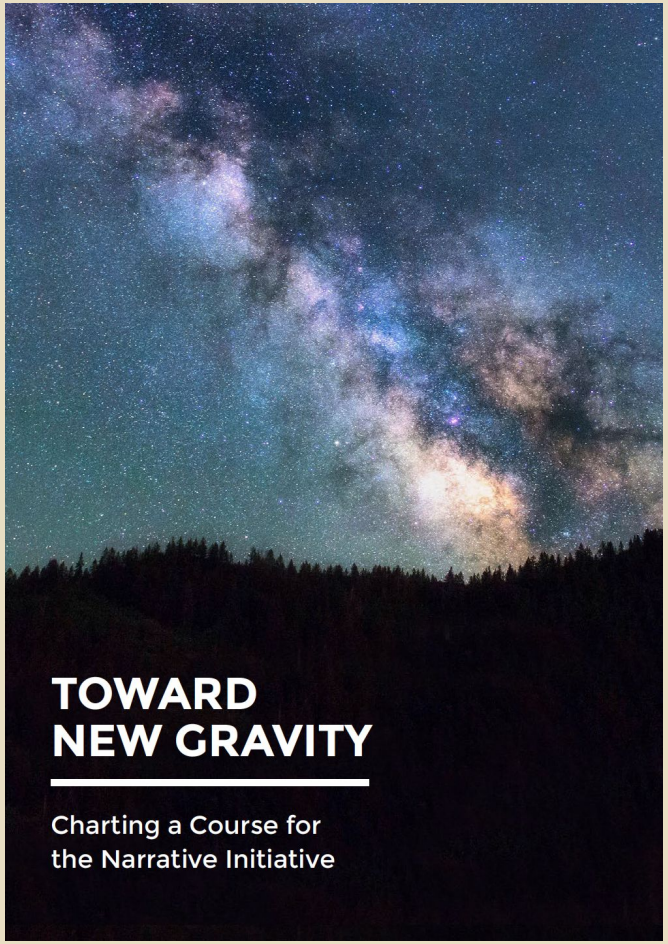
Narrative & Geschichten

Narrative und Geschichten

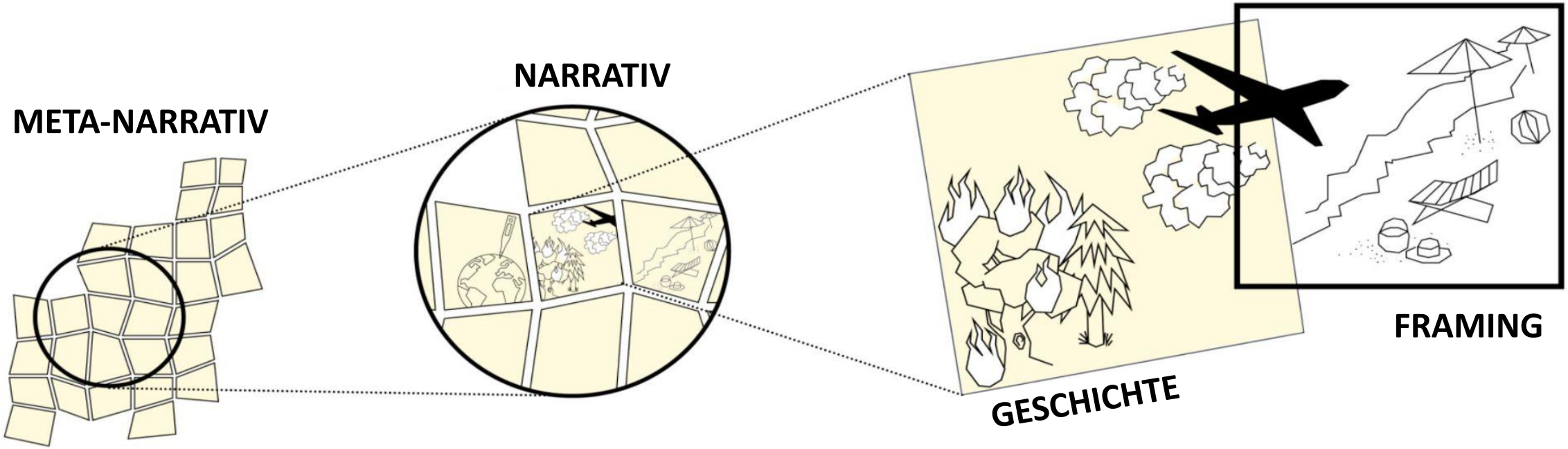
Was Steinchen für ein Mosaik sind,

das sind Geschichten für Narrative.

– The Narrative Initiative (2017)

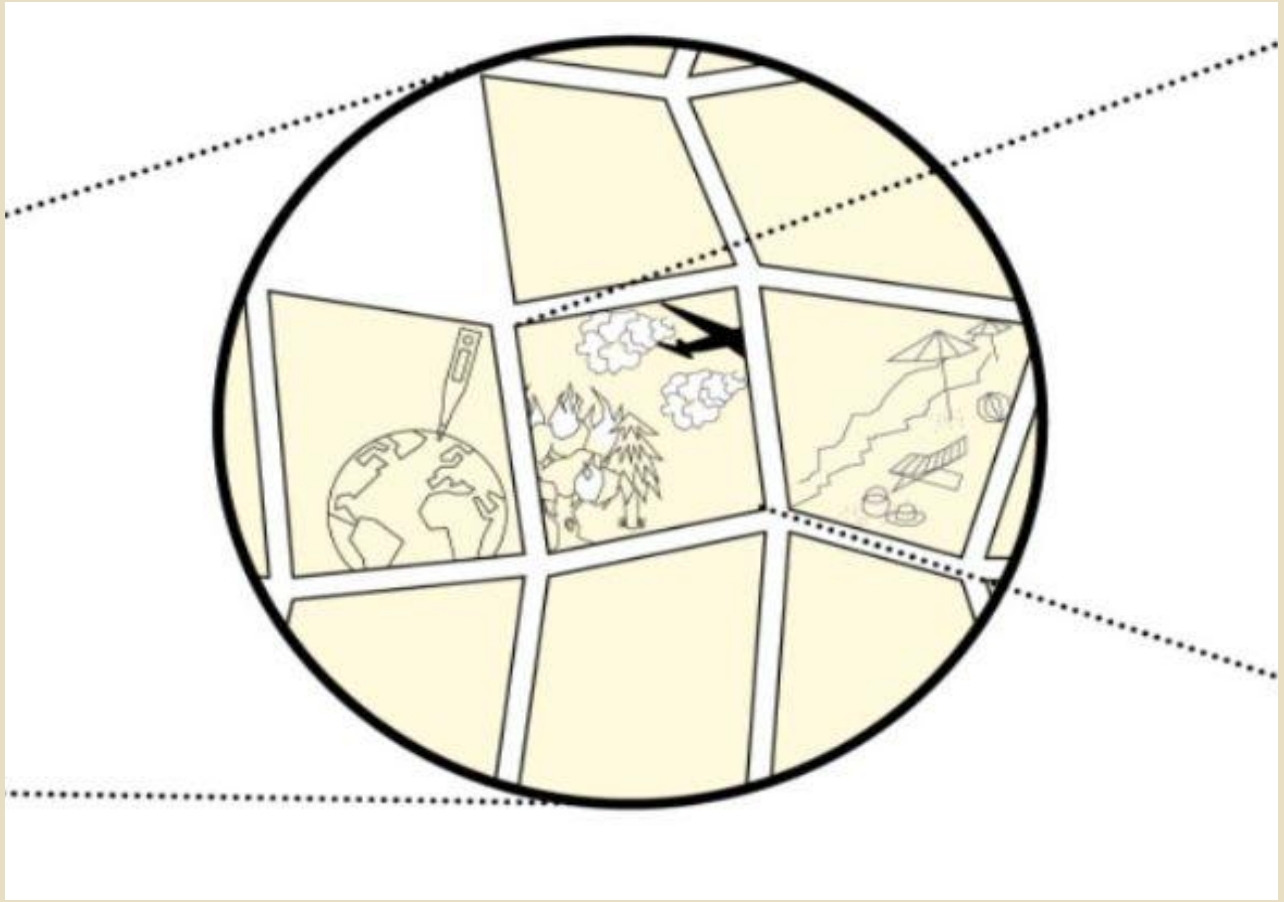


Narrative, Geschichten, Framing



Mehr: reframeaviation.stay-grounded.org

Narrative



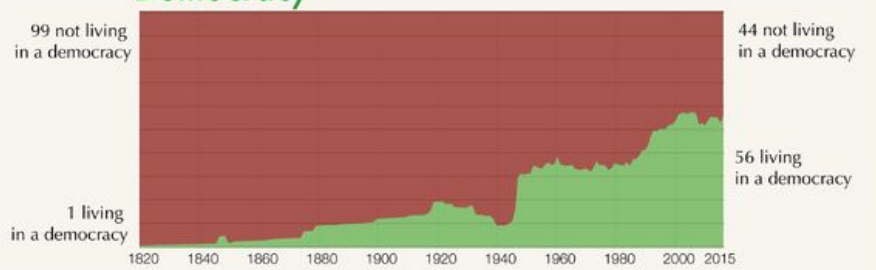
SAVE ALL THE
STONES AND
SHELLS FROM
THE OYSTERS

The World as 100 People
over the last two centuries

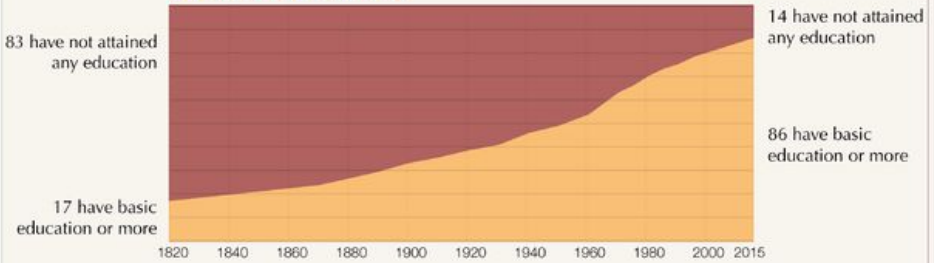
Our World in Data

Extreme Poverty

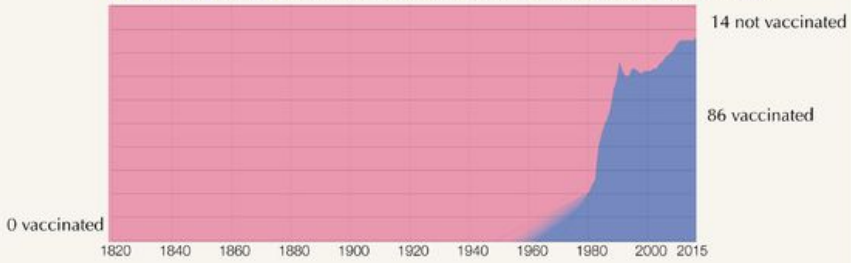
Democracy



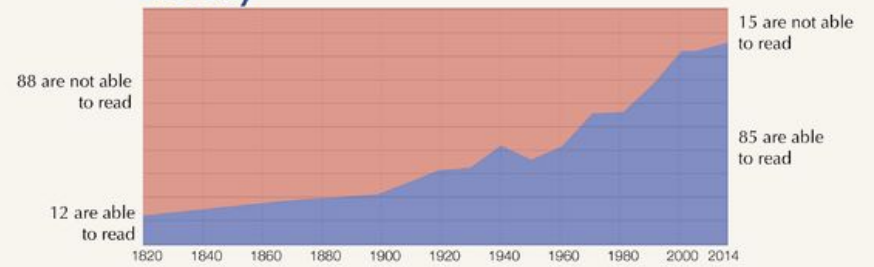
Basic Education



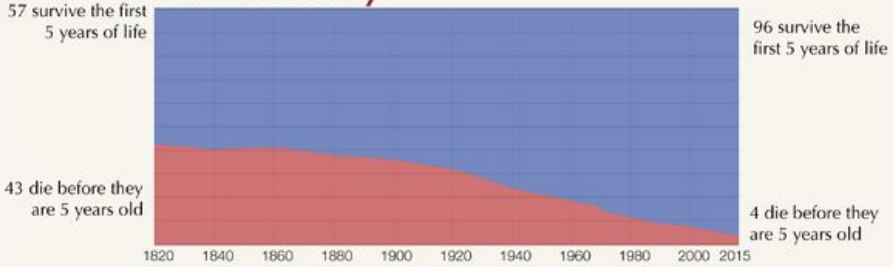
Vaccination against diphtheria, pertussis (whooping cough), and tetanus



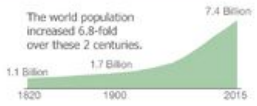
Literacy



Child Mortality

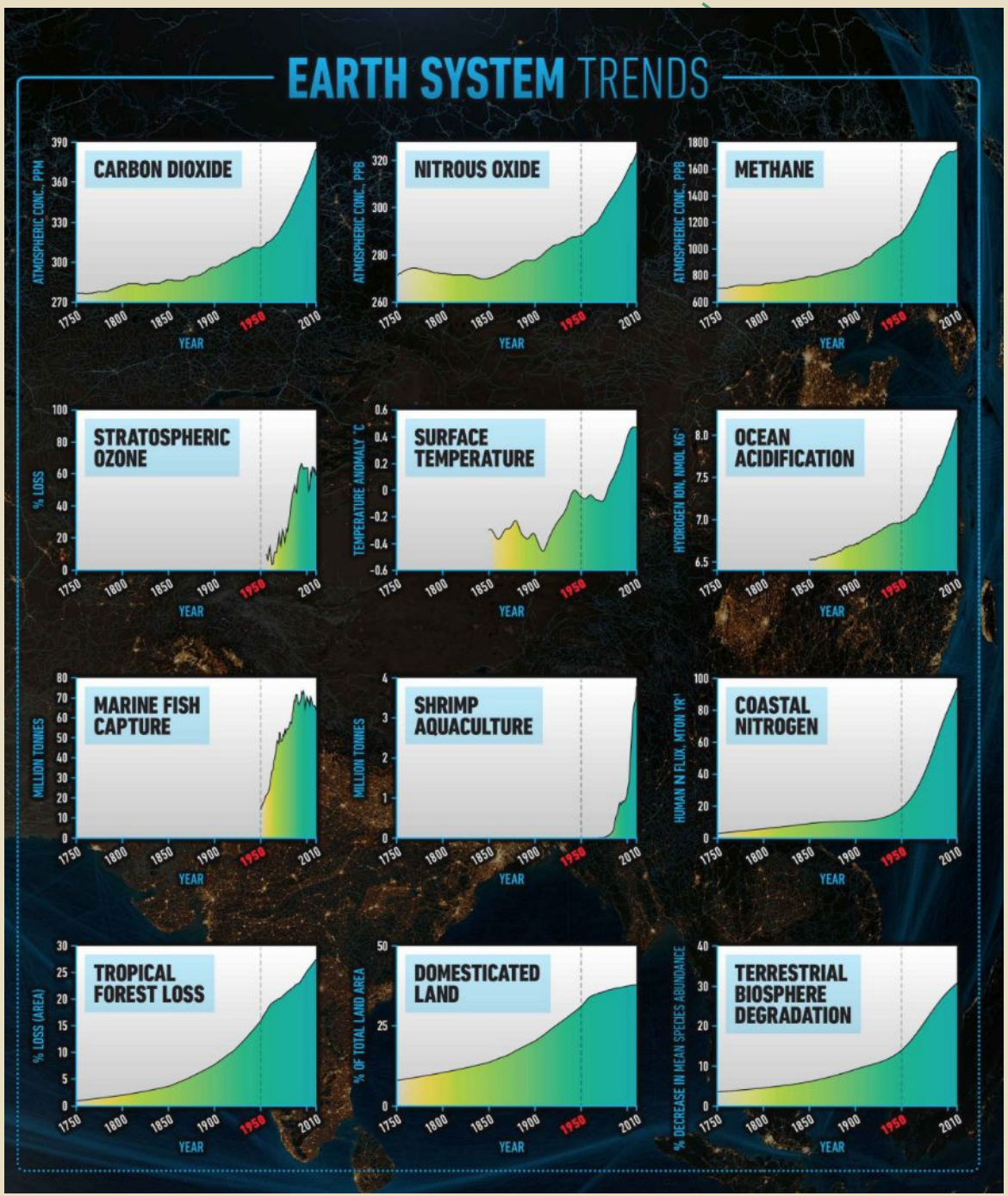


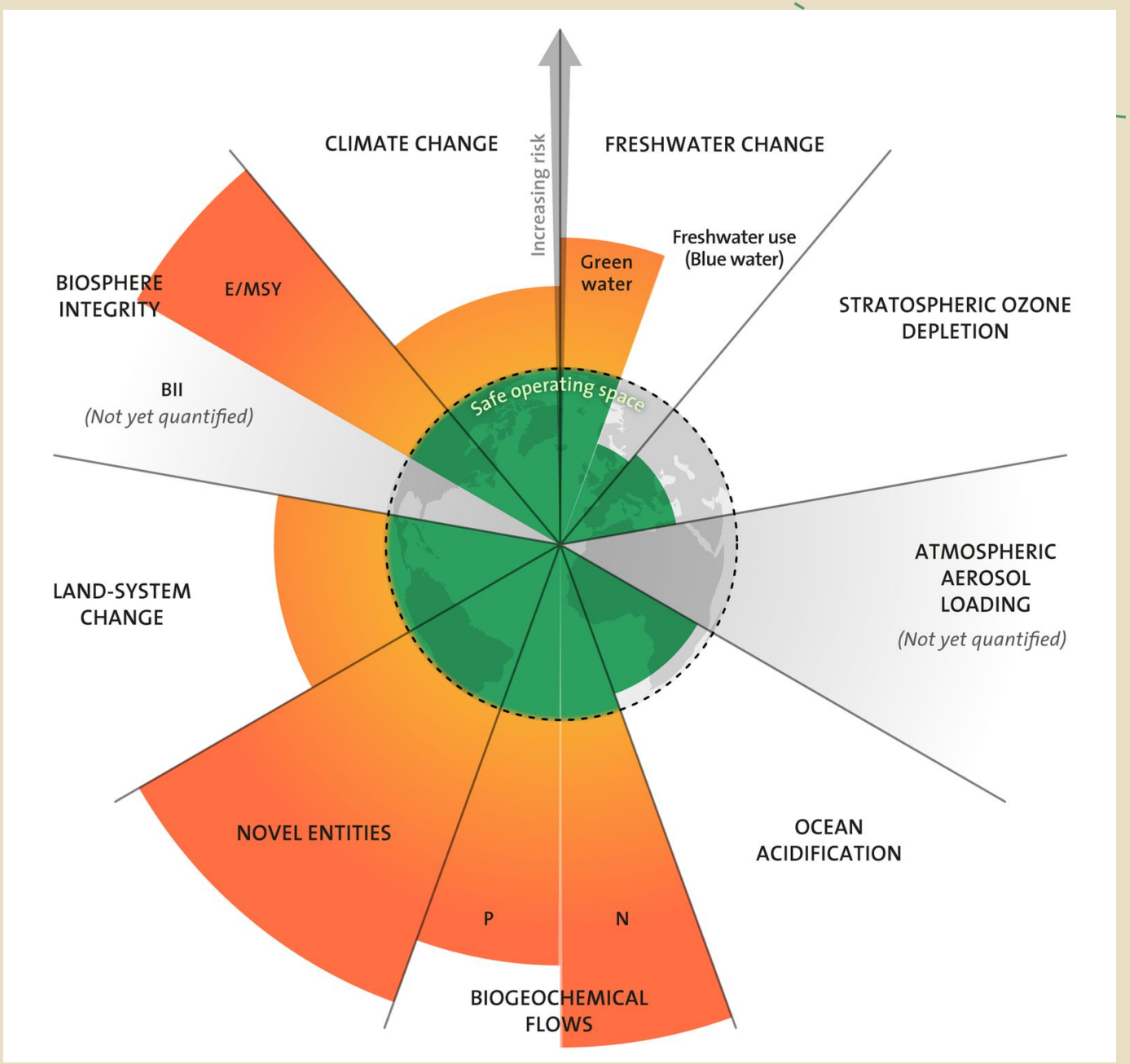
Data sources:
Extreme Poverty: Bourguignon & Morrison (2002) up to 1970 – World Bank 1981 and later (2015 is a projection).
Vaccination: WHO (Global data are available for 1980 to 2015 – the DPT3 vaccination was licenced in 1949)
Education: OECD for the period 1820 to 1960. IIASA for the time thereafter.
Literacy: OECD for the period 1820 to 1990. UNESCO for 2004 and later.
Democracy: Politiy IV index (own calcluation of global population share)
Colonialism: Wimmer and Min (own calcluation of global population share)
Continent: HYDE database
Child mortality: up to 1960 own caluclations based on Gapminder; World Bank thereafter



All these visualizations are from OurWorldInData.org an online publication that presents the empirical evidence on how the world is changing.

Licensed under CC-BY-SA by the author Max Roser.

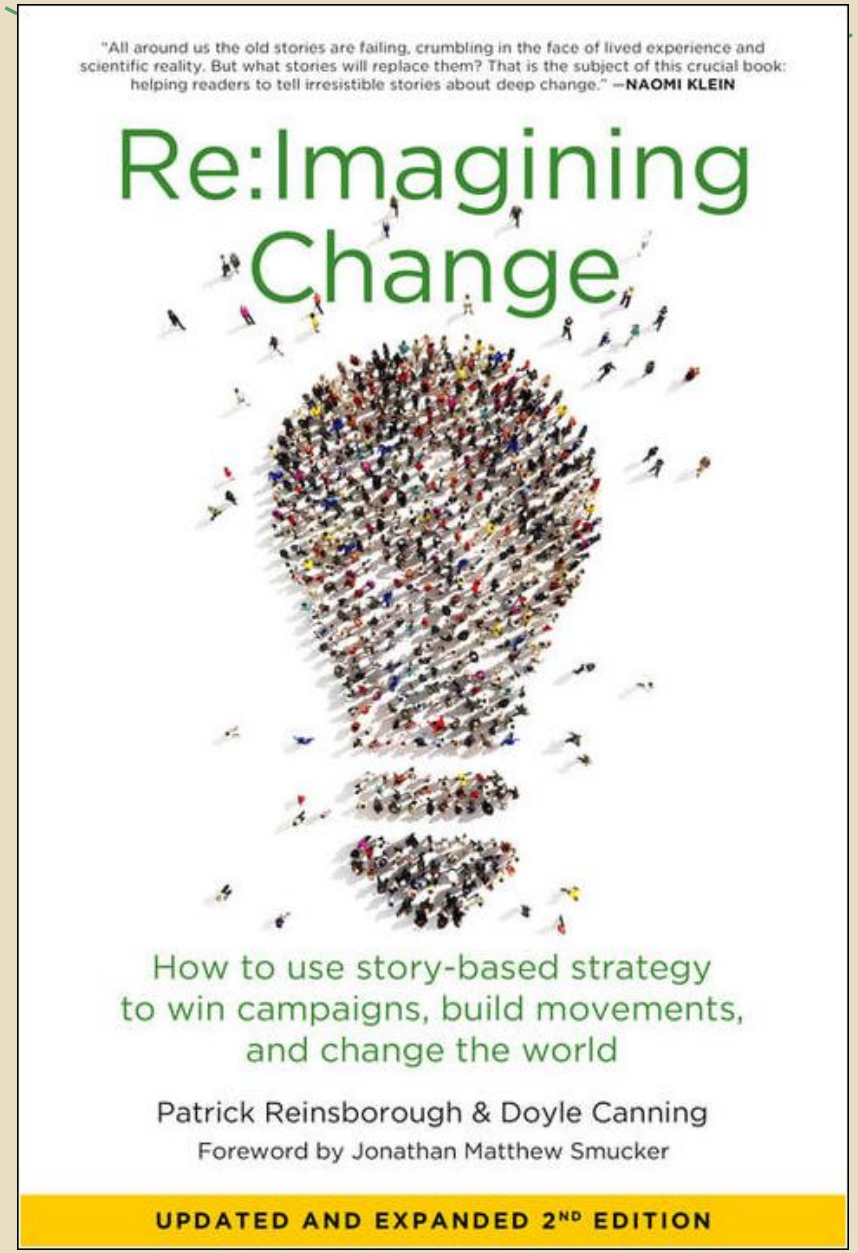

EARTH SYSTEM TRENDS
CARBON DIOXIDE
ATMOSPHERIC CONC., PPM
390
360
330
300
270
NITROUS OXIDE
ATMOSPHERIC CONC., PPB
320
300
280
260
METHANE
ATMOSPHERIC CONC., PPB
1800
1600
1400
1200
1000
800
600
STRATOSPHERIC OZONE
% LOSS
100
80
60
40
20
0
SURFACE TEMPERATURE
TEMPERATURE ANOMALY °C
0.6
0.4
0.2
0
-0.2
-0.4
-0.6
OCEAN ACIDIFICATION
HYDROGEN ION, NMOL KG⁻¹
8.0
7.5
7.0
6.5
MARINE FISH CAPTURE
MILLION TONNES
80
70
60
50
40
30
20
10
0
SHRIMP AQUACULTURE
MILLION TONNES
4
3
2
1
0
COASTAL NITROGEN
HUMAN N FLUX, MTON YR⁻¹
100
80
60
40
20
0
TROPICAL FOREST LOSS
% LOSS (AREA)
30
25
20
15
10
5
0
DOMESTICATED LAND
% OF TOTAL LAND AREA
50
25
0
TERRESTRIAL BIOSPHERE DEGRADATION
% DECREASE IN MEAN SPECIES ABUNDANCE
40
30
20
10
0
1750
1800
1850
1900
1950
2010
YEAR


CLIMATE CHANGE
Increasing risk
FRESHWATER CHANGE
Freshwater use
(Blue water)
Green
water
BIOSPHERE
INTEGRITY
E/MSY
BII
(Not yet quantified)
Safe operating space
STRATOSPHERIC OZONE
DEPLETION
ATMOSPHERIC
AEROSOL
LOADING
(Not yet quantified)
LAND-SYSTEM
CHANGE
NOVEL ENTITIES
OCEAN
ACIDIFICATION
P
N
BIOGEOCHEMICAL
FLOWS

AIRLINES ARE TRYING
TO PAINT THEMSELVES
GREEN

Geschichten

Story-based Strategy



storybasedstrategy.org

Story-based Strategy 101

STORY-BASED STRATEGY 101

CENTER FOR STORY-BASED STRATEGY
WHERE IMAGINATION BUILDS POWER

ELEMENTS OF STORY

Story-based strategy (SBS) is a way to think about our words and actions as two parts of a whole. This is more than just "good messaging".

We use five **Elements of Story** to analyze our opposition's stories and to write our own.

Conflict
This is the backbone of narrative, what defines the drama, point of view, and makes the story interesting

Characters
Subjects, protagonists,and narrators of stories

Imagery
Words to capture imagination with metaphor, anecdote, and descriptions that speak to the senses and make the story tangible

Foreshadowing
The ways that a story provides hints to its outcome

Underlying Assumptions
Unstated parts of the story that must be accepted in order to believe the narrative is true

1 BREAK DOWN THE POWER

Start by getting specific about goals, audiences, targets and constituencies to ensure that the stories and strategy we develop are grounded in the day-to-day realities of power around our issues.
The **Cornerstones** of our work:

- **Goal:** What specific change are you trying to achieve?
- **Audience:** Who are the specific groups of people that you most need to reach and persuade?
- **Target:** Who is the decision-maker that can make this desired change happen?
- **Constituency:** Who is your base? The organized groups of people or communities who you already work with, represent or share common interests with.

2 BREAK DOWN THE OPPOSITION'S STORY*

Break down the opposition's story into it's component five **elements of story**. Understand the story you are aiming to change:

- How does the story make existing outcomes possible or inevitable?
- How does conflict in the opposition story prevent us from talking about our desired solutions?
- What do we have to believe, in order to believe their story is true?
- What foundational myths are being activated by this story? (i.e. American exceptionalism or the "invisible hand" of the market.)

* *Often the opposition's story is really just the* ***Status Quo*** *story, the one widely-accepted as reality.*

3 PUT YOUR AUDIENCE IN THE FRONT ROW

Who are the people that you need to reach and persuade?
Hint: the answer is *never* "the general public".

- **Imagine the audience(s) for your story as specifically as possible.** Who are they? What kinds of jobs do they work? Education? What hopes, dreams, fears, and biases do they hold? What movies, shows, books and entertainment do they consume?
- **See your work through the eyes of your audience.** The meaning of words and images are determined NOT through your eyes, but through the eyes and hearts of your audience.
- **Is your audience INSIDE our movements?** Sometimes we take action to help move our movement organizations and communities on an issue. The questions above still apply.

4 CRAFT YOUR STORY

The point of SBS is not to simply tell a good story.
You take serious risks when you tell an entirely new story instead of changing the story. If the story is too radically different from where people are now, you can come off as arrogantly handing out answers. People can only go somewhere that they have already been in their minds, so take them there.
Our Story *has to meet your audience where they are. It must challenge the opposition story's underlying assumptions – taking care to never accidentally reinforce them. Your story must uplift your underlying assumptions and reflect your values and the future you envision.*

- Which **conflict** allows you to move your audience to a clear decision/choice?
- Who needs to be introduced, explained away, taken out, renamed, subsumed or broken out, amongst our field of **characters** in order to reinforce your conflict frame?
- What is the **imagery** (props, settings and vignettes) that support your conflict frame and reinforce your assumptions?
- What negative **foreshadowing**, can illustrate the cost of not siding with you?
  - Cost to a constituency (agitational)
  - Or cost to a target (threat)
- What **assumptions** can you uplift and claim that close the window on policies and outcomes you are against and open the window to outcomes you desire?

TO #CHANGETHESTORY, YOU'LL NEED TO DECIDE HOW TO *INTERVENE* IN THE OPPOSITION STORY.

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STORY-BASED STRATEGY 101

CENTER FOR STORY-BASED STRATEGY
WHERE IMAGINATION BUILDS POWER

5 CHOOSE *WHERE* TO INTERVENE

A ***Point of Intervention*** *(POI) is a place in a system – physical system or a system of ideas – where action can be taken to interfere with the story in order to change it. A POI can literally be a place, or it can be a setting for a message or story.*

Production - A place where things are made. Factories, crop lands and schools. The realm of strikes, picket lines, crop-sits, etc. Interventions here are often about leveraging labor power or impacting profits.

Consumption - Places where people are in the role of customer. Stores, restaurants, online spaces, TV/movies etc. Sometimes the only place that an audience has a physical interaction with systems we are changing. The realm of consumer boycotts and markets campaigns.

Destruction - A place where something is destroyed. Dumpsters, mines, clearcuts, landfills, jails, etc. Interventions here are often about stopping the bad.

Decision - Anywhere there is decision making. Corporate HQ, polling places, townhalls, city council meetings, slumlord's office, etc. Interventions here are often about challenging the assumption of who is a legitimate decision maker.

Assumption - Challenging underlying beliefs/control mythologies. Could also be actions tied to cultural moments or pop culture trends. Or prefigurative actions such actualizing alternatives.

Choose POIs based on where the underlying assumptions of the opposition story are being reinforced and/or on where your key audience(s) will be.

6 CHOOSE *HOW* TO INTERVENE

How do your actions and visuals take advantage of your chosen POI to tell your story?
Action Logic *is the explicit or implicit narrative that is illustrated by a specific action; how an action makes sense politically to an outside observer.*

Now that you've picked a POI to intervene in, you need to develop **Action Logic** – the relationship between your story and your POI. Your audience should be able to understand the conflict, target, demands and other key pieces of your story at a glance or from a distance.

Look for **fissures**. Fissures are cracks in the opposition story – POIs where the opposition's story is particularly vulnerable, already in the process of changing, or extra-valuable as leverage.

Plan action that furthers your story, not just your values. Make your characters clear. Choose imagery that furthers your story. *Be careful, it is always possible to have an amazing message, and an exciting POI, but to have action logic that undermines your story or, worse, reinforces your opponent's story.* A common example: if the opposition's story is that a marginal group of protestors are the only ones against them, then the action logic of a small sign-holding protest is vulnerable to reinforcing that story.

Your POI is a setting for a chapter in your story. What is happening in that setting?

- How does your Action Logic make your story's conflict obvious? Your actions, signs, and details need to make this clear.
- How might Action Logic set up your opponents as outsiders and your heroes as belonging?
- Which ONE assumption is your choice of POI and Action Logic challenging? (more is fine, but one is harder than it seems)

7 CHECK YOUR WORK

F.R.A.M.E.S. is a useful acronym *representing 6 quick tests to use before moving a message from the drawing board out into the world. Use F.R.A.M.E.S. on your entire action/event plan, not just your top-level messaging.*

F = FRAME THE ISSUE
Does it reinforce the vision and values that you are promoting? Framing means defining the problem, who will be broadly impacted, and the solution.

R = REFRAME OPPONENT'S STORY & REINFORCE OUR FRAME
Make sure your message is not just reiterating your opponent's frame. Reframing means changing the terms of debate on the issue.

A = ACCESSIBLE TO THE AUDIENCE
Who is your message trying to persuade? Be as specific as possible about the audience and ensure that the message is crafted in terms of language, context, and values that will be appealing to them.

M = MEMORABLE
The message has got to be memorable, easy to spread and "sticky." How can you encapsulate your message in a symbol, slogan, or metaphor that captures the essence?

E = EMOTIONAL
People don't swing into action because of a pie chart. An effective message should speak to people in terms of values, and deliver some emotional impact. Trigger emotional responses with themes like tragedy, hope, anger, frustration, and don't forget joy!

S = SIMPLE & SHORT
This means to get to the core essence of the issue. What is the most important point of the issue? What is it that makes it matter to your audience?

#ChangeTheStory, because just *telling* a totally new story too-easily assumes people are empty vessels waiting for you to pour your story in. Pin down the story you need to change, and then take action to transform it. So while this work is infused with imagination, it is grounded in your analysis, and your strategic assessment. Transforming the opposition stories takes time, but it's essential to *creating a world where the goals and futures you imagine are possible or inevitable.*

If you tell me, it's an essay. If you show me, it's a story. – Barbara Green

Show Don't Tell, because unfortunately the facts often do not speak for themselves. Instead, we need to use images, metaphor, visualization and the five senses to illustrate what is important in the story as if we were painting a picture with our words. While the veracity of your claims is essential, facts only serve as the supporting details of the story, not the hook that makes the story compelling.

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Elemente einer Geschichte

Conflict

The backbone of narrative, what defines the drama, point of view, and makes the story interesting

Characters

The subjects, protagonists, and narrators of stories

Imagery

Words to capture imagination with metaphor, anecdote, and descriptions that speak to the senses and make the story tangible

Foreshadowing

The ways that a story provides hints to its outcome

Underlying Assumptions

Unstated parts of the story that must be accepted in order to believe the narrative is true

Botschaften: Symptom & Wurzel

Ebene der Geschichte

Die Stadtautobahn führt zu mehr Verkehr und mehr Emissionen.

Ebene der Narrative

Mehr Straßen bedeuten mehr Verkehr.

E-Autos verschieben das Problem nur.

Fragen?

Übung I: Unsere Geschichte

Aufteilen in Gruppen mit 3-4 Personen

20 Minuten Zeit

Diskutiert und schreibt auf:

- WAS ist meine Geschichte?
  - Und welche sind die dominanten Narrative, gegen die wir in diesem Bereich ankämpfen?
- WARUM erzählen wir diese Geschichte?
  - Was wollen wir damit erreichen (Menschen informieren; Menschen zum Handeln bringen; neue Verbündete gewinnen; …)
- WER ist meine Zielgruppe?
  - Wen wollen und können wir erreichen, um unseren Zielen näher zu kommen?
  - Evtl. schon: WIE erreichen wir diese Leute (Kanal – nächste Übung)

Framing

Framing

Unsere Sprache sollte zu unserem Inhalt passen – tut es aber oft nicht.

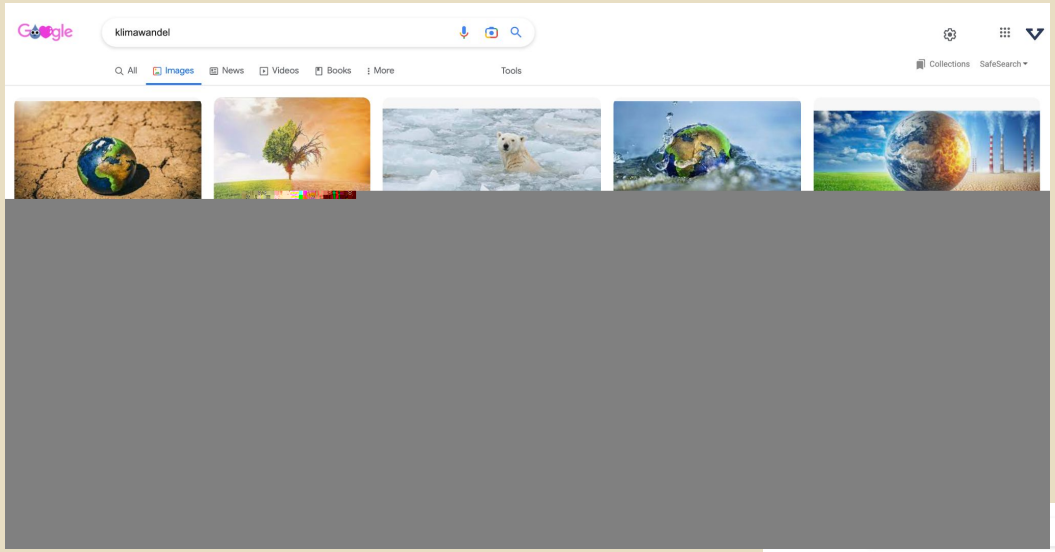
Beispiel: Im Krankenhaus

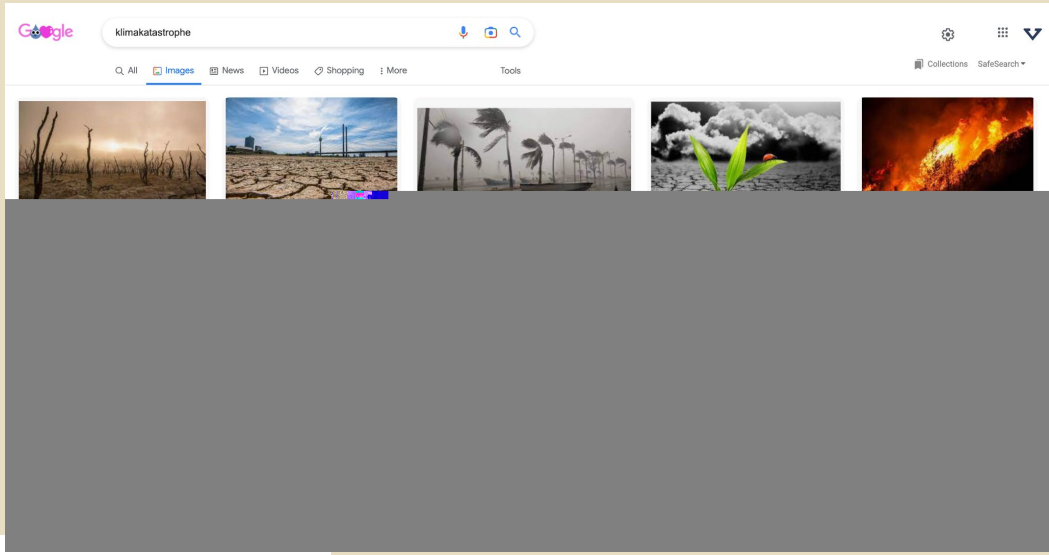
Frames

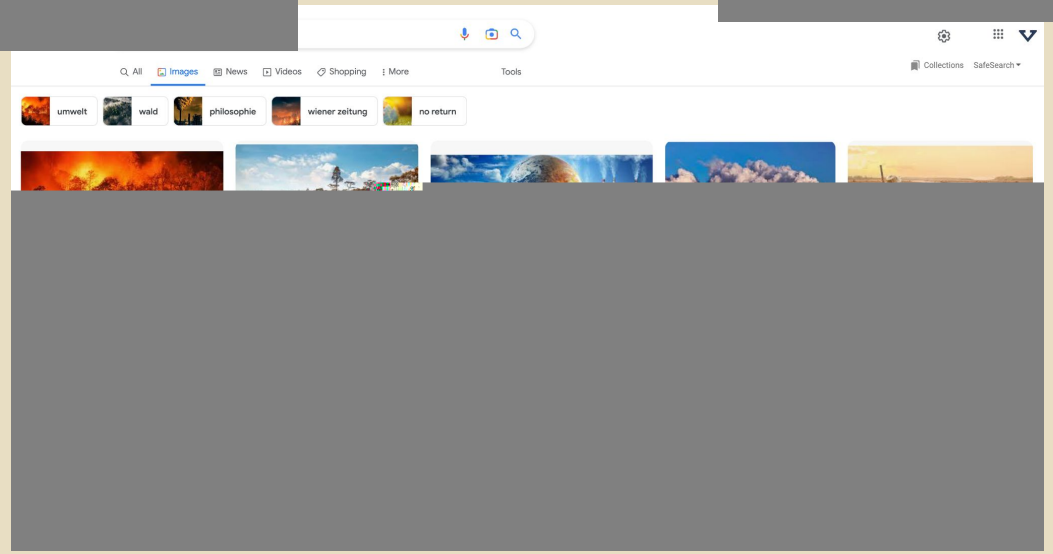
- Interpretativer Rahmen
- Werden durch Sprache aktiviert (normalerweise bestimmte Wörter)
- Rufen eine Reihe von Interpretationen hervor
- Frames beeinflussen unsere Wahrnehmung – und unser Handeln
- Sie bestimmen, wie wir Fakten Bedeutung geben
- Heben Aspekte hervor, blenden andere aus
- Frames funktionieren unbewusst, können nicht “abgeschaltet” werden
- Auch Verneinen aktiviert Frames und verstärkt sie

Beispiel 2: Steuern

Klimawandel, Klimakrise, Klimakatastrophe







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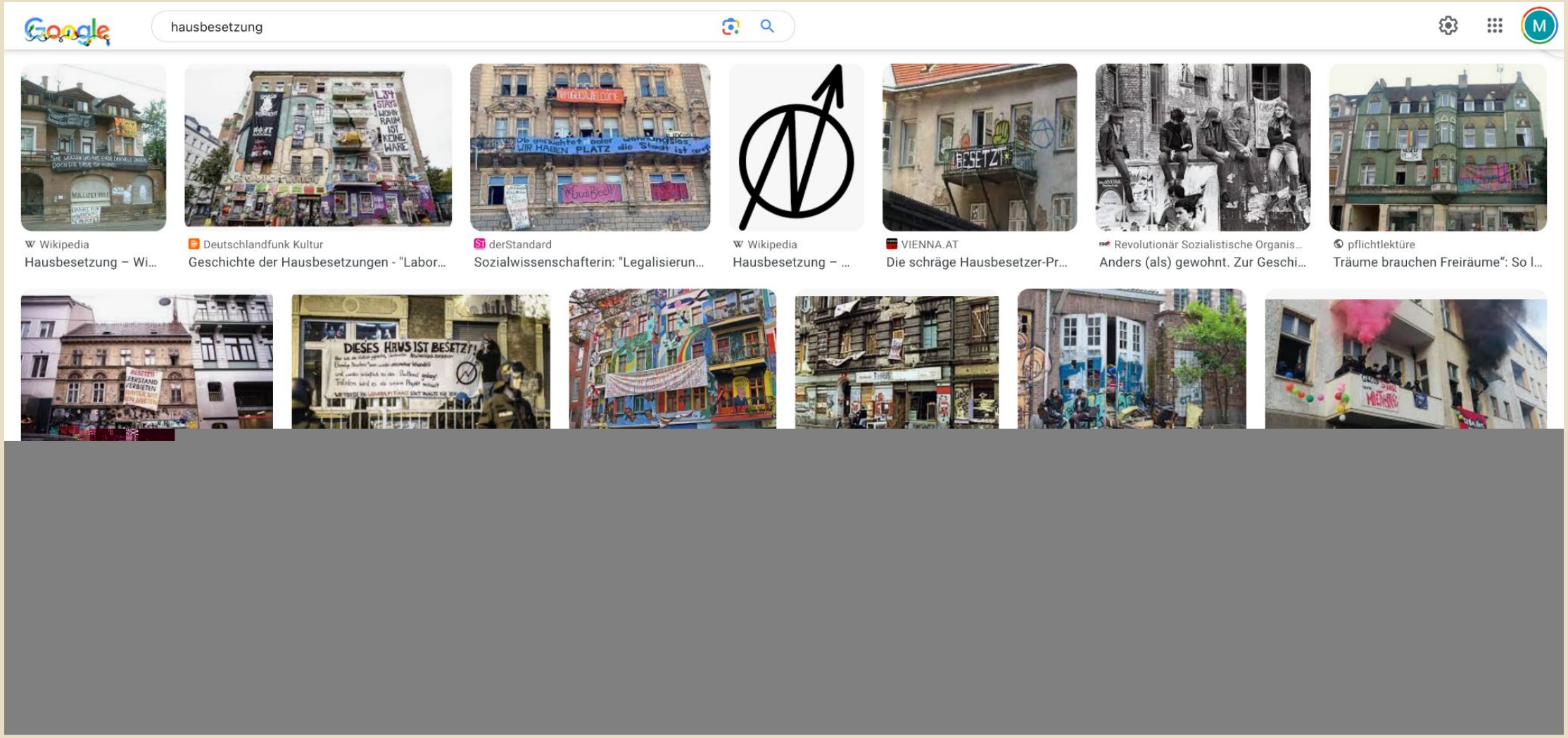
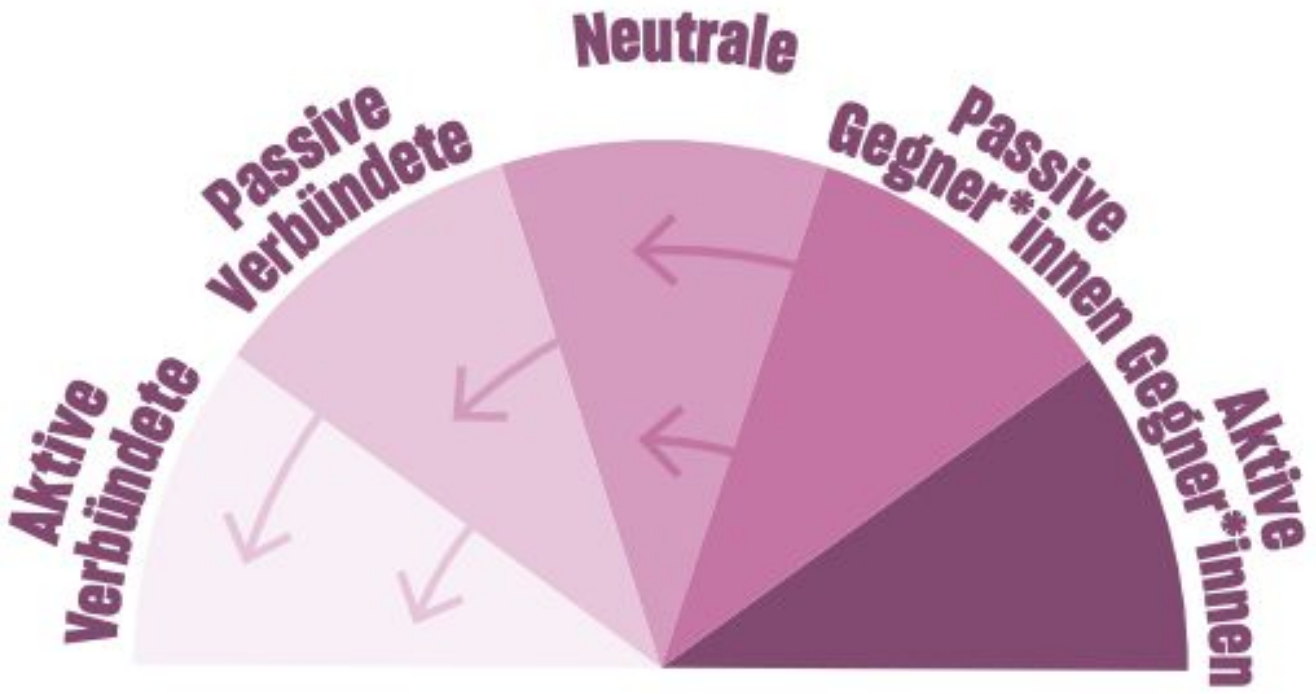
Hausbesetzung

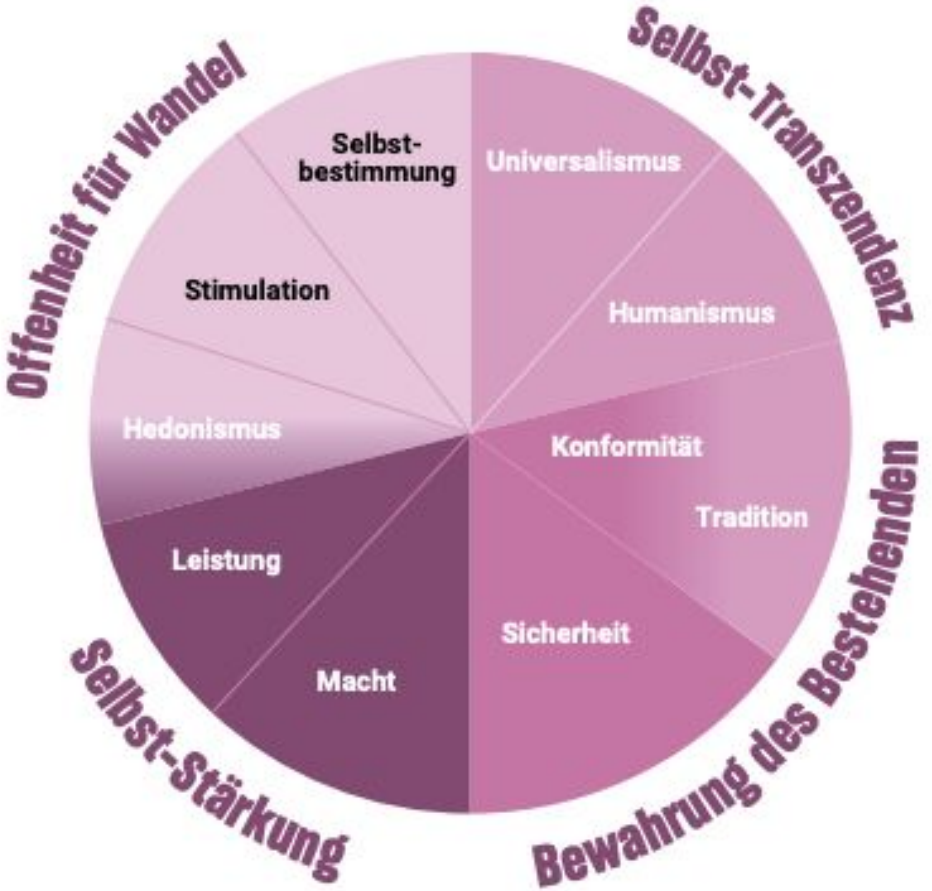


Zielgruppen

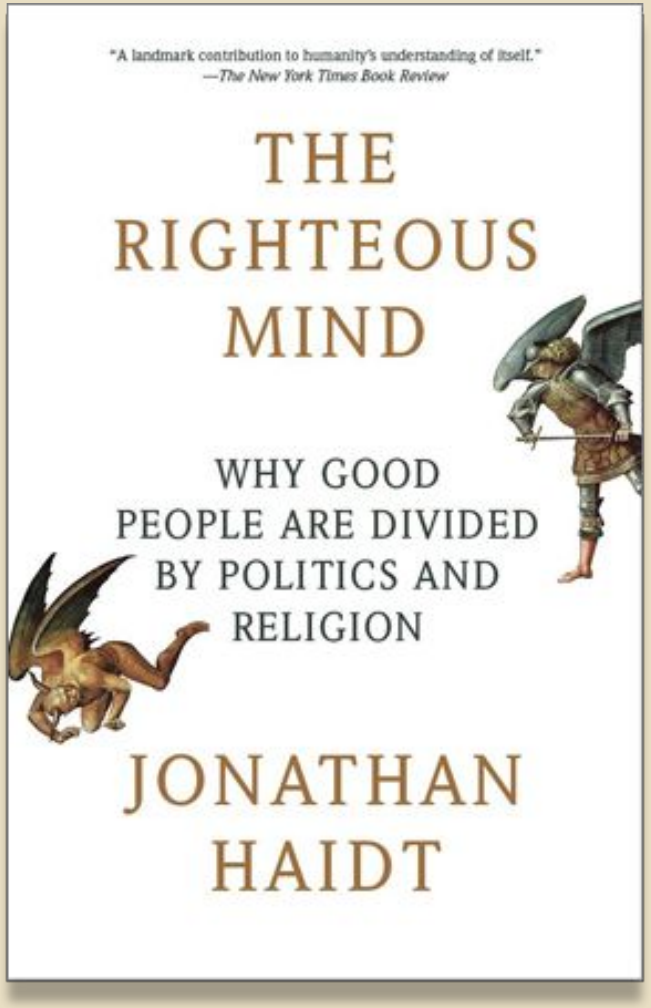
SPEKTRUM DER VERBÜNDETEN



MENSCHLICHE GRUNDWERTE

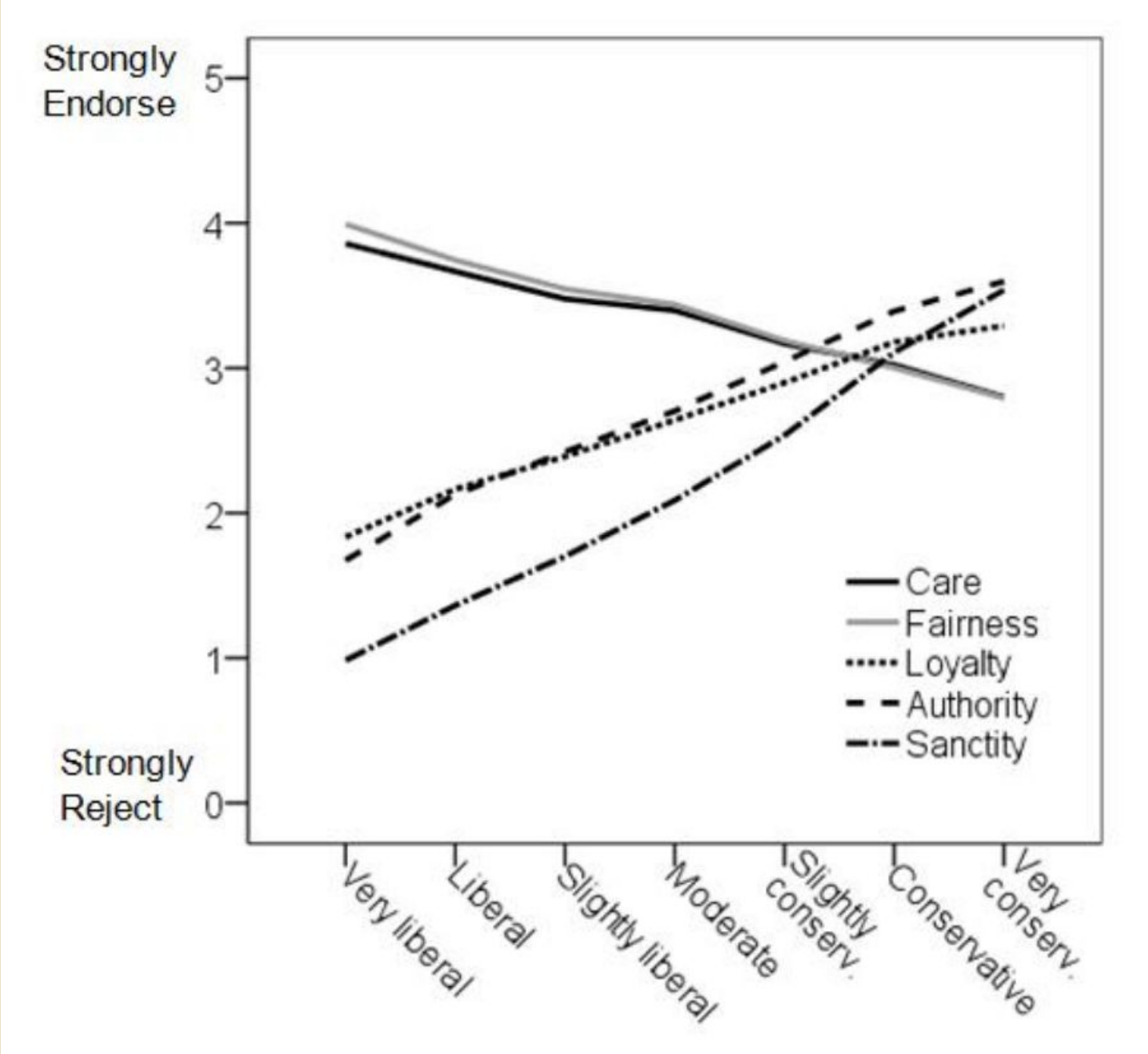


Zielgruppen: Moral & Werte



Moralische Fundamente

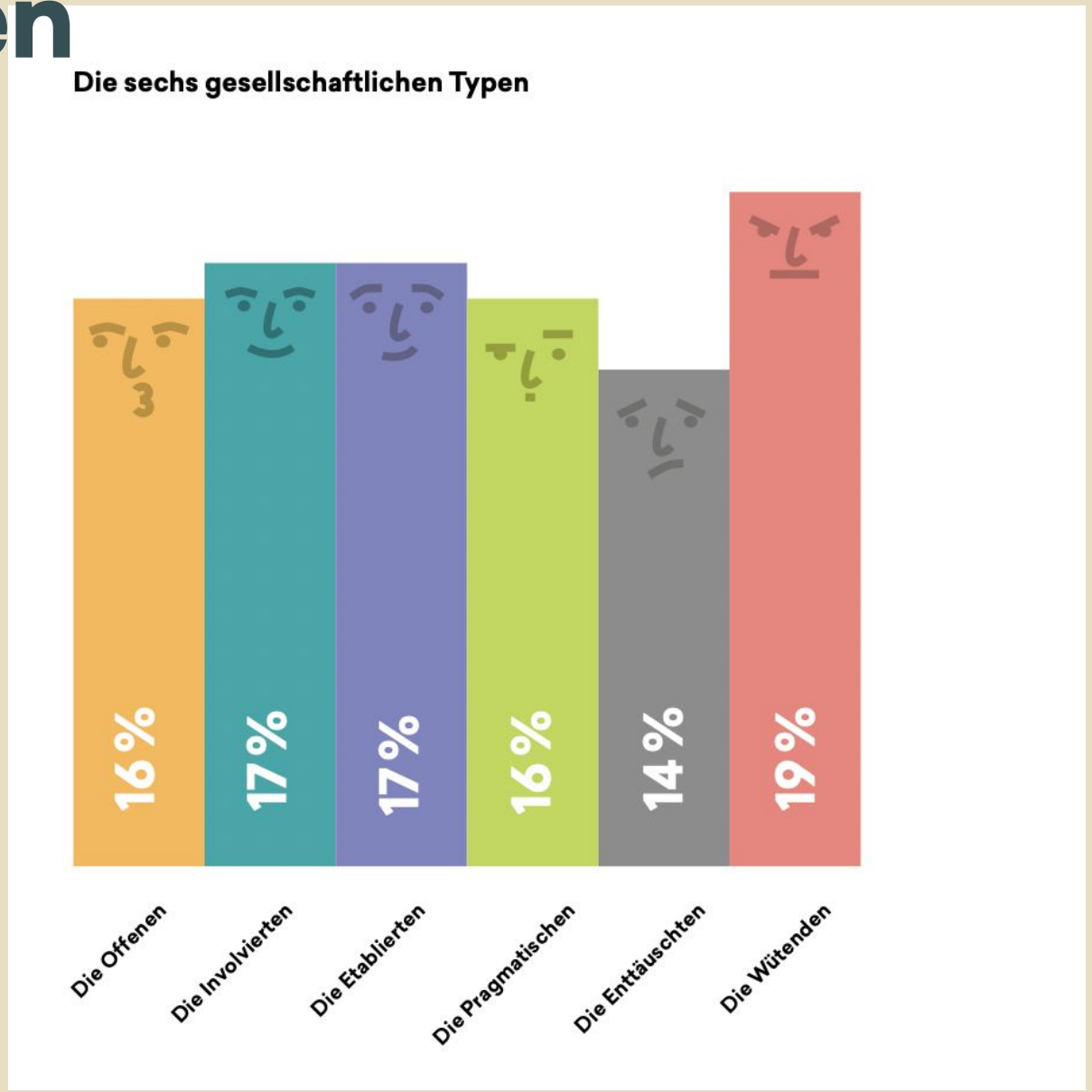
1. **Fürsorge:** andere zu schätzen und zu schützen;
   Gegenteil von Schaden
2. **Fairness**, Gerechtigkeit oder Verhältnismäßigkeit: Gerechtigkeit nach gem. Regeln;
   Gegenteil von Betrug
3. **Loyalität** oder Gruppentreue: Stehen zur eigenen Gruppe, Familie, Nation;
   Gegenteil von Verrat
4. **Autorität** oder Respekt: sich der Tradition und der legitimen Autorität unterwerfen;
   Gegenteil von Subversion
5. **Heiligkeit** oder Reinheit: Abscheu vor ekelhaften Dingen, Nahrungsmitteln, Handlungen;
   Gegenteil von Erniedrigung
6. **Freiheit**: Reaktion auf Unterdrückung durch eine dominierende Macht oder Person;
   Gegenteil von Unterdrückung


Strongly Endorse
5
4
3
2
1
Strongly Reject
0
Care
Fairness
Loyalty
Authority
Sanctity
Very liberal
Liberal
Slightly liberal
Moderate
Slightly conserv.
Conservative
Very conserv.

Österreichische Wertestudie

werteforschung.at/publikationen/infografik-werte

Zielgruppen



Zielgruppen

Diagramm 2 **Dreiteilung der Gesellschaft**

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Chancen und Risiken

Was sind die Chancen und Risiken in den nächsten Monaten – bezogen auf den politischen Kontext und eure Kampagnen?

https://pad.riseup.net/p/Lk9Qi6z6onCAgcGkXPcV

Stärken und Schwächen

Was sind die Stärken und Schwächen von FFF im aktuellen Kontext – bezogen auf eure Kommunikation und Rolle?

https://pad.riseup.net/p/xsZ8WGLoEtMXDpUrnmcM

Kampagnen

Rote Linien und grüne Fäden

Bezug auf:

- Haupt-Narrative
- Gegner:innen-Narrative
- Zusammenspiel mit dem Rest der Bewegung
- Langfristige Strategie

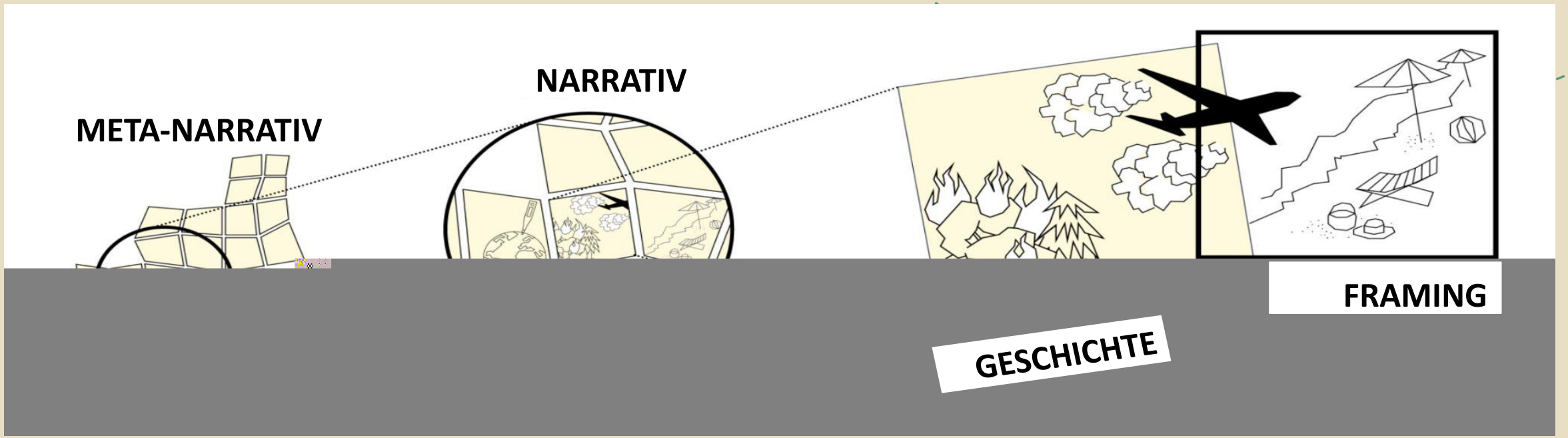
https://pad.riseup.net/p/3DI67EwuLjZtkVYQJp5m

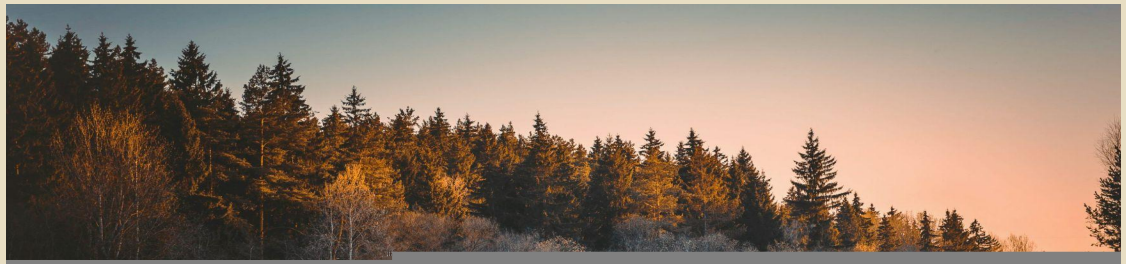
Abschlussdiskussion

Offene Fragen?

Rethink, Reframe, Reshape

Handbuch:
Kurswechsel Klimagerechtigkeit


META-NARRATIV
NARRATIV
FRAMING
GESCHICHTE



Zum Handbuch:
reframeaviation.stay-grounded.org

Quellen und weiterführende Literatur

Center for Story-based Strategy: https://www.storybasedstrategy.org/intro-to-sbs

Befreiung neu denken (2020): Unrast Verlag

Haidt, J. (2012). The Righteous Mind: Why Good People Are Divided by Politics and Religion. Pantheon.

Lakoff, G. (2014): Don’t Think of an Elephant! Know Your Values and Frame the Debate. Chelsea Green Publishing Company.

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Reinsborough, P / Canning, D. (2017): Re:imagining Change. Second Ed. How to use story-based strategy to win campaigns, build movements, and change the world. PM Press.

Ruston, S. W., (2009, September 03). Understand What Narrative Is and Does.http://csc.asu.edu/2009/09/03/understand-what-narrative-is-and-does/

Schwartz, S. H. (1992). Universals in the content and structure of values: Theoretical advances and empirical tests in 20 countries. Advances in Experimental Social Psychology, 25(1), 1265. Available here: http://kodu.ut.ee/~cect/teoreetiline%20seminar%2023.04.2013/Schwartz%201992.pdf

The Narrative Initiative (2017): Towards New Gravity.

Common Destination: reframeaviation.stay-grounded.org

Metaphern

George Lakoff
Mark Johnson
Leben
in Metaphern
Konstruktion
und Gebrauch
von Sprachbildern
KOMMUNIKATIONSWISSENSCHAFTEN
Carl-Auer

Politische Kampagnen

Eine geplante Abfolge von Aktivitäten, um bestimmte politische Ziele zu erreichen (sowie um zu einem größeren sozialen Wandel beizutragen).

Elemente:

- Vision
- Ziel(e)
- Zwischenziele
- Akteur:innen: Verbündete, Gegner:innen, Entscheidungsträger:innen...
- Strategie
- Taktiken
- ...
- Narrative

Vision
What is the long term vision for what you want to achieve with this campaign?

1

How can we create that change?
How can we disrupt and transform the current system?

How can we create culture change on this issue?

How can we disrupt or transform insititions?

Who can help?
Who do we need to bring about this change? Who has influence? Who is affected? And who can we collaborate with?

4

Goals
What is the specific goal for this project?

Objectives
What do we need to do to bring this about?

6

What's the story?
What are the key elements of the new narrative we want to create?

8

What do people need to do?
How can audiences and allies help bring about this change? What are our asks to them?

9

What needs to change?
Based on the problems we've identified that contribute to

What influences?
What relationships, trends or events currently have influence/help sustain the current situation or could

Outcomes
What does success look like?

Vision

Was ist die langfristige Vision was wir mit der Kampagne erreichen wollen?

.....

.....

.....

Was muss sich verändern?

Basierend auf den identifizierten Problem die zur aktuellen Situation beitragen, was muss sich verändern?

.....

.....

Was ist die Geschichte?

Was sind die Kernelemente des neuen Narrativs, das wir schaffen wollen?

.....

.....

.....

Ziele

Was ist das spezifische Ziel für dieses Projekt?
Was brauchen wir zur Erreichung der Ziele?

Zwischenziele

Welche Zwischenschritte brachen wir auf dem Weg zum Ziel?

Story-based Strategy 101 - Pol

STORY-BASED STRATEGY 101

CENTER FOR STORY-BASED STRATEGY — WHERE IMAGINATION BUILDS POWER

ELEMENTS OF STORY

Story-based strategy (SBS) is a way to think about our words and actions as two parts of a whole. This is more than just "good messaging".

We use five **Elements of Story** to analyze our opposition's stories and to write our own.

Conflict
This is the backbone of narrative, what defines the drama, point of view, and makes the story interesting

Characters
Subjects, protagonists,and narrators of stories

Imagery
Words to capture imagination with metaphor, anecdote, and descriptions that speak to the senses and make the story tangible

Foreshadowing
The ways that a story provides hints to its outcome

Underlying Assumptions
Unstated parts of the story that must be accepted in order to believe the narrative is true

1 BREAK DOWN THE POWER

Start by getting specific about goals, audiences, targets and constituencies to ensure that the stories and strategy we develop are grounded in the day-to-day realities of power around our issues.
The **Cornerstones** of our work:

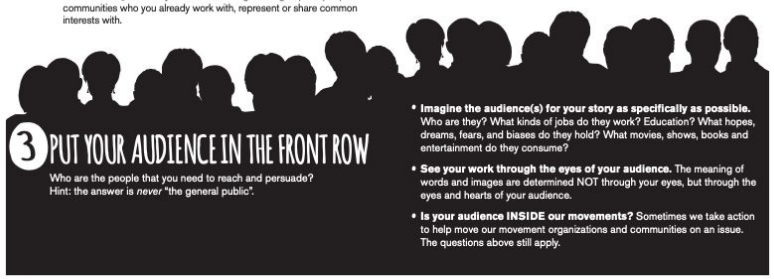
- **Goal:** What specific change are you trying to achieve?
- **Audience:** Who are the specific groups of people that you most need to reach and persuade?
- **Target:** Who is the decision-maker that can make this desired change happen?
- **Constituency:** Who is your base? The organized groups of people or communities who you already work with, represent or share common interests with.

2 BREAK DOWN THE OPPOSITION'S STORY*

Break down the opposition's story into it's component five **elements of story**. Understand the story you are aiming to change:

- How does the story make existing outcomes possible or inevitable?
- How does conflict in the opposition story prevent us from talking about our desired solutions?
- What do we have to believe, in order to believe their story is true?
- What foundational myths are being activated by this story? (i.e. American exceptionalism or the "invisible hand" of the market.)

* *Often the opposition's story is really just the **Status Quo** story, the one widely-accepted as reality.*



3 PUT YOUR AUDIENCE IN THE FRONT ROW

Who are the people that you need to reach and persuade?
Hint: the answer is *never* "the general public".

- **Imagine the audience(s) for your story as specifically as possible.** Who are they? What kinds of jobs do they work? Education? What hopes, dreams, fears, and biases do they hold? What movies, shows, books and entertainment do they consume?
- **See your work through the eyes of your audience.** The meaning of words and images are determined NOT through your eyes, but through the eyes and hearts of your audience.
- **Is your audience INSIDE our movements?** Sometimes we take action to help move our movement organizations and communities on an issue. The questions above still apply.

4 CRAFT YOUR STORY

The point of SBS is not to simply tell a good story.
You take serious risks when you tell an entirely new story instead of changing the story. If the story is too radically different from where people are now, you can come off as arrogantly handing out answers. People can only go somewhere that they have already been in their minds, so take them there.
Our Story *has to meet your audience where they are. It must challenge the opposition story's underlying assumptions – taking care to never accidentally reinforce them. Your story must uplift your underlying assumptions and reflect your values and the future you envision.*

- Which **conflict** allows you to move your audience to a clear decision/choice?
- Who needs to be introduced, explained away, taken out, renamed, subsumed or broken out, amongst our field of **characters** in order to reinforce your conflict frame?
- What is the **imagery** (props, settings and vignettes) that support your conflict frame and reinforce your assumptions?
- What negative **foreshadowing**, can illustrate the cost of not siding with you?
  - Cost to a constituency (agitational)
  - Or cost to a target (threat)
- What **assumptions** can you uplift and claim that close the window on policies and outcomes you are against and open the window to outcomes you desire?

TO #CHANGETHESTORY, YOU'LL NEED TO DECIDE HOW TO *INTERVENE* IN THE OPPOSITION STORY.

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STORY-BASED STRATEGY 101

CENTER FOR STORY-BASED STRATEGY — WHERE IMAGINATION BUILDS POWER

5 CHOOSE *WHERE* TO INTERVENE

*A **Point of Intervention** (POI) is a place in a system – physical system or a system of ideas – where action can be taken to interfere with the story in order to change it. A POI can literally be a place, or it can be a setting for a message or story.*

Production - A place where things are made. Factories, crop lands and schools. The realm of strikes, picket lines, crop-sits, etc. Interventions here are often about leveraging labor power or impacting profits.

Consumption - Places where people are in the role of customer. Stores, restaurants, online spaces, TV/movies etc. Sometimes the only place that an audience has a physical interaction with systems we are changing. The realm of consumer boycotts and markets campaigns.

Destruction - A place where something is destroyed. Dumpsters, mines, clearcuts, landfills, jails, etc. Interventions here are often about stopping the bad.

Decision - Anywhere there is decision making. Corporate HQ, polling places, townhalls, city council meetings, slumlord's office, etc. Interventions here are often about challenging the assumption of who is a legitimate decision maker.

Assumption - Challenging underlying beliefs/control mythologies. Could also be actions tied to cultural moments or pop culture trends. Or prefigurative actions such actualizing alternatives.

Choose POIs based on where the underlying assumptions of the opposition story are being reinforced and/or on where your key audience(s) will be.

6 CHOOSE *HOW* TO INTERVENE

How do your actions and visuals take advantage of your chosen POI to tell your story?
***Action Logic** is the explicit or implicit narrative that is illustrated by a specific action; how an action makes sense politically to an outside observer.*

Now that you've picked a POI to intervene in, you need to develop **Action Logic** – the relationship between your story and your POI. Your audience should be able to understand the conflict, target, demands and other key pieces of your story at a glance or from a distance.

Look for **fissures**. Fissures are cracks in the opposition story – POIs where the opposition's story is particularly vulnerable, already in the process of changing, or extra-valuable as leverage.

Plan action that furthers your story, not just your values. Make your characters clear. Choose imagery that furthers your story. *Be careful, it is always possible to have an amazing message, and an exciting POI, but to have action logic that undermines your story or, worse, reinforces your opponent's story.* A common example: if the opposition's story is that a marginal group of protestors are the only ones against them, then the action logic of a small sign-holding protest is vulnerable to reinforcing that story.

Your POI is a setting for a chapter in your story. What is happening in that setting?

- How does your Action Logic make your story's conflict obvious? Your actions, signs, and details need to make this clear.
- How might Action Logic set up your opponents as outsiders and your heroes as belonging?
- Which ONE assumption is your choice of POI and Action Logic challenging? (more is fine, but one is harder than it seems)

7 CHECK YOUR WORK

F.R.A.M.E.S. is a useful acronym *representing 6 quick tests to use before moving a message from the drawing board out into the world. Use F.R.A.M.E.S. on your entire action/event plan, not just your top-level messaging.*

F = FRAME THE ISSUE
Does it reinforce the vision and values that you are promoting? Framing means defining the problem, who will be broadly impacted, and the solution.

R = REFRAME OPPONENT'S STORY & REINFORCE OUR FRAME
Make sure your message is not just reiterating your opponent's frame. Reframing means changing the terms of debate on the issue.

A = ACCESSIBLE TO THE AUDIENCE
Who is your message trying to persuade? Be as specific as possible about the audience and ensure that the message is crafted in terms of language, context, and values that will be appealing to them.

M = MEMORABLE
The message has got to be memorable, easy to spread and "sticky." How can you encapsulate your message in a symbol, slogan, or metaphor that captures the essence?

E = EMOTIONAL
People don't swing into action because of a pie chart. An effective message should speak to people in terms of values, and deliver some emotional impact. Trigger emotional responses with themes like tragedy, hope, anger, frustration, and don't forget joy!

S = SIMPLE & SHORT
This means to get to the core essence of the issue. What is the most important point of the issue? What is it that makes it matter to your audience?

#CHANGETHESTORY

#ChangeTheStory, because just *telling* a totally new story too-easily assumes people are empty vessels waiting for you to pour your story in. Pin down the story you need to change, and then take action to transform it. So while this work is infused with imagination, it is grounded in your analysis, and your strategic assessment. Transforming the opposition stories takes time, but it's essential to *creating a world where the goals and futures you imagine are possible or inevitable.*

If you tell me, it's an essay. If you show me, it's a story. – Barbara Green

#SHOWDONTTELL

Show Don't Tell, because unfortunately the facts often do not speak for themselves. Instead, we need to use images, metaphor, visualization and the five senses to illustrate what is important in the story as if we were painting a picture with our words. While the veracity of your claims is essential, facts only serve as the supporting details of the story, not the hook that makes the story compelling.

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storybasedstrategy.org

Interventionspunkte

Botschaften: Symptom & Wurzel

Ebene der Geschichte

Die Stadtautobahn führt zu mehr Verkehr und mehr Emissionen.

Ebene der Narrative

Mehr Straßen bedeuten mehr Verkehr.

E-Autos verschieben das Problem nur.

Kommunikationsplan – Tipps

Einfache und verständliche Sprache verwenden

Sprache, die mit Weltsicht, Werten und Zielen im Einklang steht

Versucht mit eurem Framing die richtigen Bilder in den Köpfen der Menschen zu erwecken

Übertreibungen zugunsten des Effekts vermeiden

Bleibt nahe bei gelebten Erfahrungen durch Beispiele

Bleibt positiv, indem ihr darüber sprecht, was für Vorteile das Erreichen eurer Ziele bewirkt

Betont den Spaß und das positive Gemeinschaftsgefühl, die aus konstruktiven, kollektiven Aktionen resultieren

Spielt mit Humor und Kreativität

Appelliert an geteilte Werte

Erzählt Geschichten

Nutzt Bilder – sie sind mächtig und sprechen Emotionen an

Vermeidet das Framing der Gegner*innen, wo immer möglich

Achtet darauf, euch nicht auf Detail-Diskussionen einzulassen, die Ideen des zerstörerischen Wirtschaftssystems reproduzieren

Behaltet einen offenen Ton, der die Zustimmung zu gemeinsamen Werten ermuntert (nicht belehren)

Betrachtet Menschen nicht als passive Verbraucher*innen, sondern als Bürger*innen mit Handlungsmacht und umfassender Verantwortung

Medien in Österreich

?•‘¨•Á k¨Á k J Ú ü•Ö Ö•¨‹¥

Übung: Titel & Lead schreiben

Ihr organisiert eine Aktion/Aktivität für eure Kampagne. Was organisiert ihr?
Schreibt den Anfang einer Presseaussendung dazu.

Titel: 5-12 Wörter

Untertitel: 1 Satz

Lead 2-3 Sätze

15 Minuten

Charakteristika guten Framings

F = Frame das Thema: Visionen & Werte

R = Reframe die Geschichte deines Gegners & stärke eigenes Framing

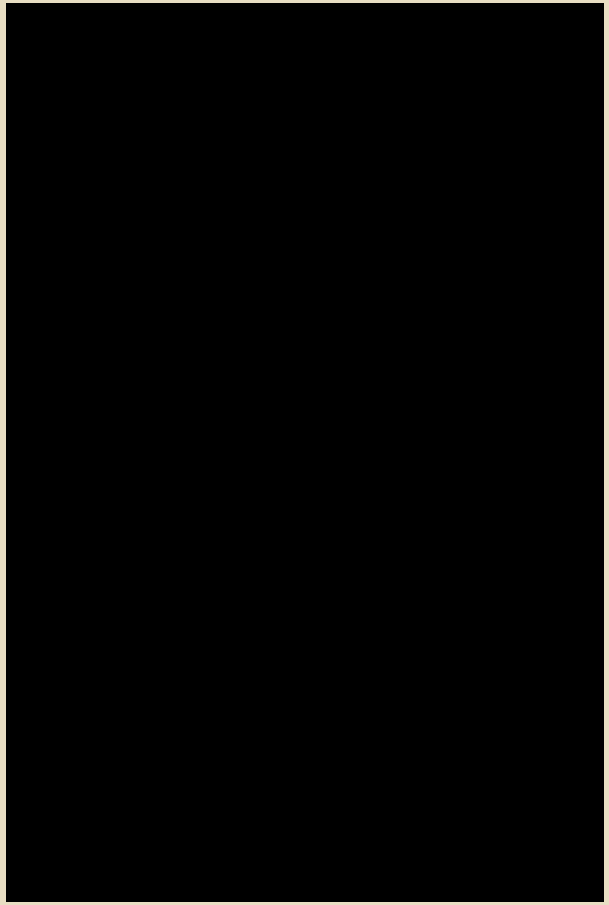
A = Anschlussfähig für Empfänger*innen

M = Merkbar & einprägsam (Metaphern)

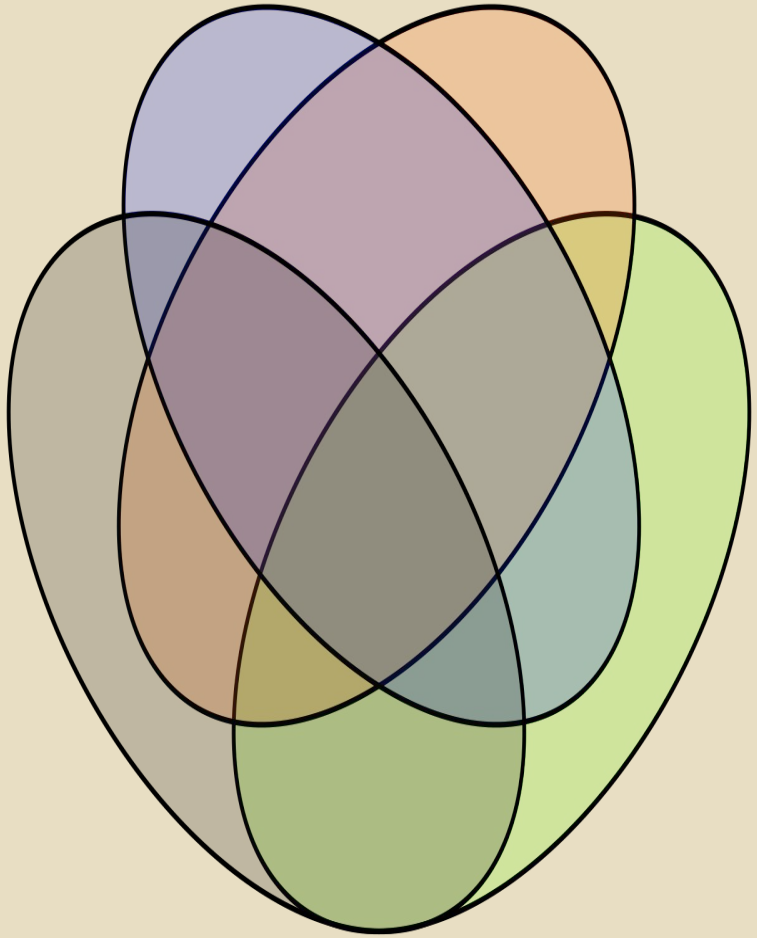
E = Emotional

S = Smart & kurz

F•xF›óh x ó£x½A hólxÜG£Guj jx



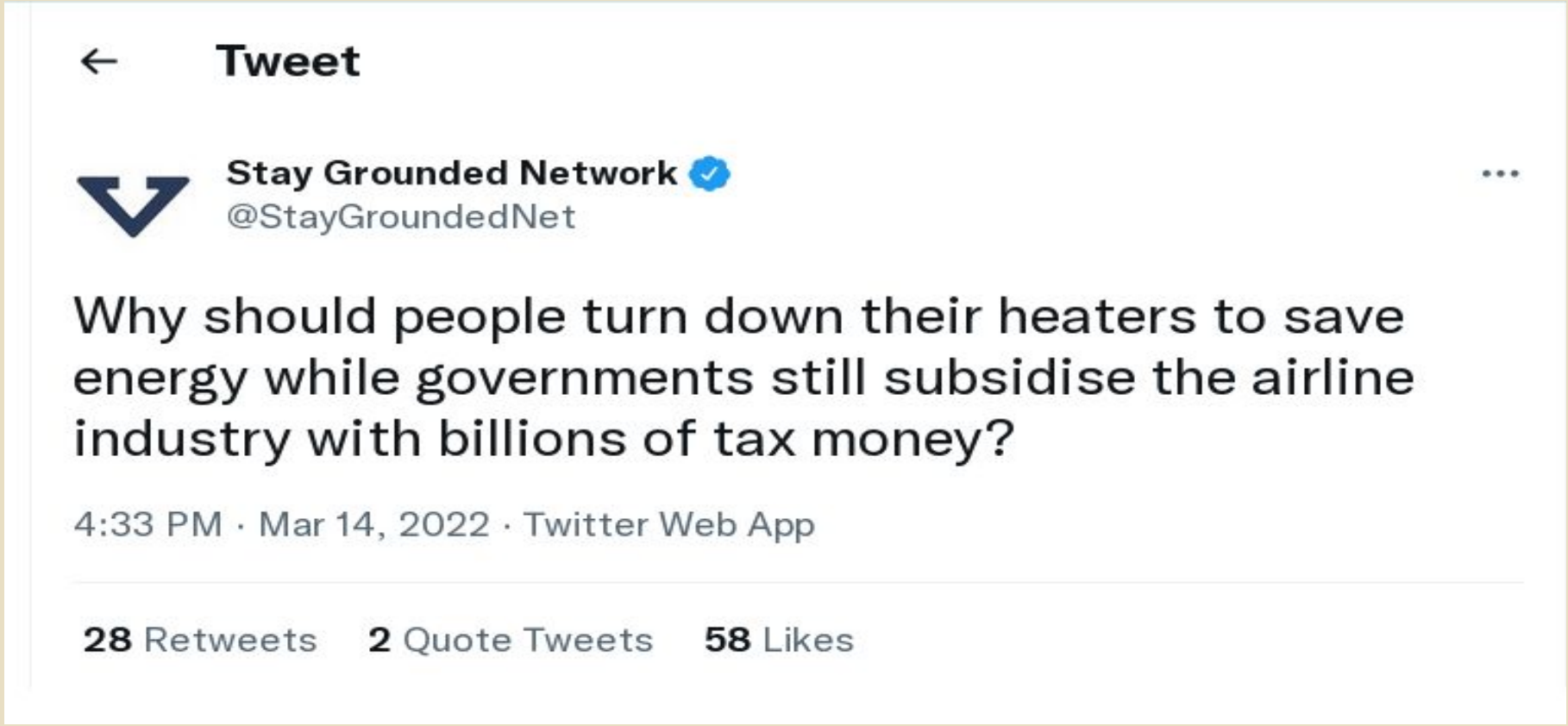
A = Anschlussfähig für Empfänger*innen



M = Merkbar & einprägsam (Metaphern)

E = Emotional

S = Smart & kurz


Tweet
Stay Grounded Network
@StayGroundedNet
Why should people turn down their heaters to save energy while governments still subsidise the airline industry with billions of tax money?
4:33 PM · Mar 14, 2022 · Twitter Web App
28 Retweets
2 Quote Tweets
58 Likes

Strategien & Aktionen

Strategien & Aktionen

Strategien & Aktionen

Strategien & Aktionen

https://twitter.com/letztegenAT/status/1547627092552007684

Strategien und Aktionen

Was denkt ihr über die verschiedenen Videos?

Welches hat euch am besten/wenigsten gefallen? Warum?

Strategien und Aktionen

Für wen sind die Videos jeweils gedacht?

Auf wen könnten sie wie wirken?

Sprecher:innen

Welche Sprecher:innen fandet ihr am authentischsten/stärksten? Warum?

Social Media als Teil einer Medienstrateg

Timing & Formate (FB, IG, T): Was funktioniert gut, was weniger?

In Aktion: Praxisbeispiele von #LobauBleibt

Do‘s & Dont‘s beim Posten

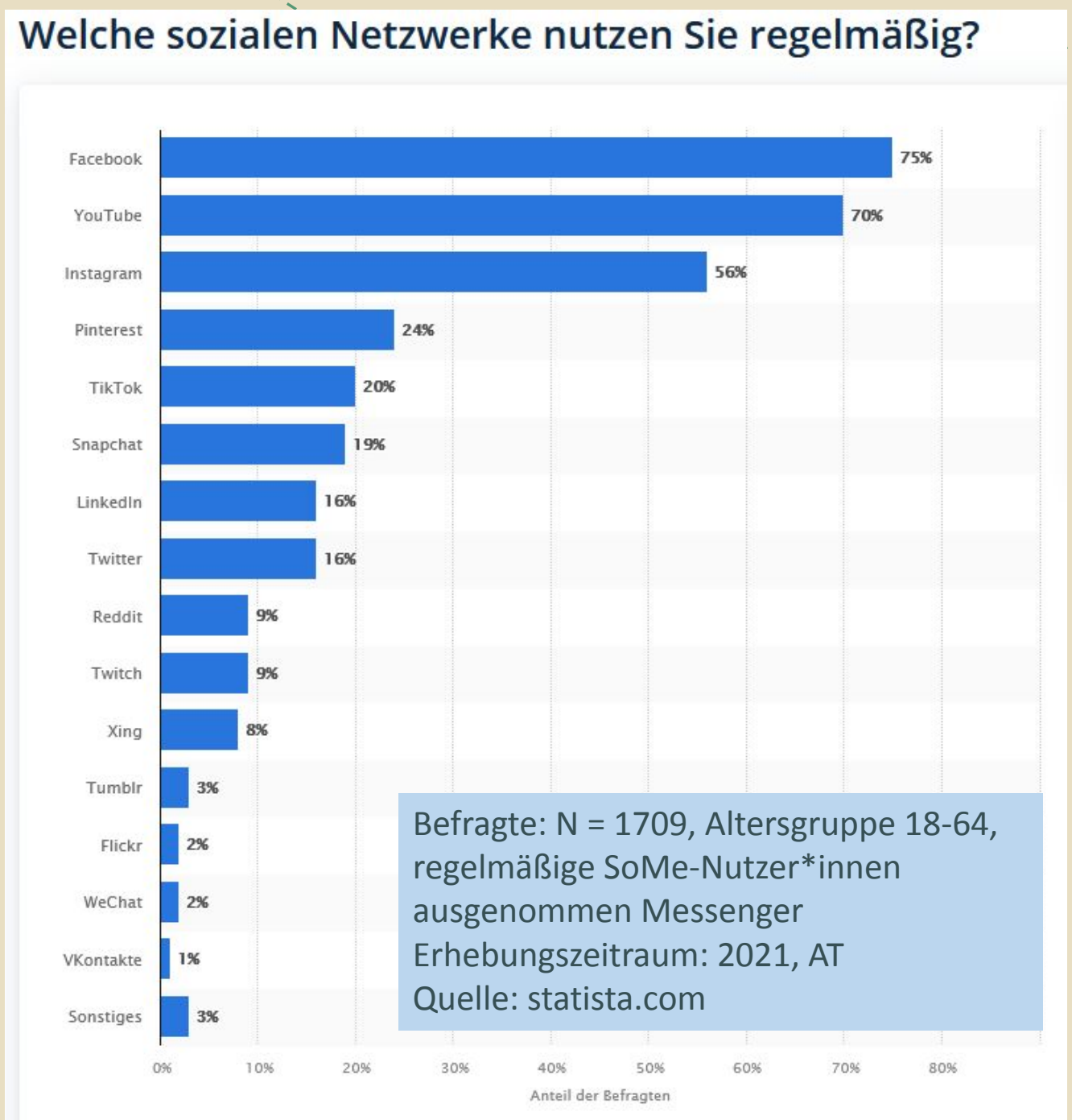
Koordination zwischen Presse & Social Media vor und während e

Überblick Social Media in AT

Rund 80 Prozent der Gesamtbevölkerung in Österreich (=7,2 Millionen Menschen) nutzen regelmäßig soziale Medien

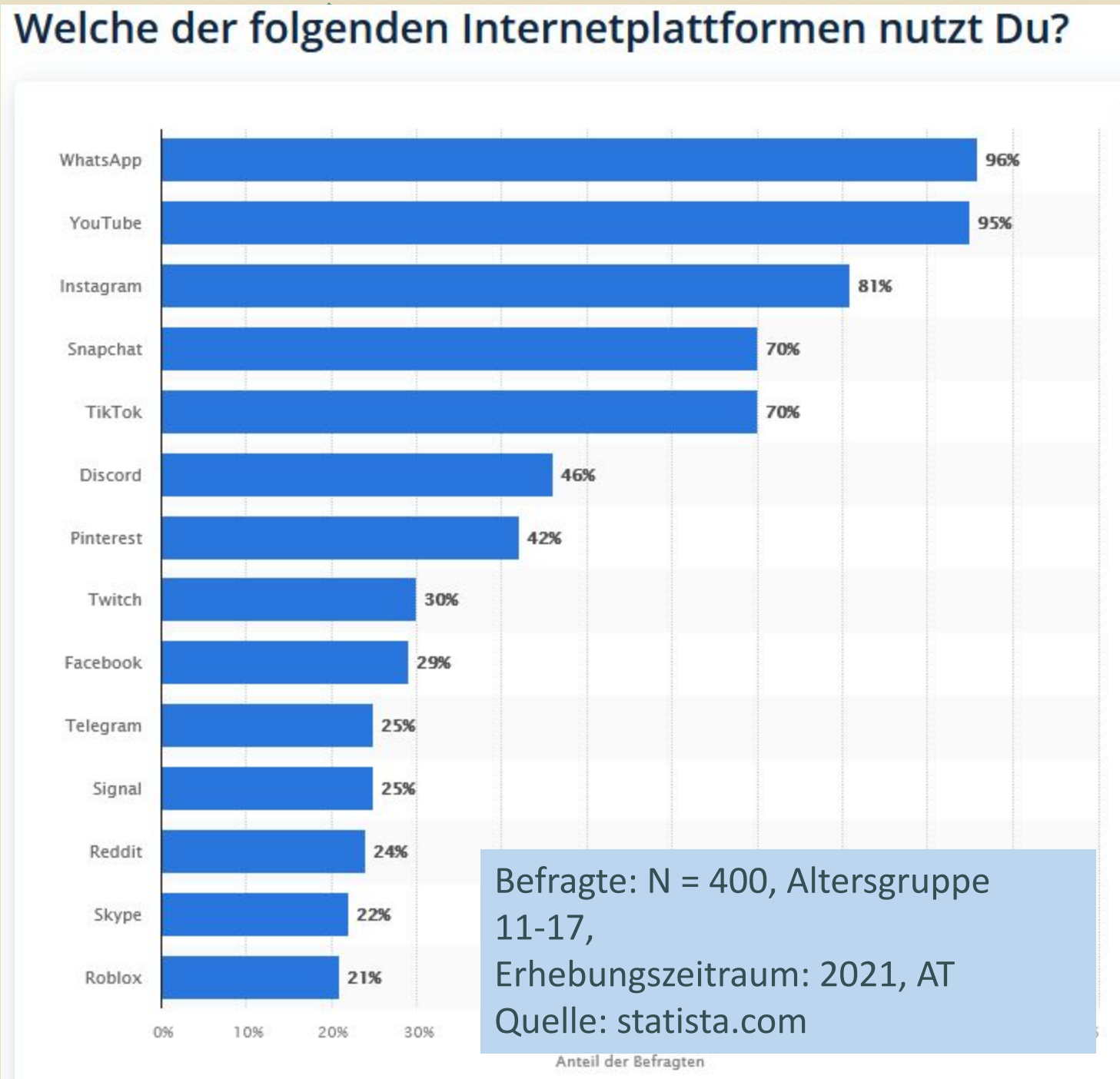
Messenger-Nutzer*innen in AT:

1. WhatsApp: 5,28 Mill.
2. Facebook-Messenger: 1,87 Mill.
3. Telegram: 1,56 Mill.



Überblick Social Media in AT

Videocontent wird immer wichtiger (YouTube, Reels, TikTok, ...)



Timing & Formate (FB, IG, T): Was funktio was weniger?

Posting-Zeit: zwischen 8-10 Uhr; 18-21 Uhr

Timing: ist alles! ;-)
Bsp.: Twittert zuerst die LPD oder wir?

Twitter: textbasiert

IG und FB: video-/bildbasiert (Videocontent mit Gesichtern wird v immer bevorzugt)

MEMES gehen immer und überall

Twitter	Instagram	Facebook
Erste Ankündigung mit bestem Foto (=erste PA)		
Tweet: Wir sind da!	Feedpost: Wir sind da!	Feedpost: Wir sind da!

Twitter	Instagram	Facebook
Erste Ankündigung mit bestem Foto (=erste PA)		
Tweet: Wir sind da!	Feedpost: Wir sind da!	Feedpost: Wir sind da!
Hauptberichterstattung (=evtl. zweite PA)		
Tweets • Videoschwenks • Fotos • Kurze (Selfie-)Videos von Sprechis • (Kommentiertes) Retweeten von internen & externen Kanälen • Presseberichte	**Story** • Videoschwenks • Fotos • Kurze (Selfie-)Videos von Sprechis • (Kommentiertes) Reposten von internen & externen Kanälen	-
	Feed • **Reel:** Sprechis berichten vor Ort • **Gallerypost:** Zusammenfassung, was passiert	**Feed** • **Gallerypost:** Zusammenfassung, was passiert

Beispiele

- How to: PAs auf Twitter verbreiten

Beispiele

- Kommentier
  t retweeten

Beispiele

- Sprechi-Video

Beispiele

- Memes <3

Twitter	Instagram	Facebook
Erste Ankündigung mit bestem Foto (=erste PA)		
Tweet: Wir sind da!	Feedpost: Wir sind da!	Feedpost: Wir sind da!
Hauptberichterstattung (=evtl. zweite PA)		
Tweets • Videoschwenks • Fotos • Kurze (Selfie-)Videos von Sprechis • (Kommentiertes) Retweeten von internen & externen Kanälen • Presseberichte	**Story** • Videoschwenks • Fotos • Kurze (Selfie-)Videos von Sprechis • (Kommentiertes) Reposten von internen & externen Kanälen	-
	Feed • **Reel:** Sprechis berichten vor Ort • **Gallerypost:** Zusammenfassung, was passiert	**Feed** • **Gallerypost:** Zusammenfassung, was passiert
Nachberichterstattung		
Aftervideo (quer- ODER hochformat)	Aftervideo als Reel (hochformat)	Aftervideo (querformat)

Beispiele

- Aftervideo:

  https://www.instagram.com/reel/CZcQS7CgRTV/?utm_source=ig_web_copy_link

	Do‘s	Dont‘s
IMMER	● Emojis, Emotionen ● einfache Sprache ● gegenseitig teilen/liken ● „Qualität vor Quantität“	● Niedrige Bild-/Video-Auflösung ● fehlende Untertitel bei Videos ● lange Videos & Captions ● textlastige, kleinteilige Grafiken

	Do‘s	Dont‘s
IMMER	• Emojis, Emotionen • einfache Sprache • gegenseitig teilen/liken • „Qualität vor Quantität“	• Niedrige Bild-/Video-Auflösung • fehlende Untertitel bei Videos • lange Videos & Captions • textlastige, kleinteilige Grafiken
Twitter	• „Schlüsseltweets“ (kommentiert) retweeten statt eigenen Tweet machen (erhöht Reichweite) • Tweets von Privataccounts • Fertige Tweets in Like-Gruppen teilen	• zu wenig “Substanz” (Inhalt) pro Tweet • komplizierte Hashtags (Bsp.: #KippPunktLobau)

	Do‘s	Dont‘s
IMMER	• Emojis, Emotionen • einfache Sprache • gegenseitig teilen/liken • „Qualität vor Quantität“	• Niedrige Bild-/Video-Auflösung • fehlende Untertitel bei Videos • lange Videos & Captions • textlastige, kleinteilige Grafiken
Twitter	• „Schlüsseltweets“ (kommentiert) retweeten statt eigenen Tweet machen (erhöht Reichweite) • Tweets von Privataccounts • Fertige Tweets in Like-Gruppen teilen	• zu wenig “Substanz” (Inhalt) pro Tweet • komplizierte Hashtags (Bsp.: #KippPunktLobau)
Instagram	• Video-Links in Like-Gruppen teilen • Max. 3 Feedposts/Tag	• Videos im Querformat • Mehrere Feedposts hintereinander

	Do‘s	Dont‘s
IMMER	• Emojis, Emotionen • einfache Sprache • gegenseitig teilen/liken • „Qualität vor Quantität“	• Niedrige Bild-/Video-Auflösung • fehlende Untertitel bei Videos • lange Videos & Captions • textlastige, kleinteilige Grafiken
Twitter	• „Schlüsseltweets“ (kommentiert) retweeten statt eigenen Tweet machen (erhöht Reichweite) • Tweets von Privataccounts • Fertige Tweets in Like-Gruppen teilen	• zu wenig “Substanz” (Inhalt) pro Tweet • komplizierte Hashtags (Bsp.: #KippPunktLobau)
Instagram	• Fertige Aftervideos in Like-Gruppen teilen • Max. 3 Feedposts/Tag	• Videos im Querformat • Mehrere Feedposts hintereinander
Facebook	• Max. 3 Feedposts/Tag	• Mehrere Feedposts hintereinander

Koordination zwischen Presse & Social M und während einer Aktion

VOR der Aktion:

- Gemeinsame Calls und Absprachen
- Szenarien und mögliche Reaktionen vorplanen
- Ressourcen abklären: Wer ist wann in Bereitschaft?
- Rollen verteilen: Wer ist vor Ort/im Backoffice? Wann sind Sprechis für Live-Berichterstattung verfügbar? Wer fotografiert & bearbeitet Fotos? Wo werden Fotos/Videos gesammelt? Wer postet wann und was?
- Captions vorschreiben, Hashtag vereinbaren
- Nachbereitung planen (Videomenschen für After-Video informieren)

WÄHREND der Aktion:

- Sichere Messenger-Gruppe für Absprachen
- Textteile aus PAs oder Telegram-Ticker verwenden
- Zeit nehmen – kann ganztägig dauern
- Große Accounts beobachten und ggf. Reaktionen abstimmen

Social Media als Teil einer Medienstrateg

Fragen?

Übung: Kampagnen-Videos

Macht zwei kurze Videos für eure Kampagne.

Frage: Was sollte jetzt politisch passieren/warum sollten euch Leu

Zwei Kanäle/Medien auswählen:

- Kronen Zeitung
- Presse/Falter
- Eigener Instagram-Kanal

20 Minuten

Quellen und weiterführende Literatur

Center for Story-based Strategy: https://www.storybasedstrategy.org/intro-to-sbs

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Haidt, J. (2012). The Righteous Mind: Why Good People Are Divided by Politics and Religion. Pantheon.

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Common Destination: reframeaviation.stay-grounded.org

Über uns

Name
Nachname

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Nachname

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Nachname

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Nachname

Kapitel 2

Unsere Angebote

Unsere Angebote

Kommunikation und Medeinarbeit

Bevor man anfängt zu gehen, muss man wissen, welchen Weg man man nehmen will.

Kampagnen

Bevor man anfängt zu gehen, muss man wissen, welchen Weg man man nehmen will.

Strategie

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Weiterbildung

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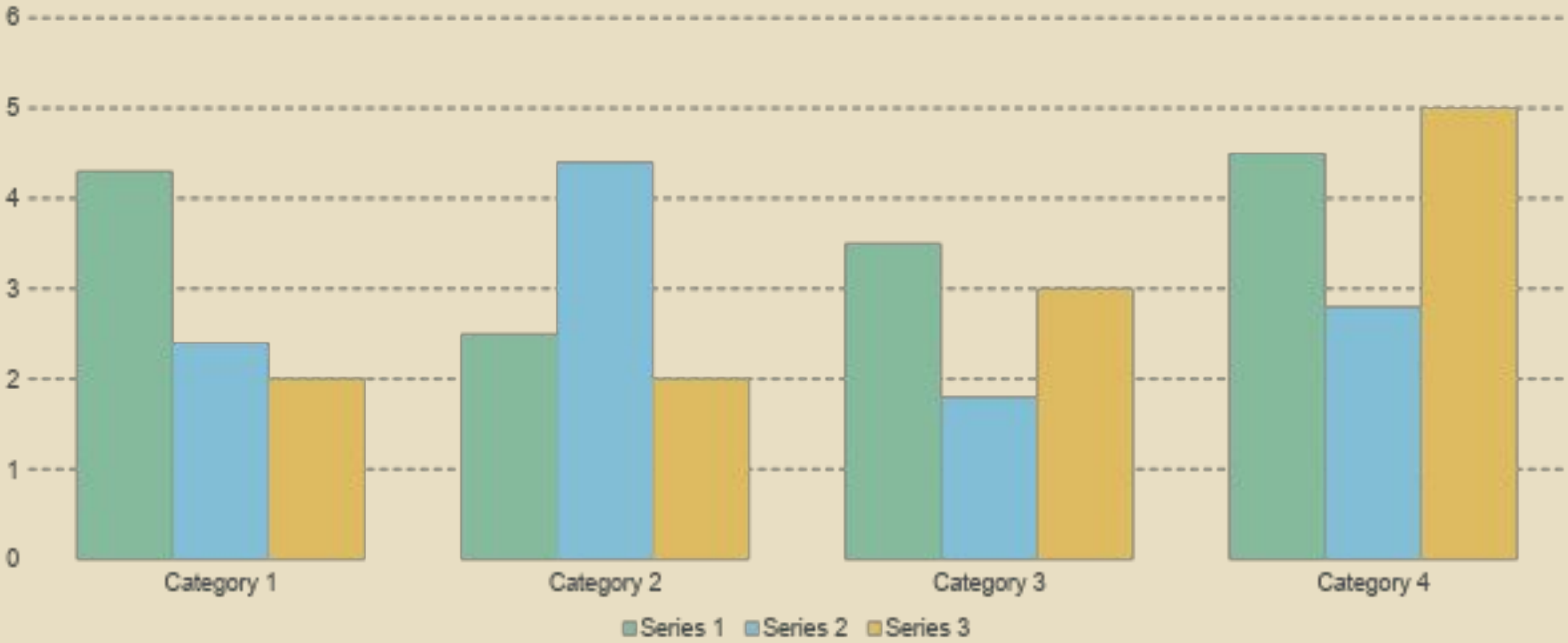
Wie wir arbeiten

Wir unterstützen andere dabei, ihren Radius zu erweitern. Ob große Institution, gemeinnützige Organisation oder kleine Graswurzelgruppe: Was zählt, ist das gemeinsame Ziel. Wir beraten und gestalten Kampagnen, wir begleiten Strategieprozesse, wir erstellen Kommunikationspläne und setzen sie Schritt für Schritt um. Mit Gespür fürs Detail, ohne das große Ganze aus dem Blick zu verlieren. Dabei geht es uns nicht darum, Checklisten abzuhaken, sondern darum, den gemeinsamen Zielen näherzukommen, Menschen zu erreichen und sie zu bewegen.

Zahlen & Fakten



Unsere Angebote

Kommunikation & Medienarbeit

Bevor man anfängt zu gehen, muss man Wissen.

Kampagnen

Bevor man anfängt zu gehen, muss man Wissen.

Strategie

Bevor man anfängt zu gehen, muss man Wissen.

Weiterbildung

Bevor man anfängt zu gehen, muss man wissen.

Unsere Angebote

- Kommunikation & Medienarbeit
- Kampagnen
- Strategie
- Weiterbildung

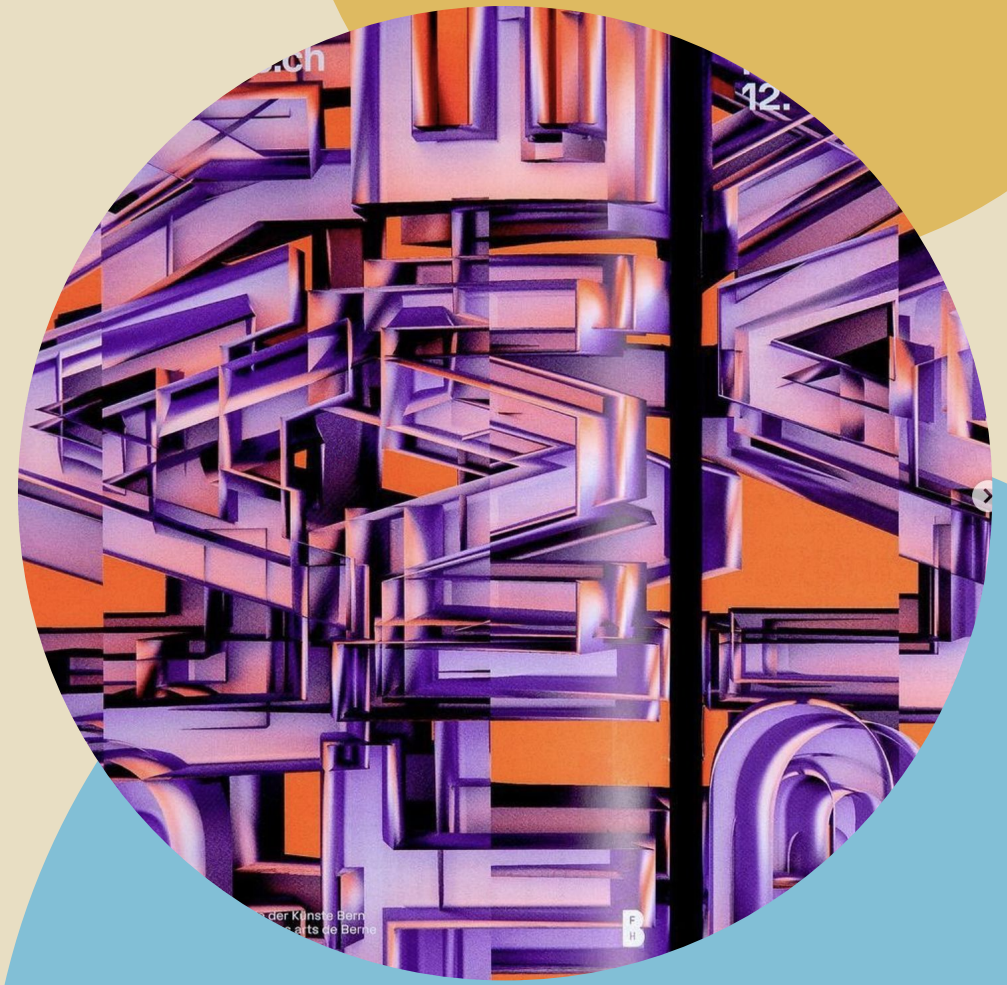
Unsere Angebote

01 Kommunikation & Medienarbeit

02 Kampagnen

03 Strategie

04 Weiterbildung



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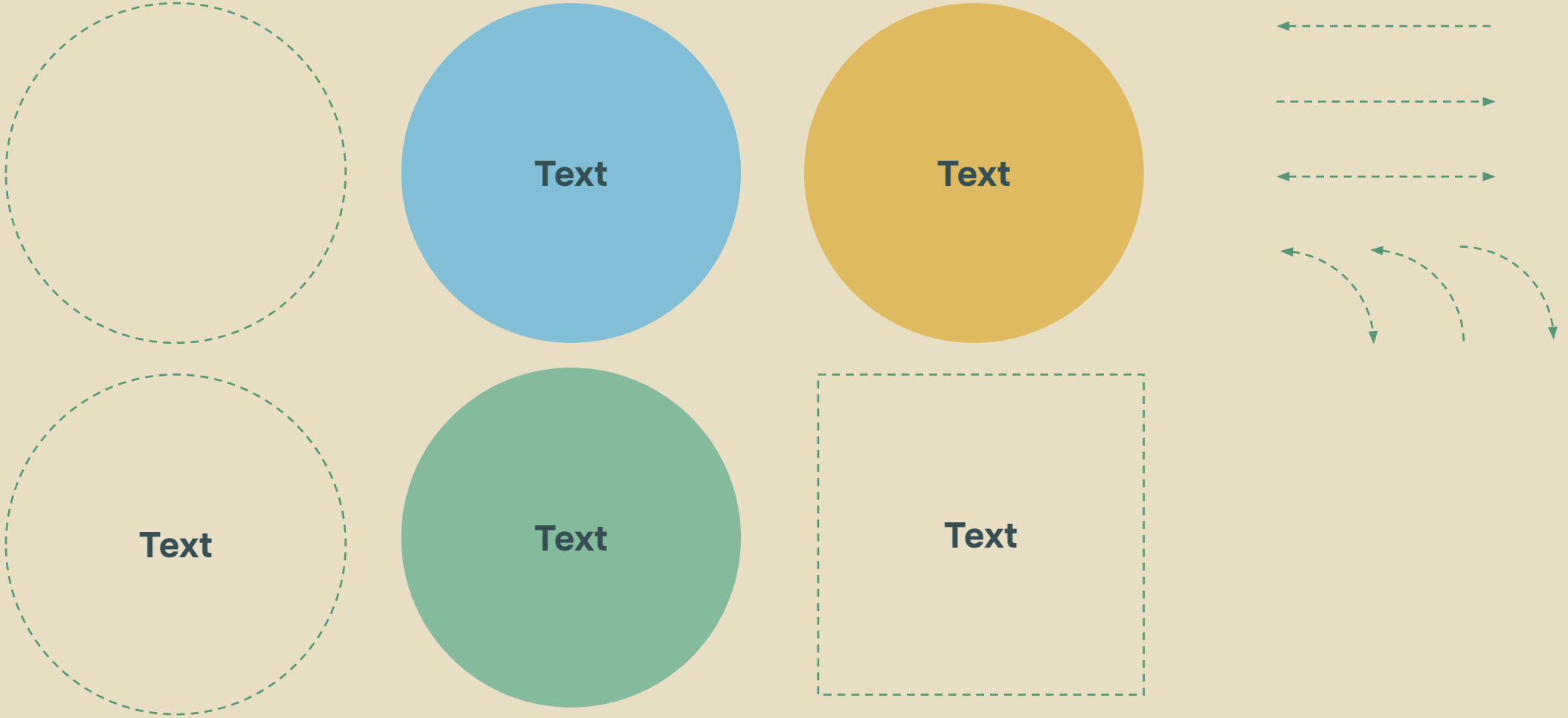

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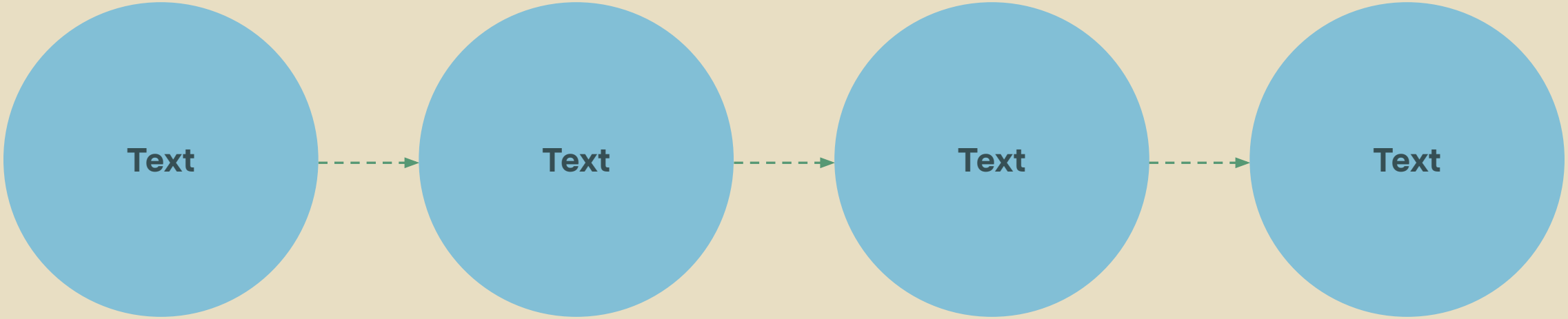
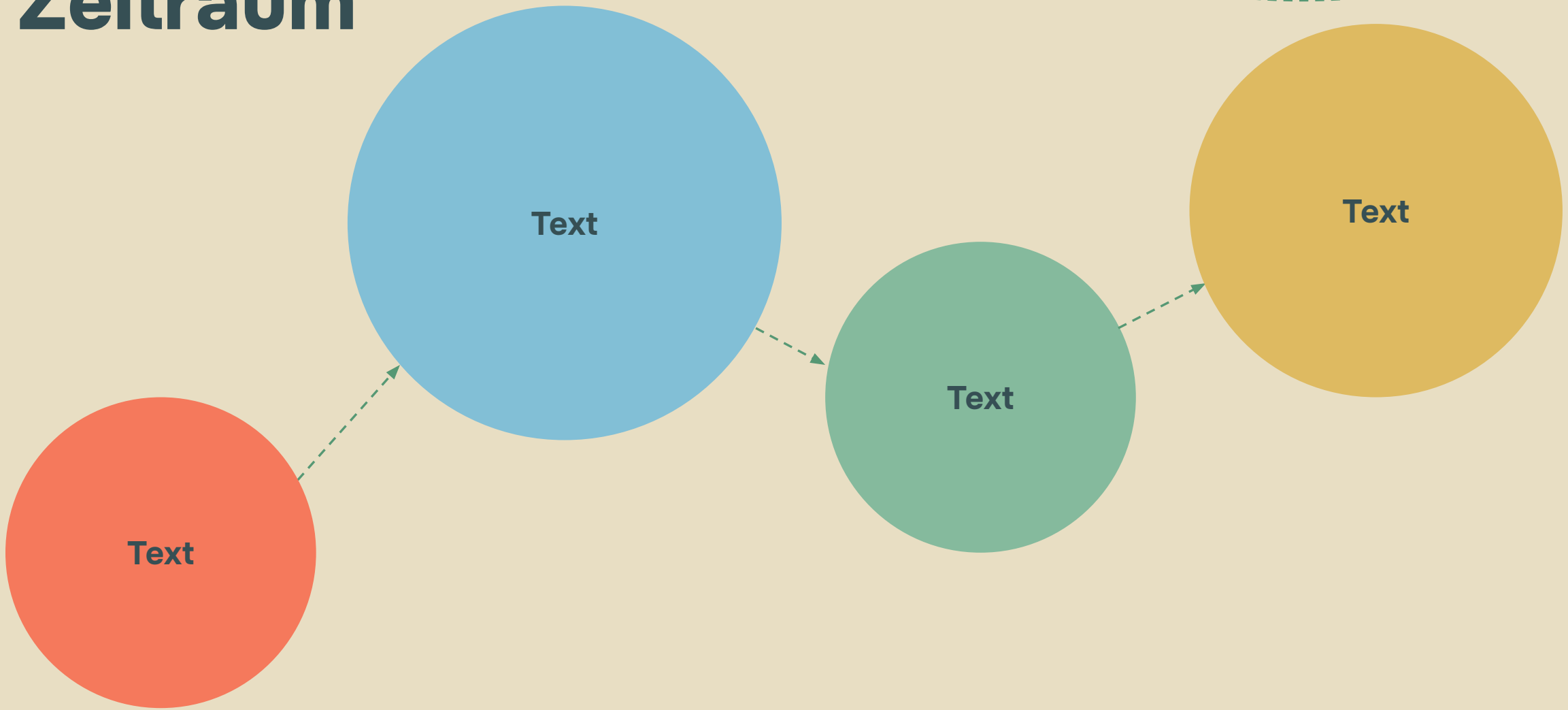


Zeitraum



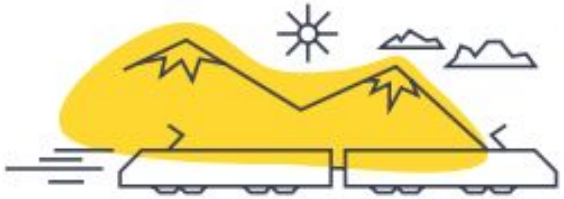
Fünf neue Narrative

SKRUPELLOSE FLUGINDUSTRIE

KURS AUF KLIMA-GERECHTIGKEIT

GRÜNE WENDE STATT GREENWASHING

SICHERE LANDUNG



DIE REISE GENIESSEN