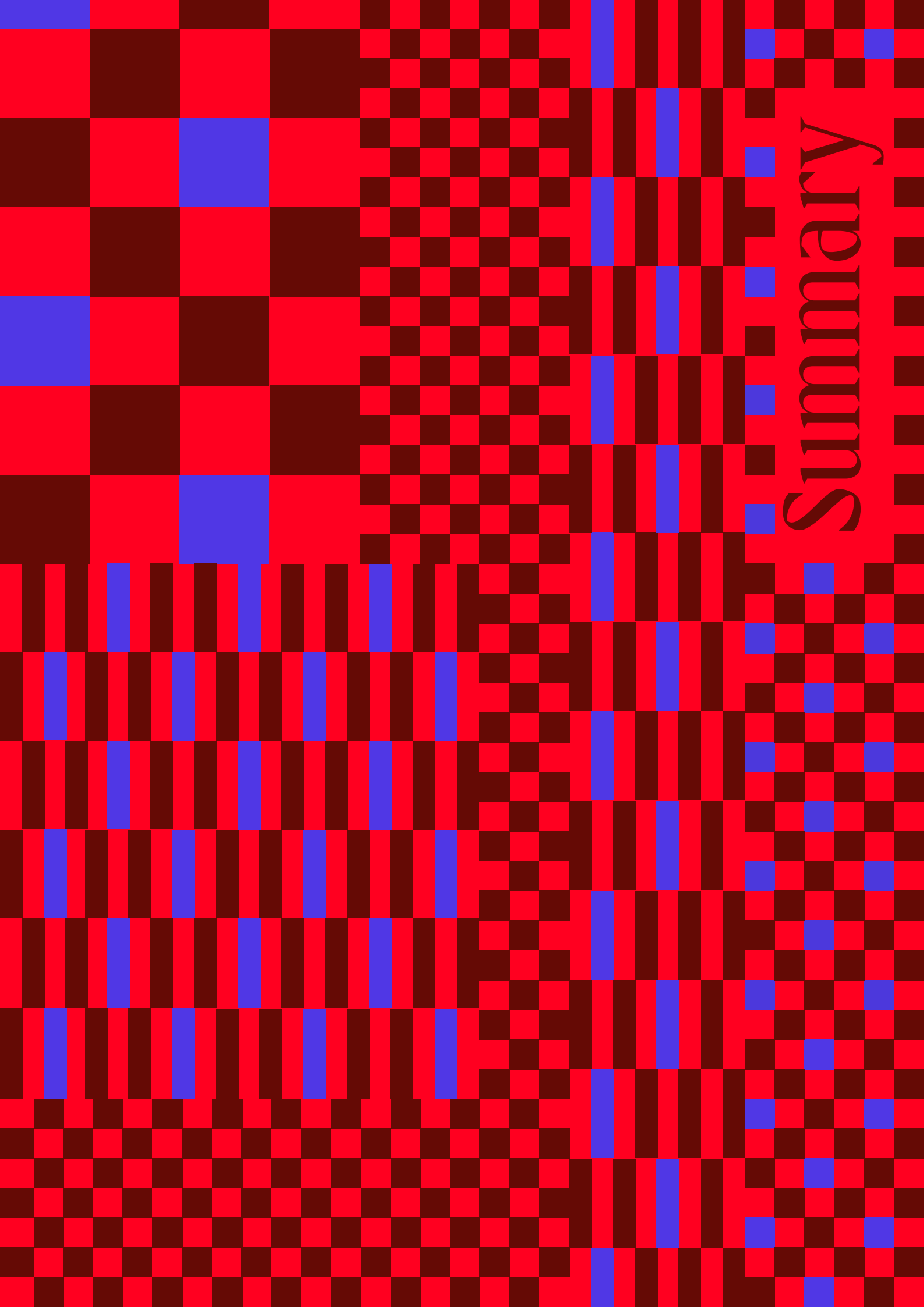


What would the world look, feel,
and sound like if it supported
the dreams, power, and resistance
of girls and young feminists?

Narrative Revolution Fellowship



OUR
COLLECTIVE
PRACTICE

The background is a complex geometric pattern. It features a large grid of red and dark red squares. Overlaid on this are several vertical stripes of blue squares. Additionally, there are smaller, scattered blue squares throughout the composition, creating a layered and textured effect.

Summary

Summary

A narrative revolution is underway, and girls and young feminists are leading it.

They are reclaiming stories long marked by erasure, extraction, and control; more than storytellers, they are system-shapers that preserve memory, agitate, dream, and build. They challenge narratives that erase, shrink, capture, or flatten them and their communities; instead they offer living, breathing alternatives rooted in their full power and liberatory present and futures.

Narrative power—the ability to shape the stories, symbols, and frameworks that define societies—is a central lever for systemic transformation. It determines which experiences are visible, which values are amplified, and which possibilities are considered legitimate. Girls and young feminists understand this deeply; for them, narrative work is foundational, functioning both as a movement-building tool and as a medium for reaching and mobilizing communities.

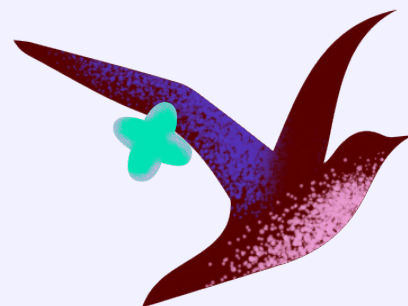
Despite their power in transforming the world, girls' and young feminists' dreams, stories and strategies of resistance continue to be erased, co-opted, deeply underfunded, and ignored by power holders. This erasure is rooted in dominant narratives across philanthropy, policy, media, mainstream culture, and organizing spaces, where girls and young feminists are spoken about but rarely spoken with. This misrepresentation has material consequences, producing

programs, policies, and funding strategies that constrain their power, limit access to resources, and shrink the space to build collective leadership on their own terms.

The Narrative Revolution Fellowship emerged to address this gap: a bold commitment to center girls' and young feminists' power, dreams, and resistance. This eight-month program is grounded in feminist praxis, Global Majority wisdom, counter-storytelling, and popular art education. From 2024–2025, it brought together nine fellows from across regions and movements to explore a question they had never been asked:

What would the world look, feel, and sound like if it supported the dreams, power, and resistance of girls and young feminists?

This report documents their journey, creations, lessons learned, and key calls to action to funders, highlighting the power of narrative, imagination, and collective care to reshape systems, challenge oppression, and expand the possibilities for building thriving worlds.



Funder Call to Action: Support Narrative Power

#01.



FUND SYSTEMIC
CHANGE THROUGH
NARRATIVE POWER:

Narrative power - the ability to shape stories, symbols, and social frameworks—is central to systemic change and determines which experiences and values are recognized. By challenging oppressive norms and exposing hidden biases, storytelling by girls, young feminists, and artists fosters conditions for equity, care, and collective flourishing. Funders must move beyond transactional support for artistic outputs and instead resource the collaborative and visionary work of crafting alternative realities—where artists and storytellers not only imagine new worlds but help bring them into being through the narratives they create. These are the realities that can reshape systems, shift power, and sustain long-term structural change.

#02.



TRUST, FUND, AND
SUPPORT GIRL AND
YOUNG FEMINIST
ARTIVISTS:

Young feminist artists are imagining and shaping futures far beyond the limits of traditional philanthropy. When resourced with deep trust and unrestricted support, they don't just create, they transform systems, communities, and narratives. Success cannot be confined to outputs or impact metrics, but must be measured in healing, connection, and the expansion of what is possible. This work is not about a single moment, but part of an intergenerational, cross-regional movement toward collective liberation.

#03.



EMBRACE
LIBERATORY
PRACTICES, NOT
EXTRACTIVE AND
APOLITICAL METRICS:

True liberation requires funders to release control and make space for ambiguity, experimentation, and self-determination. Art, inherently political, becomes a tool for critique, resistance, and worldbuilding when led by the artists themselves. Supporting them means investing in their leadership, voice, and political clarity and not reducing their work to aesthetics or flattening it with apolitical outputs. It means resourcing narrative power as both a strategy for systems change and a practice of collective liberation.

#04.

RESOURCE
LONG-TERM,
INTERCONNECTED
ECOSYSTEMS:



Fellowships are not isolated milestones or endpoints, but integral parts of a broader, ongoing process of collective transformation that demand time, care, and sustained commitment. Girls and young feminists are architects of rich, living relational ecosystems rooted in solidarity, mutual aid, and shared struggle. These ecosystems are dynamic, interdependent, and thrive precisely because they honor complexity, difference, and the fullness of human experience. This vision urges us to move beyond transactional funding toward investment in ecosystem interdependence and relational accountability. It calls for a paradigm shift from transactional support to investing in ecosystem infrastructure as the foundation for sustained cultural and systemic change.

#05.

INVEST
ACCOMPANIMENT
LED BY ARTIVISTS,
CENTER GLOBAL
MAJORITY WISDOM
AND EXPERIENCE:



Accompaniment is essential to all collective efforts and processes. It is mutual, ongoing relational engagement rooted in trust, respect, and shared purpose. For activists, accompaniment is a vital practice that enables deeper sharing of resources, knowledge, and solidarity. These relationships cultivate healing, learning, and reflection, recognizing that creation is inseparable from community care. Funders must commit to investing in accompaniment processes that are led and shaped by Global Majority activists themselves—prioritizing power-sharing, relational accountability, and the wisdom of those closest to the work—to enable resilient, self-determined, and visionary cultural movements.

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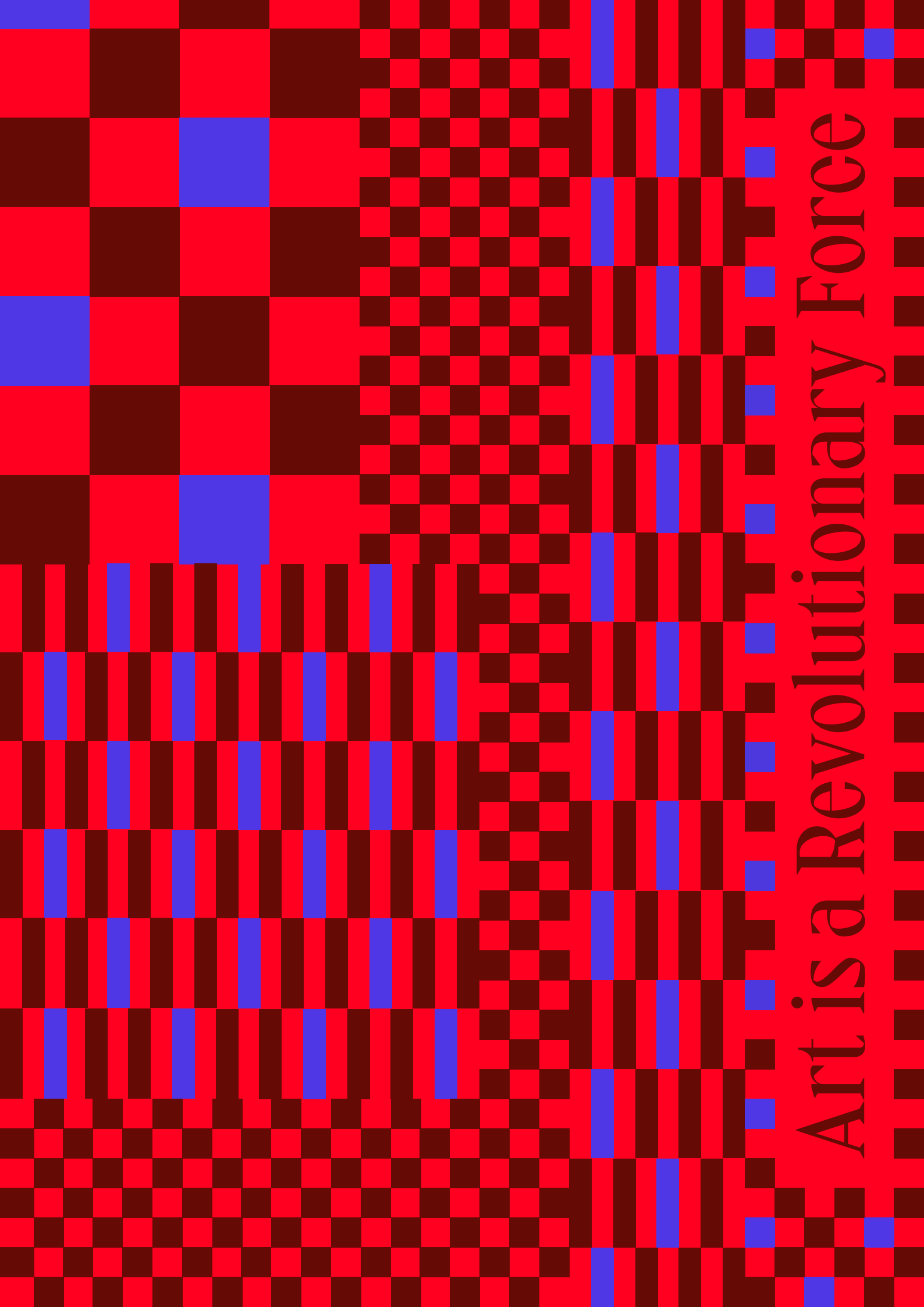
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NOTE ON QUOTES:

All quotes throughout this publication come directly from the fellows. Where fellows have explicitly requested attribution, their names are provided. In all other cases, names have been withheld to protect privacy and to honor the collective and the diverse nature of their shared experiences.

The background is a complex abstract pattern. It features a grid of red and brown squares, with several vertical stripes of blue and red squares. The text is centered on the right side of the image.

Art is a Revolutionary Force

Art is a Revolutionary Force, Supporting Artists is the Heart of the Revolution



A narrative revolution is underway, and girls and young feminists are leading it. Girl and young feminist artists are reclaiming the narrative terrain that has for too long been marked by erasure, extraction, and control. They are not only storytellers, but system-shapers. They preserve memory, agitate, dream, and build. They challenge narratives that erase, shrink, capture, or flatten them and their communities; instead offering living, breathing alternatives rooted in their full power and liberatory dreams.

NIMMI GOWRINATHAN,
The Garret



"The narrative place we open for each other is political possibility for resistance and joy."

At the heart of this revolution are narrative practitioners: activists, writers, performers, journalists, photographers, dancers, and beyond. Through creative, healing, and disruptive forms, they reshape how we understand ourselves, relate to one another, and reimagine the systems we live within. Yet, despite their central role in movements and advancing systemic change, narrative practitioners, especially girl and young feminist artists, receive little support for their work, their well-being, or the spacious, generative conditions they need to create and thrive. The Narrative Revolution Fellowship emerged as a direct response to this gap; as a bold commitment to center their power, dreams, and resistance.

GIANNA,
Narrative
Revolution Fellow



"Countless spaces remain closed to us—not because of our lack of will or expertise, but because of the barriers imposed on entry. To access them, we are forced to explain our very existence, to justify our aspirations, to repeat endlessly why we deserve support. We must argue for the right to inhabit spaces, to pursue what we love."

Why This Fellowship Matters: Supporting Creative, Political, and Collective Work

Creativity lies at the heart of how girls and young feminists organize and transform the world. For many, it is the direct use of art in their activism – using poetry, graphics, illustration, murals, graffiti, music, spoken word and other artistic forms of expression to agitate, protest, reimagine, and show the world what is possible.

Art and narratives are not “soft power”; they are structural. Research shows that narratives shape public imagination, policy outcomes, and resource allocation. Narratives have historically been the foundation of social movements—from oral histories of people organizing to abolish slavery to contemporary digital storytelling in global feminist activism. For girls and young feminists, this narrative work is foundational: it functions both as a movement-building tool and as a medium for reaching and mobilizing communities. Social movement theory emphasizes that controlling the story often means controlling the system—who is heard, what is valued, and which solutions are deemed possible.

Despite their power in transforming the world, girls and young feminists’ dreams, stories and strategies of resistance continue to be erased, co-opted, deeply underfunded, and ignored by power holders. This erasure is rooted in dominant narratives across philanthropy, policy, media, mainstream culture, and organizing spaces, where girls and young feminists are spoken about but rarely spoken with. This is not just misrepresentation and has material consequences, leading to programs and policies shaped by narrow binaries and disconnected frameworks, limiting girls’ and young feminists’ dreams, constraining access to resources, and shrinking the space to build collective power on their own terms.



Lina Bani Odeh



Mafoya



Nu Misra

Shifting narratives is critical to achieving systemic change. Narratives are not just stories, they are the fabric of our individual and shared realities. They shape how power operates, how resources flow, and whose voices are heard. **The Narrative Revolution Fellowship** is rooted in a feminist praxis grounded in Global Majority wisdom, counter-storytelling, and popular art education. It exists to center, support, and amplify the lived experiences, strategies, and creative power of girl and young feminist artists who are using art to transform the world.



RECLAIMING TIME AND PACE: CENTERING CARE, CONNECTION, AND DEPTH

In a world that prizes speed, perfection, and constant productivity, the Narrative Revolution Fellowship made a radical choice: to embrace care, connection, and depth. A return to the body, to voice, to breathe, to our full humanity as artists, political beings, and storytellers.

Here, art was not a product to be measured against deadlines or external expectations. It was a right, a strategy, and a source of collective political power. The fellowship became a sanctuary; a space for rest, imagination, and reclamation, where girl and young feminist artists could create on their own terms, nourish their well-being, and shape narratives that reflect their lived realities, dreams, and visions.

This space is vital because it rejects the transactional logic that so often defines mainstream and dominant art and activism. It reimagines what it means to create, organize, and resist—not as constant output, but as a deep act of rooting, of remembering, of returning to self and collective. Fellows were not asked to prove their worth, pitch a product, or perform their pain. Instead, they were offered what most systems deny: trust, time, and tender space to transform. At the center of this fellowship are girl and young feminist artists from the Global Majority—not merely as participants, but as the heart of the program. Their lived experiences shaped not the margins, but the foundation, design, and soul of the space. Success was not measured in visibility metrics or scale, but in deep and transformative shifts: unblocking creative stuckness, voicing buried truths, and reclaiming joy as a radical and political practice. These are the conditions under which narrative power is built and sustained in the long-term.

Fellows learned that play is not separate from power, and that storytelling—especially from the margins—is a potent form of resistance. They left with confidence, practical tools, and a renewed sense of shared purpose. They created new art. But more importantly, they created new possibilities for how we live, work, and support one another. They allowed their art and activism to co-exist, fueling a vision for new futures, for new worlds.





"Every healer is an artist, every artist is a healer.' This phrase stayed with me since it was said in one of the sessions, and I feel it describes so well how this space allowed me to integrate parts of myself I had kept separate. It made me feel like my activism and art don't need to be in different rooms—they are part of the same house."



"From now on I can live with the knowledge that it is possible to have group artistic contexts without pressure, without deadlines, without the need to produce something, without having to perform. That in itself, in the current artistic context of capitalism, is a small utopia."



"Like I said, a perfect space where I can let out my ideas. My ideas like seeds seem to germinate in this environment. The kind of support I got was not forced but available."

This fellowship reveals what becomes possible when we prioritize process over product, care over competition, and collective flourishing over individual achievement. It reminds us that liberation is not a future destination but a present practice. And in this practice, art is not the background but the blueprint.

Overview of the Narrative Revolution Fellowship

Serving as a community-centric and creative feminist incubator, the fellowship was an eight-month program that brought together nine girl and young feminist artists and activists. In the program, fellows from across movements and regions were invited to ground the process with a question to guide their exploration: **What would the world look, feel, and sound like if it supported the dreams, power, and resistance of girls and young feminists?**

The fellowship was designed with a range of elements aimed at holistically supporting artists and activists to nurture both their creative practice and well-being.



COMPONENTS OF THE FELLOWSHIP:

A. FINANCIAL RESOURCES:

\$2,000 award, along with strategic support to explore and respond to the fellowship's guiding political question. They had full flexibility to choose the approach that best aligned with their creative practice, needs, and context—determining for themselves how to engage with and frame the question throughout their eight-month journey.

B. NARRATIVE COACHING AND MENTORING:

Fellows explored a variety of narrative techniques, practices, and strategies through community learning sessions, individual coaching, and mentoring. The fellowship was multidisciplinary, multilingual, and adapted to create an accessible and inclusive journey. The specific working languages across the community-learning spaces were selected based on the make-up of the cohort.

C. COMMUNITY BUILDING:

Six community spaces, rooted in storytelling circle practices, facilitated the sharing of experiences, resources, and wisdom among fellows. These spaces aimed to interconnect lessons and strategies across various contexts and social justice movements. The fellows also used these spaces to share their approach and framing on the guiding question as well as their ongoing exploration/discovery journey.

D. COMMUNITY LEARNING:

Intergenerational and cross-movement learning spaces, grounded in narrative change and counter-cultural storytelling practices where artists, organizers, and narrative and storytelling practitioners from across the world shared resources, experiences, strategies, and tools with fellows. The learning sessions were designed based on the learning interests and needs of the fellows.

E. PEER SUPPORT:

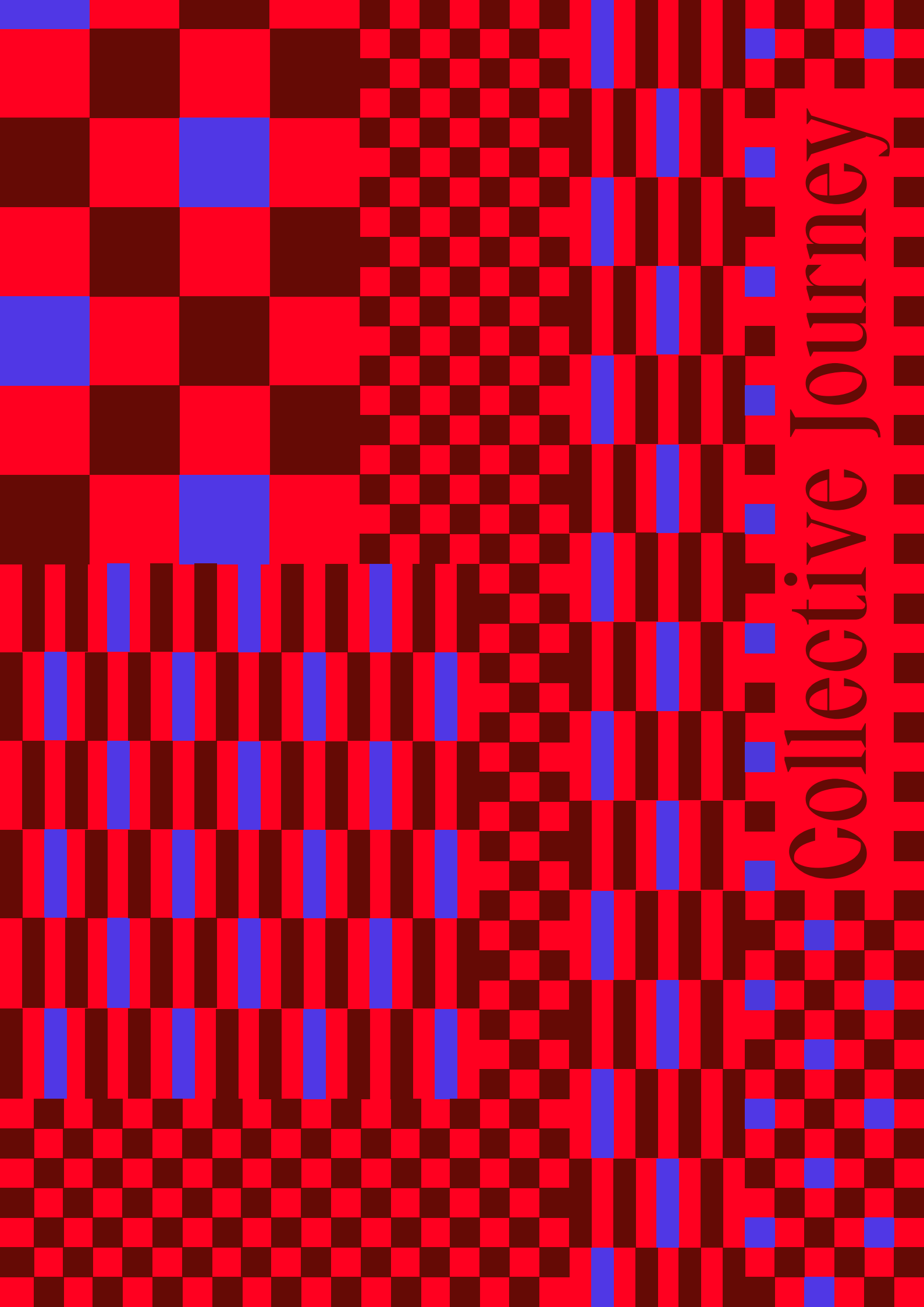
Fellows engaged in peer coaching to share ideas, support creative visioning and strategizing, and provide mutual support resources for social change. During the fellowship, each fellow was partnered with other fellows from across different regions to engage in a peer coaching relationship over the course of the program.

F. RESOURCE ADVISORS (MENTORS, COACHES, ETC.):

Fellows had access to three individual sessions with a resource advisor focused on areas they seek to strengthen or learn more about. Fellows selected their advisor from a roster of coaches, artists, activists, academics, and practitioners who partnered with Our Collective Practice specifically for this program.

G. ONLINE PUBLIC CELEBRATORY AND ADVOCACY EVENT:

The fellowship culminated in an online public event, celebrating and amplifying the work of the fellows. Fellows lead the design and style of the event.

The background is a complex geometric pattern. It features a grid of red and brown squares. Overlaid on this are several vertical stripes of blue and red squares. The stripes vary in width and are positioned at different intervals across the page. The overall effect is a vibrant, textured backdrop.

Collective Journey

Collective Journey

The fellowship had one question at its core:

What would the world look, feel, and sound like if it supported the dreams, power, and resistance of girls and young feminists?

Through all of the features of the fellowship, but most importantly through building relationships and making space for aliveness to unfold without pressure of performativity, we have found some answers, and are still in the process of uncovering more. Drawing on the experience of this collective process and the fellows' reflections, if the world truly supported the dreams, power, and resistance of girls and young feminists, it would:

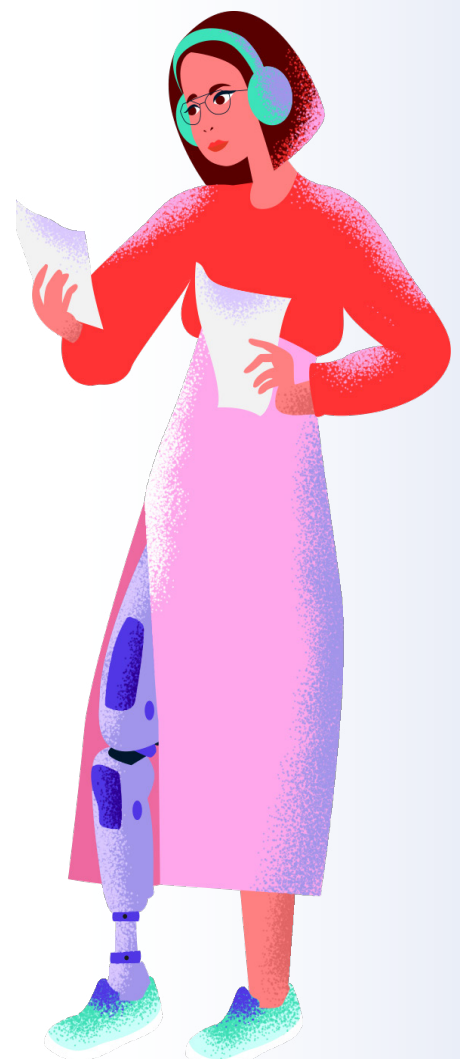
- ✿ **Look like** spaces where creativity is embraced without pressure or competition, where everyone can flourish as their unique selves.
- ✿ **Feel like** radical inclusion and unconditional acceptance, especially for communities with

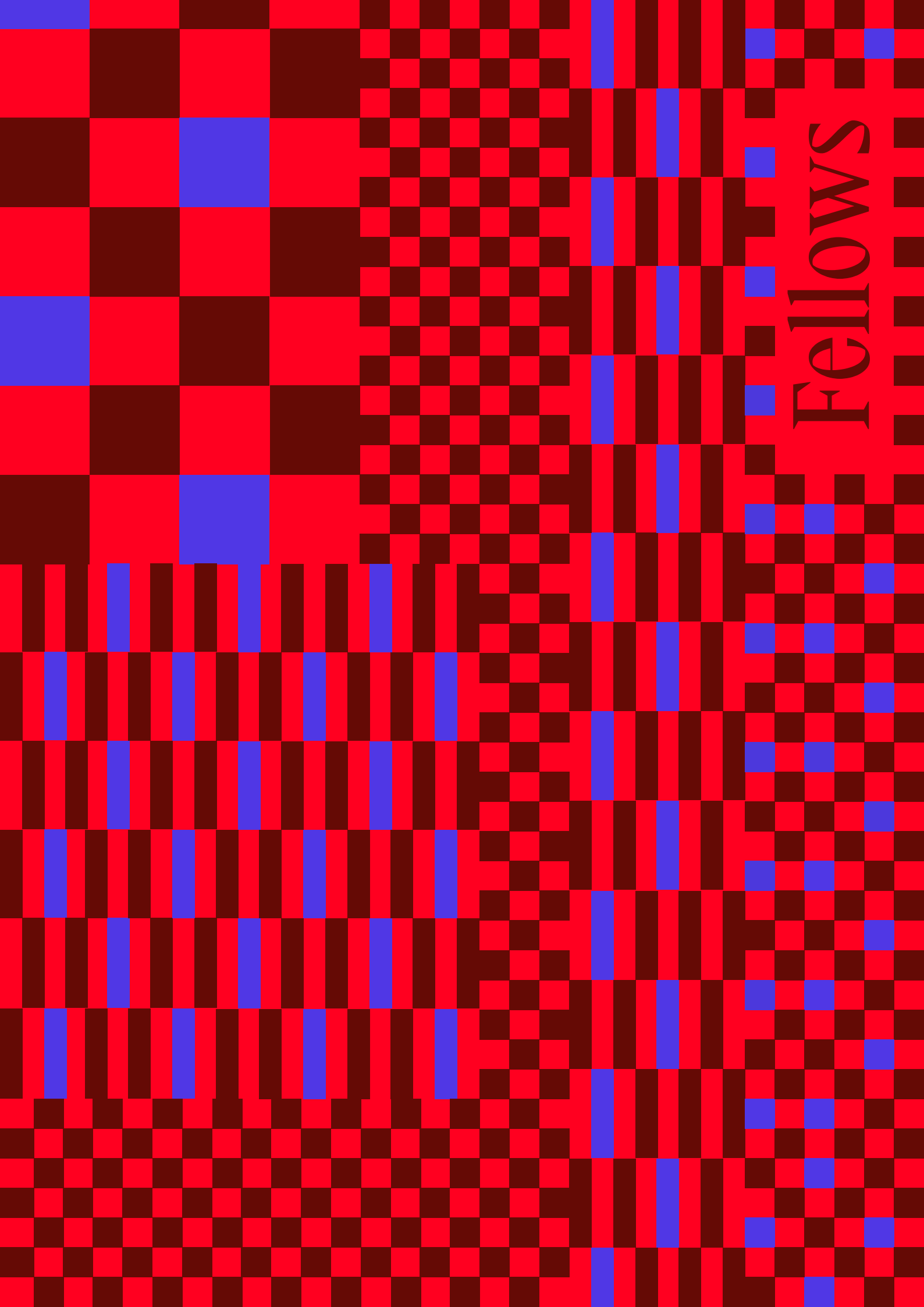


disabilities and marginalized artists, where the power of unconditional acceptance and solidarity breaks down shame and exclusion, allowing all bodies and voices to be fully seen and valued.

- ✦ **Sound like** a chorus of diverse stories and counter-narratives, amplified widely and boldly, where art is a weapon of change, and storytelling is both healing and resistance, nurturing community and collective vision.
- ✦ **A nurturing ecosystem** that fosters care, healing, and connection, offering young feminists safe spaces to dream, experiment, and be heard; a place where one can be oneself, held in their process rather than pressured to produce.
- ✦ **Operate with** long-term vision and collective care, where young feminists see themselves supported in building sustainable artistic and activist lives, creating collectives and networks that transform culture and policy.

In short, it would be a world where young feminist creativity is not only protected but actively cultivated as a vital force for social transformation, healing, and joy.



The image features a complex abstract pattern composed of various geometric shapes. The background is a grid of red and dark red squares. Overlaid on this are several vertical stripes of blue and dark red. There are also horizontal stripes of blue and dark red. The pattern is dense and repetitive, with the word 'Fellows' written in a serif font in the center. The overall effect is a vibrant, textured composition.

Fellows

Fellows

2024-25 Cohort

Carolina Vozian,
Republic of Moldova/Români



"If the dreams of feminist girls and young women were supported, the world would be a gentler, more peaceful place, with fewer or no wars; a place where no person would starve to death and live on the streets. Maybe it's an illusion, maybe patriarchy would still somehow manage to manifest itself in this world, but I think we would have more tools, resources, and emotional education to deal with it."

Carolina Vozian is a writer, cultural worker, facilitator, feminist and queer activist. She facilitates creative writing workshops, organizes cultural and political events, and has published a debut novel and other texts in collective volumes. Together with Andy Andreea, she curates the radical speculative art platform lumiposibile.ro. She likes to sit by the waves, rivers, fir trees, and willows. She was born and raised in the Republic of Moldova and now lives in Bucharest, Romania with her cats.



SPOTLIGHT

- Poems
- Un spațiu utopic al eliberării trans: în dialog cu echipa TransLucid
- #gatacugazul. Neptun Deep: o catastrofă climatică pe care încă o putem opri
- Pentru pace, pentru o etică radicală a nonviolentei



Gianna Mastrolinardo, Argentina



"In a world where the dreams of feminist girls and young women are supported, we would not dream of having our basic human rights respected. We would be able to go out on the streets without fear, to study, to get a job or a house without that being seen as merely a wish. Our dreams would be oriented toward our personal development, to leave our mark in a collective way."

Gianna Mastrolinardo is a young woman with motor disabilities from Argentina, anti-ableist feminist, artist, and activist. She is currently part of Orgullo Disca and of the La Mesa de Trabajo en Discapacidad y Derechos Humanos de Córdoba, both organizations are positioned within intersectional feminism. She is pursuing a degree in political science at the Faculty of Social Sciences of the National University of Cordoba. She also writes poetry in networks under the pseudonym Pluma libre (@plumalibree). She understands her identity as political and that is why for several years she has been carrying out different actions related to disability. In 2020, she became part of organizations that allow her to participate in different spaces and projects related to disability issues from an intersectional perspective. She believes in anti-ableist feminism, collective making, and writing meaning to her life. She does not romanticize this in any way, let alone in an inspirational way. For a long time, she found it

difficult to place herself in feminism, for different barriers, she could not “situate herself and body” in the way that was asked for and proposed. It was within the movement of people with disabilities that she was able to position herself as a woman with disabilities and found another collective way of being a feminist, and it is a perspective that accompanies everything she does.



SPOTLIGHT

- [Manifest: Fantasía Lisiada | Crippled Fantasy](#)
- [Ted talk](#)
- [Poem Mi Cuerpo \(My Body\) - \(Read it in Spanish\)](#)
- [Poem Arderá \(It Will Burn\) - \(Read it in Spanish\)](#)
- [Instagram: PlumaLibree](#)



Lina Bani Odeh, Palestine



"My art explores the relationship between spaces and the female body, focusing on how this interaction impacts mental and emotional states and shapes personal experiences. By reflecting on my own perspective as a female artist, I seek to express and understand these impacts, contributing to a broader feminist dialogue by highlighting the unique experiences of women."

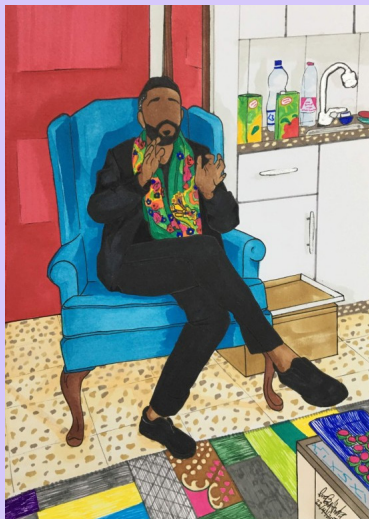
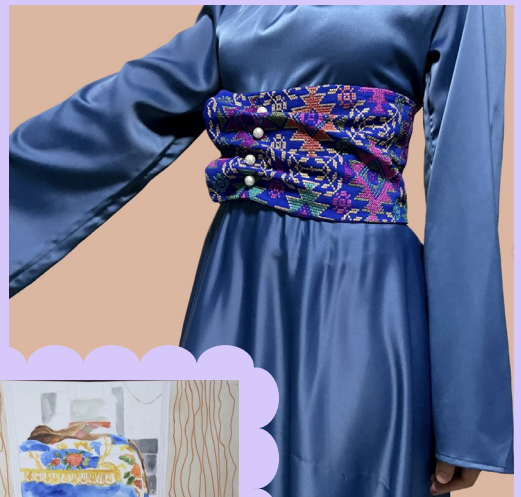
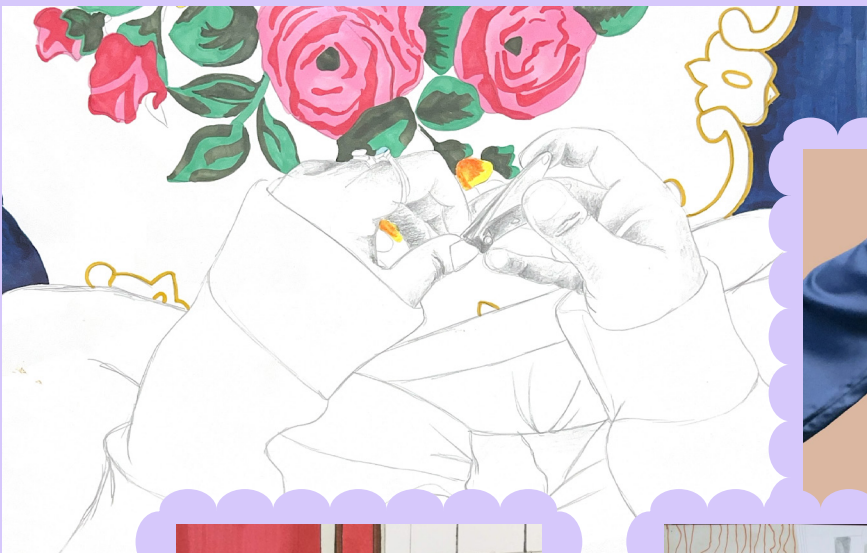
Lina Bani Odeh is a Palestinian visual artist, she resides and practices her art in Palestine. Her journey in the realm of contemporary visual arts began with the completion of her bachelor's degree at the International Academy of Art in Palestine. Embarking on a multifaceted career, Lina's passion for the arts led her to diverse roles within the cultural sphere. She has served as a project coordinator, office manager, and curator for esteemed cultural institutions in Palestine, including the renowned Dar Yusuf Nasri Jacir for Art and Research, Khalil Sakakini Cultural Center, and Qalandiya International. Throughout her career, Lina has been instrumental in managing art spaces, curating exhibitions, organising workshops, and facilitating collaborative projects with Palestinian and international artists. Lina has exhibited widely in Palestine, including showcasing her works at Al Ma'mal Foundation for Contemporary Art, Khalil Sakakini Cultural Center, Yabous Cultural Center, and the Walled

Off Hotel Gallery, among others. Her career and artistic endeavors are growing within the global art community, with exhibitions held in Lebanon and France. In 2020, Lina achieved a significant milestone with her inaugural solo exhibition Personal Space at Al-Mustawda3, marking a pivotal moment in her evolving artistic journey.



SPOTLIGHT

- Wearable Art - Memory
- Instagram: lina bani odeh



Mafoya, Benin



"There is beauty in dreams, but knowing that these dreams can come true gives the dreamer a sense of power, opportunities, and an incredible breath of life, putting their dreams on the path to reality. It is this feeling that I'll enjoy while working on my art."

Mafoya is a young Beninese painter. Her passion for drawing began in childhood while preparing for her primary school exam. Her parents enrolled her in calligraphy classes with Beninese illustrator Tévi Bénissan, who introduced her to drawing, sparking her lifelong interest in art. After earning a bachelor's degree in diplomacy and international relations from the National School of Administration of Benin, she began creating her first canvases, a year before starting her master's degree in human rights and democracy from the UNESCO Chair on Human Rights at the University of Abomey-Calavi in 2019. Mafoya's emotional paintings feature highly lyrical abstract compositions and depict the richness of her inner world like a colorful diary. Proud of her African identity, she portrays Black women with a sense of power and creative genius, challenging centuries of patriarchy and racism. Believing that only women can truly capture the essence of womanhood, she uses symbols and elements from nature to represent femininity; sand, cowries, seashells, and beads blended with colors to create unique textures that awaken the viewer's senses.



SPOTLIGHT

- [Feature video with link](#)
- [eyala blog interview](#)
- [Instagram: la_peintresse](#)
- [TikTok: lapeintresse](#)



Nu Misra,

India



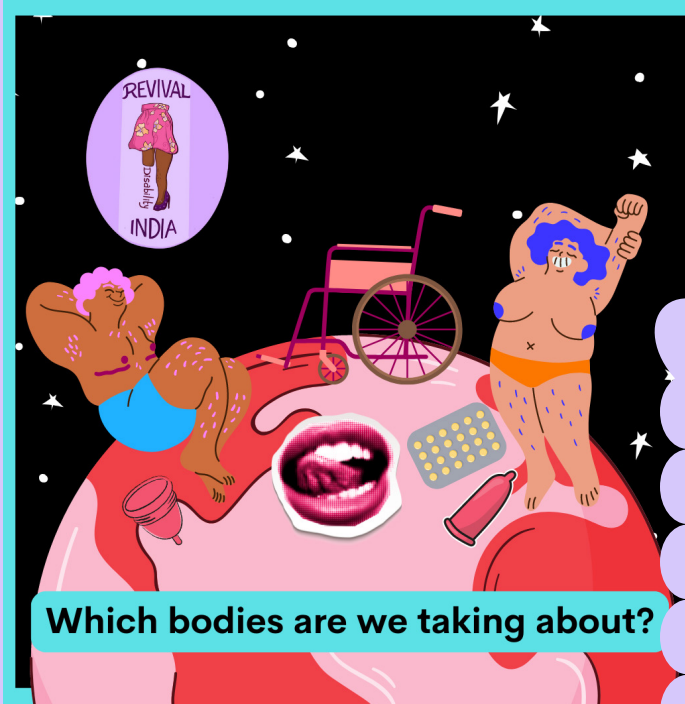
"Our resistance is not in loud voices or physical protests but in self-realization, affirmation, and conversations with disabled queer elders and siblings. Online activism has built accessible communities of care, challenging the notion that activism is only real when carried out in person, a view that promotes ableism and gatekeeping ... We need to imagine movements and organizing beyond abled lines of discourse, beyond a verbal culture of communication and storytelling, one that incorporates the nuanced political and lived realities of existing in a non-normative body."

Nu Misra holds a master's degree in gender studies, is a disability justice writer, and the founder of Revival Disability India. Their work involves utilizing technology to create affirming digital spaces for queer and disabled individuals online. Nu's expertise in the development sector is demonstrated through the campaign "Disabled Women Riot," which analyzed disability-related violence through a queer lens. This campaign connected communities via social media, made medical care and sexual well-being non-hierarchical, and organized and mobilized for innovative solutions based on interdependence. Notably, this campaign earned Nu the prestigious Laadli Award for Gender Sensitivity in 2022.



SPOTLIGHT

- [Disabled Rest Is Power](#)
- [Instagram: revivaldisabilityindia](#)
- [Instagram: nuatwork](#)



Rest and I have had an uncomfortable relationship. I spent my entire childhood chronically ill, lying isolated in bed so now I don't rest voluntarily unless rest is imposed on me by fatigue or burnout. I have a lot of ableist shame within me which I need to navigate and disrupt one day at a time.



Shonel Reanah Lunkuse,

Uganda



"In this imagined world, young girls would no longer suffer in silence. Instead, they would be supported, valued, and empowered to reach their full potential and make meaningful contributions to their families, communities, and societies at large. It's a world where every girl's dream is nurtured and supported, laying the foundation for a more just, equitable, and prosperous future for all."

Shonel Reanah Lunkuse is an activist, debater, poet, and student leader dedicated to gender equality and the rights of women and girls. As a Women Deliver Young Leader (Class of 2020–2023), Shonel uses speech, poetry, social media, and community engagement to advocate for youth health and education globally. Endorsed by leading advocates, Shonel is known for empowering young people to contribute meaningfully to their communities. She currently serves as the Speech Queen for St. Lawrence Schools and Colleges in Uganda, President of the Interact Club at St. Lawrence Citizens' High School Horizon Campus, and a member of the Interact Presidents Association. Shonel is also involved with Mental Health Uganda and Teenz for Climate. As the Founder and CEO of Ushuudah, she leads efforts to develop youth talent in Uganda, driven by the belief that empowered youth can transform their communities and nations.



SPOTLIGHT

- Instagram: shonel shonel
- LinkedIn: shonel lunkuse
- Facebook: shonel
- 2025 SCTG Annual Member Summit: Self-Care Poem
- Poem: Let Her Speak

Narrative Revolution Fellow



SHONEL REANA LUNKUSE

UGANDA

@shonel_shonel



Shonel Rena Lunkuse

Uganda Youth Advocate

Tere TJ Marcial, Mexico



"We could all dream of being whatever we wanted to be. If there was support for dreams from childhood, there would be no repressed women and we would be proud of our own identity. I would really like to explore this recognition with other women through meetings; where we can talk about the dreams they had in childhood, their current situation, the dreams that still persist, talk about their lives, their ways of inhabiting the world, see it and feel a part of it."

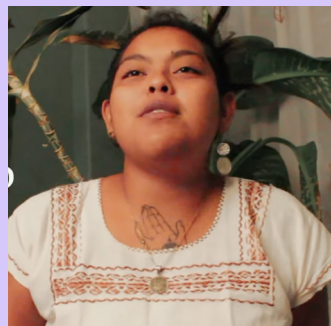
Tere TJ Marcial, is a rapper developing her unique language and is also a traditional musician specialising in son jarocho. She is a cisgender racialized woman, a lesbian, and a transfeminist activist. Her hometown is Sayula de Alemán, a Popoluca Indigenous town in southern Veracruz, Mexico. In Sayula, Teresa organizes a hip hop festival-meeting called Hip Hop Jam, now in its fourth edition. She performs in a Son Jarocho duet with rap called Las Terremoto del Sur, alongside her partner Julia Valenzuela. In this duo, Tere plays the marimbol

and guacharaca, sings songs, and writes and raps about her perspective on the world and how people can relate to one another and live better. Tere is also a member of Colectiva Son Jarocho Feminista, where she engages in feminist activism through music and community practices rooted in the son jarocho and fandango traditions. Her work focuses on communities related to village hip hop, son jarocho, traditional music, and intersectional feminism.



SPOTLIGHT

- [NO IMPORTA K Music Video](#)
- [ASÍ ES ESTO Music Video](#)
- [El Fandanguito- click here to watch](#)
- [Instagram: Teremarc](#)
- [Instagram: lasterremotodelsur](#)



Umadevi Ketha,

India



"When the dreams of girls and young feminists are supported, the dream of being able to speak freely about menstruation would come true. I am hopeful. To dream is an act of exercising power, which was fully exercised when I was a kid. Exercising this power as an adult comes with many challenges, and the most accurate way to articulate these challenges comes from the context. We all know the limitations of language and how metaphors and honesty collaborate with languages to bring forward the timeless narratives, those which hold truth. And I believe such stories without losing the ray of hope, strengthen our ability to dream."

Umadevi Ketha is a South Indian woman who is increasingly appreciating life with each new year. For nearly 30 years, she has identified and embraced many pleasurable activities. In her culture, individuals are often expected to make early decisions about their life path, but this approach did not suit her. In her quest for fulfilment, Umadevi sought out what sparked her curiosity and interest. At the age of 17, she chose to study architecture. Driven by a passion for sustainable living, she apprenticed with architect Didi Contractor, who specialized in building earthen structures in northern India. Her love for illustrations later led her to enroll in a children's books illustration course, marking the beginning of her journey into reading and writing, as well as exploring various artistic mediums. The course on children's books pushed her to explore profound questions and seek honest answers in a simple language. This love for storytelling ultimately led her to pursue the South Asian Diploma in Narrative Practices. Her expertise lies in self-reflection, the politics of storytelling, and the language used in narrating stories. Being surrounded by nature and maintaining deep connections with friends and community are crucial to her well-being. Additionally, reading biographies and autobiographies serves as her sanctuary.



SPOTLIGHT

- [Explore the art of Uma](#)
- [Instagram: uma_ketha](#)
- [Instagram: anaganaga_uma](#)



Victoria Equihua,

Mexico



"For me dreaming is a right. Dreams and illusions are political, although these systems make us believe that they are not for us, we insist and we make cracks to make it happen. With those dreams we cling to, as we cling to poetry or creation to tell our stories, to say here we are and we resist. For me creation and poetry are the ways in which we can echo our voices and hold onto something that was always ours and not only of academics, institutions, canons, or museums."

Victoria Equihua is Capula Michoacán Poet, feminist, theatrical, slammer and argüendera, member of the collective Calandria with which she coordinates the league of poetry slam for girls in the city of Morelia, and member of the feminist collective MAPAS that carry out processes of creation and defense of rights for girls, children, and adolescents from migrant agricultural day laborer families, girls and adolescents from peripheries, rural spaces and dissident rebels from the state of Michoacán. A seamstress, saleswoman, and workshop

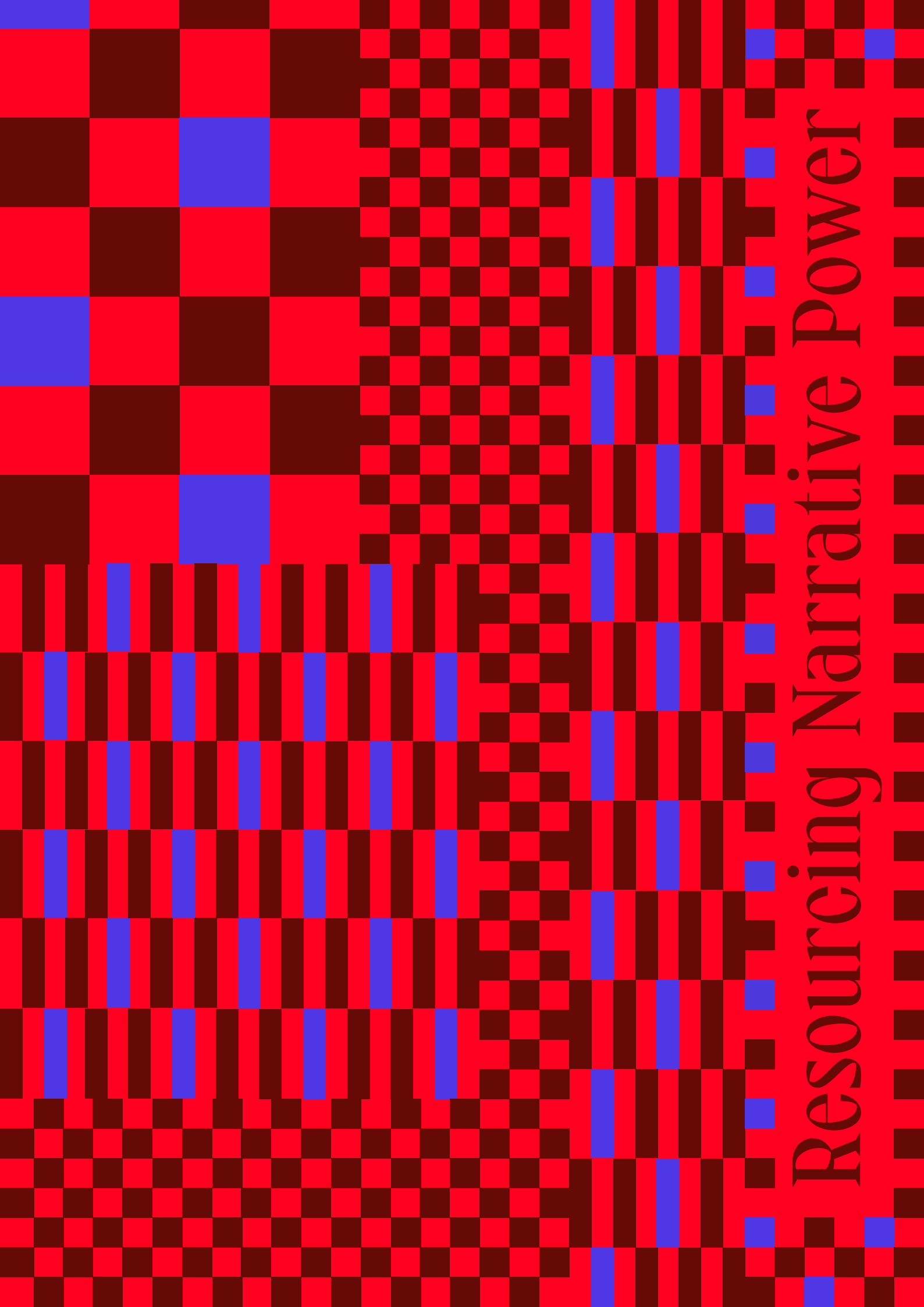
leader, she believes in rebellion, community, and self-management. She facilitates workshops and community theatre and poetry processes with women and children. She has received national and international awards for her written and spoken word poetry.



SPOTLIGHT

- Dolores Castro Award 2024 winner
- Circuito Nacional Poetry Slam México
- World Poetry Slam Championship '22
- Sé una buena mujer
- Instagram: melancolicas
- Instagram: Ovictorias

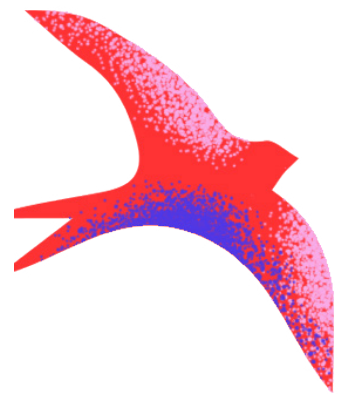


The background is a complex geometric pattern. It features a grid of red and brown squares. Overlaid on this are several vertical stripes of blue squares. Additionally, there are horizontal stripes of blue squares that intersect the vertical ones, creating a woven or pixelated effect. The colors are vibrant red, a dark brown, and a bright blue.

Resourcing Narrative Power

Resourcing Narrative Power: A Call to Funders

Girl and young feminist artists are not just creators—they are worldbuilders, cultural strategists, and frontline organizers of our collective future. To meet this moment, funders must go beyond short-term, extractive grantmaking and deeply align with liberatory, care-centered, and disability justice practices. Top five calls to actions for funders:



#01.

*FUND SYSTEMIC
CHANGE THROUGH
NARRATIVE POWER*

Resource the future. Invest in artistic expression and engineering, meaning the radical imagination and collective creation of new worlds. Girls and young feminists are envisioning and enacting entirely new modes of existence and community that weave together past, present, and future while honoring diverse cultures and experiences from across the globe.

Narrative power—the ability to shape the stories, symbols, and frameworks that define how societies are shaped—is central to systemic change. Narratives determine which experiences are visible, which values are amplified, and which possibilities are deemed legitimate. In doing so, they shape institutions, policies, and social norms. Those who control the story can reinforce existing power structures—or, as girls and young feminists demonstrate, use storytelling to imagine and enact entirely new ways of living, organizing, and relating to create the cultural and political conditions necessary for deep, structural transformation.

Imagination and storytelling expose hidden biases, challenge oppressive frameworks, and cultivate the cultural conditions required to build liberatory futures grounded in equity, care, and collective flourishing. Funders must move beyond transactional support for artistic outputs and instead resource the collaborative and visionary work of crafting alternative realities—where artists and storytellers not only imagine new worlds but help bring them into being through the narratives they create. These are the realities that can reshape systems, shift power, and sustain long-term structural change.

TANGIBLY THIS MEANS:

- Directly fund narrative interventions, strategies, and efforts that shift harmful dominant stories. Support projects that reclaim histories, challenge stereotypes, and build counter-narratives authored by girls and young feminists themselves—ensuring that the stories shaping public imagination come from those most impacted by structural oppression.
- Invest in collective dreaming, cultural strategy, and imaginative infrastructure. Support (virtual and physical) spaces and long-term processes where young feminists can dream together, challenge dominant narratives, and strategize culture shifts that dismantle systems of oppression.
- Support experimental, future-oriented work that pushes beyond what is currently legible to funders by recognizing that visionary art and activism often disrupt familiar frameworks; and this requires funders to stretch their imagination and increase their risk tolerance.
- Create space for divergent ways of seeing, sensing, and imagining—especially from those at the margins. This means funding and honoring epistemologies and creative practices rooted in disability justice, Indigenous knowledge, queerness, and other historically excluded perspectives.

#02.

TRUST, FUND, AND SUPPORT GIRL AND YOUNG FEMINIST ARTIVISTS

Young feminist artists are imagining and shaping futures far beyond the limits of traditional philanthropy. When resourced with deep trust and unrestricted support, they don't just create, they transform systems, communities, and narratives. Success cannot be confined to outputs or impact metrics; it must be measured in healing, connection, and the expansion of what is possible. This work is not about a single moment but part of an intergenerational, cross-regional movement toward collective liberation.

TANGIBLY THIS MEANS:

- Offer unrestricted, multi-year grants that empower young feminists to pursue autonomous, self-directed artistic and activist explorations without the pressure of rigid deadlines or predefined outcomes. These grants acknowledge that transformation unfolds over time and in nonlinear ways.
- Develop accessible, streamlined funding agreements and payment processes that center the lived realities of girls and young feminists—prioritizing timely disbursements, minimal documentation, and flexible reporting. Eliminate bureaucratic barriers that delay funds or introduce unnecessary risk, allowing artists to focus on their work and well-being. For funders unable to implement these practices directly, trusted intermediaries and partners can manage the process on their behalf, ensuring resources reach artists efficiently while honoring the context, experiences, and realities of girls and young feminists.
- Release expectations of polished “products” or narrow deliverables. Recognize that the artistic journey, including experimentation, risk-taking, and even failure, is essential and valuable. This acknowledges creativity as a dynamic process, not a factory line.
- Recognize artistic process, experimentation, and relational growth as critical outcomes. Healing, community-building, self-discovery, and political awakening are fundamental and foundational results of this work.

- 
- Provide holistic support that integrates care and accessibility. This includes offering translation and interpretation services, creating dedicated rest and grief spaces to honor emotional labor, and funding stipends for caregivers or support persons—ensuring full participation is possible regardless of physical, emotional, or logistical barriers.



#03.

EMBRACE
LIBERATORY
PRACTICES, NOT
EXTRACTIVE
AND APOLITICAL
METRICS



True liberation requires funders to release control and make space for ambiguity, experimentation, and self-determination. Young feminist activists do not thrive under conditions of surveillance, scarcity, or rigid metrics. They flourish in environments rooted in trust, interdependence, and collective imagination. Fellows in this program experienced profound transformation precisely because pressure was replaced with care. Instead of being asked to perform or produce on demand, they were given the freedom to explore, unlearn harmful norms, take risks, rest, and return—without fear. These liberatory conditions honored their full humanity and affirmed that healing, community, and process are not secondary outcomes but the work.

Art is political. It does not exist outside of power, history, or struggle. When wielded by girl and young feminist artists, it becomes a force for critique, resistance, and worldbuilding. That power must not be sanitized, extracted, or reshaped to fit funder comfort. It must be held with integrity and led by the activists themselves. Supporting this means investing in their leadership, voice, and political clarity by not reducing their work to aesthetics or flattening it into apolitical outputs. It means resourcing narrative power as both a strategy for systems change and a practice of collective liberation.



TANGIBLY THIS MEANS:

- Center care and the creative process over proof and productivity. Prioritize well-being, relational trust, and flexible pacing above rigid milestones or quantifiable deliverables that limit the potential and power of art as a tool for transformation.
 - Resource activism as political labor. This includes investing in long-term support for the political education, creative infrastructure, and organizing practices of activists—not just funding final products or performances.
 - Design learning environments rooted in emotional, somatic, and relational intelligence. These spaces should be participatory, adaptable, and responsive by centering the needs, rhythms, and voices of the community.
 - Celebrate “not knowing” and uncertainty as vital parts of creative and political work. Ambiguity should be seen as a generative space for discovery rather than a problem to be solved.
- 

#04.

RESOURCE
LONG-TERM,
INTERCONNECTED
ECOSYSTEMS



Fellowships are not isolated milestones or endpoints but integral parts of a broader, ongoing process of collective transformation that demands time, care, and sustained commitment. Girls and young feminists are architects of rich, living, relational ecosystems rooted in solidarity, mutual aid, and shared struggle. These ecosystems are dynamic, interdependent, and thrive precisely because they honor complexity, difference, and the fullness of human experience. Liberation is not an individual endeavor but emerges through interconnection, accessibility, and the radical honoring of diverse ways of being and thriving. Building ecosystems means embracing this complexity and

working across identities, histories, and needs with humility and care. This vision urges us to move beyond transactional funding toward investment in ecosystem interdependence and relational accountability. It calls for a paradigm shift: funders must see movement infrastructure—the backbone of systemic change—not as overhead or an afterthought, but as the essential foundation for cultural strategy and long-term transformation.

TANGIBLY THIS MEANS:

- Intentionally invest in infrastructure that supports collective care, healing, peer exchange, and intergenerational connection. This includes accessible spaces—both virtual and physical—that prioritize disability justice, neurodiversity, and radical inclusion as non-negotiable elements of sustainability.
- Commit to long-term, flexible funding that prioritizes ecosystem strengthening over short-term project cycles. Embrace the slow, nonlinear rhythms of movement work, including rest, grief, joy, and regeneration as critical ecosystem practices.
- Support cross-movement and cross-regional collaborations and connections that break down silos and cultivate solidarity across diverse struggles and geographies, recognizing that systemic change requires united, multidimensional efforts.



#05.

INVEST
ACCOMPANIMENT
LED BY ARTIVISTS,
CENTERING
GLOBAL MAJORITY
WISDOM AND
EXPERIENCE

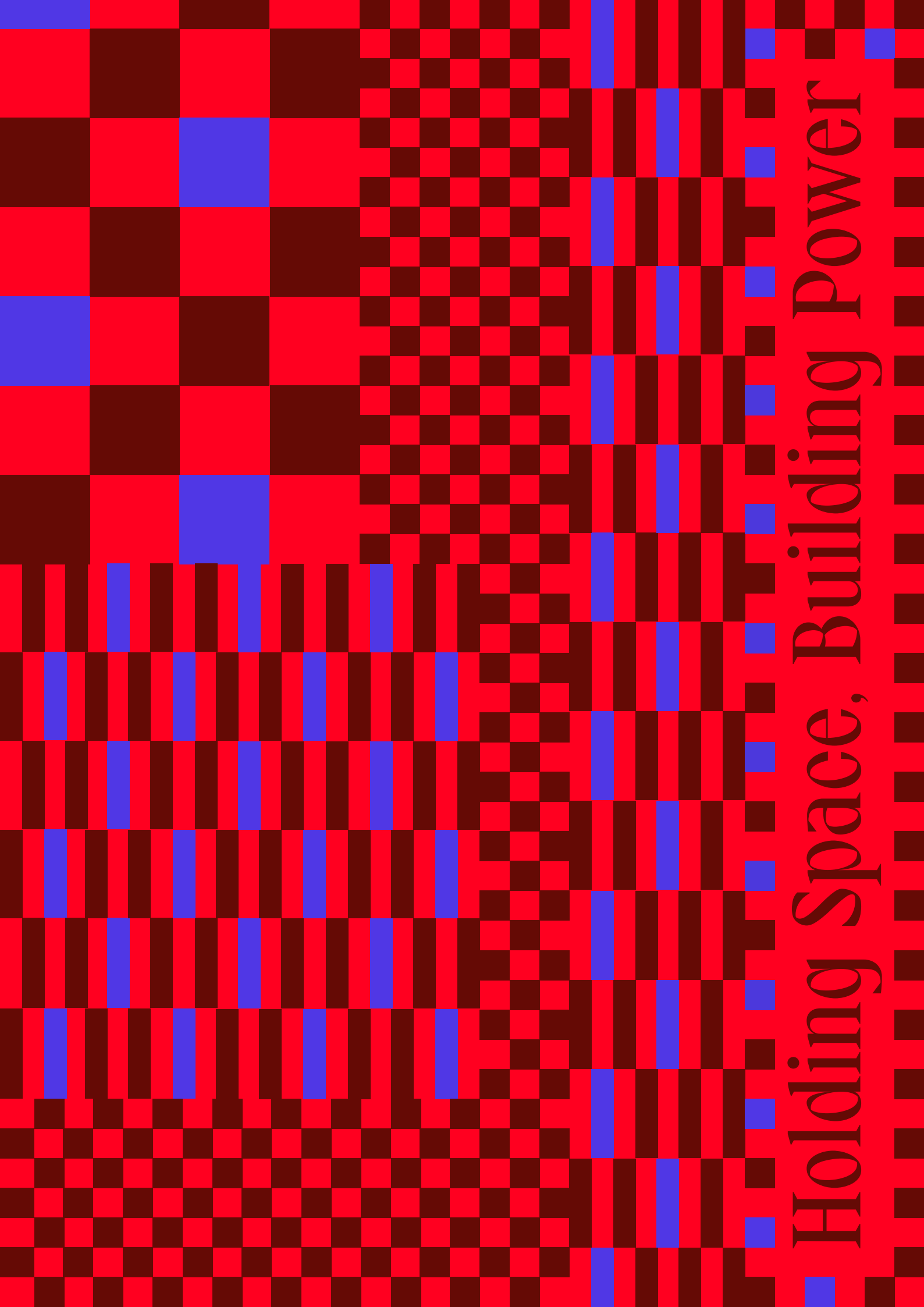
Accompaniment is essential to all collective efforts and processes. It is mutual, ongoing relational engagement rooted in trust, respect, and shared purpose. For activists, accompaniment is a vital practice that enables deeper sharing of resources, knowledge, and solidarity. This support is most powerful when it is led by activists themselves—particularly those from Global Majority communities who hold rich histories, knowledge, and cultural wisdom often excluded from dominant narratives. Activists from the Global Majority emphasize that accompaniment is not about charity or distant oversight, but about walking alongside, recognizing the interdependence of struggle and creativity. Accompaniment creates spaces where collective leadership thrives, grounded in ancestral traditions, local realities, and visionary futures. It is within these relationships that new strategies for resistance and regeneration emerge that are rooted in lived experience rather than imposed models. True accompaniment cultivates reciprocal spaces for healing, learning, and collective reflection that honor the emotional and cultural labor of activists. It recognizes that creation is inseparable from community care, and that sustainable change arises through relationships nurtured over time. Funders must commit to investing in accompaniment processes that are led and shaped by Global Majority activists themselves—prioritizing power-sharing, relational accountability, and the wisdom of those closest to the work—to enable resilient, self-determined, and visionary cultural movements.

TANGIBLY THIS MEANS:

- Fund activist-led mentorship and peer accompaniment programs that connect experienced cultural workers with girl and young feminists artists. Prioritize relationships built on mutual learning, care, and interdependence rather than hierarchical models of “expertise.”

- Create flexible funding structures that allow time and space for deep relationship-building. Accompaniment takes time—resource long arcs of work that include periods of rest, listening, informal exchange, and reflection, not just visible outputs or events.
- Resource spaces—physical, digital, and emotional—where Global Majority activists can accompany one another across lines of movement, language, and geography. Prioritize translation, accessibility, and care as foundational to this work.
- Center the leadership of Global Majority activists in designing and guiding accompaniment practices. This includes funding time for facilitation, storytelling, documentation, and knowledge exchange that reflects their wisdom traditions and creative methodologies.
- Invest in the facilitation of slow and emergent processes. Accompaniment is nonlinear. Funders must resist the urge for rapid turnaround and instead support culturally-rooted, community-paced, iterative growth.





Holding Space, Building Power

Holding Space, Building Power: The Design and Practice of the Fellowship

Timeline of Key Activities, Workshops, and Creative Exchanges

The Narrative Revolution Fellowship was shaped not only by its values and participants but by the intentional spaces we held together: community meetings, collective learning spaces, and one public event that invited the wider world into our process.

We began with a session focused on **building the container**—where fellows got to know one another, set up group agreements, and cultivated a culture of belonging. This grounding work allowed us to move into deeper territory together.

In our next gatherings, we explored **stories, narratives, and counternarratives**, connecting personal histories to larger systems and imagining how reclaiming narrative can shift culture. In “**Grounding in Togetherness**,” fellows shared their artistic practices, personal values, and dreams, weaving a shared sense of community and solidarity.

From there, we moved into a **Dreaming and Worldbuilding** session to support fellows in exploring creative ways to imagine alternative realities and articulate their visions through poetic and speculative forms.

We then turned to the theme of **sustainability and care**, not only as a practice of self-preservation but as a political strategy. We explored trauma around money, challenges of visibility, and how to make a case for one’s art and activism in philanthropic and public spheres. Fellows were offered practical tools, templates, and guidance, as well as space for emotional reflection.

As we neared the end, we held a session titled **"Our Dreams, Our Power"** where fellows began sharing the work they were developing, preparing for our public event. The final event, **"Celebrate Dreams,"** brought together peers, mentors, and broader networks in celebration and offered visibility, validation, and joy.

We closed with **"Blossoming Toward the Future,"** a space for integration, reflection, and building relationships beyond the fellowship container.



Umadevi Ketha



Lina Bani Odeh



Mafoya

Fellows' reflections on these gatherings reveal their emotional depth, healing impact, and transformative potential:



"I liked the narrative-building sessions the most because I felt that I could freely express myself and I loved how we used creative ways to do so."



"The session on money was healing, to hear others talk about their trauma and beliefs around money. I didn't expect to cry during that session but I did."



"The speculative storytelling session was very freeing—it felt like a permission slip to imagine wildly and without apology."



"I really appreciated the very soft and slow holding of space. It was very nourishing and healing to be together in community, not necessarily having to produce something but to be witnessed and witness others."



"Each of the facilitators brought something special that added to our practice. I felt like I was absorbing knowledge just by being in the room."

These sessions were not simply educational. They were invitation spaces to slow down, to connect, to experiment, and to build artistic and political power collectively.

This rhythm of gathering, intentional, creative, and deeply relational, was core to how the fellowship created transformation, not just in each individual but in the collective body we formed together.

If gatherings held the structure of this collective body, the other elements such as mentoring, coaching, peer support, were the impetus that met fellows where they were, supporting them with tailored resources, guidance, and advice.

Mentoring and coaching was offered as individual support and each fellow could choose from a curated list of folks whose skills met the needs of what fellows expressed as important for them in their learning journey. Each fellow could either choose from that list or find another mentor or coach that they want to work with. Those who did sessions found them valuable and necessary to move through some of their barriers, or learn new things.



"Coaching/mentoring has helped me so much ... Ever since I brought my art into practice as a profession I have faced a lot of blockages. I liked the things that were being offered by Dani through their somatics practice."



"Tuve asesorías y apoyo externo y me ayudó muchísimo porque se pudo diseñar mi sitio web y estamos en la realización de una publicación de mi obra."



"To have agency with respect to what area we want to spend our allotted money when supporting our art is amazing. It's an honor."



"Tuve mi sesión y fue muy enriquecedora ... resolvió todas mis dudas hacerla de mi música y su lanzamiento."

We also offered **peer-to-peer support** as a container for meaningful connection and support. Fellows were divided into three groups, encouraged to meet regularly, and if needed use a guide for peer support we developed to make things easier. When the meetings happened, they were nourishing. Scheduling and facilitation were major barriers, but wanting to connect and learn from each other remained central.



"It made the fellowship better as it helped me feel the community. Talking with peers helped me reflect on my own process."



"Me gustó que aunque no siempre podíamos reunirnos las veces que lo hicimos sentí mucha conexión con mis compañeras."



"Unfortunately, we haven't gotten to connect with our peer group very much ... maybe what would help in the future is if the first peers' meeting was externally coordinated."



Lessons in Transformation: What We Learned from the Process

This fellowship was a learning journey from beginning to end. As the first iteration of a bold and experimental model, we knew we were stepping into uncharted territory by centering the needs, desires, and dreams of young feminist artists and activists in the foundation of the structure, rhythm, and support systems of the program.

From the very beginning, we committed to listening deeply. And after the fellowship concluded, we continued that commitment by placing fellows' voices at the center of our reflection. What follows is a synthesis of their experiences, as captured in the final evaluation form. Their insights will guide how we shape future iterations of this fellowship and how we imagine what's possible when creativity, care, and collective power lead the way.

Fellows described the program as a transformative space that rekindled creativity, deepened confidence, and reframed art as a tool for collective resistance. Many reported that it helped affirm their identities as artists and activists while giving them the tools and community support needed to imagine bold, long-term futures. Emotional healing, renewed creativity, and the feeling of being seen were consistently named as valuable outcomes.

The program exceeded expectations for most fellows. Whether they joined with defined goals or not, participants emphasized the personal and artistic growth they experienced. The learning process prioritized experiential methods like storytelling, play, and connection rather than theory-heavy content. Fellows appreciated the space to rest, experiment, and reconnect with their work.

Sessions that focused on financial healing, speculative storytelling, and narrative practice stood out as particularly impactful. These moments were described as deeply supportive of each fellow's craft. Participants reported increased confidence in creative expression, including naming themselves as artists.

While coordinating peer groups was occasionally challenging, fellows valued the concept. Where peer relationships were able to flourish, they described them as nourishing. Coaching and mentoring were widely praised, with fellows noting they experienced breakthroughs and gained clarity on next steps.

The fellowship was distinguished by its emphasis on access and inclusion. Fellows praised the emotional safety, relaxed pace, and individualized communication. Although they raised concerns about some logistical challenges, like international banking, they were not central concerns.

There was strong enthusiasm for continued connection after the fellowship ended. Fellows expressed interest in peer collaboration, mentorship, and resource sharing. Ideas included zine creation, alumni networks, and increased visibility through shared platforms.

Overall, the feedback reaffirms the value of investing in girl- and young feminist-led creative work. This fellowship not only supported art-making, but fostered the emotional and structural conditions that allow activist art to thrive: safety, financial backing, creative freedom, and collective belonging. These insights provide a strong case for future investment in programs that prioritize feminist creative practices rooted in care, experimentation, and systemic transformation.

Young feminist artists are not just envisioning individual growth—they are dreaming long-term, collective futures rooted in sustainability, healing, and systemic change. Fellows shared aspirations spanning the next five to ten years, rooted in artistic, personal, and political transformation. Common desires included expanding their creative practices, deepening political engagement, building sustainable lives as artists, and fostering community care. While some dreams were bold and specific—like opening art centers or launching initiatives—others emphasized healing, rest, and visibility.





"The power of unconditional acceptance and solidarity ... especially for artists with disabilities, because we're shamed so much for being unproductive or not working according to able-bodied rules."



"Me hizo recordar que tengo derecho a soñar con más, afirmar que soy poeta y artista ... es también una forma de resistir."



"In five-ten years, I envision my work reaching wider audiences, fostering critical dialogues, and driving tangible change in the way Black women's bodies, stories, and experiences are represented. This fellowship has given me not only a platform but also the tools and confidence to take my vision to a higher level."



"This fellowship has shown me the impact of having a sharing space and in the future, I plan to create more spaces like this ... even maybe collaborate with the fellowship itself."

Liberatory design—rooted in emotional safety, spaciousness, and individualized support—creates the conditions for deep transformation, not just artistic output.

Fellows described the fellowship as a deeply supportive, expansive, and transformative experience. It offered them both the emotional grounding and practical tools needed to thrive as artists and activists. Many emphasized that the program exceeded their expectations and allowed them to reconnect with themselves and their creative practices on their own terms. They appreciated the balance of structure and spaciousness, the emotional safety created, and the individualized communication.



"Successful in the ways I didn't anticipate it to be. I healed, I could unclog certain artistic processes. I could ground myself I guess."



"The space has allowed me to recognize the thing that is not working. Rather than trying to fix it, I felt the space enough for me to tap into the core of the troubles."



"In my case, performance is beyond perfection. To disassociate the worth of myself and the worth of my work with perfection."



"Creo que comencé a enfocarme más formalmente en mi creación ... eso me permitirá tener un proyecto y obra para compartir con otros."



"When I shared my ideas, I felt incredibly heard and also felt it was the right place to plant seeds. A place, like a well-nurtured earth, has the capacity to allow seeds to germinate."

When it comes to facing challenges, fellows experienced creative unblocking, visibility breakthroughs, and emotional healing. They gained practical tools and clarity. The fellowship created a safe space to feel, cry, question, and emerge stronger.



"I was in a state of freeze, artistically speaking. The fact that I was in this international community of artists, where nobody expected anything from me and I could just be a human, I think healed some of that block. It allowed me to experiment, to write without purpose, to write just because it's fun and I'm passionate about it, and that was exactly what I needed."



"Financially, yes. Emotionally, yes. I was allowed to be and exist however I wanted ... I have turned off my camera, cried, and turned it on again. It's been very cathartic."



"Me hizo sentir mucha confianza en lo que hago ... como activista para mí fue esperanzador poder tener un tiempo y espacio para conversar y escribir."



"Connecting with other artists and the way each one is honored has healed the wounds from earlier experiences."



"Fundamentalmente a percibirme a mí misma como artista de un modo diferente ... teniendo mejor relación con todo lo que involucra el proceso de creación."

Creative confidence flourishes in spaces that prioritize experimentation, affirmation, and engagement with diverse artistic lineages. Fellows found guest sessions particularly inspiring, sparking new ideas and perspectives. These experiences encouraged participants to take risks, explore new approaches, and redefine their artistic processes, helping many reconnect with the transformative power of their craft.



"The experimentation is the work. The work is experimentation. It freed me. I used to believe everything had to be perfect before sharing it, but now I feel braver. I've been sketching more, writing more, even when it's messy."



"Me impactó mucho escuchar a mis compañeras compartir su proceso artístico y emocional, me hizo resonar con mis propias heridas y motivaciones. Me dio mucha fuerza para seguir."



"I loved the speculative storytelling space. It made me feel like we could actually dream radically and unapologetically. It was like being given permission to imagine."

When it comes to success and learning, fellows reported significant personal and artistic breakthroughs. They embraced their identities as artists and developed confidence in their creative process. Success was redefined in expansive, nourishing terms.



"I now say I'm an artist. That alone is a huge shift."



"I allowed myself to rest and still consider that a success. That's very new for me."

"Nunca pensé que podría hacer un poema sobre mi historia política. Pero lo hice. Y fue hermoso."



"Success for me was showing up. Sharing in the group, saying something vulnerable, and being met with kindness. That was success."

When it comes to narrative practice and dreaming fellows deepened their understanding of narrative as a tool for healing and power. They explored personal and collective storytelling and began imagining worlds outside of dominant narratives.



"I started asking new questions about who gets to tell stories and whose stories get centered. That shifted everything."



"El ejercicio de pensar el mundo que queremos fue muy fuerte para mí. Nunca me dieron ese espacio antes."



"Narrative is resistance. It's also joy. That's something I learned here."

When it comes to structure and rhythm, the flexible pace and creative structure were appreciated. Fellows valued having enough time to go deep, rest, and return. Some requested more support with deadlines or reminders.



"It felt good not to be rushed. I needed that."



"Sentí que pude hacer las cosas a mi ritmo. Aunque a veces me perdía, agradezco mucho la libertad."



"The balance between structure and freedom was very thoughtful. It made me feel trusted."

When it comes to access and inclusion, the fellowship was widely praised for its emotional accessibility, relaxed pace, and personalized communication. A few struggled with cross-border banking.



"This was the opposite of a lecture or stressful conference. I didn't feel like I had to perform. I could just be."



"Me perdí un poco en los correos, pero me gustó el grupo de wats. Sentí que podía hablar cuando lo necesitaba."

"Having individual communication meant a lot. It made me feel like I mattered."

When it comes to staying in touch after the fellowship and continued support, fellows want ongoing connection via group chat, occasional calls, art-sharing, and deeper peer relationships. They asked for help with visibility, connections, practical tools, and continued community. Many dreamed of deeper collaborations or mentorship.



"Yes, in all ways possible. I want to keep dreaming with these people."



"I would love a quarterly check-in or creative hangout. Something light but connecting."



"Help us find more opportunities ... residencies, grants. I often don't know where to look."

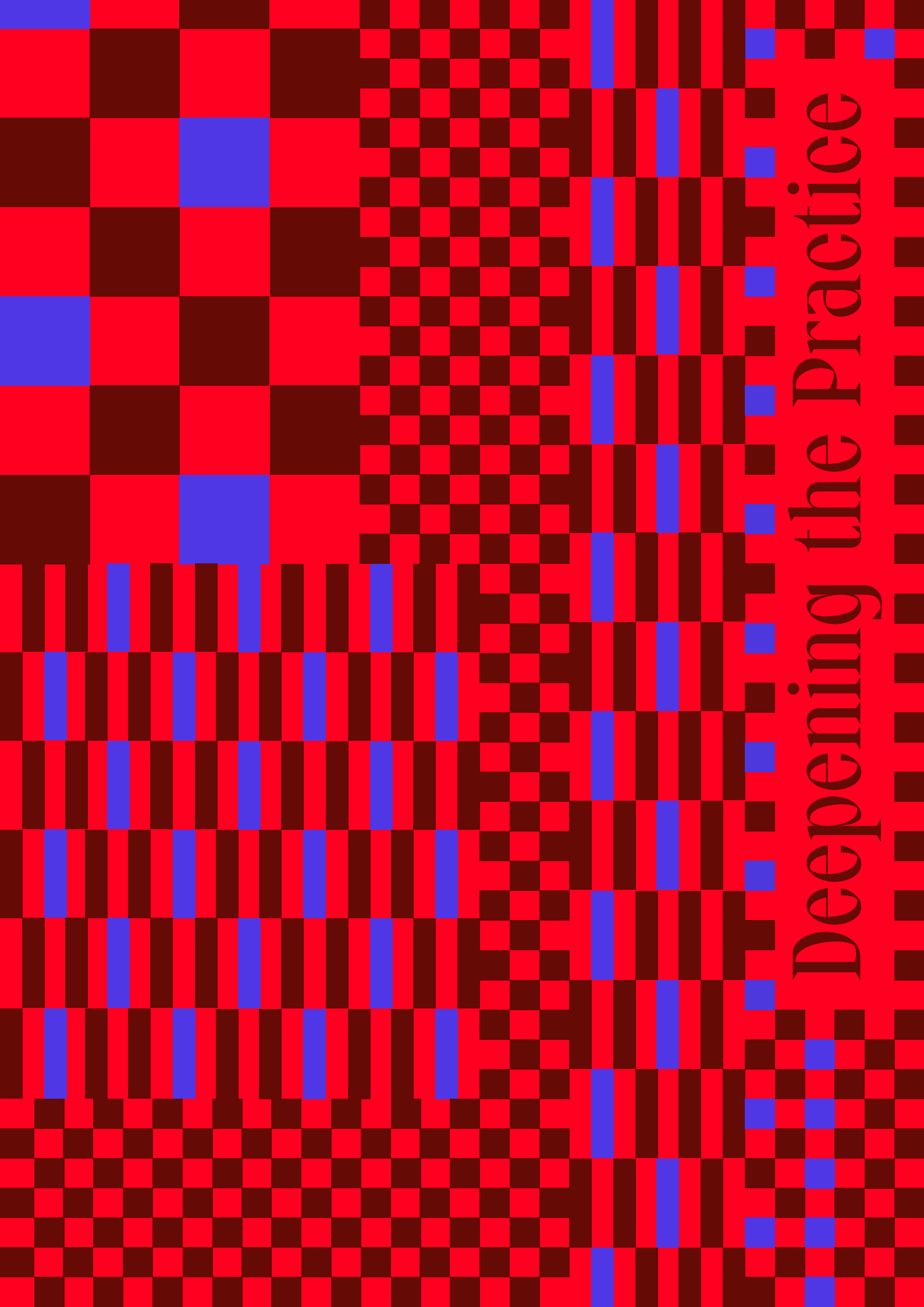


"If I can get a periodical review, guidance ... maybe a space to present work or even brainstorm new pieces."

IDEAS AND LESSONS WE ARE TAKING FROM THE FELLOWS' REFLECTIONS THAT WE AIM TO IMPLEMENT WITH FUTURE COHORTS:

- **Hold strong on non-performative space:** Fellows deeply valued the relief from productivity culture. Continue emphasizing slowness, process, and play.
- **Lean into the “beyond productivity” ethos:** The emotional success felt by fellows was rooted in an intentional design that prioritized care, pace, and openness. Preserve this tone in structure and facilitation.
- **Normalize doubt, imperfection, and rest:** The impact of hearing that “every artist doubts themselves” or “experimentation is the work” was profound. This can be a core pedagogical principle.
- **Normalize diverse ways of participating:** People noted they needed spaces that respected neurodiversity, disability, and varying energy. Keep reinforcing flexible, trust-based participation.
- **Encourage somatic safety as a foundation:** Physical/emotional safety allowed participants to experiment and heal. Somatic grounding and care practices are essential.
- **Invite early visioning:** Some fellows noted how this experience shaped their five-ten year view. A prompt or session early on to name bigger visions and commitments could support long-term clarity.
- **Retain embodied and relational learning:** Fellows consistently appreciated the experiential, emotionally grounded style. Keep somatic and storytelling-based approaches at the core.
- **Highlight peer exchange as pedagogy:** The power of “being in conversation” with other artists was transformative. Continue spotlighting peer voices and lived experience as core learning tools.

- **Offer follow-up invitations to alumni:** Several want to co-create future iterations or contribute again. Cultivate alumni participation in future rounds (as mentors, guests, collaborators).
- **Support visibility and sustainability:** Multiple fellows still struggle with being visible and securing income. A future cohort might include more tools or peer coaching on this.
- **Prioritize guest diversity and storytelling-centered design:** Fellows loved hearing from people with different lived experiences and activist lineages.
- **Schedule and facilitate the first peer meeting to provide support from the beginning:** A short, facilitated kickoff could help groups get over the inertia of scheduling.
- **Maintain choice in how coaching funds are used:** Fellows found it powerful to direct their resources to what supported them most.
- **Build in support for financial/logistical hurdles:** If international banking or admin remains part of the process, include guidance or optional one-on-one support.
- **Create a long-term community channel:** Keep the WhatsApp group or move to a platform with more organizing features (e.g. Mighty Networks, Discord, Slack) for post-fellowship exchange.
- **Lift up fellows' creations across channels:** Continue spotlighting fellows' projects on social media, newsletters, or other public platforms to amplify their voices.

The background is a complex geometric pattern. It features a large-scale checkerboard of red and brown squares. Overlaid on this are several vertical stripes of blue and red squares. Some of these stripes are solid, while others are composed of smaller, repeating square patterns. The overall effect is a dense, layered visual texture.

Deepening the Practice

Deepening the Practice: Reflections from Fellows and Mentors



Why Is It Important to Provide Flexible Funding that Centralizes the Autonomy and Self-Determination of Young Feminists and Artists?

BY GIANNA MASTROLINARDO

Young feminists who create art often exist at the margins. We are not accustomed to being at the center, to deciding on our own terms what we create and how we create it. Instead, we are constantly fighting against patriarchy, capitalism, ableism, and racism, and forced to prove our worth again and again. **We are made to bend, to adapt to visions of the world that are not our own. To make a living while making art accessible is to reclaim the most basic power: the ability to tell the world's story in our own words and on our own terms.**

Countless spaces remain closed to us—not because of our lack of will or expertise, but because of the barriers imposed on entry. To access them, we are forced to explain our very existence, to justify our aspirations, to repeat endlessly why we deserve support. We must argue for the right to inhabit spaces, to pursue what we love—without sacrificing our living conditions or starving to death for it.

Our dreams are often forced to bend to the conditions of those who grant us opportunities, shaped into molds that filter out and drain away anything that does not fit. True power lies

in refusing those molds—allowing our dreams to take shape freely, even letting them shape us. We answer questions all the time and are prepared for that; we have learned to manage ourselves by other people's clocks.

It becomes a revolutionary act when they trust us by providing flexible support, because only then can we learn our own rhythm, pursue our desires without compromise, and create on our own terms. Making art is constitutive of our existence. **In some way, we will always find a way to create among ourselves, because it is what allows us to live in a world that hurts us and what moves us toward life. But without a doubt, trusting us can expand the horizons of what is possible in unimaginable ways.**

No Pressure to Perform

BY CAROLINA VOZIAN

The most complicated relationship I was in before starting the Narrative Revolution Fellowship was my relationship with writing. Writing has been my passion, my solace, my home since I was a child. The stories that held me when people couldn't. The books that opened universes, the books that slowed down time, the books that built for me a cocoon suspended above all the hurt and trauma that was happening inside/outside. I owe my survival to stories and nature.

I kept writing and writing since childhood, and even though I often published some pieces here and there, it still felt like my creativity, my voice, my expression through words were mine only. All that changed after I published my first book, an autofictional coming-of-age novel that weaves threads of identity, migration, queerness, abuse, mother-daughter relationships, Eastern European legacies, and so on. Coming from alternative, queer-feminist activist backgrounds, I was taken by surprise when the book became widely popular, even in more mainstream culture and won numerous awards—a bestseller in national bookstores to this day. It might sound like a writer's dream, but living with my complex trauma history and in this economic system focused on individual success and hyperproductivity as a measure of self-worth—this level of exposure completely overwhelmed my system and shut me down for months and years. I thought I might never write again. The shame of something so vulnerable being seen by a huge number of people, the public's many expectations of me, the pressure to perform and confirm my writing with another book, and all the dehumanization resulting from praise, idealization, hate, and harsh critique alike, totally froze me. It felt like this whole process put my art outside of me, as if something really intimate had been transferred into the hands and images other people were projecting onto me.

The Narrative Revolution Fellowship came at the right time and was a unique context for me to allow myself to play, create, and start exploring writing again, without any expectation of performance. I am not exaggerating when I say that this Fellowship gifted my writing practice back to me. Being in an international setting, with people who didn't know much about my book and public figure, and, at the same time, held a gentle, beautiful, caring community space for each other, was something powerful beyond words and profoundly healing for my frozen state around creating and for my general sense of belonging. After each call, I felt so connected and inspired. I felt free. This is collective healing in motion that marginalized artists—and every artist in this contemporary world, I'd argue—have a vital need for.

The fact that there was no pressure to perform, no expected outcome, and instead a bounty of collective care, was the only thing that opened the door of creativity for me again. The experiential learning sessions, skill shares and interviews with amazing artists, the peer-to-peer support, the embodiment practices, the financial nourishment, and so much more that this fellowship encompassed built a very safe and abundant support system with everything—absolutely everything—a human might need in order to let creativity organically flow, not force it, tame it, or dominate it for a rigid outcome. This carefully and lovingly facilitated environment primed our nervous systems to start unlearning the internalized mechanisms of self-punishment, belittling, forcing, and extractivism for profit that we sometimes apply to our creative practice, automatically mirroring the domination culture that the neoliberal, racialized capitalist economic system is imposing on all of us. Because, in the end, we all are creative beings and, like flowers or trees, we just need the appropriate environment—the sun on our faces, the weather just right, the roots firmly planted in the ground and mutually connected to every other root system in the world, the nourishing soil, the water and wind—in order to open and flourish toward the sky, toward our longings, toward a more just world.

Presence of Dignity

BY UMADEVI KETHA

The Narrative Revolution Fellowship is one of the very few spaces I ever entered that has nurtured my heart to continue my pursuit of art and activism. Without the pressure of meeting standards or limiting what is to be pursued, expressed, or developed.

I have had the space and time to listen to the core of myself. By the time I received the first couple of emails I sensed the respect fellowship organizers have for each one of the participants. Trust was established and continued to reflect in many ways, from the design of the fellowship to each one of their responses throughout. Where there is trust, there is space

for being courageous, even if that means tapping into the deepest areas of your life that need reflection and attention.

Who pursues art is a political question. When the world is run by narratives more than anything else, then a just world would have narratives populated by variety, if not as many as our fingerprints, at least as many as our languages, I suppose.

For me to sustain my art practice, I need to cater to my needs, which are different from the global set standards. I got that space here to embrace myself completely, in fact it was encouraged throughout. Which is new, hard to trust and believe in at the beginning.

I chose Dani's somatics coaching sessions in order to help me unlock difficulties with my public speaking endeavors. I wanted my body to play an active role in tackling any blockages in my expression, from public speaking to the phases in which I lack direction within my artistic practice. What has unraveled is something completely amazing. I say amazing because it has been quite transformational for me. My need to be authentic is recognized; it also brought to the surface my rich inner world and fear of being rejected when I express my disagreement. They have given me tools and even expressed their admiration when I made use of those tools in my own way. The journey with them has been a lot about how I can access my dignity even when it looks like it is not there anymore. Without dismissing my struggles they offered their support in a holistic way. The moon tends to disappear once a month, and appears full only once a month. But we know of its presence as a whole round object reflecting light even on the days when it is not visible. This support helped me believe in the presence of dignity as an inherent entity, even when it may seem difficult to access on some days.

Artistic and Emotional Holding

BY TSHEGO

This mentorship began with an invitation from Our Collective Practice to be in conversation with the latest Narrative Revolution fellows, and expanded into Mafoya asking for artistic and spiritual mentorship. Being a young, self-taught African artist, Mafoya was seeking to develop her confidence in her artistic and writing practices, work through her anxieties around visibility, and find grounding in the spiritual connection of her work.

As a genderqueer African writer and emerging artist, I recognized the urgent need for spaces where artists can speak openly, ask for guidance, and feel seen and held in their explorations.

Our sessions became a form of artistic and emotional holding, where we explored the ancestral connections that fuel artistic purpose and co-created a space for healing, reflection, and artistic re-grounding. We unpacked the emotional labor behind visibility, and most importantly, we made space for her to reconnect with the deeper why of her work.

Mafoya has since participated in an exhibition at a local gallery. With intentional support, young artists learn to reframe both their perceived and systemic limitations and lean deeply into their creative journeys as lifelong explorations. When funders invest in mentorship, they invest in networks of care, resilience, and innovation that ripple far beyond a single artist's journey, sustaining the future of creative leadership on the continent. With aligned support, artists like Mafoya don't just survive the system they shape it.

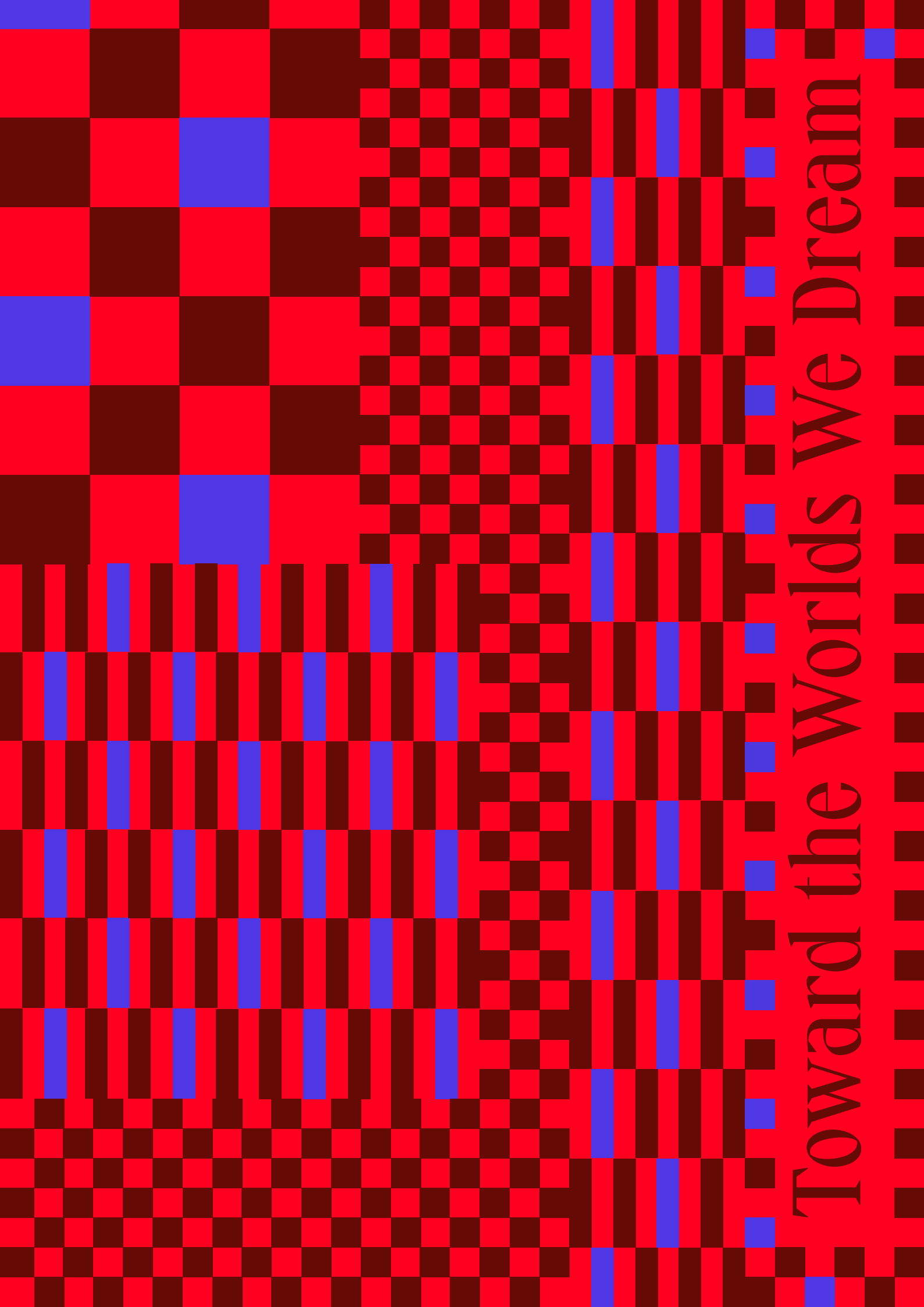
A Space of Becoming in Collectivity

BY LINA BANI ODEH

The fellowship was mainly led by Dani and Lau, who were truly incredible. They created an atmosphere of trust and openness, where each of us felt safe enough to show up as we were. Whether we were actively creating or simply listening, speaking, or reflecting, the space welcomed all forms of participation.

What made the experience even richer was the amazing group of participants. Every person brought their own creative energy and life experience. We came from different backgrounds, cultures, and disciplines, and that diversity made the space even more vibrant. It wasn't just about sharing but about deeply connecting, learning from one another, and seeing the world through many lenses.

Personally, this fellowship became a space not only to connect with others but also to reconnect with myself. It offered the kind of support and safety that I believe every artist or activist longs for—even if they don't yet know they need it. It was a growing space. A gentle one. A space of becoming.

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Toward the Worlds We Dream

Toward the Worlds We Dream

What would the world look, feel, and sound like if it supported the dreams, power, and resistance of girls and young feminists?

Wildly and unapologetically, we returned to ourselves and stepped into a bold, collective reimagining of what becomes possible when space, resources, and trust are no longer withheld, but freely given to dream, create, and transform.



"El ejercicio de pensar el mundo que queremos fue muy fuerte para mí. Nunca me dieron ese espacio antes."

Here, dreaming is not a privilege but a right. A right to create, rest, grieve, laugh, and be together. We are artists not because we are forced to produce or perform, but because we choose to create—on our own terms, in our own time, and in community.



"I allowed myself to rest and still consider that a success. That's very new for me."



"I was in a state of freeze, artistically speaking ... I could just be a human. I think that healed some of that block."

Art became a site and a praxis of healing, not extraction. We unlearned the pressure to produce, to be perfect, to meet deadlines that suffocate creativity. In its place, we cultivated something else: a small utopia, where art and activism, joy and grief, solitude and solidarity could co-exist.



"From now on I can live with the knowledge that it is possible to have group artistic contexts without pressure, without deadlines, without the need to produce something, without having to perform."



"Every healer is an artist, every artist is a healer."

Together we asked new questions about who gets to tell stories, whose stories are centered, and what happens when we create and document our own archives and histories.



"Narrative is resistance. It's also joy. That's something I learned here."



"Nunca pensé que podría hacer un poema sobre mi historia política. Pero lo hice. Y fue hermoso."

Success took new forms: showing up, crying on camera and still continuing, asking for help, and calling ourselves artists for the first time.



"I now say I'm an artist. That alone is a huge shift."



"Success for me was showing up. Sharing in the group, saying something vulnerable, and being met with kindness."

We witnessed and were witnessed. We held each other softly, made space for grief and dreams alike.



"The speculative storytelling session was very freeing—it felt like a permission slip to imagine wildly and without apology."



"Yes, in all ways possible, I want to keep dreaming with these people."

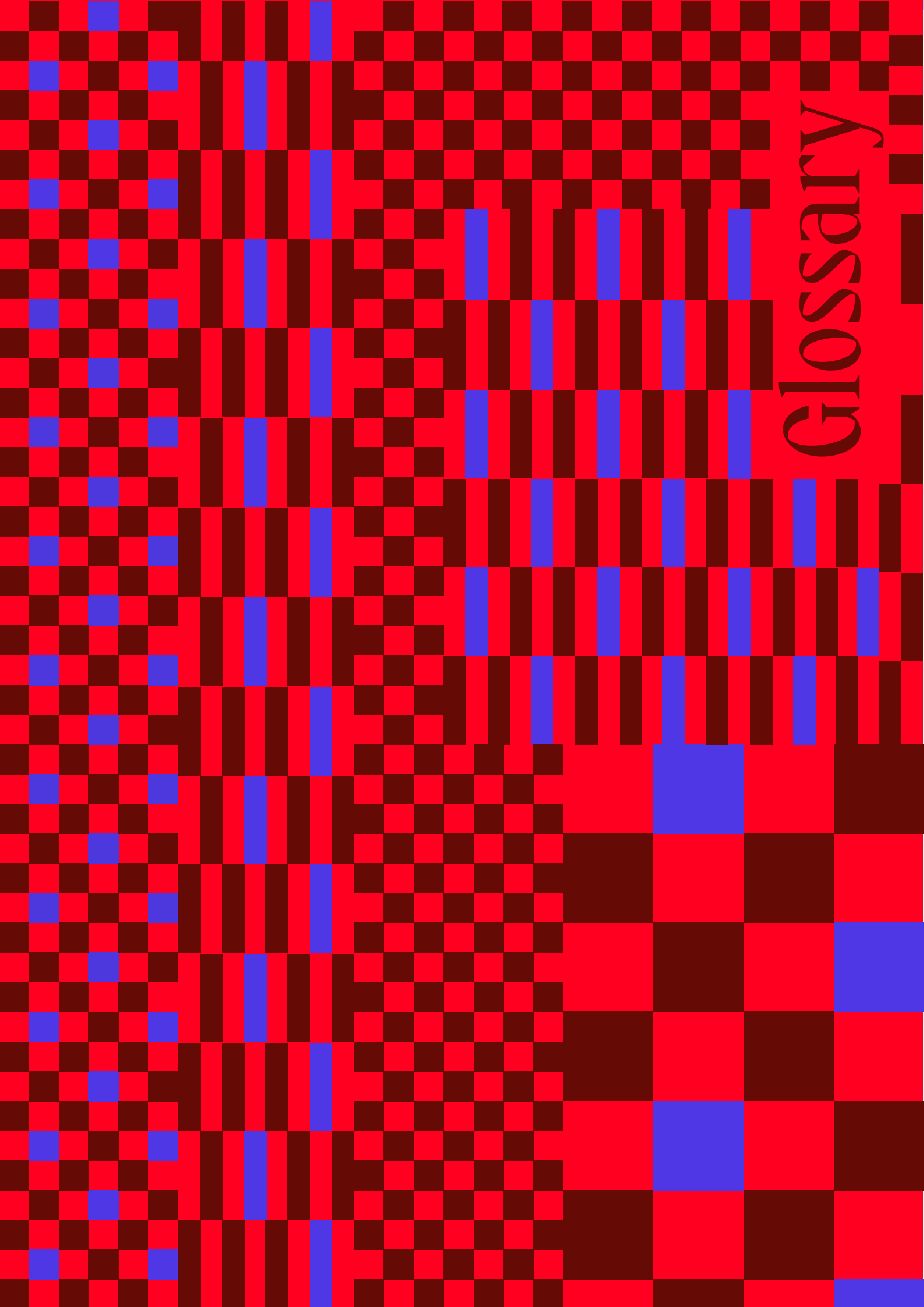
And we left not with closure, but with openings and seeds planted in fertile soil, a soil of worlds that are possible and where our humanity and well-being is affirmed.

"My ideas, like seeds, seem to germinate in this environment. The kind of support I got was not forced but available."

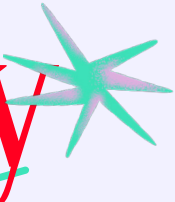
"Where my ideas were heard ... I felt that this was the right place to put the seeds into."



Glossary



Glossary



#01.

DOCUMENTATION:

Documentation, or the act of documenting, is the process of collecting and recording stories, knowledge, experiences, dreams, and other forms of expression through various mechanisms that preserve a past, present, and future collective memory. It can take many forms, including oral traditions, written records, performance, song, photography, and more. Documentation is an ongoing process, whether consciously or unconsciously engaged in, that contributes to the creation of narratives about how we experience, understand, and learn about the world and our communities. Through documentation, we collect and preserve the rich diversity of all living experiences, making it accessible to both weave and learn from each other. What is documented—and how it is documented—has profound implications for whose stories are told and who gets to shape the narratives that influence society's values and priorities. (Source: [Our Collective Practice Shared Language](#))

#02.

DOMINANT NARRATIVES:

Dominant narratives, sometimes referred to as “mainstream” or “common” narratives, are prevailing stories that shape culture, policies, and societal norms. These narratives are constructed by those in positions of power and influence—such as governments, corporations, media, and other institutional bodies—and they serve to reinforce the status quo, often marginalizing or erasing alternative perspectives. Dominant narratives tend to reflect the values, beliefs, and interests of those who hold power, while erasing and ignoring the experiences, struggles, and contributions of marginalized communities. These narratives are strategically constructed to maintain control and reinforce a specific

status quo; hence, the term “dominant” is rooted in the concept of domination. Historically, dominant narratives have been employed to create and legitimize ideologies that serve particular political, economic, and social purposes, often with the goal of securing power and economic gain for the few at the expense of the many. This process works seamlessly, as those who seek power and wealth frequently control large platforms of media, news, and information consumption. In the current context, we see this in both traditional news outlets and social media, where narratives are shaped to support certain interests and maintain power dynamics. Through the concentrated control of information, these dominant narratives are amplified, leaving little room for counter-narratives or alternative viewpoints. The result is a cycle in which the stories and histories of marginalized groups are either erased or distorted to align with the interests of those hoarding power and wealth. An example of this is the construction of race or caste as a dominant narrative. Race and caste were created as social constructs to establish hierarchical orders, serving to justify the exploitation and subjugation of certain groups. In this way, the dominant narrative of race and caste has been used to legitimize slavery, colonialism, segregation, and other forms of systemic oppression, deeply embedding itself in political, economic, and social systems worldwide. Similarly, gender, sexuality, and class have all been shaped by dominant narratives that reinforce power imbalances, with patriarchal and capitalist ideologies systematically marginalising women, LGBTQIA+ individuals, and the working class. (Source: [Our Collective Practice Shared Language](#))

#03. EMERGENT NARRATIVE:

Emergent narrative contests and competes with dominant and opposition narratives. It refers to a story or meaning that unfolds organically from the interactions, experiences, or actions of people, rather than being predetermined or imposed from a topdown authority. Emergent narratives are shaped by the lived realities, dreams, and resistance of people on the ground. For example, a narrative about girls' leadership that emerges from their own organizing work, language, and culture is emergent as opposed to a narrative created by a funder or an NGO campaign to fit their agenda.

Dominant narratives are collectively generated, not top-down, are adaptive and evolve over time, reflect local context, culture, and power dynamics, and they often disrupt dominant or imposed stories. For example, the #EndSARS movement began as a decentralized youth-led protest against police brutality, particularly the Special Anti-Robbery Squad (SARS). There was no single leader or predetermined narrative. Instead, the stories that emerged came directly from young people sharing their lived experiences on social media through videos, tweets, and testimony about violence, injustice, and their vision for safety and dignity. Over time, the emergent narrative became broader than police reform and evolved into a story about youth disillusionment with government corruption, systemic inequality, and the reclaiming of public space and voice. This wasn't orchestrated by an NGO or external campaign, it came from the ground up, shaped by collective experience, digital culture, and the energy of those most affected. (Source: [Our Collective Practice Shared Language](#))

#04.

GIRL:

A girl is a child or young person who identifies as female, encompassing both cisgender and transgender female-identifying individuals. The term "girl" typically refers to those under 19 years old, representing a spectrum of phases and experiences influenced by factors such as age, race, and socio-economic and political contexts. It's crucial to acknowledge that nonbinary individuals may relate to aspects of girlhood at various points in their lives without it defining their entire identity. Moreover, "girl," like "race," is a societal construct, shaped by identity and systems that uphold particular norms. Thus, a critical part of centering girls and young feminists and their stories, experiences, power, and dreams is to focus on how they seek to define and shape girlhood. (Source: [Our Collective Practice Shared Language](#))

#05.

NARRATIVE:

A narrative is a collection of interconnected stories woven together over time, repeated, and reinforced across different mediums and media to convey a larger story about the world and the worlds within it. Narratives, whether consciously or unconsciously constructed, shape systems and form the fabric of our individual and collective experiences—affecting everything from policies and resource allocation to cultural norms and societal expectations. For girls and young feminists, their narratives are often framed within dominant narratives, where their dreams, stories, and strategies of resistance are erased, co-opted, underfunded, and ignored by power holders across movements, sectors, and issues. Yet, they are at the forefront of critical narrative change (see definition below) efforts to reimagine and show the world what is possible. (Source: [Our Collective Practice Shared Language](#))

#06.

NARRATIVE CHANGE:

Narrative change refers to the intentional shift and transformation of dominant narratives through long-term, reinforced strategies. These strategies can be employed in diverse ways, and many communities and actors have been utilizing them as tools for resistance, liberation, and systemic change. Social justice movements have long recognized narrative change as a critical strategy to challenge oppressive systems and inspire transformation. Some examples include: 1. decolonial movements that have illuminated how coloniality operates as an oppressive construct, shaping global power dynamics, knowledge production, and cultural norms, while also reclaiming Indigenous, Black and marginalized voices and histories. 2. Anti-racism movements have exposed the deeply entrenched nature of structural racism and redefined collective understandings of equity and justice. 3. Queer liberation movements have shifted societal narratives around gender and sexuality, challenging heteronormative constructs and affirming the validity of diverse identities and experiences. Girls and young feminists have been at the forefront of narrative changes, making critical issues not only visible but central to broader movements for

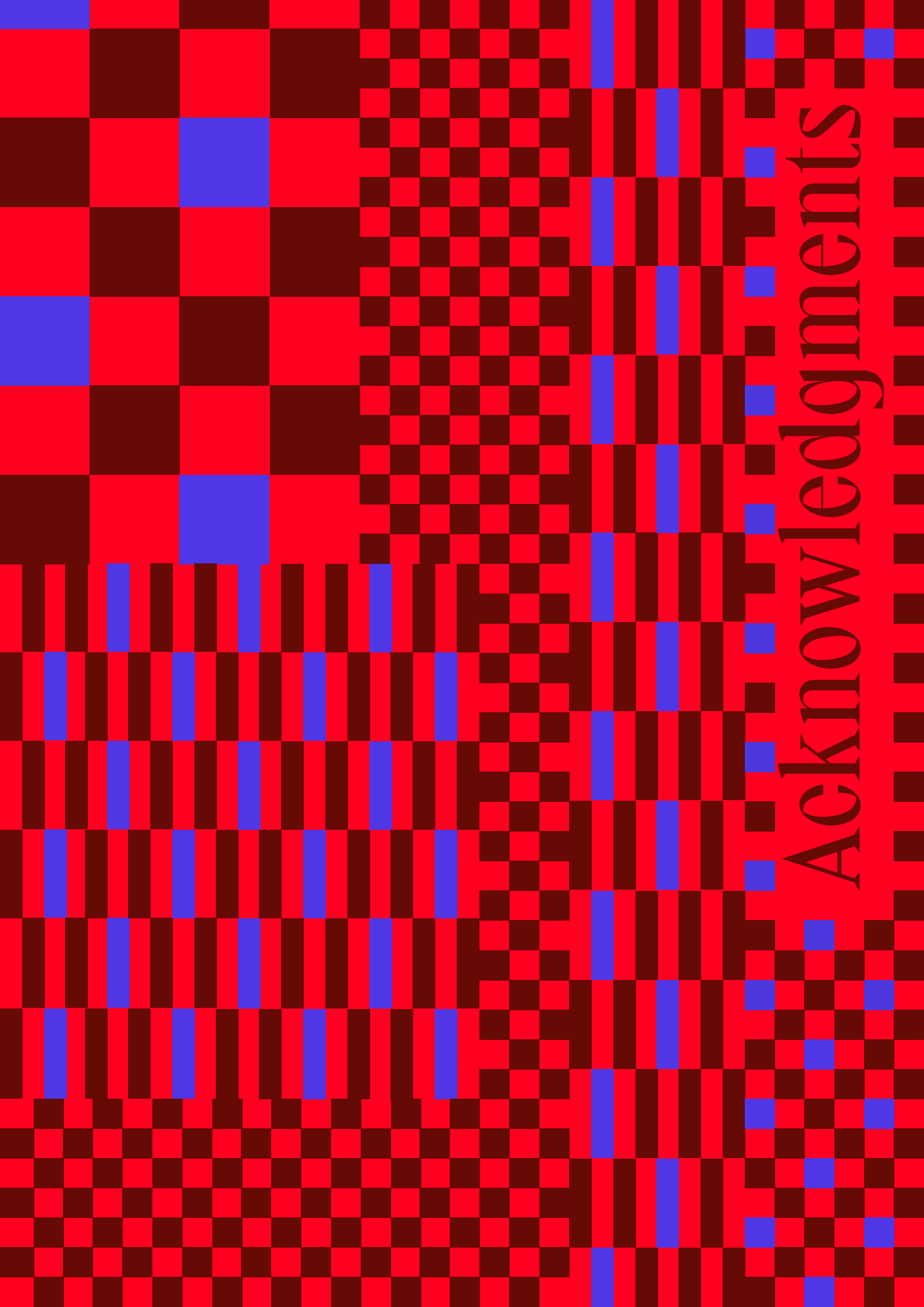
justice. Their efforts include challenging capitalism and centering climate justice by advocating for new economic realities that support collective well-being and center environmental sustainability; pushing for anti-patriarchal movements and bodily autonomy by leading campaigns for gender equality, reproductive rights, and the dismantling of patriarchal structures; and utilizing social media creatively by countering misinformation, censorship, and propaganda by amplifying grassroots voices and promoting alternative narratives. (Source: [Our Collective Practice Shared Language](#))

#07.

YOUNG FEMINIST(S):

Young feminists are individuals from across the gender spectrum committed to a social justice political agenda through an explicitly feminist framework, usually 30 years old and under. However, systemic injustices can create barriers to accessing political education and resources, and a clear feminist perspective may develop in one's late 20s or early 30s. Therefore, the age range is extended to include individuals up to 35 years old. (Source: [Our Collective Practice Shared Language](#))





Acknowledgments

Acknowledgments



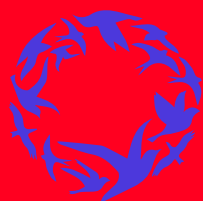
At the heart of the fellowship are girl and young feminist artists. Fellows are not just participants, they are foundational to every aspect of this work. Their knowledge, experiences, and strategies are central to this publication and serve as living evidence of how we can show up and step up across roles, organizations, sectors, movements, and beyond.

We are deeply grateful to each fellow for their trust, energy, and wisdom; and we honor their contributions to this learning documentation. They are authors, knowledge keepers, and co-creators of the insights.

2024-2025 NARRATIVE REVOLUTION FELLOWS:

- | | |
|------------------------|-------------------------|
| → Carolina Vozian | → Shonel Reanah Lunkuse |
| → Gianna Mastrolinardo | → Tere TJ Marcial |
| → Lina Bani Odeh | → Umadevi Ketha |
| → Mafoya | → Victoria Equihua |
| → Nu Misra | |

The fellowship was co-designed and co-led by Dani Prisacariu and Laura Vergara, with significant contributions from Juliana Román Lozano and Jody Myrum. The fellowship review committee included Kruthika NS, Erin Williams, and members of the **Our Collective Practice** team. The curriculum of the fellowship was composed of contributions from Eve Alcalá González, Solana Lord-Baptiste, Tshegofatso Senne, Perla Vasquez, and Erin Williams.



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