

TASMANIAN

TASMANIAN STORY WORKBOOK
YOUR (TASMANIAN) STORY

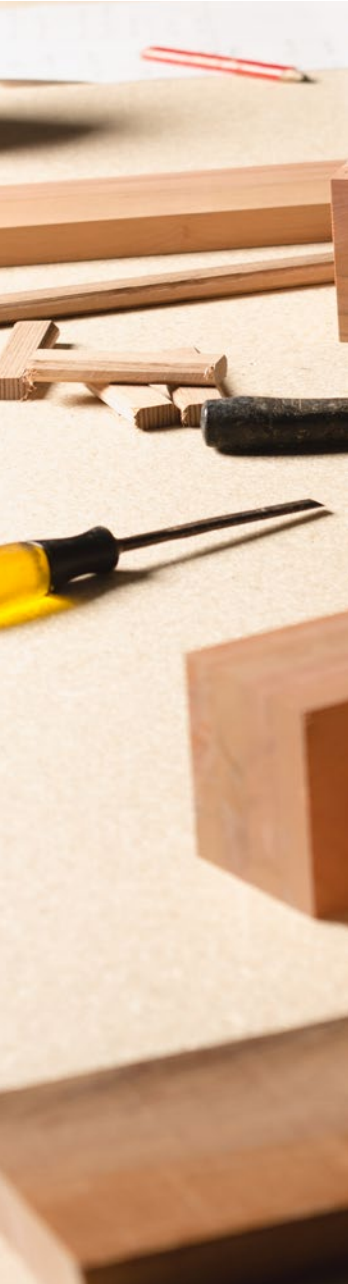
About this book

This workbook takes you on a journey to uncover your Tasmanian story, in your own words, through the lens of the Tasmanian brand story.



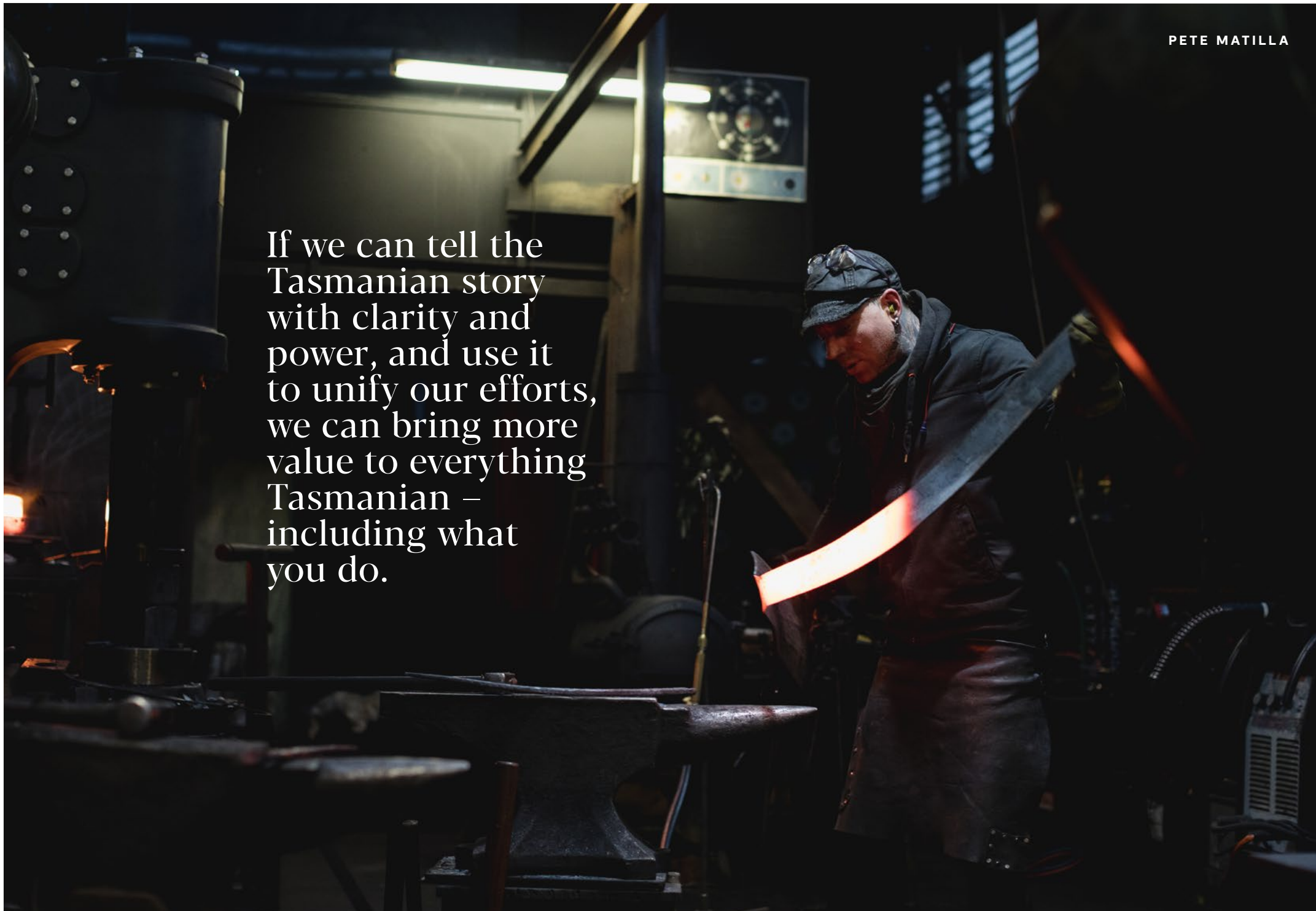
INTRODUCTION

Let's inspire
and encourage
Tasmanians, and
those who want to
be Tasmanian, to
quietly pursue the
extraordinary.



HYDROWOOD

If we can tell the
Tasmanian story
with clarity and
power, and use it
to unify our efforts,
we can bring more
value to everything
Tasmanian –
including what
you do.



Why story?

When we are eight years-old we have a sophisticated understanding of narrative. Then over time, in school and at work, many of us bury this knowledge.

Yet some people hold onto it. They're natural storytellers. And they have a special advantage.

Most of the decisions we make in life are emotional, no matter what we try to tell ourselves. And stories are inherently emotional.

Logic and facts are crucial. But when we make a purchase, choose a holiday destination, take a job, invest, or pick a university, we're buying a story.

Stories are specific to a place and people.

The specific place we're interested in is Tasmania. The specific people: you. Tasmanians.

WELLINGTON
APIARY





WHY STORY

The neurobiology of storytelling

There is a reason novels and movies make us cry, or rejoice, or run across the room and hug our dogs and children. Every religion in the world is grounded in stories. Scientists haven't figured out the human brain in its entirety, but they have proven we are wired for narrative.

If you don't want to take our word for it, there are endless scientific journal articles, TED Talks and nerdy books on the subject. But as your storytelling agency, we studied it all for you.

It goes far beyond art and entertainment. We tell ourselves stories about who we are and why we do what we do.

Brands that use narrative invite us to build a relationship with them. If you want to recruit someone to your state or to your organisation, if you want to move an investor, seduce a tourist, or rally a community around a common ambition, build and practice your story.

It's more than communication and marketing. A brand story should bring focus, discipline and consistency to our efforts. If we contradict it, in the way we speak and act, our audience will feel it immediately.

**JAMES CUDA
SAVAGE
INTERACTIVE**

A place-brand is a unifying cultural expression based in narrative.

In our interviews with Tasmanians we were hunting for uniquely Tasmanian stories: individual stories of struggle and success that felt like they could only happen here, and an overarching narrative linking them. We were seeking to discover what binds us, apart from our addresses and our names. We were looking for specific examples and sensual details: sights and sounds and smells and tastes.

If we can tell the Tasmanian story with clarity and power, and use it to unify our efforts, we can bring more value to everything Tasmanian – including what you do.

RICHMOND



What do we mean by story?

We don't mean "message." We don't mean a factual description, though the truth is important. And we certainly don't mean business jargon or a cliché. We forget the language of missions, visions and values. But we never forget a good story.

There is a hero, or heroes. The hero desires something: a ring, a solution, love or comfort, money or meaning.

Something gets in our hero's way. Maybe it's an internal struggle. Often it's an external force: someone else, often a villain, wants our hero to fail. The hero makes choices – some good, some not-so-good – and struggles. In order to succeed, the hero needs to change.

If not for all of this, the happy ending wouldn't be happy. In a story, we earn our happiness.

THE
UNCONFORMITY





Rags to riches

According to researcher Christopher Booker, who spent his career on the subject, there are only seven kinds of story plots in human history.

1. Overcoming the Monster (e.g. *David and Goliath*)
2. Rags to Riches (e.g. *Cinderella*)
3. The Quest (e.g. *Lord of the Rings*)
4. Voyage and Return (e.g. *Back to the Future*)
5. Comedy (e.g. *Sense and Sensibility*)
6. Tragedy (e.g. *Romeo and Juliet*)
7. Rebirth (e.g. *A Christmas Carol*)

Do you recognise your own story in one of these plot types?

While the Tasmanian story is rich and complex enough to contain all of these patterns, in our interviews the plot we heard again and again was “rags to riches.” Yet in Tasmania it is almost never about literal riches.

The Tasmanian reward is meaning – a better life.

Think Cinderella, if she invented her own Prince Charming through hard work. Or The Ugly Duckling, if the swan designed his own plumes. Think a non-violent, humble Rocky.

LEAH GALVIN
EAT WELL
TASMANIA

Tasmanians nearly always begin their stories with feeling underestimated and misunderstood, even mocked. They talk about being told their dreams are impossible, that it won't work – whatever it is. Part of this comes from feeling isolated from the mainland and the rest of the world. Part of it goes deeper into more haunting episodes from our past and how these episodes live on, as trauma.

Then in small and large ways, through grit and determination, through obsession and passion, Tasmanians achieve something. It could be a stall at the Harvest Market in Launceston selling seasonal produce or artisan bread and pastries. It could be inventing wave-piercing catamarans in Prince of Wales Bay in Hobart. It could be learning to read at forty-seven in the Huon Valley, or protecting a corner of the Franklin–Gordon Wild Rivers National Park. It could be creating a massive open online course on dementia at the University of Tasmania. It could be rebuilding and communicating Aboriginal culture through a unique tourism experience.

The Tasmanian story

It isn't easy in Tasmania. It never has been. People said it was impossible, and for too long we believed it. This is why, for Tasmanians, good enough is never good enough. We work harder, we follow our obsessions, we support one another, and we protect what makes this place different. Being Tasmanian is the quiet pursuit of the extraordinary.





A place brand is a unifying cultural expression.

Here are the themes we heard in our interviews:

- We're quietly confident
- We're determined
- We create, protect and preserve the unusual
- We value quality over quantity
- We're connected to one another

NITA
EDUCATION

THE TASMANIAN STORY

We don't use the phrase "the quiet pursuit of the extraordinary" because it sounds pretty. We use it because it allows us to remember these themes. It sends us to specific examples. It contains quietness, determination and our common goals that are unique in the world.

Quiet

Tasmanians are humble, quietly confident and cool while the rest of the world is increasingly loud and hot.

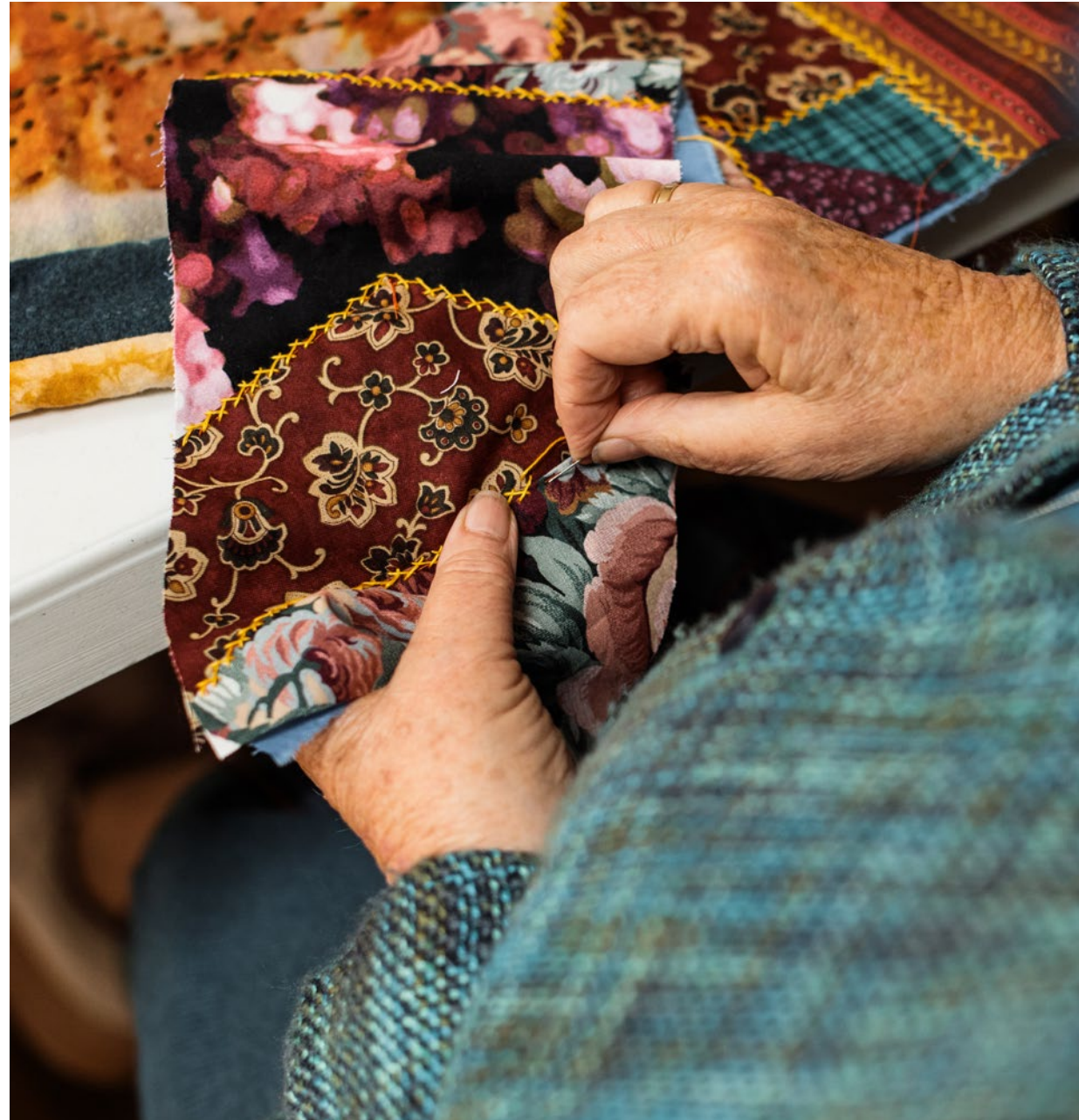
Pursuit

We're isolated, so we've had to be inventive. We were underestimated, so nothing is ever "good enough." We've had to work harder together, to make determination a core of our culture. The Bass Strait means that everything from here is more expensive, so we've learned to focus on the boutique, the bespoke, on "better, not more".

The extraordinary

This is about quality taking precedence over quantity, on favouring the unusual, and on our choice to protect the wilderness and our environment.

**'WASTE TO
WONDERFUL'
SEWING
GROUP**



How do we tell the Tasmanian story?

This isn't an exercise in memorisation or using the "right" words. We want you to be comfortable telling your story and the Tasmanian story in your own way. In your own words.

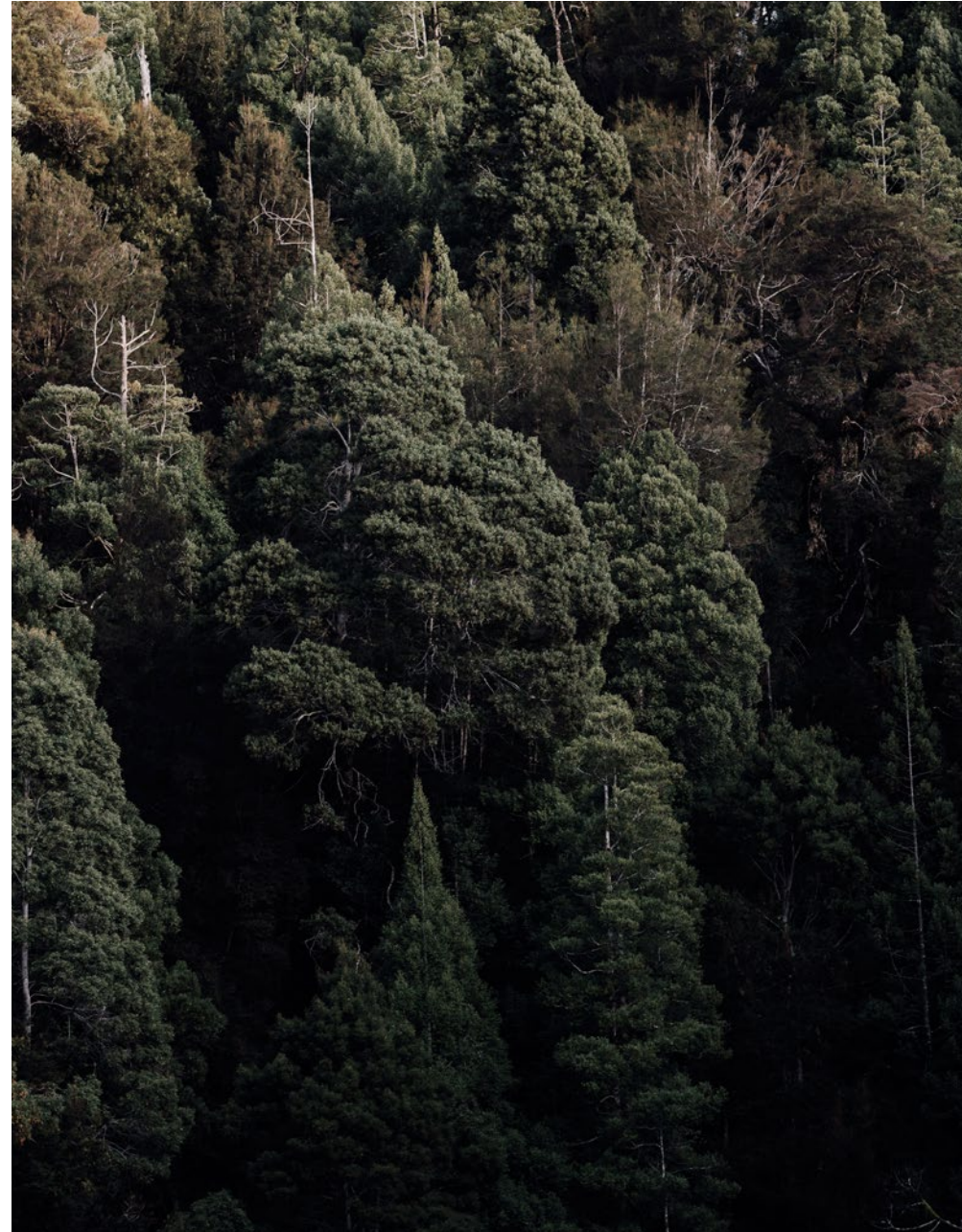
We want to be as specific as possible when telling a story, and we want to use examples. The advantage of using a master story as the foundation of our brand is that it is ours alone.

Lots of places around the world use the tagline "clean and green." Our past motto, "far from ordinary", is the title of movies, books, an Australian wine event, and the slogan for several cities and at least one American state.

Tasmania can't "own" taglines, slogans, and clichés, so we should instead try to be culturally specific.

**FOREST
SURROUNDING
PIEMAN LAKE**

Image by Adam Gibson



The Lark Distillery story

In 1839, Lady Franklin outlawed distilleries. For 150 years, Tasmanians drank beer. Unless they drank Scottish whisky.

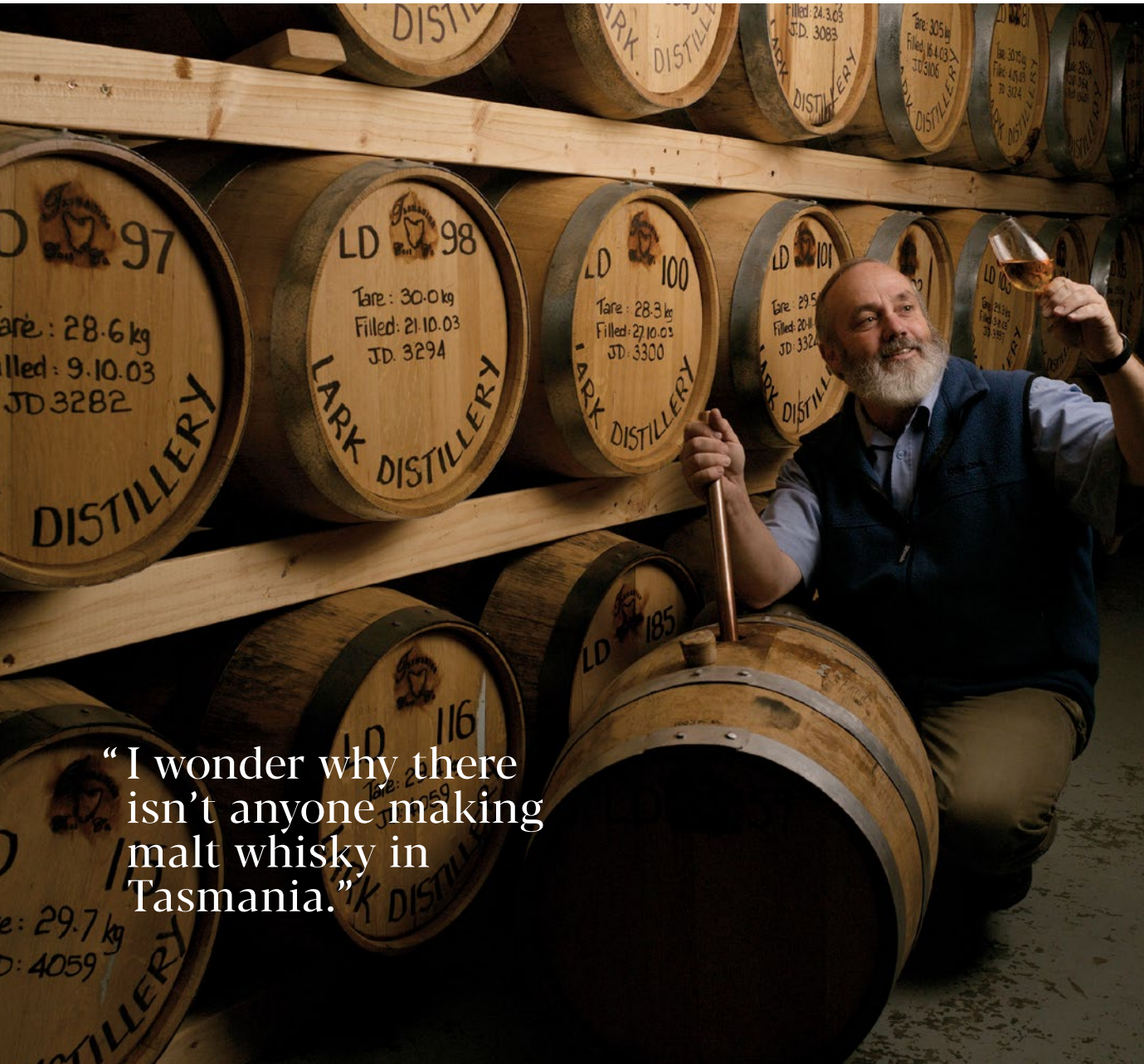
This is exactly what Bill Lark and his father-in-law Max did on a trout fishing trip to the Central Highlands of Tasmania. Sipping whisky by the clean waters of the Clyde River, surrounded by barley fields and peat bogs, Bill said, “I wonder why there isn’t anyone making malt whisky in Tasmania.”

Back home, Bill found a few supporters in government who offered to help change the legislation if he wanted to start a distillery.

So that’s what he did, in his kitchen, in 1992. He went to the Tasmanian Club to ask members about investing in his enterprise, and they told him not to bother. His venture would be squished by the “big guys.” It was all about marketing, they said, and he couldn’t compete.

BILL LARK

Image by Adam Gibson



“I wonder why there isn’t anyone making malt whisky in Tasmania.”

Bill didn't try to compete with marketing budgets. He just worked hard to make the finest, most Tasmanian whisky he could make. As his whisky and its reputation quietly grew, more and more people came to him asking how he did it and if he might help them. He agreed, every time, as long as they focused similarly on quality – on Tasmanian ingredients. And, as long as they agreed to help every distiller who, in turn, came to them for help and advice.

“On my own, I'd only ever be a novelty,” he says. “If we have an industry, we can really take it to the world. People thought I was crazy, helping my competitors, but that's how it works here.”

Lark Whisky began winning international awards in 2009. One of Bill's competitors, Sullivan's Cove, was the first Tasmanian whisky to win the “World's Best Single Malt” in 2014.

Breaking down the story

Mythological beginnings:

Lady Franklin outlaws distilleries to calm things down in Hobart.

The status quo / problem state:

Why isn't there Tasmanian whisky?

The story begins:

Bill Lark takes a risk, and people help him change 150 year-old legislation.

Struggle:

People tell him it's impossible, that it can't possibly succeed. He's up against the big brands, the centuries-old traditions of Scottish whisky. But he perseveres, from his kitchen into a proper distillery and beyond.

Success:

Personal success, Tasmanian success, and an evocation of Tasmanian culture: hard work, high quality, local pride and connectedness.

**TASMANIAN
WHISKY
WEEKEND**

Image by Lusy Productions



Write your Tasmanian story



WRITE YOUR STORY

03

The story begins:

What did it feel like to take the risk, to commit, to give it a go?

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04

Struggle:

What got in the way of your success? What were the obstacles? Who said no? Who encouraged and inspired you? How did you overcome adversity?

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FARM GATE MARKET

WRITE YOUR STORY

05

Success:

Even if you're not there yet, you know what it looks like. What's typically Tasmanian about your story, and what comes next?

A series of horizontal dotted lines for writing.

Tasmanian language

In 1946, the British writer George Orwell published an essay called Politics and the English Language. In it, he makes fun of the way bureaucrats, politicians, academics and other professional communicators abuse the English language. We're all guilty of using bloated, imprecise language. But when we're telling our stories, and the Tasmanian story, let's keep it simple and fresh.

Orwell sets out a number of rules for writers and speakers. They're still useful today.

1. Never use a metaphor, simile, or other figure of speech which you are used to seeing in print.
2. Never use a long word where a short one will do.
3. If it is possible to cut a word out, always cut it out.
4. Never use the passive where you can use the active.
5. Never use a foreign phrase, a scientific word, or a jargon word if you can think of an everyday English equivalent.
6. Break any of these rules sooner than say anything outright barbarous.

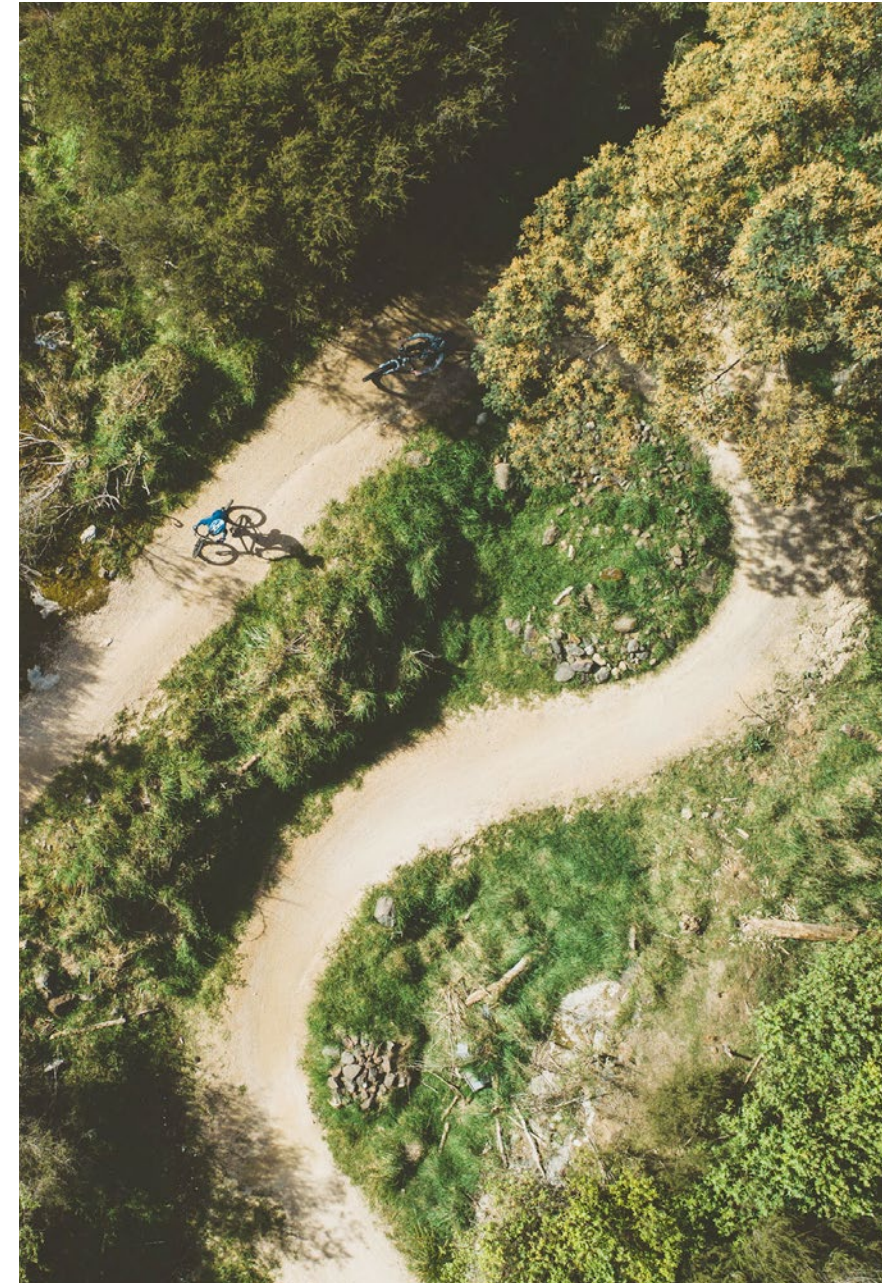
Jargon and clichés

These are some of the words and phrases Orwell might warn us against:

- Innovative
- Globally-relevant
- Sustainable
- World-class and client-centred
- Transformative
- Disruptive
- Leveraging, building capacity
- Seeing quick wins
- Low-hanging fruit, game-changing
- Resilient
- Go-forward basis
- Clean and green
- Punching above our weight

BLUE DERBY TRAILS

Image by S. Group



Show, don't tell

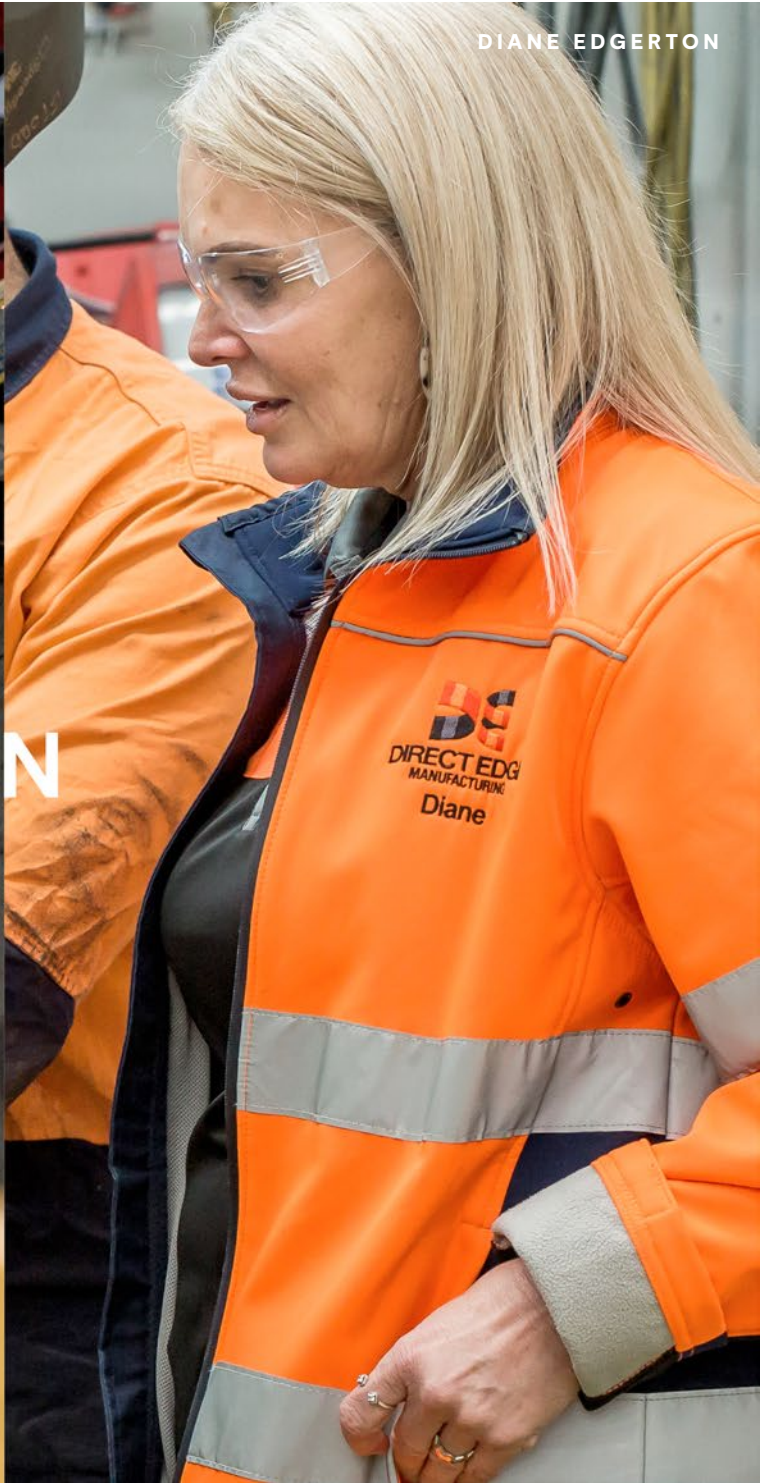
We encourage you to write your “master story” and use it for everything. For marketing and communications, and to bring focus, discipline and consistency to everything you do. Pair it with images, using the story-pairings on the following pages as an example, and bring it to life through short videos.

**NURUL
MOHD NOOR
PHILADELPHIA
BAKERS**





TASMANIAN





Diane Edgerton

Diane Edgerton started her company from a bedroom in West Pine farming country in north-west Tasmania. She and her husband began as roofing contractors. When her husband wanted a shed, she had one rule: it had to produce income.

So they launched a side business, as a jobbing shop. A different kind of jobbing shop. Diane couldn't allow herself to make anything that was "just good enough." Everything had to be of the best possible quality, and as she moved into manufacturing and built a team around her, everyone began to share her passion – her Tasmanian-ness.

Today at Direct Edge the welders see themselves as craftspeople. In the manufacturing and defence industries, the work they are doing in Burnie is considered ultra-premium.

"It's not about the profit," says Diane. "It's not about the money because I don't really need to be doing it. I actually like the challenge. I think it's just going back to those early years when I had a hard time. There was a person in there that told me I wouldn't be anything or do anything and I think it was for me to prove to myself that I could actually be something, do something."

**DIRECT
EDGE**





TASMANIAN



David Shering

In 2013, David Shering had a frightening realisation: the industry he'd chosen was becoming commodified. Everyone with a computer could build a website.

But out of something that bothered him, he found a future for his company, Handbuilt Creative. "I felt disappointed that we were promised amazing, photorealistic augmented and mixed reality, but no-one seemed to be creating it – so I decided to fill that gap."

It wasn't an easy decision, or an immediately profitable path to give up web design. "We essentially gave away eighty percent of our income to make the jump into AR."

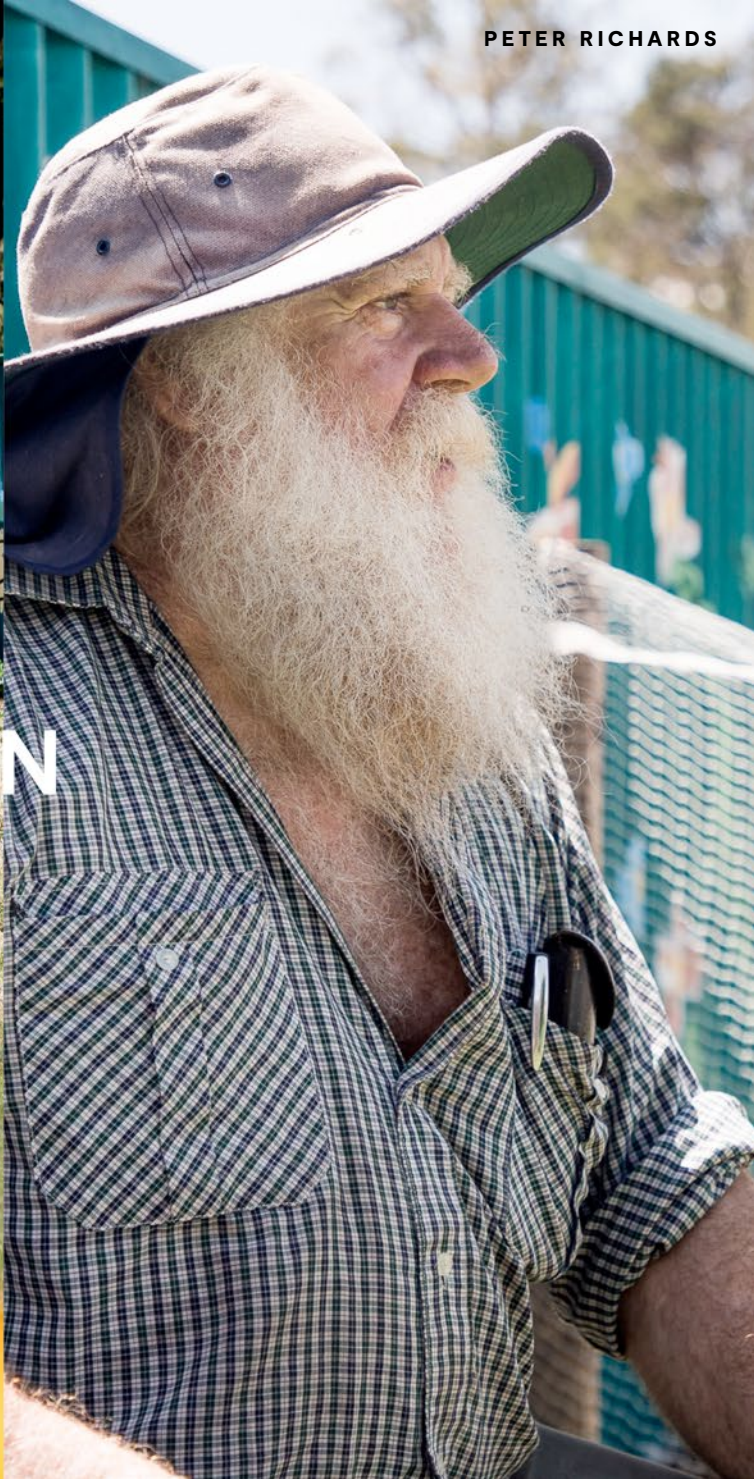
David and his wife were not so blinded by comfort that they were afraid of the risk. They had lived in a car for a year and a half, and in a tent for three years. But now they're writing the rulebook on photorealistic, user-centric AR, luring some of the best 3D specialists in the world to Tasmania. That takes patience and determination.

It took them six months to create shadows that were good enough, but that hard work and determination will pay off. AR glasses could replace the smartphone within five years.

"Our industry is on the cutting edge, so it's always assumed to only be the domain of companies based in Silicon Valley. But considering the number of famous brands that have flown into Tassie to chat with us about AR, we've shown that if you have a high enough standard of work, your location is irrelevant. In fact, without fail the senior execs from these companies always immediately understand why we're based here in beautiful Richmond, Tasmania."

**HANDBUILT
CREATIVE**





TASMANIAN



Peter Richards

The local Neighbourhood House helped Peter Richards through some tough times. On the other side of it, he wanted to help others.

He wondered how best to do it, and followed his passion. Peter had owned a gardening business. He knew how to grow fruit and vegetables, and understood how well it made him feel. So he established the Pioneer Road Community Garden in Ravenswood.

“In the beginning, people were sceptical,” says Peter. “They said it wouldn’t work, that people would vandalise it.”

This only spurred Peter on, and with a dedicated team of volunteers and many hours of hard work, they established the garden in 2014.

It was just becoming a success, a magnet for the community, when a herd of escaped cows trampled and destroyed it. Again they rallied and brought the garden back to life.

**RAVENSWOOD
COMMUNITY
GARDEN**

“And here we are nearly 5 years later – the garden is thriving and the community are very accepting and grateful to have such an asset and they’re also very protective of it.”

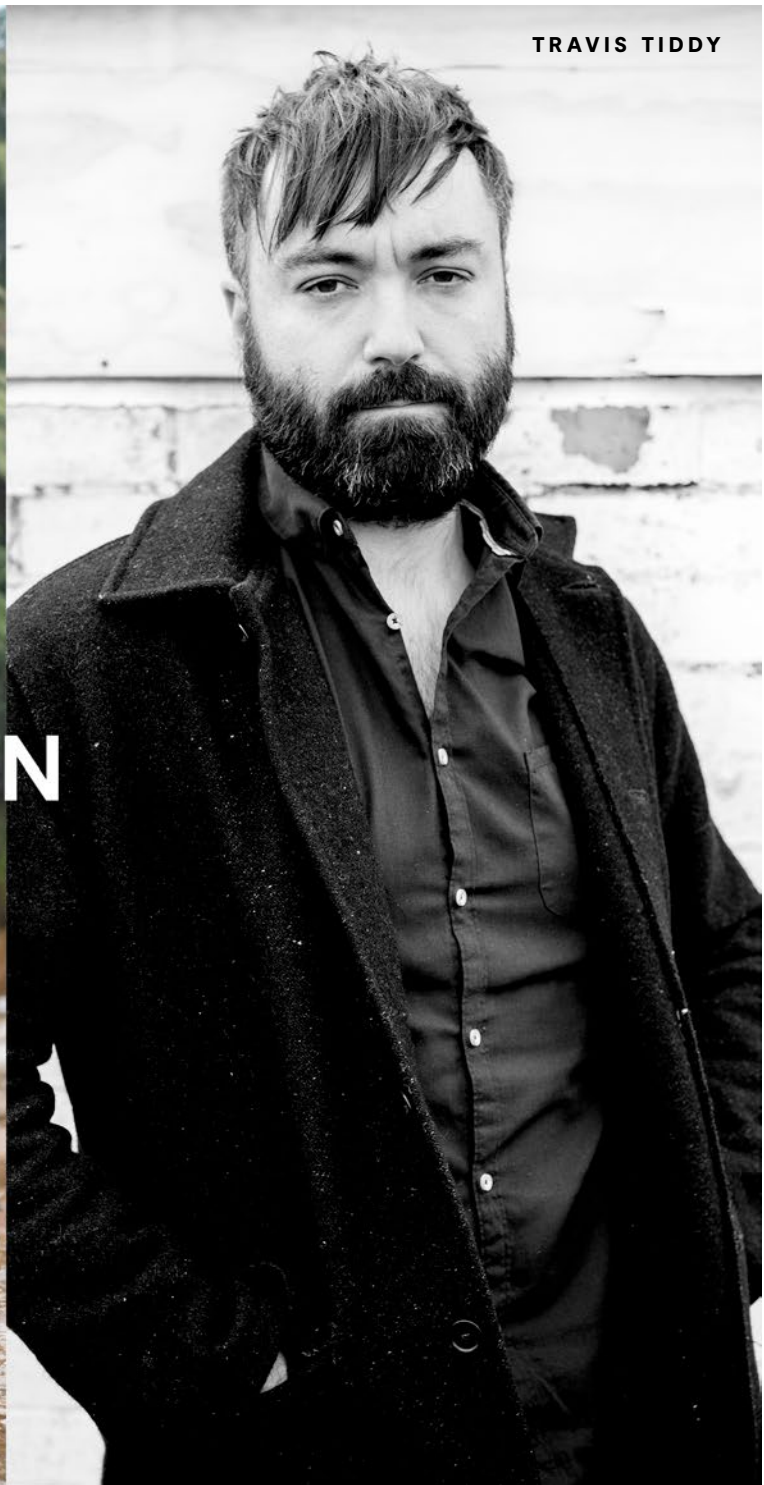
This is where people can plant and pick fresh fruit and vegetables, where they can meet and talk and get their hands dirty together, where they contribute meaningfully through volunteering, and where they can learn about creating their own gardens at home.

“Due to the Pioneer Road Community Garden’s success, other private backyard gardens have been established and we’re about to get another community garden up and running at the Ravenswood Men’s and Community Shed.”



TASMANIAN

THE UNCONFORMITY



TRAVIS TIDDY

CASE STUDY

Travis Tiddy

In 2009, Travis Tiddy created a survey for the community where he was raised on the West Coast of Tasmania. The results suggested that people wanted a vehicle for their pride, a festival to boost the economy and bring people together.

Rather than pretend the West Coast is something it's not, Travis and other members of what was originally called Project Queenstown decided to "explore qualities of the West Coast not commonly viewed as marketable – isolation, bad weather, mining and pollution – and subvert them into unique, raw-but-real attributes."

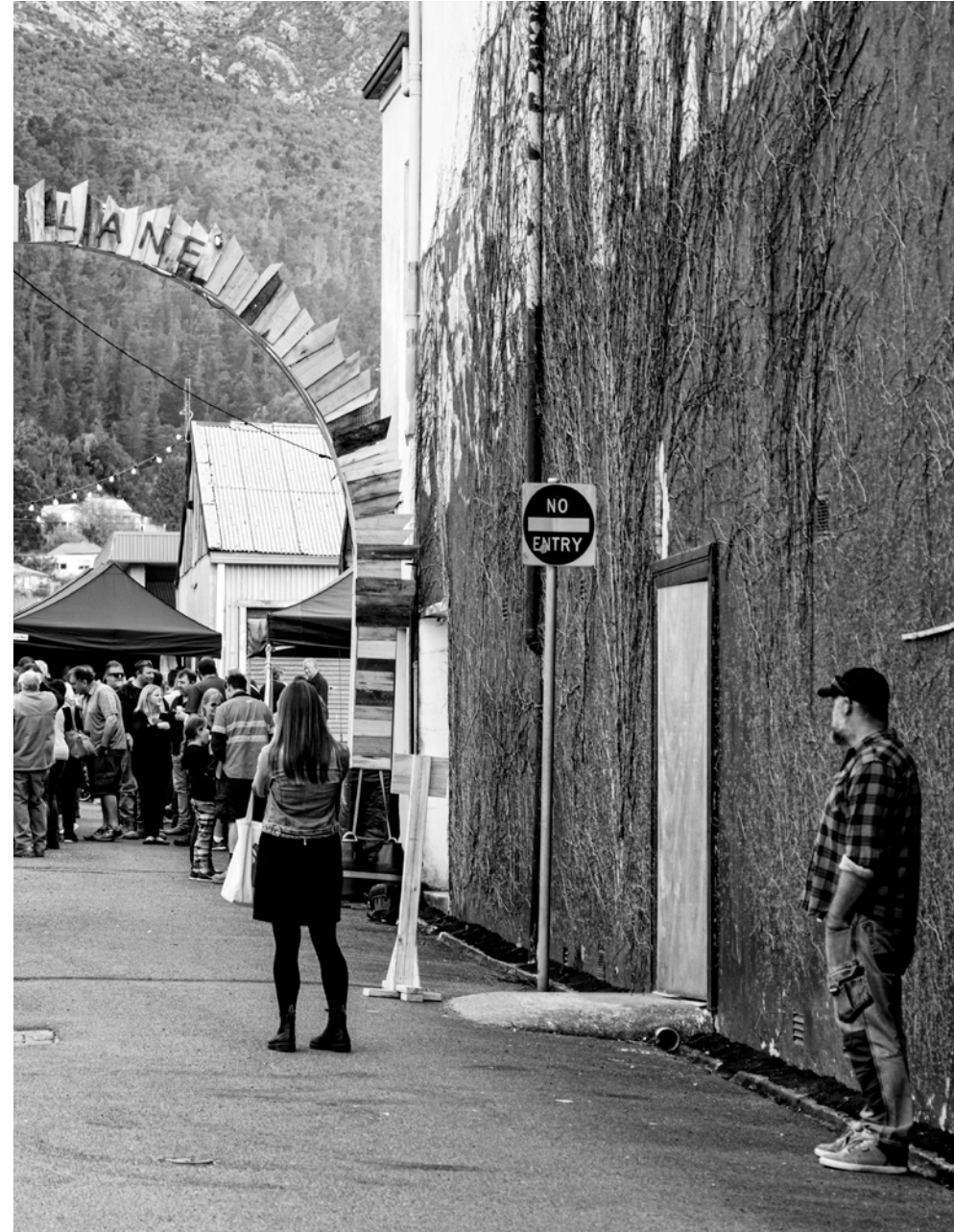
It wasn't the comfortable route – Travis had no models to follow. "The West Coast is infamously unorthodox and rejects common ways of doing things," he says, "so we've had to work with grit and determination to create new cultural experiences and narratives for our region."

And so The Unconformity was born, a cultural festival held every two years that lives up to its name. It's distinct and unforgettable in a loud, bland world of digital entertainment.

"Walk this hard, uncompromising landscape and meet our people. Become disoriented, be provoked, and feel your perceptions being challenged. And find something of yourself in a place that exists on the edge, in wild western Tassie."

ENTRANCE TO CRIB LANE

Image by Shane Viper



TASMANIAN



CASE STUDY

Jess Melbourne-Thomas

Jess Melbourne-Thomas grew up playing among the man ferns in her parent's stunning Fern Tree garden, in the shadow of kunanyi/ Mount Wellington. She fell in love with the ocean when she learned to snorkel and scuba dive with her dad and younger brother.

Then the climate she loved began to change.

"The kelp forests I learnt to dive in as a teenager are now gone in less than 20 years because of ocean warming," she says. "Reefs are dying, forests are burning, ice is melting, sea levels are rising, farmlands are parched and dry. And all this is set to get much worse."

Rather than watch from afar, she studied marine science as a Rhodes Scholar in Oxford and completed a PhD in Quantitative Marine Science at the University of Tasmania's Institute of Marine and Antarctic Studies.

"My work is about figuring out what we can do to address these challenges – particularly for our oceans and polar regions."

Tasmania is one of the best places in the world to do this work, and not only because it's a leading centre for marine, Antarctic and climate science. It's also a place where people have come together and inspired positive action.

"I'm really excited about the challenges that my new role with the CSIRO will bring – it's about connecting science with decision making, action and impact."

ANTARCTICA

Image by: Peter Kimball



TASMANIAN



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