

# SHARED VOICES



Mennonite Mission Network guidelines for  
anti-racism and anti-sexism communication

Third edition



**Mennonite  
Mission  
Network**



# SHARED VOICES

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As many of you as were baptized into Christ have clothed yourselves with Christ. There is no longer Jew or Greek, there is no longer slave or free, there is no longer male or female; for all of you are one in Christ Jesus.

*Galatians 3:27–28*

“You shall love the Lord your God with all your heart, and with all your soul, and with all your mind.” This is the greatest and first commandment. And a second like it: “You shall love your neighbor as yourself.”

*Matthew 22:37–39*

Do to others as you would have them do to you.

*Luke 6:31*



# FOREWORD

When Mennonite Mission Network initially developed Shared Voices in 2007, the booklet was written as a guideline primarily for Marketing and Communications staff to reflect our commitment to anti-racism when telling stories across various types of media — written word, photography, video. Sharing and learning in communities across the globe, in 2010, staff soon understood that anti-sexism needed to be addressed, too. In 2023, as we continued to live out, “Together, sharing all of Christ with all of creation,” we realize the agency’s mission statement truly means just that — God is concerned about everyone. And this means that Shared Voices needed to be updated to become a guide for more than just Mission Network staff and the United States’ context; it needed to become an international resource. Shared Voices has developed into a valuable guide for culturally competent communications globally.

As a global nonprofit whose international workers have, for more than 20 years, been productively engaging cultures in respectful non-colonialist ways, Mission Network is uniquely positioned to contribute a style guide that helps to foster peace, justice and cultural understanding. Thus, in this third edition, the glossary of terms (though impossible to be comprehensive) is an additional humble contribution toward improving cultural competency regarding diversity, equity and inclusion at the back of this booklet. Mission Network staff and others are invited to benefit from the contents of Shared Voices, fulfilling part of our mission to “lead mobilize and equip congregations to join God’s reconciling work.”

*Wil LaVeist, Ph.D.*

*Senior Executive of Advancement  
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# INTRODUCTION

## Purpose of these guidelines

**S**hared Voices: Mennonite Mission Network’s guide to avoid oppressive, racist and sexist communication and equip Mission Network staff members, mission workers and partners to promote an inclusive missional church, by encouraging them to:

1. Allow mission workers<sup>1</sup>, partners<sup>2</sup> and people they work alongside to tell their stories, whenever and wherever possible.
2. Give the greatest possible control of written copy and images to mission partners.
3. Write third-person stories and other reports that accurately depict partners and nationals in nonstereotypical<sup>3</sup> ways.
4. Photograph scenes that avoid exoticism<sup>4</sup> or depict partners in ways that reinforce negative stereotypes.
5. Focus on the assets and abilities of our partners and the people they work alongside, even as we identify their areas of need.

Shared Voices exemplifies Mission Network’s commitment to anti-racist, anti-sexist and anti-oppressive action and awareness. This leads to more respectful and just treatment of people. This commitment helps us transform our work of cross-cultural engagement and be responsive when we are corrected.

Shared Voices supplements the Marketing and Communications Department’s work to implement anti-racist, anti-sexist and anti-oppressive principles in writing, design and other media. Staff members in every department are advised to become familiar with these principles, to prepare for cross-cultural work and develop anti-oppressive materials when making a project request with the Marketing and Communications Department.

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**1. Mission worker:** People who serve, domestically or internationally, through Mennonite Mission Network for a term of one year or more.

**2. Mission partner:** An individual, church, organization or agency that mission workers serve with or assist in locations around the world. Mission partners drive mission and ministry in their home locations.

**3. Non stereotypical:** A nonjudgmental description of a person as an individual rather than as a stylized caricature. A good test question might be: “How would I feel if others referred to me in this way?”

**4. Exoticism:** The portrayal or depiction of an individual or group that presents them as objects of curiosity and spectacle rather than as human beings, who are part of the global family. Exoticism frames people as interesting objects to gaze at for entertainment rather than respecting and depicting diversity among people.

## Uses for these guidelines

### 1. **Distribute the guidelines to staff members and mission workers**

As part of orientation at Mennonite Mission Network, mission workers and employees will be given a copy of Shared Voices by their immediate supervisor, the department director or a human resources staff member.

### 2. **Take the guidelines with you when you travel**

Directors, development team members, and other staff members who visit Mission Network's mission workers, partners, and constituency are encouraged to take these guidelines with them on visits. The photography section is an especially helpful reference for taking anti-oppressive photos that can be used in our publications.

### 3. **Use the guidelines as a writing companion**

Just as we use *Style & Grace: The official style guide of Mennonite Mission Network* to improve our grammar and writing, we should also refer to *Shared Voices* when producing reports, PowerPoint scripts, emails, video projects, web content and other material, to ensure that we continue to improve our ability to communicate in ways that promote justice. Keep the guidelines where they can be easily reviewed if you have a question about an organizational piece you are reading, writing, editing or watching.

### 4. **Modify the guidelines to increase their relevance**

We encourage staff members to use this document as a springboard to develop anti-racist and anti-oppressive principles that are relevant to their work. For example:

- A staff member might apply these guidelines during their speaking engagements in churches and schools.
- A person working on a documentary might use them to think about how they edit scenes.
- An administrative assistant might be more careful to include everyone's voices when facilitating a meeting.
- Mission workers writing prayer letters might think of stories that help their congregations see mission through an anti-racist lens.

By expanding these guidelines, in light of our individual and departmental tasks, we increase our ability to confront racism and other forms of oppression throughout the organization.

## **What this document is not**

First and foremost, this document is not a comprehensive resource for intensive training in resisting racism and other forms of oppression. For further learning, consult Mennonite Church USA's Anti-Racism Basics or other resources.

Second, this document is not a comprehensive tool for dismantling all forms of oppression, though it does address some forms of racism and sexism. The scope of this document has been limited to anti-racism and sexism in the fields of written and visual communication, with some additional observations about other forms of oppression and injustice. Much more extensive work than what is presented here is needed to assess and propose solutions to these and other injustices and systemic power imbalances. However, many of the principles mentioned in each section can be modified to confront these and other types of discrimination and oppression. We encourage people who are interested to explore how these guidelines may apply to their areas of concern.

## **What this document is**

Mission Network Marketing and Communications Department staff use these guidelines as a tool to engage other departments and invite staff to think critically about ways racism and oppression are present in their work and how they can be addressed. We recognize that racism and oppression are not just present in our written and visual communication pieces but are built into other systems and processes throughout our work, as well. Simply editing our media to be “politically correct” is not our goal. More than 20 years of international experience gives us a unique vantagepoint. However, we acknowledge that our agency remains on a journey toward becoming an anti-racist, anti-sexist and anti-oppressive organization, and there is still work to be done. These guidelines are meant as a tool to invite reflection and dialogue throughout Mission Network.



# AVOIDING STEREOTYPES IN STORYTELLING

**P**olitical polarization, racial prejudice and religious conflicts have divided societies everywhere. It can be difficult to dislodge stereotypical — conventional, formulaic, and oversimplified conceptions, opinions or images — ideas once they are implanted in our subconscious minds — by family, schools or media — unless we make concerted efforts to question these beliefs.

Even the most rational people may not be aware of their biases. Consider these exercises to become more mindful of how you treat others:

**1. Treat people as individuals and not as members of groups**

Individuals have unique character traits and abilities that are not tied to group identities.

**2. Be open to diverse cultures**

Exposing yourself to diverse cultures may help you dispel the myths you hold as incontrovertible truths about the people within those cultures.

**3. Write based on observations, evidence and sources**

Write based on your own observations and from evidence from multiple sources that can be verified. Only include perspectives from reliable sources.

**4. Diversify your sources**

Too often stories are told only from the point of view of people in authority, while disregarding the perspectives of those who have first-hand knowledge about the topic. Stories about racialized peoples are often told only from the perspective of White people, especially in the context of mission. To get a full understanding, obtain diverse perspectives from all who are involved.

**5. Consider who is most at-risk in the story**

Consider the people who are most at risk of being stigmatized and stereotyped by the story. Exposing them might be avoided, especially if they cannot defend themselves or express their point of view in the story.

**6. Push against stereotypes**

Look to tell stories that push against stereotypes. It is easy to regurgitate hurtful or untrue stories. There are many inspiring stories about people from various backgrounds who have used their resources to collaborate and enrich lives.

## Communicators are storytellers

Storytelling can be a way to build meaningful connections, raise awareness and inspire people to be part of solutions.

Given the power of stories, storytelling is not simply a tool; it is a responsibility. To best address the needs of those we serve, we share their stories. To ethically fulfill that responsibility, we must be mindful of the limitations that telling another person's story may have, no matter the medium.

As you prepare to conduct mindful interviews, you can ask yourself the following questions to avoid stereotyping:

### 1. Whose story am I telling?

Recognize the limitations of your knowledge. You are not interviewing yourself, so you cannot have perfect knowledge of the story you are bringing to your audience.

*To tell an accurate story, you must partner with the interviewee.*

The greater the cultural divide, the more involved your interviewee should be in the process.

### 2. Whose voices are missing?

Does the interviewee truly speak for everyone in that community, including women, children, people of various abilities, orientations, religions?

*Ensure you have all the voices at the table to tell the full story.*

### 3. Am I being fair and honest?

The two most common mistakes in telling someone else's story are:

1. Inflating the interviewee's importance.
2. Presenting the interviewee in a condescending manner.

The first mistake often comes from trying to depict your interviewee in the best light possible or the desire to twist a story so that it has a happy ending or provides a sense of hope.

*Instead, aim to tell the real story. Perhaps it will have a happy ending and perhaps it will have hope — but do not twist the story to tell the story you want to tell. Tell the story as it happened.*

Condescension often comes from a place of unexamined bias and a failure to see your interviewee as an equal. Avoid this by asking, “What norms am I assuming? Am I playing into stereotypes?”

#### **4. Who is my audience and what do they already understand?**

The goal in telling any story is to connect the audience to the subject. To do so, you must be aware of the audience's level of familiarity with the culture in the story.

*Unfamiliar but relevant elements of the story should be explained; unfamiliar but irrelevant elements should be removed.*

Your audience needs enough information to relate to the story and not be distracted or confused by elements of the story they don't understand.

#### **5. Have I gathered enough feedback?**

Whether you are writing an 800-word feature story or creating a 3-minute video, it's simply impossible to include every element of every story. To ensure that you make sound decisions about what to include and what to leave out, allow time to gather feedback on your piece from representatives of the community involved, colleagues and your audience.

*If you want to tell respectful, true and effective stories, gathering feedback is not optional.*

Allocate space for review and revisions in your project timeline.

Telling stories that aren't our own means we must overcome limitations in our understandings and in the formats of storytelling.

# AUTHORSHIP

## “Who has the pen?”

**A**s bridge-builders,<sup>5</sup> communicators engage in the task of cultural interpretation and translation. To accomplish this task, we dialogue with mission partners and the people they work alongside to determine ways we can respectfully represent their perspectives, concerns and voices to the diverse constituency we represent.

Writing in anti-racist and anti-sexist ways involves more than the avoidance of certain words or phrases, such as using “Black” with negativity and “White” with positivity or using “man” or “mankind” to refer to all people, including women and nonbinary people. Anti-oppressive communication involves understanding the context of how words are used and how those words and voices are gathered, not just the specific words used.

We invite staff members and mission workers to “share the pen” with mission partners and the people they relate to and serve.

1. Recognizing the internalized oppression<sup>6</sup> that can exist for people who have been marginalized by narratives that place being White, male and straight as the norms.
2. Recognizing that the people and groups we represent are the owners of their stories. The process of deciding which ideas might be explored and whether or not stories should be pursued should include and be influenced by the subjects of those stories. The results of our stories and our storytelling processes should create and augment community.
3. Respecting partners and the people they work alongside by providing them the opportunity to tell their own stories whenever possible, with the goal of celebrating the racial, ethnic, cultural and gender identities of the authors who lend their voices to the work of Mission Network. God’s creation flourishes with abundant beauty that is not homogenous. We follow God’s lead to let creation shine in the complexity in which God made it.

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**5. Bridge-builders.** Individuals or groups with an empathic knowledge and experience of an issue, who can facilitate understanding between polarized individuals or groups.

**6. Internalized racist oppression (IRO).** Internalization of racial oppression by the racially subordinated involves both conscious and unconscious acceptance of a racial hierarchy in which Whites are consistently ranked above people of color. See “Key concepts” at the end of the document for further details.

4. Evaluating a story's quality by considering the writer's unique perspective and the authenticity they bring, along with their adherence to grammatical and stylistic standards.
5. Identifying instances of racism, sexism and forms of internalized oppression in the stories we receive.
6. Using a variety of writing techniques, such as Q&A interviews and third-person storytelling, that retain the prominence of our sources' voices, and telling their stories with integrity, when it is not possible for our sources to do so themselves.
7. Using language that does not create or reinforce assumptions of power and control, including using the active voice with verbs that portray subjects as actors, instead of passive recipients; avoiding descriptors and adjectives that assume White, Western, male culture as the norm; rejecting qualifying adjectives that purport to give status to an individual or group, while denigrating other members of that group. (See examples in the "Editing" section.)
8. Letting go of the personal recognition that comes through article authorship by giving as much credit as possible to workers, partners and the people they work alongside, and sharing bylines, when appropriate.
9. Emphasizing and respecting the assets and abilities of the people with whom we work, accurately describing their needs and attributing statements to their sources as much as possible.
10. Transcribing oral reflections, to make our mission partners' stories more accessible to our print culture.

In all these tasks, we seek to follow Christ's example of emptying ourselves of power, in appropriate and principled ways (see Philippians 2:3-8).

# EDITING

## “Who has the scissors?”

**I**n our roles as editors, we will seek feedback early and often from mission partners abroad and in the United States, inviting critique of our blind spots, engaging in conversation with people we depict in our publications, and making our editing process as collaborative as possible. We will apply the following anti-oppression principles when editing the written word. We see this work as valuable to our roles as bridge-builders and communicators.

1. We are committed to the difficult but necessary work of representing cultural groups on their own terms in ways that clearly communicate with our diverse constituency.
2. We recognize that there are certain editing techniques that we are required to use in order to publish our writings in various North American media. We also recognize that there are tensions between the oral cultures we serve and the print-based culture in which we live. Each of these issues will require careful and deliberate discussion among staff members with our anti-racism consultants, with our partners and, when possible, with the people they work alongside.
3. When it is necessary to edit another person’s writing, we will make changes that increase the work’s clarity while retaining their ideas.
4. When quoting our sources for our publications, we will make sure that the words we print are the words that they said. Recognizing our role as bridge-builders and the unique ways in which we communicate across cultural lines, we will be sure to use quotes that reflect a person’s intelligence and that can be understood by the intended audience.
5. We will be accountable to our sources, asking them for clarification of their thoughts during interviews when needed, informing them when we’ve made grammatical changes to their words, and giving them an opportunity to review their quotes before final production.

## Editing examples

Many of these original examples are taken from actual Mennonite Mission Network publications. The edited versions were suggested by staff members, anti-racism consultants, and members of the anti-racism communication team.

### 1. Burkina Faso Bible school resources

**Original** ▶ Listening to stories is an important part of life for the Samogho people. Although most of this tribe cannot read, they are excellent storytellers.

*This sentence could be tweaked to emphasize the values of the Samogho people. Instead of focusing on the fact that literacy rates are low, focus on what is valued within this community—oral history and storytelling.*

**Edited** ▶ Listening to stories is an important part of life for the Samogho people, and they are excellent storytellers.

### 2. Congo fundraising letter

**Original** ▶ When we arrived at the village of Lozo, we saw the effects of war, conflict and political instability. The Mennonite church had a dirt floor and the walls were made of poles covered with palm branches. *There was nothing meager, however, in the generous welcome our team received.* Singing children and adults, who met us with smiling faces, chaperoned us to the front of the church.

*Although it doesn't say so directly, the italicized sentence implies that the congregation's building was meager. For a more positive connotation, the paragraph could be changed to lessen the emphasis on the building—which is a common design for Congolese churches—and more on the relationships between the visitors and the hosts.*

**Edited** ▶ When we arrived at the village of Lozo Munene, we were met with smiling faces and beautiful song. Singing children and adults chaperoned us across the dirt floor of the palm-and-pole Mennonite church.

### 3. Thailand fundraising letter

**Original** ▶ The junior high convention committee would like you to help the church raise money for believers in Thailand.

*The request for donations to help build their church makes the Thai Christians seem like passive recipients of the monetary gift. The sentence could instead demonstrate the relationship between the Mennonite churches in North America and in Thailand and show the Thai church's ownership of the project.*

Edited

The junior high convention committee would like you to help Thai Christians build their church.

#### 4. Building campaign

Original

How can we consider building a facility of any kind when Mennonites in Haiti (and elsewhere) are starving?

*The tone of this question is condescending to people who are concerned about the expense of a new facility in light of the disproportionate economic situation between Two-Thirds World churches and North American churches. Furthermore, singling out Haiti reinforces the tendency to define this country primarily through the lens of poverty, obscuring the reality of impoverished Mennonites in North American and European nations.*

Edited

How can we consider building a facility when there are Mennonites in North America and around the world impacted by poverty?

#### 5. Argentina fundraising letter

Original

This mountain girl accustomed to clear streams and blue sky couldn't find landmarks in the valleys between the city's skyscrapers, and didn't know how to cross the eight-lane expressway outside her door.

*The original sentence identifies the girl as a "mountain girl" rather than a "girl who lived in the mountains," which may conjure up images of a "wild" person. Given that the rest of the letter locates the story in Latin America, this may reinforce stereotypes about life in the villages. Furthermore, the problem she is facing derives from her unfamiliarity with life in the city, not necessarily because she is accustomed to blue sky and clear streams.*

Edited

Being unfamiliar with the city, she could not find landmarks in the valleys between the skyscrapers, and she didn't know how to cross the eight-lane expressway outside her door.



## 6. Japan Bible school resources

Original

Mission projects are most meaningful and build faith when they are at the core of congregational life. These three sessions introduce the mission-stewardship project to the congregation during a children's time in corporate worship. *Children and adults join together to help bring the light of Jesus to Japan.*

*The phrasing of the italicized sentence suggests that the children and adults in North America are bringing something to Japan that the people there are lacking. However, we know that there are Christians and churches who are already working in Japan to share the light and love of Jesus. The last sentence could be changed to reflect a partnership between North American churches and the churches for which they are raising funds.*

Edited

Mission projects are most meaningful and build faith when they are at the core of congregational life. These three sessions introduce the mission-stewardship project to the congregation during a children's time in corporate worship. *Children and adults join together with Christians in Japan to help spread the light of Jesus to all parts of Japan.*

## 7. Japan Bible school resources

Original

Have you ever watched the sun rise in the morning? It can be very moving to see the light push the darkness aside, bringing into view objects, buildings and trees as far as you can see.

*For children in urban areas receiving these Bible school tools, the sun rising over the trees in the morning may not be a prevalent image that they can relate to. Because urban language is assumed to refer primarily to people of color while rural language is assumed to refer to whites, contextual examples that describe locations must also be seen through a racial lens. Although including a reference to buildings helps the scene be less rural, adding a few examples of city sites paints a more inclusive picture. Another option is to make the image more general.*

Edited

Have you ever watched the sun rise in the morning? It can be very moving to see the light push the darkness aside, bringing into view buses and buildings, cars and trees. Soon, light fills every corner as far as you can see.

## 8. Qualifying adjectives

**Original**▶ Campos, a talented Colombian working mother, led the group in worship.

*Qualifying adjectives may be meant to compliment a subject or group, but they can do so by implicitly denigrating others in that group. In this case, should we assume that other Colombians—or mothers—are not talented? Do mothers not work unless they are outside the home? Would we use the phrase “working father?” Consider using nouns as attributes instead of adjectives.*

**Edited**▶ Campos, a local attorney, used her gifts as a worship leader to inspire the congregation. She and her husband have three children.

## 9. Active voice

**Original**▶ When a mission administrator returned to the community several years later, the health clinic had been partly built with homemade bricks.

*Our language can reinforce assumptions of power and control. Something as simple as verb tense influences how readers understand the actions of subjects within a story. Passive voice indicates passive subjects while active voice places subjects in positions of power. In this case, rather than making the administrator the only subject deemed worthy of active voice, offer credit to the workers.*

**Edited**▶ Several years later, the women of the community already had partially built the health clinic out of bricks they made themselves.

## 10. Assumptions of value

**Original**▶ I traveled with a tour group that spent three days in the Chaco—barren desert land in western Paraguay—that was home to German-speaking Mennonite immigrants from Canada in the 1920s and 1930s and to Mennonite refugees from Europe after World War II. These hard-working pioneers transformed the desert into farms and cattle ranches. They have built industries, schools, hospitals, cooperative markets, churches, roads to become impressive self-reliant communities.

*This paragraph values the work of incoming colonialists who tamed the wilderness without recognizing the numerous indigenous groups who established their own societies, cultures and communities—even if those communities did not appear to fit Western models or assumptions. Recognize the value in groups hidden from mainstream narratives while avoiding colonialistic assumptions that good arrived with incoming Westerners.*

Edited

I traveled with a tour group that spent three days in the Chaco—desert land in western Paraguay—where German-speaking Mennonite immigrants arrived from Canada in the 1920s and 1930s and Mennonite refugees from Europe followed after World War II. For centuries, the area has been home to indigenous Mocoví, Pilagá and Toba peoples with long-standing traditions, cultures, and ways of interacting with their environments and one another. The Mennonite newcomers chose different ways to farm and ranch, building their own industries, schools, hospitals, cooperative markets, churches and roads to become self-reliant communities that did not always include the indigenous groups.

## 11. Word order

Original

Dennis Byler, who serves in Burgos, Spain, through Mennonite Mission Network and Mennonite Church Canada Witness, with his wife, Connie, said the government's pro-war stance runs contrary to rising popular opinion.

*In this example, Connie is listed as the least important connection, even though she and Dennis are equally supported partners in their mission work. Strive to introduce subjects of equal importance in ways that emphasize that equality. Listing couples alphabetically by first name avoids the convention that prioritizes male names.*

Edited

Connie and Dennis Byler serve with Mennonite Mission Network and Mennonite Church Canada Witness in Burgos, Spain. Dennis Byler said the government's pro-war stance runs contrary to rising popular opinion.

We have been given editing scissors. By holding ourselves to these principles, we seek to ensure that the distinct voices of those who share their stories with us are heard and valued.

# PHOTOGRAPHY

## “Who controls the camera?”

People create images. Each photo is a representation of a story. Communication staff members, directors, workers and other personnel can include mission partners and the people they serve in the storytelling process, by giving them a say in how we visually represent them. Doing this entails asking mission partners if and how they would like to be photographed. It means telling people how their image may be used when they are photographed.

*Depicting equal relationships, avoiding stereotypes and avoiding exoticism in images might also require sharing the camera with those we are trying to represent.*

Our ability to produce anti-racist and anti-sexist materials, whether it is a flyer, a magazine or a website banner, depends on our use of anti-racist and anti-sexist images. We can proactively photograph and collect the types of photos we need and carefully assess the photos before using them.

## Principles of making an image

### 1. Providing advance notification

When we arrange to photograph a scene, we should give the people we want to photograph advance notice, so they have time to prepare. We can also invite those we want to photograph to provide input, by asking them what people, places and aspects of their work should be included in the images. Whenever we have these conversations, we are giving others a say in the ways they will be depicted and showing them that we care about and respect their opinions.

### 2. Doing unto others

Howard Zehr, writes in *The Little Book of Contemplative Photography* (Good Books, 2005) about the violence and possessiveness in much photographic language, including “taking” photographs, “shooting” pictures, “aiming” cameras. “Taking a photo” describes the legal transaction made when pressing the shutter. In general, the photographer — or the entity employing the photographer — officially owns the image that results from the click. But this idea of ownership — of “taking” a photo — can be abusive to those who are photographed. Instead, we will use the language of “making” or “creating” an image,

which allows for collaboration and shared ownership of the resulting images.

Before creating an image, consider whether the image is important. Does photographing an unaware subject violate a sense of cross-cultural trust? We can show a great deal of respect to those we photograph by practicing a few easily overlooked courtesies. Whenever possible, we can ask permission from those we want to photograph. We can share these images with the subjects in as many forms as possible. This could mean making prints or offering copies of digital media that can be given to those who have been photographed. It could mean allowing subjects to view the images and accept or reject them on the spot.

We can also inform people of the ways we might use their photos. While it is not possible to make guarantees about where and how their photo is used, we can make a concerted effort to let people know the ways Mission Network generally uses photos — in brochures, in pamphlets, on our website, etc. By taking these basic steps, we not only affirm that the person is more than an object to be used for our purposes, but we also avoid security issues that can arise when widely distributing a person's photo puts them at risk.

### **3. Broadening our focus**

Although our workers and staff members are essential to our mission efforts, it is important that photos reflect that we are equal partners rather than the sole participants in God's work. When we photograph a scene, we should avoid focusing exclusively on Mission Network personnel. While there are obvious instances in which workers will be the focal point of our photographs — for example, if they are preaching, teaching, or serving as a leader at a partner organization — we should also show workers interacting with the people they serve and work alongside. The best pictures are those that communicate mutual relationships between workers and the people they work with and serve.

### **4. Sharing the camera**

We encourage creative sharing of the camera with our partners and the people with whom they work. Using a camera is a powerful act, and cameras are usually found in the hands of those who already hold power or wealth. Photographers have control over how people and places are portrayed. Photographers also tend to benefit financially from photographs, far more than the people they photograph. Here are a few ways to share the power:

- A.** Digital cameras allow photographers to immediately view the images they make. When possible, we can review the pictures we've collected with the people we have photographed. Allowing others to choose a range of photos that they like and that best represent their work provides visual diversity for our designers, shares power, and fosters deeper, mutual relationships with our partners and the people directly impacted by their work.
- B.** Hire local photographers in locations where communication staff members are unable to go.
- C.** When possible, our directors, staff members and workers can provide cameras to those they are visiting and ask them to depict their stories through their own eyes. While we recognize this may not always be the ideal way to collect high-quality photos, it is a possibility when other options for sharing the camera are not available.

## **Principles of photo collection**

### **1. Collecting people's names**

It is especially important to collect the names and correct spelling of the people who you photograph. This may include asking people to sign photo release forms. While this is often difficult to remember, and may even be challenging due to language barriers, it is important to anti-oppressive communication to know who is in each image. When a person is not named in a photograph, they usually become a part of the background, rather than being an active part of the photo. It is highly problematic when a caption identifies our workers but uses vague language to describe the people with whom our workers relate. It is also an issue when a caption names only the men but leaves the women and children unnamed. It is also helpful to get information about everyone's affiliations and responsibilities for depicting people's roles more accurately.

### **2. Broadening our sources**

Often, members of the communication team ask workers for photos from within their context. We can also be intentional about asking workers to collect relevant images from the people with whom they work and serve. We may also request pictures from partner organizations that may have professional photo collection and storing capabilities is another possibility.

### **3. Using captions**

Photo captions name who is in the image, describe what is happening and elaborate on background information needed to understand the

context. Captions clarify a photo's content. A brief, but detailed, caption can avoid misunderstandings that may result when a person looks at the image. Although pictures are worth a thousand words, captions help the viewer know which words apply to an image and which ones do not. Captions should not just state the obvious but provide additional information and context whenever possible.

## Principles of photo assessment

When we make decisions about which photos to use in a story, on the Web site, in a brochure or in other mediums, it is important to ask these guiding questions:

### 1. Who are the agents<sup>7</sup> in the picture?



### Agents

Showing partners and the people they work alongside as active agents in their work is important for anti-racist photos. Although the other men are leaders at Jesus Village Church, Erwin Wiens (far right) is the most prominent figure in the first photo. The second photo shows that Yoon Shik Lee, then pastor of Jesus Village Church, is the most active agent.

While the anti-racist photo can be chosen, the photo series still shows men in dominant positions and women as subordinates. This may be an accurate portrayal of many parts of the church, but we must remember to examine images from all perspectives.

In the second series, from Nora Iwarat's ordination, we can again examine the position of the agents in the photo. In the first photo, Nora is shown in a position of power. She is holding the microphone and is clearly the speaker while Andy Wade watches from the side as a partner or equal. However, in the second photo, Iwarat is facing away from the camera, and she is positioned as a subordinate while several men stand above her leading the blessing.

<sup>7</sup> **Agent:** The active center of a photo; the one who is pictured as doing.

**2. Who is being depicted in positions of authority and leadership?  
Is this an accurate portrayal? Does it tell the whole story?**

**Leadership**

It is essential to show church leaders from our mission contexts in positions of authority. Doing so demonstrates that our partners are active and able participants—not passive recipients—in the work of sharing the gospel. Even if a Westerner takes a position of shared leadership, photos can show the context of that activity. Mavis Tshandu (right) translates and teaches with Joe Sawatzky at Bethany Bible School in Mthatha, South Africa.



**3. Does the picture communicate mutual or unequal relationships?**

**Relationships**

Women and people of color often are shown in subordinate positions, including seated positions when others are standing. In the first photo, mission worker Teresa Sherrill is standing above Kyoko-san, which implies an imbalance of power. In the second photo, both women are speaking face-to-face at the same level, suggesting a mutual and respectful relationship.



**4. How are partners being depicted in terms of their abilities or their needs? Is this an accurate portrayal?**

**Abilities and needs**

Our partners in sharing the gospel are competent individuals who often educate us as we prepare for ministry in their communities. In the first photo, mission worker José Luis Oyanguren (right) appears to be instructing Cornelio Castro. However, it is Castro who is teaching Oyanguren the indigenous Argentine language he needs for his ministry. The second photo, however, depicts their relationship more accurately and shows Castro in his teaching role.



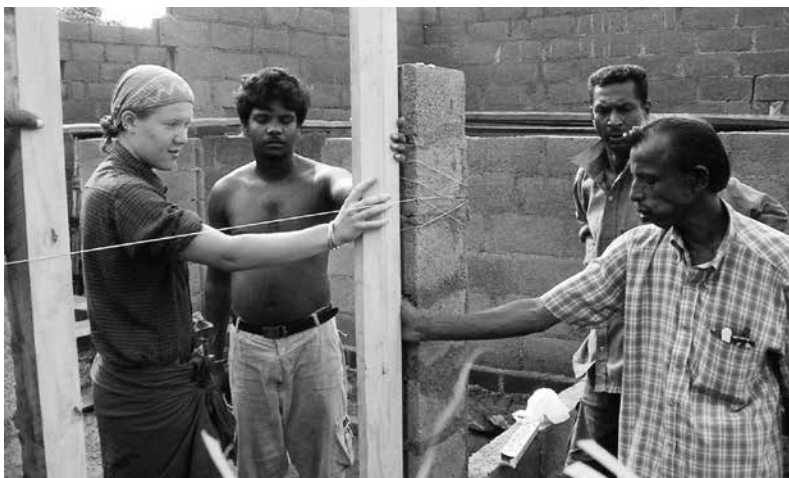


5. Who is positioned in the background? Who is positioned in the foreground? Who is at the center?



**Position**

Where people are positioned in a photo determines who the viewer focuses on. In contexts where mostly white mission workers are collaborating with their ministry partners, it is important to show images of shared labor rather than concentrating on our workers to the exclusion of others. In the first photo, Youth Venture participants Emily Atchison and Isaac Hooley are the center of attention in this house blessing while their Sri Lankan counterparts are on the periphery. In the second example, however, Atchison is a participant in, rather than the center of, the group.



6. Do the pictures exoticize individuals and/or their culture?



**Exoticism**

In our attempts to appreciate other cultures, we can easily treat people like objects of curiosity in our photos. For example, the first photo focuses on the display of “strange” meats. The picture emphasizes the exotic nature of “their” food instead of depicting the food in a more complete cultural context.

## Stereotypes

Our media is saturated with stereotypical images of persons of color in North America and in the Two-Thirds World. As such, it is important to provide our constituents with other depictions through our photos. For example, a common image of Africa is one featuring sick, unkempt and impoverished children. While that image is part of Africa's reality, it only tells one part of their story. The second photo, from the same country as the first photo, challenges expectations by showing well-dressed students in a classroom. Uncharacteristic photos of people, places and events broaden viewers' perceptions and stretch their understanding of other cultures.

## 7. Do the pictures challenge or confirm traditional stereotypes?



## Inclusion

When we focus exclusively on our workers, we suggest that they alone should be the center of attention. The first photo includes a Toba woman, Santa Segunda, and Gretchen Kingsley, but Segunda's face remains hidden by the shadow. If the use for the photo is more flexible, however, we could choose a different image that shows subjects on equal levels. Here, Geronima Wake and Gretchen Kingsley stand together at the Toba church in Castelli, Argentina.

## 8. Who is included in the picture? Who is excluded? Who is identifiable?



## 9. Who is named? Who is not named?



Mission worker Lynda Hollinger-Janzen (center) greets her hosts in Argentina.

### Identifying subjects

Naming individuals in a caption is another way to include them in our photos. When we do not name our partners or the people they serve, especially when they are pictured with our workers, they become part of the background. Including their names makes them equally important to our workers and includes them in the photo's action. Although language barriers and busyness may make it difficult, we must do our best to ask people we photograph for their names and, if applicable, their titles.

## 10. Do captions offer additional clarifying information?



Children from a church youth group act out a scene from the Bible.

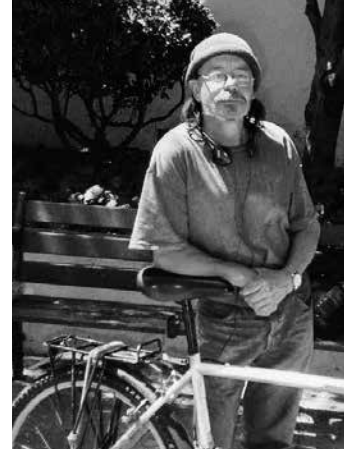
### Context

Captions are not only used to identify who is in a photo; they can also provide information about the context of a scene. Without a caption in the first photo, viewers may wonder why the child is in white-face or what he is doing with the beads. Lack of a caption may also reinforce stereotypes; in this case, about Africans practicing voodoo. In the second photo, the caption clarifies and dispels any stereotypes or misunderstandings about what is happening.

## 11. Does the photo affirm or detract from the person's dignity?

### Dignity

In many of our mission contexts, there are times when we photograph people in difficult circumstances. Whether it is people living in poverty or facing the aftermath of a natural disaster, it is important to show scenes that affirm a person's dignity. The first photo is a stereotypical image of a homeless person. Without seeing his face he becomes more of an object than a person. The second photo, however, is less stereotypical and more dignifying. The proximity of the image and the fact that he is looking into the camera indicates that he gave permission to be photographed and was given the opportunity to participate in how he will be represented. There is a fine line between showing people in a tragic situation and reducing people and their situations to a spectacle.



How we involve mission partners in the photographic process is one way that we can answer the biblical call to share resources with everyone involved.

# DESIGN

## “What is the message? What is the medium?”

**D**esigning our publications in ways that don't reinforce oppression entails representing our staff members, workers, partners and the people they serve in a balanced way. Far from excluding white people, males, the wealthy, and members of other powerful groups from our media, undoing oppression in graphic design entails incorporating marginalized people in ways that respect their voices and portray them nonstereotypically. It also involves collaborating with partners, the people they work alongside, and marginalized peoples in the creative process whenever possible.

With this understanding in mind, we aim to produce material that neither over- nor under-represents people of any groups. Rather, we aim to portray all demographics in ways that are proportionate to not only our programs, but also Mennonite Church USA as a whole. While much of this depends on our ability to be anti-racist in our image collection, editing and writing processes, it also means adhering to the following principles in the ways we bring these elements together:

1. We aim to make our resources as accessible as possible to our audiences, not only in the languages we use in our publications, but also in terms of the content we produce and the media we use to deliver it. We will consider a wide variety of media (i.e., Web and print, audio and video, written and oral) to ensure that our materials meet the needs of a broad range of constituents from diverse geographical, cultural, economic and ethnic backgrounds.
2. We aim to recognize and respect the people we include in our materials by appropriately depicting their cultural symbols and practices. Using symbols and images from another culture in our designs without knowing whether they honor or offend a particular ethnic group can hurt potential relationships before they begin. Furthermore, it communicates that we do not understand nor are we interested in learning about the different people we are called to serve. As one designer and author notes, “You can't assume what's culturally relevant to an ethnic group (or subset of that group) that you don't belong to. Base your design on insights about the audience.”<sup>8</sup>

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8. **Ronnie Lipton**, *Designing Across Cultures: How to Create Effective Graphics for Diverse Ethnic Groups* (Cincinnati: HOW Design Books, 2002), 8.

## Layout

1. How are white people and persons of color positioned on the page? What about women and men? How are they framed?
2. Do the positions of photos in the layout (or the content of the photos themselves) show partnership or domination?
3. Who is given a place of importance (for example, a full-page image or photo at the top of the page)? Who is in a place of less importance (for example, a smaller photo or photo at the bottom of the page)?
4. Do elements of a layout (graphics, patterns, photo illustrations) encourage stereotypes and exoticism? Do they accurately and appropriately reflect the person, location and/or culture being represented?

## Photo usage

1. Who is named? Who is unnamed?
2. Is the frequency and kind of photos of people of color and white people, women and men, proportionate to, under-representative or over-representative of the people in our programs?
3. Do photos of workers and staff members in the publication outnumber the images of mission partners and the people they serve?
4. Over time, have your designs repeatedly used images of one person of color or a woman in an effort to signal diversity? When attempting to attract a diverse group of people to your program or resource, does the design use images that communicate that desire without creating false expectations about the number of people of color or white women who are currently involved?

## Media

1. Is the medium we are using for a project appropriate for the audience we are speaking to?
2. Is there another way to communicate the information that would be more accessible?

Although we recognize the complexity of undoing oppression in graphic design, we will diligently aim to show the diversity of God's creation.

# APPROVAL PROCESS

## “Who gets to approve?”

**W**e will seek first approval from those depicted in our publications by following these principles:

1. We will provide an opportunity for the people who are featured in our publications to approve how they appear in text and images. For example, news sources will be invited to review the accuracy of their quotes and their story. Contributors to publications such as *Beyond Ourselves* or the annual report will be invited to review the editorial changes to their work when possible. In taking these and other steps, we give as much control as possible to the people whose stories we have been entrusted to tell.
2. Our publications (Web, print, video, etc.) will be included in a formal anti-racism process, which involves reviews by external anti-racist consultants and/or the anti-racism communication team within Mennonite Mission Network. During this process, we also will address other forms of oppression. In conversation with people who have worked on each piece, reviewers will be empowered to make real, deliberate changes to our materials.
3. We commit to work with people who express discomfort with the way their story or writing is being portrayed in our material. If, however, a person becomes adamant that either all or a portion of their story be removed from a publication, we commit to honor their request.
4. We aim to be transparent and clear about who has the authority to approve final text and images.

The Bible calls us to designate authority wisely. We aim to do so with equity and fairness.

# AUDIENCE RESPONSE

## “Who is listened to?”

**A**s we seek to move beyond a system that supports the temptation to listen first and longest to white males and/or our major funders, we hold ourselves to these principles:

1. We aim to invite critique from people and communities of color on a regular basis. We understand that establishing honest relationships with a broad spectrum of people in which they can honestly share their responses to our work requires that we build connections with congregations and communities of color in the broader Mennonite Church. While this feedback will shake the very foundation of our institution and challenge our institutional norms, we will struggle to find ways to create authentic relationships of accountability as a crucial step in continuing our anti-racism and anti-oppression work.
2. We will discuss with our supervisors and administrators how to make the constituent response process open and consistent.
3. Where possible, we will regularly include contact information in all of our publications for readers/viewers, and invite users to offer us feedback.
4. We are aware that in our efforts to undo oppression, we may receive negative feedback from members of the dominant groups who are uncomfortable with change or prefer the status quo. When there is conflict regarding our anti-oppressive practices, we will ensure that we do not require people of color to respond to white criticism of our anti-racism efforts. Likewise, we will not ask women to respond to male criticism of anti-sexism efforts.

As members of the body of Christ, empowered by the Spirit to carry out God’s mission, we aim to respond equitably to all who respond to our work. Noting that this is an area in which we need further growth, we commit to developing better methods for listening to our varied audiences.



# ACKNOWLEDGMENTS

## How these guidelines came about

In 2007, Mission Network’s Marketing and Communications staff attended an anti-racism training held by Damascus Road, a predecessor organization to Roots of Justice. Together, they learned how to identify and confront systemic racism within organizations and developed a preliminary plan to apply anti-racist principles to the department’s production process. Within a year, this initial groundwork led to ongoing relationships with anti-racism consultants, an intra-departmental anti-racism communications team and pre- and post-production anti-racism reviews.

Motivated by the changes in their department and the lack of helpful resources in anti-racist communication, the communications team created a set of organizational guidelines. Early in the process, anti-racism consultant Tobin Miller Shearer supplied the anti-racism communications team with a basic outline for the document. Using that outline, the anti-racism communications team worked for more than a year to write, edit and develop the principles that follow. In a collaborative writing process, all members of the department offered

feedback on the document and provided counsel for their area of expertise — writing, photography, etc.

In 2010, the team revised the guidelines, and included principles learned through ongoing experience and dialogue, in addition to addressing other forms of oppression and systemic injustices more broadly, including sexism and classism.

In 2020, Mission Network began working with Roots of Justice to facilitate caucus groups as a safe way for staff to process systemic racism and discrimination, both inside and outside the organization. In 2021, all staff participated in training with Widerstand Consulting. The agency announced its recommitment to anti-racism. This version includes revisions that reflect the realignment of the agency and address oppression and injustice due to gender and sexual orientation.

We want to offer a special thanks to Mission Network’s Executive Leadership Team and the Diversity, Equity and Inclusion (DEI) team for their ongoing support, and to Roots of Justice facilitators Calenthia Dowdy and Rick Derkson for working with caucus groups at Mission

Network; also, to Widerstand Consulting staff Tobin Miller Shearer, Regina Shands Stolfus and Liz Song.

We appreciate sister agencies, such as Everence, Mennonite Church USA conferences and our diverse global partners that have adapted the guide and found it to be helpful. We are proud that *Shared Voices* has become an asset for improving culturally competent communications worldwide.

## 2023

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# KEY CONCEPTS

**Agent:** The active center of a photo; the one who is pictured as doing.

**Bridge-builders:** Individuals or groups with an empathic knowledge and experience of an issue who can facilitate understanding between polarized individuals or groups.

**Exoticism:** The portrayal or depiction of an individual or group in manner that presents them as objects of curiosity and spectacle rather than as other human beings within the global family. Exoticism makes people who are outside our normal frame of reference interesting objects to gaze at for our entertainment rather than depicting the variety of a diverse group of people.

**Internalized racist oppression (IRO):** When persons of color consciously and subconsciously incorporate and accept all the negative stereotypes and images from media, folklore, accounts of history, etc., that define them, and especially African Americans, as inferior. It supports the notion that white is right, superior and the standard, which can lead to a dangerous and self-destructive love of whiteness. In short, internalized racism is self-hatred. (Paraphrased from Gerald Cunningham's *Internalized Racism and Oppression*; available on the Disciples Justice and Action Network Web site at <http://www.djan.net/assets/cunningham0305.pdf>.)

**Internalized racist superiority (IRS):** Living out white from the inside out. White people believe the lie that our ways and means are superior. We buy into the lie, and live it out (*Damascus Road Trainers Manual*, p. 2.11, v. 7/21/05).

**Mission partner:** An individual, church, organization or agency that mission workers engage or walk alongside in locations around the world. Mission partners drive mission and ministry in their home locations.

**Mission worker:** People that serve internationally through Mennonite Mission Network for terms of one year or more.

**Nonstereotypical:** A nonjudgmental description of a person as an individual rather than as a stylized caricature. A good test question might be, “How would I feel if others referred to me in this way?”

**Power:** The ability to do as individuals or groups. Power can be used to destroy, demean and act counter to God’s intention (*The Damascus Road Anti-Racism Process: Participant Workbook 2006*).

**Racism:**

**A.** When one group in society uses power to enforce their racial prejudices over other groups in such a way that they receive more benefits and privileges while the other groups receive fewer benefits and privileges. Racism has individual, cultural and institutional forms, and can be overt and intended as well as covert and unintentional.

**B.** The systemic use of power—expressed in access to and control of institutions—on the basis of race. Racism = race prejudice + power (*The Damascus Road Anti-Racism Process: Participant Workbook 2006*).

# SHARED VOICES GLOSSARY OF TERMS

**N**ames, labels, and acronyms matter. When used to identify people groups, names can help bring clarity based on common bonds, but also bring confusion. Labels that may seem clear to some people never quite made sense to others – particularly those forced to wear the label. Acronyms intended to unify, can be misused, causing wounds that drive further discord. Grouping people based on common ties, such as genetic traits, is perhaps older than the biblical text. However, though the National Human Genome Research Institute, has proven humans are 99.9 percent identical, thus, disproving the scientific justification of racial group, racism remains alive as an evil social construct to be dismantled.

As a global mission agency dedicated to cultural competency, Mennonite Mission Network has long recognized that being majority-based in the United States is a disadvantage when communicating to partners and constituents worldwide. The logical identifier for a group of people in the U.S., may mean something different in Colombia, or not translate to Spanish at all. It is difficult enough communicating across the U.S. mosaic, considering regional differences and the ever-evolving linguistics of English words used to describe people groups.

Names, labels and acronyms such as Native, Afro, Latinx, or BIPOC often emerge into public discourse from various directions and then evolve as usage spreads. Sometimes they emerge from academics as social scientists or linguists seek to organize people based on common characteristics, such as race or gender. Other times terms are coined by advocacy groups representing a particular people's concern or pushing liberal or conservative agendas. Often, they emerge organically, such as a marginalized group empowering itself by taking ownership of what was once a slur used against it. "Christians" and "Anabaptists" were once considered slurs!

There is power and potential pain in names, labels and acronyms. Gospel communicators should strive to not offend, but to achieve clarity and foster cross-cultural understanding. The following glossary of descriptors for various people groups is not intended to be comprehensive, for that would be impossible. It aims to help provide guidance toward fostering cross-cultural understanding:

## Glossary of Terms

**Afro:** A person of African descent/ancestry born or living outside of the continent, such as in South America, North America, Europe, etc.

**Afro-Caribbean:** A person of African descent born or living in a Caribbean nation.

**Afro-Latin:** Latin Americans of full or mainly African ancestry. Brazil has the largest Afro-descendant population outside of Africa.

**African:** Primarily Black people who are born and reared in Africa.

**African American:** People of African ancestry born primarily in the United States but can also include those born in the Caribbean. Also referred to as African Americans and previously, Afro-Americans.

**Asian American and Pacific Islander (AAPI):** People of Asian, Asian American or Pacific Islander ancestry who trace their origins to the countries, states, jurisdictions and/or the diasporic communities of these geographic regions.

**BIPOC:** First reference should be Black, Indigenous, and other People of Color — BIPOC is acceptable for the following references. Many self-identifying BIPOC prefer the term BIPOC, while some still prefer alternative language, such as People of Color or POC. When referring to a singular BIPOC or a grouping of a singular one of the BIPOC categories (a group of Black people, a group of Indigenous people, or a group of any other specific People of Color), use language that reflects the individual or group's specific race, nation of origin, or heritage instead of the broader BIPOC designation. The term BIPOC has emerged in reference to the experience unique to the United States, where Black and Indigenous peoples have historically been impacted greater by systemic injustice.

**Black:** racial description for people group of sub-Saharan African ancestry.

**Black American:** People of African ancestry born in the United States. Also referred to as African Americans and previously, Afro-Americans.

**Brown:** A term in popular culture for some South Asian Americans, Middle Eastern Americans and Latino Americans either as a pejorative term or sometimes for self-identification, as with brown identity.

**Caucasian:** (outdated/offensive) racial descriptor for White people based on the debunked theory that the first humans began in the Caucasus mountains. Caucasians are supposedly from Europe, northern India, and parts of Northern Africa.

**Chicano/Chicana:** Identity of Mexican Americans in the United States with roots in political self-identification.

**Colored [United States]:** (outdated/offensive) racial descriptor historically used in the United States for Black people prior to and during the legal segregation period.

**Coloureds [South Africa]:** People of multiracial ancestry in South Africa who have ancestry from more than one of the various populations African, European and Asian populations.

**Dominant Culture:** A dominant culture is one whose values, language, and ways of behaving are imposed on another culture or cultures through economic or political power. This may be achieved through legal or political suppression of other sets of values and patterns of behavior, or by monopolizing the media of communication.

**First Nations People:** Also known in some regions as First peoples, Indigenous Peoples, Aboriginal peoples or Native peoples are ethnic groups who are the original or earliest known inhabitants of an area, in contrast to groups that have settled, occupied or colonized the area more recently.

**Garifuna:** The Garifuna people are a people of mixed free African and indigenous American ancestry that originated in the Caribbean island Saint Vincent and speak Garifuna, an Arawakan language, and Vincentian Creole.

**Indigenous Peoples:** Culturally distinct ethnic groups whose members are direct descendants from the earliest known inhabitants of a particular geographic region and, to some extent, maintain the language and culture of those original peoples.

**Latino:** The masculine term Latino, along with its feminine form Latina, is a noun and adjective, often used in English, Spanish, and Portuguese, that most commonly refers to United States inhabitants who have cultural ties to Latin America.

**Latinx/Latine:** A gender-neutral term used by some to refer to people of Latin American descent, encompassing those who don't identify as male or female or who don't want to be identified by their gender.

**LGBTQ:** Inclusive term for those who identify as lesbian, gay, bisexual, transgender, or queer.

**LGBTQI:** Inclusive term for those who identify as lesbian, gay, bisexual, transgender, queer, or intersex.

**LGBTQIA:** Inclusive term for those who identify as lesbian, gay, bisexual, transgender, queer, intersex, or asexual.

**Mestizo:** In Latin America, people of mixed ancestry, usually of White European and indigenous origins.

**Minorities/Minority:** A relatively small group of people, especially one marginalized in a community, society, or nation, differing from a global majority in race, religion, language, or political persuasion.

**Mulatto:** (outdated/offensive) A person of mixed White and Black ancestry, especially a person with one White and one Black parent.

**Native American:** Indigenous people originally from the contiguous United States, along with Alaska Natives. Indigenous peoples of the United States who are not listed as American Indian or Alaska Native include Native Hawaiians, Samoan Americans, and Chamorros. The U.S. Census groups these peoples as "Native Hawaiian and other Pacific Islanders."

**Negro:** (outdated/offensive) term previously used in the United States for Black Americans.

**Non-White:** (outdated/offensive) A negative descriptor making whiteness the referent from which others are a departure/deficiency.

**Oriental:** (outdated/offensive) term for person native of east Asia or of east Asian descent.

**Queer:** Previously an offensive term, it is now widely used to describe sexual and gender identities other than straight or cisgender. A person who is lesbian, bisexual, gay or transgender may identify with the term.



**People experiencing homelessness:** Those lacking stable, safe and functional housing - living on streets; moving between temporary shelters, including houses of friends, family, and emergency accommodation.

**People of Color (POC):** Primarily used to describe any person who is not considered “White.” In its current meaning, the term originated in, and is primarily associated with, the United States.

**White:** A racialized classification of people and a skin color specifier, generally used for people of European origin, although the definition can vary depending on context, nationality, and point of view.

**Zambo or Sambu (or Afro-Indio):** Persons of mixed Indigenous and African ancestry, primarily in South America, but also in North America.

# RESOURCES

Indiana University. *Diversity Best Practices*

[https://diversity.iu.edu/doc/anti-racist/resources-articles-lit/DBP-glossary\\_of\\_terms\\_for\\_diversity\\_equity\\_inclusion\\_1.pdf](https://diversity.iu.edu/doc/anti-racist/resources-articles-lit/DBP-glossary_of_terms_for_diversity_equity_inclusion_1.pdf)

Iris deLeon-Hartshorn, Tobin Miller Shearer and Regina Shands Stoltzfus, *Set Free: A Journey Toward Solidarity Against Racism* (Pennsylvania: Herald Press, 2001).

*Set Free: A Journey Toward Solidarity Against Racism*: León-Hartshorn, Iris de, 1951-: Free Download, Borrow, and Streaming : Internet Archive. <https://archive.org/details/setfreejourneyto0000leon>

National Association of Black Journalists Style Guide

<https://nabjonline.org/news-media-center/styleguide/>

National Association of Hispanic Journalists Cultural Competence Handbook. <https://nahj.org/wp-content/uploads/2021/03/NAHJ-Cultural-Compliance-Handbook-Revised-12-20-2.pdf>

Pacific University Oregon. *Equity, Diversity & Inclusion Glossary of Terms*. <https://www.pacificu.edu/life-pacific/support-safety/office-equity-diversity-inclusion/edi-resources/glossary-terms>

Pew Research Center. *Key facts about Asian origin groups in the U.S.* <https://www.pewresearch.org/fact-tank/2021/04/29/key-facts-about-asian-origin-groups-in-the-u-s/>

Tribal Nations Media Guide <https://najanewsroom.com/wp-content/uploads/2020/10/2020-NAJA-Tribal-Nations-Media-Guide-1.pdf> (najanewsroom.com)

United States Census Bureau. About the Topic of Race

<https://www.census.gov/topics/population/race/about.html>

University of Washington. *Diversity, Equity and Inclusion Glossary* <https://environment.uw.edu/about/diversity-equity-inclusion/tools-and-additional-resources/glossary-dei-concepts/>

Copies of **Shared Voices** can be downloaded or ordered on our website at [MennoniteMission.net/SharedVoices](http://MennoniteMission.net/SharedVoices).



