

Federation Europeen of Storytelling

Compte-rendu de la rencontre tenue en Suisse à
Lausanne du 5 au 7 août 2009

Rédaction : Nicolas Rochette

Correction : Céline Jantet

Pour

Le Regroupement du Conte au Québec
Storytellers du Canada – conteurs du Canada

Été 2009

INDEX

Compte-rendu de rencontre 1 ^{ère} journée	3
Compte-rendu de rencontre 2 ^e et 3 ^e journée	4
Structure du FEST	6
Le Canada à FEST	8
Working group.....	
Across border touring	10
Data collection and archiving	14
Education and storytelling	17
Healing and stories	21
Storytelling as a performance art and language	24
Training of storytellers	28
Young storytellers	32

1^{ère} journée du F.E.S.T. 2009
Lausanne, Suisse

5 août

Dès notre arrivée, la diversité des gens présents est étonnante. Dans la salle des fêtes du Casino de Montbenon, les langues se mêlent aussi bien que les nationalités. Plus d'une vingtaine de pays sont représentés par la soixantaine de FESTivaliers.

La présence du Canada a déjà été ébruitée. Nous sommes les seuls représentants totalement hors Europe. Cela n'empêche en rien notre intégration au sein du FEST et l'agrément d'une possibilité de partage tout à fait particulière.

Le comité de préparation du FEST 2009 a d'abord rappelé les principes fondateurs du FEST, soit la rencontre des différents intervenants du milieu du conte et la poursuite en avant de la réflexion sur des thématiques réactualisées chaque année. D'un côté, nous avons de longues pauses pour nous permettre de rencontrer les gens présents et d'établir des liens et d'un autre côté des périodes de travail en groupe nous permettront d'approfondir la réflexion sur le conte. De plus, cette année l'équipe du FEST a posé comme axe central des réflexions le répertoire.

Après une présentation de chacun des participants du FEST, les nouveaux pays représentés au FEST ont présenté un bref descriptif des réalités du conte sur leur territoire. Ainsi, des pays comme la Hongrie, la République tchèque et l'Autriche ont fait état du travail qui était en cours pour faire connaître le conte et amener des gens à s'intéresser à l'oralité. Le Portugal et l'Espagne ont pu, quant à eux, décliner les diverses structures de leur milieu respectif, milieu moins structuré que peut l'être celui de la France ou l'Angleterre, mais tout aussi vivant.

Suite à ces présentations, nous avons assisté aux premières conférences du FEST. En cette soirée du 5 août, nous nous sommes donc intéressés plus particulièrement à la tradition du conte en Suisse avec deux conférences de spécialistes, l'une dans le conte suisse roman et l'autre pour la Suisse germanique.

Cette courte introduction s'est donc terminée sur une ultime tournée d'échanges informels avant de tous aller au lit.

À noter que...

La langue officielle de la rencontre est l'anglais. Elle est de loin la plus répandue, ce qui ne surprend guère. Toutefois, pour les quelques personnes parlant mal anglais, rien n'a été préalablement prévu pour faciliter leur communication. De plus, le langage est reconnu pour colporter bien plus qu'un message, mais aussi une façon de faire. Ainsi, il y a sûrement danger que dûe au choix d'une langue unique, la structure même du FEST et les façons de fonctionner en soient profondément affectées sans que l'on s'en rende compte.

2^e et 3^e journées du F.E.S.T. 2009
Lausanne, Suisse

6 et 7 août

Groupes d'intérêt et de travail ***Interest group***

Se sont déroulés, sur ces deux journées, les *Interest group*. Activité au principe assez simple : plusieurs personnes se rassemblant autour d'une table pour discuter d'un sujet prédéterminé. Les *Interest group* avaient comme but de :

- faire avancer la réflexion sur le conte au niveau de ses structures autant que de sa pratique,
- amener différents intervenants à se rencontrer,
- alimenter la réflexion sur les actions possibles de FEST,
- créer un réseau de réflexion continue entre chacune des rencontres annuelles de FEST.

Le 6 août, deux plages horaires de réflexion en sous-groupes ont donc été créées, permettant ainsi à chacun de se pencher sur deux thématiques. Le 7 août, chacun des groupes a présenté son travail à l'ensemble des gens présents.

En annexe, j'ai joint tous les comptes-rendus de rencontre sauf celui de *Business and Storytelling* que je transcris ici.

Business and storytelling

Pourquoi du conte dans les entreprises ?

On peut seulement répondre à cela en disant « pourquoi pas?! ». Mais les raisons sont plus profondes et nombreuses. Voici les plus importantes :

- La coupure entre la culture et le milieu des affaires n'amène qu'à une incompréhension mutuelle que nous nous devons de briser.
- Les outils qu'utilisent les conteurs peuvent fortement aider les gens d'entreprise. Par exemple, les capacités de communication sont très recherchées par les entrepreneurs ou la capacité de créer une relation privilégiée avec autrui peut venir en aide aux ressources humaines.
- Le conte permet d'élargir le champ d'action des conteurs face à un problème donné.
- La pérennité des contes permet de s'échapper du spectre de la modernité souvent présent à tout prix dans les entreprises.

Il y a quatre principales façons pour un conteur d'entrer dans le monde des affaires, du *business* :

- La plus facile est avec le bureau des ressources humaines d'une entreprise. Le conteur peut ainsi être embauché par les ressources humaines pour donner un

- atelier. Dans ce type de contrat, le conteur doit être bien averti des besoins de l'entreprise pour répondre au mieux de ses connaissances.
- Il est aussi possible de faire un atelier sur le conte durant un colloque, une fin de semaine de travail et de développement ou un séminaire. Ce type de contrat est plus difficile à trouver si le conteur n'a pas déjà quelques contacts dans le milieu des entreprises. Le conteur doit ici être prêt à avoir comme participants des gens qui n'ont pas choisi d'y être, mais y sont obligés, ce qui demande beaucoup de flexibilité.
 - Le conteur peut aussi être appelé à travailler avec le service des ventes d'une entreprise. On lui demande ainsi de trouver « l'histoire » du produit pour lui donner un *plus value* aux yeux des consommateurs. Ce type de demande est très contesté au niveau de l'éthique, de la responsabilité du conteur ainsi que de l'utilisation marchande du conte.
 - Finalement, les hauts responsables de l'entreprise peuvent être intéressés par un travail de longue haleine avec un conteur. Bien sûr, il est très difficile d'avoir ce type de contrat, mais, par-dessus tout, le conteur doit connaître le langage entrepreneurial.

On conseille à ceux qui désirent relever ce défi, de suivre une formation d'au minimum un mois pour connaître le milieu dans lequel ils s'apprêtent à plonger. Sans cela, le conteur ne sera pas à même de comprendre les besoins et de pouvoir dépasser le simple rapport marchand (service pour rétribution financière), car, au final, le conte ne doit pas rester utilitaire, il doit aller au-delà du rapport marchand.

La question de l'éthique est revenue souvent durant la discussion. Certains ne refusent jamais un contrat, même si c'est pour une compagnie d'armement. Le conte est bon, diront-ils, et si la connexion entre le conteur et le conte est vraie et honnête, il en sera de même de sa finalité. Il ne faut toutefois pas espérer changer les gens, être moralisateur avec le conte. Tous s'entendent pour dire que la réaction qui sera créée chez l'autre dépend d'abord du conte et ne doit pas être polluée d'une volonté de celui qui raconte.

La question polémique reste ouverte : à conditions valables, est-il responsable et éthique de la part du conteur d'accepter tous les contrats ? À vous de voir !

Autres Interest group

Les autres groupes de travail ont traité de :

- Soigner par le conte
- Jeunes conteurs
- La formation des conteurs
- Le conte comme art performatif
- Les festivals internationaux
- La structure du FEST
- L'archivage
- Les langues
- Histoires de l'Europe de l'est
- Le conte et l'éducation

3^e journées du F.E.S.T. 2009
Lausanne, Suisse

7 août

Élaboration de la structure du FEST *FEST structure*

Durant l'après-midi du 7 août a eu lieu l'étape la plus importante pour le FEST lui-même. Pendant 4h 30 min, l'assemblée (désigne pour le moment les gens présents au FEST et représentants un organisme basé en Europe) a tenté, dans un premier temps, d'asseoir les structures de base de l'organisme, de décider quels seraient les pays hôtes de la rencontre annuelle du FEST édition 2010 et 2011. Dans un deuxième temps, l'assemblée devait élire un *steering group* chargé du fonctionnement du FEST entre chacune des rencontres annuelles. Comme le Canada n'avait pas la possibilité de prendre part au débat, nous ne décrivons pas tous les débats qui ont eu lieu. Nous nous attarderons plutôt aux résultats de cette après-midi.

1) La structure du FEST

Grâce à un mémorandum créé à partir des décisions prises lors de la rencontre du FEST à Oslo en 2008 et suivant les recommandations formulées par le groupe de travail qui s'était réuni la veille, l'assemblée s'est penchée sur plusieurs points. Tous les résultats de cette partie de la rencontre sont joints en annexe (**TITRE, NUMÉRO D'ANNEXE**).

La délégation canadienne, en tant que l'une des deux seules représentations non européennes et quantitativement la plus importante des deux, a mené une réflexion sur l'implication des pays extérieurs à l'Europe dans les structures décisionnelles. Jusqu'alors, les pays étrangers n'étaient accueillis à la rencontre annuelle du FEST qu'à titre d'observateur. Toutefois, tous les participants ont reconnu l'importance de la présence hors d'Europe et ont montré leur désir de permettre la participation active de telles initiatives au sein du FEST. Ainsi, l'assemblée a statué que les organismes nationaux étrangers pourraient devenir membre du FEST et donc du conseil décisionnel à la condition que les organismes en question s'impliquent tout au long de l'année en participant à des groupes d'intérêt en continu.

Pour le moment, le Canada est impliqué sur plusieurs groupes d'intérêt dont :

- *Across border touring*
- *Training of storytellers*
- *Young storytellers*

Toutefois, à travers les organismes nationaux canadiens et provinciaux, il sera important qu'un appel de participation soit lancé pour inviter les gens à s'inscrire aux différents groupes d'intérêt.

2) Hôtes de la rencontre annuelle du FEST 2010 et 2011

Suite à la candidature de plusieurs pays pour accueillir la rencontre annuelle du FEST en 2010 et en 2011, l'assemblée a choisi à la majorité :

- En 2010, l'Angleterre, dans les environs de Londres sur un campus universitaire.
- En 2011, l'Espagne, à Guadalajara pour le 20^e anniversaire du marathon de conte.

3) *Steering group*

Le comité de fonctionnement du FEST (composé idéalement de cinq personnes), appelé *steering group*, a été choisi avec un vote sur chacune des candidatures. Quatre personnes candidates ont été choisies et la cinquième a été sélectionnée parmi la délégation anglaise hôte de la rencontre annuelle du FEST en 2010. Le *steering group* sera donc composé, de août 2009 à juillet 2010 de :

- Georgos Evgenikos (Greece) info@e-mythos.eu
- Martin Manasse (England) martinmanasse@blueyonder.co.uk
- Ragnild Morch (Norway/Germany) : ram@ramorch.com
- Clare Muireann Murphy (Ireland) clare@storytellersunlimited.com
- Casilda Regueiro (Switzerland/Spain) casilda@bluewin.ch

F.E.S.T. 2009
Lausanne, Suisse

5, 6 et 7 août

Le Canada à FEST

Compte-rendu général

La présence du Canada, pour une deuxième année au sein du FEST, a été bien appréciée. En effet, le Canada est le seul pays non européen à avoir été présent aux deux rencontres annuelles de la Fédération Européenne. De l'avis de certains, cela est dû au milieu beaucoup plus près des façons de faire de l'Europe que celle des États-Unis, entre autres.

Durant les trois jours qu'a duré le FEST, le Canada a pu réitérer sa volonté de faire partie du plus grand réseau de structure de conte au monde. Des contacts ont été créés avec plus de 20 pays et de nombreuses collaborations ont été élaborées. De plus, la délégation a pu exposer les réalités et les façons de faire des artistes et artisans du milieu du conte canadien. Ces échanges ont permis une meilleure compréhension des pratiques d'ici par les acteurs étrangers.

Les perspectives pour le Canada au sein du FEST

Le Canada, dès cette année, deviendra membre hors Europe du FEST. Ainsi, il devrait avoir un droit de vote à l'assemblée annuelle de 2010 et des Canadiens devraient pouvoir siéger sur les comités de la Fédération¹. Mais surtout, le Canada fait maintenant officiellement partie d'un réseau mondial qui pourra l'accompagner dans toutes ses actions internationales.

Il a aussi été soulevé que le Canada pourrait créer un comité d'observation du conte pour l'Amérique. Cette avenue devra être plus approfondie l'année prochaine à la rencontre du FEST en Angleterre où un observatoire du conte du Royaume-Uni (premier du genre) a vu le jour il y a quelques années. Projet tout à fait motivant et intéressant pour mieux connaître les enjeux du conte sur le nouveau continent.

Transmission des informations recueillies

Grâce à la participation au FEST d'un représentant du Regroupement du Conte au Québec, le présent rapport sera rendu accessible par le site web du Regroupement. De plus, il sera envoyé à Storytellers of Canada/Conteurs du Canada pour être traduit en anglais et les deux versions pourront ainsi circuler à travers le Canada.

Il est aussi envisagé d'ouvrir la participation des groupes de discussion du FEST aux passionnés du conte et acteurs du milieu canadien pour leur permettre de partager leurs connaissances et visions du conte avec des participants de partout dans le monde.

¹ Tout cela dépend de l'Assemblée du FEST 2010

FEST 2010

La rencontre FEST de 2010 se tiendra en Angleterre près de Londres. Nous constituerons une équipe idéalement de trois personnes pour s'y rendre. Dans cette délégation, les deux langues officielles devraient être représentées et une présence autochtone serait des plus intéressantes. Pour être présent au FEST, il faut représenter une structure de conte. Les conteurs individuels ne sont pas admis.

Le Canada au FEST : essentiel pour nos conteurs

Le FEST peut aider nos conteurs sur plusieurs facettes :

- accès à un réseau de contacts accessible en tout temps pour organiser une tournée,
- source d'information pour toutes questions portant sur l'international,
- participation à des projets de structuration et de réflexion sur le milieu du conte,
- espace de réflexion sur les pratiques du conte,
- création de liens outre-mer beaucoup plus facile.

Le Canada au FEST : essentiel pour nos organismes de diffusions

Le FEST est un outil inestimable pour les organismes de diffusion.

- espace de réflexion sur la circulation des conteurs et la diffusion internationale,
- possibilité d'ouvrir des portes vers des cultures très éloignées et sans contact avec le milieu national,
- espace de concertation libre pour organiser des tournées d'artistes invités, pour obtenir des références de conteurs et pour en diffuser,
- pour les diffuseurs internationaux, le FEST peut permettre de se faire connaître beaucoup plus facilement.

Le Canada au FEST : essentiel pour nos organismes de regroupement

Le FEST est essentiel aux organismes de regroupements nationaux pour :

- faciliter l'échange d'information pour connaître l'état du conte dans les diverses régions du monde et les comparer avec la situation au niveau national,
- permettre d'élargir le mandat des regroupements nationaux à un plan international,
- encourager la création de regroupements dans des milieux qui n'en ont pas encore,
- créer un lieu de concertation privilégié pour faire avancer la réflexion sur le conte,
- partager les connaissances d'experts nationaux du conte à tout le réseau international comme on le voit dans le milieu universitaire.

WORKING GROUPS - ACROSS BORDER TOURING

ACROSS BORDER TOURING

Members of group:

Jean Guillon

Clare Muireann Murphy

Abbi Patrix

Kasper Sorenson

Sam Cannarozzi

Marietha Nielsen

Christine Brinner

Deirdre Foster

Nicolas Rochette

Meeting Notes:

Experience:

The group discussed their own experiences relevant to the topic. We varied from non touring professionals to regularly touring professionals in a variety of countries including Africa, France, UK, America and around Europe.

A touring circuit:

The pros and cons of touring and establishing a touring circuit within FEST were discussed. It was felt overall by the group that it would not be possible to set up a coherent touring structure without a full time administrator and a lot of funding. However it was agreed that the foundations for good touring is knowledge and information, and that this could be shared in a communal pool of knowledge available to members on the FEST website.

It was agreed that FEST is not here “to do your dishes”. The purpose of FEST would not be to provide a touring circuit that anyone could use, rather that FEST provides the foundation of connections and knowledge to develop such ideas across borders between associations.

Through the connections at FEST, through helping each other out, and seeking the cheapest and easiest ways to do things it is possible to tour on very little money. However this would not be a profitable way to tour, but would rather lay foundations for future international tellers while building up local storytelling circuits for the host tellers.

When touring it was advised to seek connections with libraries, language courses, universities, local government, cultural services etc. Take unexpected routes like writing to the King, contacting local embassies and consulates...putting storytelling in new and surprising contexts.

Cross border Projects:

Cross border projects would need to be posted on the communal network to expand the possibilities of collaboration within projects.

WORKING GROUPS - ACROSS BORDER TOURING

Cross border projects increase the possibility for funding approval, although there is some debate on who would be asked to provide the base funding if there are projects happening over a number of countries.

The multilingual multi-teller tour:

There was a lot of interest in a multilingual international touring group (3-5 tellers). Possibilities of more than one group touring at a time. This promotes the language/translation and touring idea all in one go. This idea was proposed last year by Abbi and Heidi and Kitty. Nothing has come of it since as all parties involved have been very busy. With the experience of the tellers already interested, it was agreed that this would be simple enough to set up. Also that it would project and promote the spirit that is imbued in FEST; the coming together across borders with stories.

2 language minimum required for any teller participating.

Questions would be:

Where would funding come from?

Can this be proposed as a working project for FEST itself?

Language:

The role of language in cross border work arose. There is a general agreement that there is a two language minimum to be in this group.

Many countries such as France have quite a narrow response to multilingual telling. This is due to the audience not being exposed to the experience. Abbi has proved through several shows that multilingual telling really works and has a profound effect on the French audience. This indicates that with more experiences of multilingual telling or telling with translation, the mindset of any culture can become more open and accepting of international storytelling.

When touring, or working abroad, using some of the local language or dialect in your work honours the people and engenders their good will. It demonstrates an openness of mind in the storyteller and should be a perspective we all take with us.

Translation and Multilingual telling:

There was a wholehearted agreement that we need to start seriously promoting multilingual telling within our own repertoires and on the international circuit.

Multilingual telling opens doors culturally, as well as opening doors for funding opportunities. It is a powerful tool for making a storytelling experience much more inclusive. Multilingual telling can shift cultural perspectives as demonstrated by Abbi in the Maison de Contes and the success of a bilingual show he performed with Ben Haggerty (Ben performing in French, Abbi performing in English).

While not being proficient in speaking in another language, people with a comprehension of foreign languages are able to listen and understand in another language.

WORKING GROUPS - ACROSS BORDER TOURING

We must create spaces to play with multilingual telling, perhaps at FEST. A focus on multilingual telling at a gathering such as FEST would allow tellers to take chances, to expand their linguistic abilities and to play in multiple languages with other tellers.

Translation

Translation can be artificial but when done well it can be marvellous.

Ways to make it work:*

Establish a good working relationship with your translator before telling, use a storyteller if possible.

Use song.

Learn key words from your story in the language of the country you are telling in (characters, nouns etc)

Tell the same story in several languages.

Spend several days with the person you are telling with to learn each other's rhythms.

Both have to be onstage together. This provides a sense of cohesion on stage.

*Note many of these ideas came through the Storytelling and Language group. Most of the ideas must be accredited to Amir Mirzai who has done a lot of multilingual work.

Network:

This group demonstrates the beginning of a network which would feed each of these intentions. The network is one of ideas, languages, information, hosts, and associations that could apply for funding. We all agreed that we need to find a way to host all this information and to regulate it on a website soon.

This network would include but not be limited to:

A database of member information

A database of addresses of associations interested in storytelling.

Cultural advice on norms and practices in each country.

The possibility of getting a storyteller to recommend you on to a country/association within a country to which you are travelling.

Up to date knowledge on projects happening in each country that you can connect into, or learn from.

Funding information

SUMMARY: The Creation of the Cairn

A cairn is a pile of stones set on a path to mark the way for travellers.

Cross border touring became the Cross Border Cairn / Varda / Mojón / τύμβος / monte de pedras / Kairo / kőhalom / sírhalom / kopiec / steenhoop /

WORKING GROUPS - ACROSS BORDER TOURING

This group will work to build a cairn, a pile of stones to mark the way for each teller as they seek to leave their country and bring their skills and talents to new climes and vistas. This cairn is comprised of the following stones:

Multilingualism

International touring

Funding knowledge

Cross border projects

Network of information and communication

Translation

Transmission of knowledge

Recommendation and Promotion of tellers

DATA COLLECTION AND ARCHIVING

By [Zalka Csenge Virag](#)

Participants:

George MacPherson (Scotland) - chair
Dr. Barbara Gobrecht (Switzerland)
Sven Hansson (Sweden)
Guy Prunier (France)
John Barrington (Scotland)
Roser Ros (Spain)
Adriana Conterio (Switzerland/Italy)
Zalka Csenge Virág (Hungary) – secretary

1. Defining 'Data'

Because none of the participants were entirely sure what the topic of discussion should have been, we started our session with defining what 'data' meant for us storytellers. We decided on the following: 'Data' means the stories we tell, together with their sources, collection, and preservation. The definition, of course, is far from complete, but for the time being, we worked with these specific questions.

2. First topic of discussion: Where do we get our stories from?

The sources of the stories we tell and the ways to gather them are different for each one of us. We started the discussion with everyone listing their own experiences and the sources of our repertoire. We came to the conclusion that there are 4 main sources of tales we draw our knowledge from:

1. Oral tradition (as the most important and original source of stories; in many cases it runs inside the family, or in the community one is brought up in. Gathering information through talking to the local people helps understanding foreign cultures and communities as well)
2. Written sources (including books and the Internet)
3. Personal/original stories (stories of one's personal life and experiences, as well as tales made up and written by ourselves)
4. Stories learned from other storytellers (we discussed the possibility of this fourth category – not always, but in many cases recently it is situated somewhere between the oral tradition and the written sources. Tellers who gather their stories from written sources tell them in their own way, and it is their version that re-enters the oral tradition)

3. Stories written, stories recorded, stories told

We all agreed that stories should be told. By being written down, they inevitably lose something of their essence – Barbara suggested the German phrase 'drucken und drücken' which would translate into 'being printed and being pressed/squeezed'. Then again, sometimes the stories' only chance of survival is – or at least used to be - being written down. We also agreed that fortunately stories can

WORKING GROUPS - DATA COLLECTION AND ARCHIVING

be revived by an expert storyteller; lifted back from the page into live oral tradition. This is called ‘folklore in the second existence’.

The discussion moved on to recording stories both in audio and in video. The common opinion was that recording a story is definitely better than writing it down – the voice and style of the teller preserves a lot more of the original story than the mere written words. Thanks to modern technology, recording is much easier than it used to be, and more popular too. This topic led us to the question of storytelling on TV. While it gives storytelling a greater visibility, it also has its own problems – editing, time frame, acting etc. We decided that television is a good tool for promoting storytelling, but does not replace the experience of a live performance. Mostly because it is not interactive at all.

4. Stories from other cultures

Telling stories from foreign cultures was a topic we discussed in detail – several different opinions were formed inside our group.

1. Stories travel across cultural borders, and versions of the same tale can be found in many places. Thus telling stories from cultures other than one’s own is perfectly natural and belongs to the process of oral tradition.

- We agreed that one has to be familiar with not only the tale itself, but also with the cultural background; it usually means a detailed background research about symbols and culture-specific references

- We also discussed the opinion that stories can have a meaning and a message even if the audience does not understand all the symbols and cultural references in them

2. Telling stories from other cultures is a possibility, but not a must; some of us only tell foreign tales if they have some kind of connection to their own tales. These connections mostly originate from the universal nature of traditional tales and motifs that travel across borders.

3. Some of us are not comfortable with telling foreign stories at all. The main reason is that many traditional stories carry symbols and meanings that can’t be understood without being born into the whole cultural background; if the stories are told without this knowledge, they can lose part of their deeper meaning.

5. Translation

As a group of eight that speaks nine different languages, we found the question of translation very important. Either in live storytelling or in writing, translating a tale is a complicated process, and requires not only expertise in both languages, but also knowledge of the above mentioned cultural background.

We all agreed that hearing a story in its original language is very important – no matter how excellent the translation is, the same tale told in a foreign language is still not the same. But we also agreed that translation is essential for keeping the tales alive and traveling “from mouth to ear”. We highlighted the importance of bilingual telling (either by the same teller, or as a cooperation of more than one tellers) and bilingual publications. It is essential to translate from the spoken word instead of the written one, whenever it is possible.

6. Miscellaneous thoughts from the discussion

- Unfortunately most books, such as fairy tale and folktale collections, don't list their sources, which makes background research very difficult. It can be useful for storytellers to be familiar with the research tools and methods of folklorists.
- Memory is a very powerful thing, and is essential for the work of the storyteller. It should be trained, and respected.
- Stories are for teaching, and guidance. Every age has its own appropriate stories that talk about their problems and answer their questions.
- The tale is more important than the person of the teller, and the story is more important than the words.
- By being written down, stories are fossilized. They preserve figures of speech and other traditional pieces, but they also preserve mistakes and other harmful things. It is interesting to observe that oral tradition preserves the same thing occasionally – this process can be seen when the audience corrects the storyteller.

EDUCATION and STORYTELLING

Group A

By Sion Barrington

Members of group: Ulf Årmström, Sweden; (Scribe) John Barrington, Scotland; Nelson Calderón, Spain; Luis Carmelo, Portugal; Adriana Conterio, Swiss/Italy; Sven Hansson, Sweden; Virginia Imaz, Spain/Basque; Mirjam Mare, Netherlands; Casilda Regueiro, Swiss/Spain; Roser Ros, Spain/Catalan; Kirstin Wardetzky, Germany. This represented seven different countries and two Spanish ethnic regions.

The discussion began by each member of the group giving a thumb-nail sketch of what they were involved with in the field of education, and their personal experiences. This was best summed-up in the story of the little boy who was eaten by a monster. His parents were completely unaware that it was the monster who sat and ate the lad's supper. It was the monster who sat and watched television and it was the monster who slept in their son's bed. The first person to actually recognise the transformation was the child's school teacher. Teachers of the world probably empathise with this scenario.

The first of three main themes came from Virginia, Kirstin and Roser who are actively involved in teaching the teachers. This is surely the most important entry point in fully utilising storytelling in education. It was mentioned that all the greatest storytellers of history taught through the medium of parables and tales. Germany will hold formal workshops for teachers. In an eleven year career in teaching, Virginia has spent four of them directly developing the skills of teachers.

Several of the represented countries have integrated storytelling into the school curriculum. Holland, having introduced storytelling at primary level, now are progressing it into secondary education. In Germany, since 2005, first year primary pupils have one lesson of storytelling each week. This is funded by a university. In the second year, children themselves begin to tell stories. Adriana is one of the storytellers who go into school and endeavours to develop the second theme - building self-esteem. Through the medium of stories, the young people are given a focus and points of alternative interest, reducing mindless violence and vandalism. This enhances self-esteem and builds up their personal confidence.

Outside mainstream education, Spain has an official programme of reading schemes through their library service. This is in addition to monthly storytelling sessions held in schools. This brings us to the third and most important theme of storytelling in education - integration of minority groups. Teachers who make a feature of the background and culture of immigrant pupils will remove any fear the indigenous population may have of the incomers. It will also engender a natural interest in their new class mates. Just as important is the opportunity for the immigrants to re-connect with their own roots and background. Confidence and self-esteem rapidly increase. This really is a win-win situation.

How to further develop the use of stories and storytellers in education? Virginia told of the "Adopt a Grandparent" scheme, already running in the Basque country. This preserves the traditional way of

WORKING GROUPS - EDUCATION and STORYTELLING

passing stories and information through successive generations. Stories can also be told in song, poetry, tunes and dances. In future, video games, so loved by young, impressionable people today, may actually feature bloody battles of history, rather than the totally imaginary adventures presently depicted.

Finally, the group looked for the ten best ways to promote the interest in storytelling -- and then ten ways to destroy it. Top of the positive list was the need for stories to be enjoyable. Stories should be appropriate to the situation or topic. Stories ought to fully stimulate all the emotions. Children actually love to be scared. Stories can be cautionary tales, advisory parables or simply a vehicle for painlessly passing on knowledge. Sven mentioned how important it is for storytellers to have a number of short stories, used solely to grab hold of the listeners attention. Never, but never, ask the students to take notes, highlight verbs of listen to stories during their playtimes.

Sven summed-up the importance of storytelling in education with a simple tale from his own experience. A former pupil once told Sven that the only thing left in the memory from his time with this teacher, 20 years ago, were the stories of Greek Mythology.

Three hours of totally inclusive discussion can be encapsulated in just six words. EDUCATION IS GOOD AND MUST CONTINUE.

Group B

By Birgit Lehner

Participants of this interest group were: Cláudia B Carvalho (P), Giovanna Conforto (I), Tjodun Felland (N), Nathalie Jendly (CH), Birgit Lehner (A), Ragnhild A. Morch (D/GB/N), Jitka Oláh (CZ), Guy Prunier (F), Coralia Rodriguez (CH/C) and Cristina Taquelim (P).

The starting point of the discussion was the attempt to define the term „education“. As the opinion was advanced that „every storytelling is education“, the group decided to keep the definition open to formal / institutional education as well as to informal / non institutional education. In the course of the discussion the emphasis was then put on the education of children.

Skills and repertoire: This overarching theme of FEST 09 made the interest group also reflect about the aims of „storytelling in education“ respectively „education by storytelling“. There was mentioned that children should

- learn to listen to others as well as learn to express themselves
- become aware of the power and danger of words: „You can take back a hand or a foot but not a word“

When talking about skills, it was pointed out that the storyteller should have at least some basic knowledge about pedagogics and human development. He/she should be able to build a trustful relationship with the children. When working in a school, also a good relationship with the teachers and knowledge about their work and problems will be favourable for the storyteller's work.

WORKING GROUPS - EDUCATION and STORYTELLING

In some countries, for instance in Norway, oral expression is part of the curriculum in different subjects. Tjuden demonstrated how a teacher may often quite simply transform a rather dry subject matter into a captivating little story: For instance, instead of starting a history lesson with „In England, the Viking age began in 793“ he could begin with „One morning, when little Ivar woke up, his father allowed him to accompany him on his ship...“

Rituals, objects and authenticity can help children to listen to and to tell stories themselves. Coralia for instance began her storytelling sessions for a group of immigrated children in Switzerland always with a handful of earth from her homeland Cuba and the true story of her two grandmothers. When she once had omitted this ritual, the children were demanding it. So she told them to bring henceforth a handful of earth and stories from their own homelands.

She also asks for stories connected with the childrens' names, starting with questions: „Who chose your name?“, „Do you like it?“, „What does it mean?“, „Do some people call you with a petname or nickname?“, „Do you remember a moment in your life when somebody else mentioned your name and this caused a big emotion (anger, love...)?“

Giovanna presented her experiences with the „telling stick“ that gives the child who holds it the power of speech, and with the alternate beginning of each sentence of a story with „fortunately“ and „unfortunately“ – two more means that encourage and help children to tell respectively to structure a story.

Nathalie had used wrapped objects to make the children guess the hidden things and invent their stories. Cristina invites children to imagine and tell what would happen if for instance a pencil and a bottle meet in the garden and have a conflict, or she asks each child to choose a favourite object, and then an other child should explain why the child has chosen this object.

Other means to encourage children may be songs for coordination, nonsense games or stories with hidden mistakes that the children should find (for instance „a beagle“ = a big eagle).

To retell a story the storyteller has told before is a further and rather common first step to encourage children to tell stories themselves. To support them, Ragnhild recommended to use pictures for the different parts of the story, or to work in small groups, or to ask the children first to describe for instance the different characters of the story instead of making them retell the whole story at once.

Nathalie, Jitka and Guy described different examples of appropriating a story. Nathalie worked with children on the same story for several months, in which she invited them to retell parts of the story, to draw, sing, dance or play them. Jitka mentioned a school-project in Wales, in which older pupils were told very short philosophical stories several times per week, and then on their part told them to younger pupils who imitated even their gestures.

Guy used a related method when working in jail: He asked an imprisoned father to retell a story he had told him while he recorded him. Then he gave the recording to the prisoner's son at home. And then he asked the son to retell the story for his father in prison while he recorded him and finally gave the recording back to the father in jail.

WORKING GROUPS - EDUCATION and STORYTELLING

Flexibility was mentioned several times as an important general skill for storytelling in education, also related to the repertoire that should fit different ages and situations. Concrete suggestions for the repertoire were accumulating and animal stories for children up to six years, wonder tales in order to internalize the structure of hope, as well as enigmatic and mythological stories. Coralia stressed the importance of love stories as children generally make their first painful experiences with friendship / love and loss at an early age.

Finally, most of the experiences shared in this group led to the consensus that „storytelling in education“ respectively „education by storytelling“ needs some continuity to be effective.

Education

Contacts:

Kristin Wardetzky – Kristen. HYPERLINK "<mailto:wardetsky@gnx.de>" wardetsky@gnx.de

Ulf Ärnstrom – HYPERLINK "<mailto:anansi@live.se>" anansi@live.se

HEALING STORIES



by George MacPherson

What do we mean by healing through story?

Not all stories that heal are specifically about healing

It has to do with the intention to heal

But who is to decide whether the story heals?

There are different types of stories that heal

“ Shamanic” stories designed specifically for healing.

In some stories - druidical incantations, telling you where to go to get particular forms of healing. For example, a double pool with a waterfall in Skye used by people with brain damage. Complex ritual with incantations.

Stories which carry explicit messages – ex. : information about healing but which may be incidental to the story - for the healing to happen you have to put them together yourself

Example: A story about a cow and the little people - at the end the man is healed of his arthritis when the little people whip him with bundles of nettles, sticky willow and witch hazel.

Stories where you do not know if they are going to heal or not - you can't predict. Because we live in profound uncertainty, the only certain thing is that we will end in what we cannot know, Stories are wholes - with a structure which moves to resolution, completeness with a pattern.

Examples of healing in practice

Storytelling with highly intelligent autistic youngsters (17-28), with short attention span - Seuras was asked to take part in a pilot project to explore the impact of storytelling. 4 days of storytelling followed by an ordinary lesson First session was supposed to be 45 minutes, they expected it to last 5 mins. One walked out after 30 minutes. Over the 4 days their attention increased and by the end of the week in the lesson they sat and listened for the first time ever. One autistic man he met said “you are the first person who has not treated me like an idiot”.

The college subsequently took on a teacher/storyteller but this did not work in the same way.

First feed people by listening, and then enable people to tell themselves.

WORKING GROUPS – HEALING STORIES

Working with children in hospital, several times, Berit always meditated at home before going to work with the child, found this really helpful.

The Little Donkey (Grimm) child with cancer from age of 2 - made a story for Berit with his father of which they were so proud. Allow people to give to us.

Camille

Used to lead events in the forest at night, 8pm - 8am gathering at midnight to share a meal. Fifteen years later people are still thinking of these events, so it did them good. It made an island that they carry with them. Not really my intention - I knew I was handling poetry, I did not know I would succeed that far. Went into university, sustainability. Now the moment has come to return to telling - starting an education programme in art therapy.

Disability and healing

We talked about what it is that is healing - Seuras clarified that it was not the autism per se, but the difficulties in concentration that were getting in the way of learning and participation, brought on by the autism.

Otherwise our approach - that people with disabilities are automatically in need of healing - feels a bit like colonialism. May be experienced as intrusive

What is the core of a healing story?

You can never know what is received as healing by another person.

A researcher asked many people what had touched them, and they mentioned very small things, like parentheses, so in the end he gave up

Stories must touch something in our lives

Stories of failures - most people fail

Elderly people - "I heard that story when I was 6 years old" - reconnects them with their own lives

Telling from the person's own culture- immigrant people.

The maker of dreams

What is the difference between a ritual and a story/ we are not shamans, doctors or priests.

Difference between healing and curing

Healing - has to do with wholeness

Stories which are used as a tool to heal ie by therapists

Focus on the stories themselves - by storytellers

What is therapy who am I to enter into someone's private garden. You can't heal anyone, you can only foster their alive resources.

WORKING GROUPS – HEALING STORIES

The process of healing

First getting accepted as who he is - hans my hedgehog
Then getting the right partner
Little Donkey - the love of other people

Where to find healing stories?

Berit started with stories that spoke to her
HYPERLINK "<http://www.healingstories.org/>"www.healingstories.org
Healing and therapy group, Society for Storytelling
Hans Joerig Uther Marchen vonHeilen

Where next?

Research into the process of healing through story
More collaboration through FEST and exchange of ideas

DOCUMENTS

[A story to tell](#)

[Storysharing](#)

Storytelling in Healing

Contact

George

MacPherson

–

HYPERLINK

"<mailto:georgemacpherson@fasach.wanadoo.co.uk>"

georgemacpherson@fasach.wanadoo.co.uk

WORKING GROUPS

– STORYTELLING AS A PERFORMANCE ART and LANGUAGE

STORYTELLING AS A PERFORMANCE ART and LANGUAGE



FEST 2009 à Lausanne.

Atelier sur:

- Storytelling as an art and
- Langage.

Par Jean Guillon

En fait, deux ateliers ont été fondus en un seul, d'où le double thème.

Nous avons commencé par un tour de table pendant lequel chacun s'est présenté, puis nous avons brièvement abordé le thème du storytelling en tant qu'expression artistique (storytelling as an art).

On a suggéré que la motivation profonde du conteur va définir son propos. Bien sûr, un conteur professionnel doit travailler pour gagner sa vie, mais le ressort fondamental de son activité doit rester celui d'un artiste : créer des œuvres d'art. La question de savoir ce qu'est une œuvre d'art, a été considérée hors sujet. Cependant nous fûmes tous d'accord sur le point que la motivation profonde du conteur est déterminante pour son travail.

Rapidement, il est apparu que les deux propositions de cet atelier avaient de fortes connections et peuvent être menées de front.

Quelqu'un a fait saillir la référence du IFNSR [HYPERLINK "http://www.ut.ee/isfnr/page.php"](http://www.ut.ee/isfnr/page.php)
International Society for Folk Narrative Research

À propos de la langue utilisée, ou des langues utilisées, certains éléments, ou certaines aptitudes à utiliser ont semblé importants :

- Le langage corporel
- Les mots-clés
- L'importance de travailler en tandem avec un conteur et non pas un traducteur
- Les images de l'histoire
- Le baragoin, ou langage dépourvu de sens
- La simplification de l'histoire

Mais, bien sûr, le sens de l'histoire ne doit pas être changé, ni sa structure.

La perte du rythme est un piège à éviter au cours de la traduction.

Le choix des mots demeure très important, d'où découle la nécessité d'une bonne connaissance des deux langues. Dans le processus de simplification, des détails sont omis, dans la mesure où le sens de l'histoire est respecté.

La préparation d'un spectacle bilingue demande un travail important qui doit prendre du temps.

Il est apparu important que les deux personnes sur scène soient deux conteurs et non pas un conteur et un traducteur. Qu'ils devront rester ensemble au moins trois jours à converser à bâtons rompus,

WORKING GROUPS

– STORYTELLING AS A PERFORMANCE ART and LANGUAGE

afin de mieux se connaître et d'entrer ensemble dans l'histoire qui sera racontée, avant de la présenter sur scène . Ils donneront alors autre chose qu'une traduction, la complicité les unissant étant, elle-même, un élément important du résultat.

C'est alors qu'est venu l'exemple d'une tradition de l'Inde appelée « ragué ». Dans cette tradition, le conteur est sur scène avec un percussionniste, qui assure la rythmique, mais participe aussi au récit par des commentaires et des interventions dans le récit.

Une différence a été établie entre les cultures qui ont une tradition de tragédie et celles qui n'en ont pas. Raconter un récit de tragédie risque de dériver vers une expression plus théâtrale que contée.

Dans une prestation avec deux langues, une approche empirique propose une proportion qui serait de 15% dans la langue d'origine et de 85% dans la langue maternelle de l'auditeur.

Par ailleurs, quand deux conteurs se relaient dans le récit, le passage de parole se fait agréablement quand le conteur qui a la parole baisse le ton, pendant que l'autre prend la parole doucement puis élève la voix quand le premier en arrive à se taire.

Le rythme des histoires semble important afin que les images exprimées du récit ne viennent pas détourner le sens profond de celui-ci.

Deux niveaux de compréhension ont été remarqués :

- les images

- le sens profond

ainsi que deux qualités de rendu :

- le son

- le rythme

Une autre piste a été évoquée : pendant qu'un conteur parle, l'autre illustre les sentiments de la narration.

Nous avons aussi remarqué que la préparation d'un spectacle à deux voix et dans deux langues ressemble à un travail de préparation de contes avec musique.

L'écoute s'est avérée très importante, pour les deux conteurs entre eux autant sur scène que dans le travail préparatoire.

On a mis aussi l'accent sur l'intérêt d'entendre la musique propre d'une langue étrangère.

Il y aurait au moins deux façons de comprendre une langue étrangère :

- comprendre clairement le sens

- en avoir un ressenti.

Les connaissances de l'auditeur sont en cause, mais aussi la musicalité d'une langue.

WORKING GROUPS

– STORYTELLING AS A PERFORMANCE ART and LANGUAGE

La question de l'importance de l'auditoire a été abordée . Il semblerait cependant que peu de différences soient perceptibles pour le narrateur quand il s'agit de raconter des épopées.

En général, cependant, la qualité du silence du public n'est pas la même selon le nombre d'auditeurs. Le rythme de parole devra être plus rapide pour le conteur devant un auditoire plus nombreux.

Une proposition a été faite d'utiliser le langage scientifique de neurologie linguistique pour comprendre ce qui se passe quand on raconte des histoires.

TRAINING OF STORYTELLERS



Members of group: Christine Brinner-Stettler, Anne-Marie Krarup, Karin Ferry, Sam Kannarozzi, Jitka Olah, Kristin Wardetzky, Nuala Hayes, Kasper Soransen

Why did we choose this group:

- Interest in how storytelling skills are transmitted
- Must be able to practise what we preach
- Small culture of storytelling. If people hire a a storyteller and that person is not good, they won't do it again.

Changing culture of storytelling

In Ireland there is a perception that everyone is a storyteller - role of seonachaidh is still in living memory - when the word went out that the man with the information was there, everyone would gather. Perception is that you either have it or you don't - you are born with it. The situation is changing and there is great debate about whether there should be formal training.

There is no status for storytelling in the universities, despite strong folklore department.

Storytelling in education - working meaningfully within education is important. Huge respect for written word, huge emphasis on written not oral - storytelling is not fitting in. In teacher training important. Teachers should be the first storytellers, but they say - oh yes I read stories

What training is offered at present in our countries?

In Berlin there is a small department of theatre studies in university, masters degree in storytelling. Two kind of students - the theatre pedagogics. Now developing a one year certificated course in storytelling - 16 weekends. Paid

Berlin course

We begin - learning what storytelling is by example - many different storytellers coming

Myths and fairy tales from our heritage. They become a book of stories

Second semester - they take four weeks working with a professional storyteller and they work on a story for a public performance. Then they go to schools and have a 2 week practice and come back to reflect. Third semester - 4 hours with a storytelling mentor. By the end they have a repertoire of stories. Then they are invited to come to festivals so that they can slowly develop their own style.

Important that everyone develops their own style. Mime, body language and voice, movement.

Memory - they must know what they are telling - the variations. They also need some theory - orality and international traditions. Ben Haggerty is honorary Professor, Heide from Oslo.

German part of Switzerland - organisation runs different courses that you can take but no accredited training. You do not have to take these courses in order to work as a storyteller.

WORKING GROUPS – TRAINING OF STORYTELLERS

France. (Sam Camarazza) Interested in how people teach storytelling. Years ago he was operating on his own. Prefers storytelling to storytelling training. Everyone can tell stories but everyone is not a storyteller. Everyone can use stories but it is not necessarily storytelling. Sam uses many different techniques - oral tradition very fixed in Europe, especially in France. Africa, far East very different. In France it is basically coaching, with exercises for the voice. Sam uses a programme - first you listen, then you talk, then you read and then you write. Many different exercises. Sam Similar tradition - beginning with initiation, using open techniques - body, visualisation, voice. Then working on own story and moving into a performance. Refugees, social workers, architects (who are not always good at presenting their work).

Africa. In east africa, no professional storytellers. Sam observed Grandmother teaching children a story - line by line. Now tell me what you have heard. They have good storytellers. West Africa - griot, 7-8 years of training. 60-70 stories, some of which last several days. You have to be from particular storytelling families in order to be a professional storyteller.

Sweden. 3 years ago, started meeting at the Saga museum for 3 days. Ljungby. Courses in home town, very historically directed. Emerson college School of Storytelling, Ashley Ramsden - different courses. The Now of Storytelling - introductory course - 1. Crafting, 2. Studying traditional stories 3. Creating autobiographical stories. Body Eloquence - Nancy Mellon It's like a mystery the whole course

Annemarie - uses stories when she teaches. Developing courses for teachers to show how to use stories in all aspects of their teaching. Helping to develop teachers' skills to inspire teachers.

Caspar: The basics of all training is a safe trusting honest room. Where people say what they really mean.

The experiencing room (feel it) - the analysis room- we talk about it, the lab. Separate the personality from the act of storytelling.

Ireland

Performance storytelling brought in, as tradition is really fireside telling. Felt she failed to find a space for it - not theatre, not literature. Change in policy in Arts Council - special fund to develop Traditional Arts [HYPERLINK "http://www.storytellersofireland/"](http://www.storytellersofireland/) www.storytellersofireland.org. oral narrative - music, dance and language. Irish language was very central in keeping the old stories alive. The really imaginative stories were always in Irish. Need to respect this. And the older storytellers, who are not performance artists - clever, witty, knew how to play the audience in a lowkey way. Music is more like performance art - wall to wall music. But the best musicians were also storytellers.

You never tell the same story in the same way twice - mitigates

England

No central accredited training course - several options, from long courses at Emerson College School of Storytelling to workshops and courses run by individuals. Nicola runs training in inclusive storytelling based on narrative theories derived from studies of informal conversational storytelling; basic skills are to do with collaborative narrative, built up into performance skills.

WORKING GROUPS – TRAINING OF STORYTELLERS

What are the qualities of a good storyteller?

Main quality is Presence - in the now

Be in contact with the audience and with the story

People have to feel it with their hearts and not with their minds

What is unhealthy for storytelling is a group of Elders who say this is good, this is bad

Size of audience - some felt that intimate small audiences were essential, large audiences led to performance rather than real storytelling, others that size was not critical - You must be in contact with the audience and achieve intimacy.

I'm against the performance telling of a repertoire that is rolled out. The audience shapes the story and helps to take part. If you have a huge audience you have to perform. The essence of storytelling is the link with the audience

What I like to communicate, I want the criticism to be what is a good storytelling performance. Not "a good show." The storyteller has a repertoire of tales. Relative intimacy - telling to 1600 people is not storytelling it is a performance. Need response, looking people in the face. You can use the performing arts (background is experimental theatre).

Never tell a story you don't like.

Trust - you have to know the story really well. In the flow of the story

To be in a tight connection with the story. It is not so much about knowing the story really well, but about trusting that the words that you need will come

An impro game illustrates presence. You have to steal a hat from someone's head by distracting them. IF they are really present you can't do it.

An unconfident storyteller is hard to listen to - you get distracted

Call and response - if the people do not respond to them then you call the audience to order.

Similar to Gospel : alternation between teller and listeners is a formal movement from the autonomous identity of the individual to the community. -In some African storytelling there is a respondent present in the story who takes part. Prods the storyteller to take part.

In front of an audience you have to allow your self to be vulnerable and yet in control.

In teaching - the audience raises a hand when they are bored. Children are a good audience

The worst crime - is to go on too long. People who are so determined to get their story out that they

The ego of the storyteller - you are not the story, you are the medium of the story.

Les laissez sur le faim - leave something

You do just enough to get the story across, not too much, because you have to allow people to create their own image. Too much mime and gesture gets in the way. There must be a gap between the words and the image. Some people do nothing but are still wonderful storytellers.

Storytelling as seduction

Language

WORKING GROUPS – TRAINING OF STORYTELLERS

A storyteller is someone who has to be in love with storytelling transmission. Storytelling is highlighted language

Storytelling - the chameleon of language. Empathy. Musicality of language.

Discussion about repertoire: what trainee (and experienced) storytellers need to know

When native storytellers tell stories from another culture what is their responsibility

The sharing of cultural sacred icons - sand paintings in La Rochelle - an anecdote is written next to them. When challenged about the sharing of sacred myth, the painter said that it did not matter what was told because it was so deep that it could never be understood.

In the art of Australian aborigines, there are two stories: one surface level for public consumption, displayed next to the work in the gallery, and the deeper sacred story only available to the initiated. But both stories are true.

It is dilettantish to just take stories and tell them because you enjoy them. People in Ireland are upset because the stories are now available everywhere - that you can just tell them. , because they are highly local stories, specific to place. Always try to take a story and find its roots - go to the actual place of the story.

But - We can't visit the whole world, we can find the connection. You have to find the context -it may be amusing to tell but that is not a good reason. It must fit to you, but you must respect the culture.

An American Indian said I am telling you these stories but I ask you not to tell them. Because people told it, he did not return. In West Africa, the case of Khamisiwa he told stories to ethnologists and he was killed for divulging sacred tales. A Chilean told Armenian stories n was set upon and beaten up. - A white woman telling a Black story was heckled - hey bitch that's our story - to which she responded, well you come up here and tell it then (offer not taken up).

You say do you want a story - not do you want to borrow a story. You give a story It belongs to the listener as well as the teller. If you do not want me to hear a story don't tell it. Because if it is a story that works, if it is meaningful to me, it will enter my heart, my bones and my mind, and it will emerge 20 years later. Stories are viruses, they spread and demand to be told.

We recognised there was a real problem with stories that have been put in the public domain without the consent of the communities of origin. All we can do is respect the provenance, research the stories as much as we can, be sensitive to the contexts in which we tell.

World context

You have to be aware of what is going on the world as well as what is going on for the audience

Eg not telling the ark story at the time of the tsunami

Context is everything

WORKING GROUPS – TRAINING OF STORYTELLERS

You can transform experience through the symbolism of the story - but you must be true to the heart of the story

Stories must serve the audience and the now not what was once - change the Odyssey for the benefit of a child who has lost her mother - I respect tradition but tradition is not by telling it the same again and again, but by renewing it

When storytellers go to school should they have ideas about how to do workshops with the children?
We all thought yes.

Giving feedback

Feedback - must be phrased positively; what would you change? Have you thought about...

3 step model. What was the clearest image for me? What emotions did it evoke in me? If you do it again, consider this...

I saw this, I will do it the way you did it, and I will do it the way I would do it afterwards.

Honesty

Honesty in training - if you are bored, raise your hand!

Max Frisch - feedback must be a glove that fits to your hand. Raise your hand if you are bored!
obviously these are only observations - not definitive accounts of training in the different lands

I think this is Ben Haggerty's phrase

Training and Skills

Contacts:

Raymond den Boesterd - HYPERLINK "<mailto:info@vertelacademie.nl>" info@vertelacademie.nl

Nicholas Rochette – info@conte-quebec.com

Céleste Jantet - cantinemotivee@gmail.com

WORKING GROUPS – YOUNG STORYTELLERS

YOUNG STORYTELLERS

By Céline Jantet

Members of group:

Graham Langley, Kristin Haugland, Love Ersare, Ida Junker, Regina Sommer, Raymond den Boestert, Céline Jantet

Presentations

Graham (England)

Look forward for storytelling

Teenagers 15-25 years old

15-18 and a 18-25 range

National event

Kristine (Norway)

Norwegian storytelling organization

They try to make a competition for young people

Love (Sweden)

Young storytellers, almost 26 years old... almost not young anymore

Works with young people

Improvisation and slam,...

Ida (Sweden)

Fabula, company with 4 storytellers

To train 13-16 years old

The goal is to put them on stage

Artistic goal and not educative

They deal with schools

Develop more and new storytellers

Financed by the found of the national gvt and the schools, the teachers have to be paid.

Regina (Germany)

Run an annual festival where she would like to get young storytellers

Works in school where she teaches storytelling, the school was then founded but not anymore

Raymond (Netherlands)

School in Utrecht

First frustrating 20-70 years old

Developed some policy to find younger people

How younger people are learning?

Cooperating with another school with training children, profile in a normal elementary school

They started this year a middle school

Academy is only for adults

WORKING GROUPS – YOUNG STORYTELLERS

Celine (Canada)

Young storytellers are 23 -65 years old

Cantine Motivee is a place where you can come to train with older storytellers

A really little piece of money from government for young storytellers

Greece : having a school with two years education with a concept for younger people

England : with the title of the young storyteller of the year, it could become estime for young storytellers, doesn't like competition, but it was the only way to get that estime

Sweden : they encourage young storytellers to go to slam storytelling, region then national then Nordic contest, copy of Poetry Slam.

Fun as a game to spread storytelling

Storytelling camp every summer, a week camp linked with a festival

First they explain the project to the teachers, then they do an "attack" with professional who give stories in all classes to spread them up, then they offer during school hours training for three years with an happening at the end, after those who want can continue in workshops, then storytelling camp once a year with an international festival

Also project in Sweden with an organization against racism and fascism

Expanded the week-end, then the two winners came back totally excited from Sweden, and then begins a new movement

Now most of the new storytellers go through the storyteller of the year

(Germany) in festival could you get young storytellers from everywhere and make a meeting with older storytellers

(England) the problem is that you have to let them by themselves to be adult

if it's happening in a festival it's the time for them to perform in the festival

how to build it on the financial side?

Finding a way to stimulate each other projects

(Germany) find young storytellers to go to the schools to motivate young people

(England) creating a network

(Sweden) one part is the camp in a festival in the Netherlands, the other part would be like a company, with just a little bit older storytellers to go to present their works in the schools to motivate young people to go storytelling

and then could be an European network

(England) Has to be created a European scene for young storytellers

Question on the age of that young people? How much experience?

Little discussion on true stories and folktales to approach young people

WORKING GROUPS – YOUNG STORYTELLERS

Story of this young storyteller from Marocco but living in England, who called her grand-ma to get a story and who won the contest with that story

Young Storytellers

Contacts:

Graham Langley – HYPERLINK "<mailto:graham@storytelling.uk.net>" graham@storytelling.uk.net

Célene Jantet – HYPERLINK "<mailto:cantinemotivee@gmail.com>" cantinemotivee@gmail.com

Nicholas Rochette – info@conte-quebec.com