

# COMPETENCES FOR THE STORYTELLING FIELD – OVERVIEW

RESEARCH competences  'Researcher'	CRAFTSMANSHIP competences  'Craftsman'	ART competences  'Artist'	PERFORMANCE competences  'Performer'	TRAINING competences  'Trainer'	APPLIED STORYTELLING competences  'Applier'	TRADITION competences  'Tradition bearer'	ENTRE- PRENEURSHIP competences  'Entrepreneur'
Search and find story material	(Re)construct and adapt story material	Express personal drive	Master a repertoire	Define training levels and learning outcomes	Define target groups, needs and goals	Gather traditional stories	Explore the market
Research background of stories and oral storytelling	Master body and voice	Empathise	Compose performances	Develop and run training programs	Develop and run applied storytelling projects	Record traditional stories	Promote own business
Explore other techniques and practices	Master narrative and language	Experiment	Prepare and keep focus	Guide storytelling exercises and assignments	Master applied storytelling techniques	Archive traditional stories	Manage own administration
Observe and analyse others' work	Master oral storytelling techniques	Create	Deal with technical conditions, space and time	Encourage individual or group learning processes	Support group dynamics and processes	Keep alive traditional stories	Organise activities
Reflect on own work and development	Develop a working method and attitude	Find personal expression and style	Connect with story and audience	Evaluate training results	Evaluate applied storytelling project results	Pass on traditional stories	Search for innovation

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**NOTA BENE:**  
The four first competence domains RESEARCHER – CRAFTSMAN – ARTIST - PERFORMER are the main domains.

- Every performative storyteller, amateur or professional, should become proficient in this on a lower or higher EQF-level.

The four last competence domains TRAINER – APPLIER – TRADITION BEARER – ENTREPRENEUR are the additional domains.

- Not every performative storyteller has to be all of this. It depends on the choice, the need, the nature, the tradition of the storyteller.



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<b>Search and find story material</b> (e.g. search in the library, surf on the internet; take over from others, collect by interviews; find different versions...)	<b>(Re)construct and adapt story material</b> (i.e. prepare the 'material': determine the story bones; define time, space and characters; customise stories to a given theme; compile stories from interviews...)	<b>Express personal drive</b> (e.g. entertain the audience, share a message, transmit history, respond to a socio-cultural or political context, preserve and pass on stories...)	<b>Master a repertoire</b> (e.g. always have stories ready to tell; master stories with diverse themes, for different target groups, for several occasions; handle different genres...)	<b>Define training level and learning outcomes</b> (e.g. define the target group; determine what can be achieved within the given context; formulate positive learning objectives in terms of knowledge, skills and attitude...)	<b>Define target groups, needs and goals</b> (e.g. refugees, museum visitors, senior citizens...; language development, reminiscence, business promotion...; learning, social, promotional...)	<b>Gather traditional stories</b> (e.g. learn from ancestors, listen to locals; read, travel, interview; ask permission, follow ethical standards ...)	<b>Explore the market</b> (e.g. stay informed about developments in performing art, search for customers and opportunities, know about price setting, search for funding...)
<b>Research background of stories and oral storytelling</b> (e.g. define story types; read about historical background, learn about cultural habits; recognise symbols, metaphors, archetypes; compare different versions...)	<b>Master body and voice</b> (i.e. master the 'tools': build body awareness; train respiration, phonation, resonance, articulation, pronunciation; use the expressive possibilities of body, face and voice...)	<b>Empathise</b> (e.g. have insight into a story character; understand a socio-cultural context; embody different moods and ideas; be in tune with here and now; adjust to the occasion...)	<b>Compose performances</b> (e.g. combine stories in a well-chosen order, introduce and connect stories; compile stories around a given theme; keep up variation and dynamics...)	<b>Develop and run training programs</b> (e.g. make a clear plan, use adapted methods, collect the necessary material; alternate different forms of learning; anticipate, adjust the course...)	<b>Develop and run applied storytelling projects</b> (e.g. make a clear plan, collect teaching materials, conduct well-aimed exercises, use well-chosen stories; have a clear start, take the next step, adjust the course...)	<b>Record traditional stories</b> (e.g. by memorising and remembering; in writing, on tape, on film...)	<b>Promote own business</b> (e.g. network; make a business card, create a website, write a bio, describe your shows; use social media, inform the media...)
<b>Explore other techniques and practices</b> (e.g. work with training books, attend master classes, exchange exercises, learn from other art forms...)	<b>Master narrative and language</b> (e.g. tell in narrative structures, use oral syntax; handle correct verb tenses, expand your vocabulary; use appropriate language, adjust language to age or target group; vary in language registers from folk to poetic...)	<b>Experiment</b> ( i.e. divergent: think outside the box; improvise within a framework; vary, combine and play with building blocks; try out different possibilities; release certainties and allow coincidence; explore different styles...)	<b>Prepare and keep focus</b> (e.g. be on time, check local conditions; warm up, concentrate; deal with stage fright; don't get carried away by emotions in the story, deal with reactions from the audience; continue in challenging circumstances ...)	<b>Guide storytelling exercises and assignments</b> (e.g. give clear instructions; work in small logical steps, adjust level and pace; provide clear and constructive feedback; give room to repeat and improve ...)	<b>Master applied storytelling techniques</b> (e.g. techniques to connect people, empower people, regain identity, revive memories, develop language, promote business, translate science, unlock heritage...)	<b>Archive traditional stories</b> (e.g. preserve them in a larger framework, create an overview, make information accessible...)	<b>Manage own administration</b> (e.g. make appointments, manage your agenda, arrange contracts, keep accounts, apply for funding...)
<b>Observe and analyse others' work</b> (e.g. attend oral storytelling performances, observe other art forms, review and discuss...)	<b>Master oral storytelling techniques</b> (e.g. make a captivating start and a lasting end, build up to a climax; add description, dialogue, contrast, repetition; switch to different times, places, characters; play with rhythm, silence, humour, tension; tell from different perspectives...)	<b>Create</b> (i.e. convergent: imagine, conceive, envision; concretise and realise ideas; make artistic choices; scrape, shave and polish; construct new material...)	<b>Deal with technical conditions, space and time</b> (e.g. be aware of light and sound; be comfortable in the spotlight, know how to handle a microphone; use the available space, stay within the time slot; adapt to the setting...)	<b>Encourage individual or group learning processes</b> (e.g. ensure a good learning climate, keep the balance between safety and challenge; help students become aware of own qualities and challenges; inspire and invite to grow...)	<b>Support group dynamics and processes</b> (e.g. create safety and trust, set boundaries, stimulate to be involved, keep balance between group and individual...)	<b>Keep alive traditional stories</b> (e.g. tell traditional stories, preserve traditional settings, practice traditional customs; disseminate during storytelling events, traditional events, story walks and trails, at historical sites, in museums...)	<b>Organise activities</b> (e.g. organise rehearsals, performances, workshops, festivals, public events...)
<b>Reflect on own work and development</b> (e.g. be aware of own qualities, traps and challenges; view and evaluate own process and product; adjust the course, name the next step, motivate choices...)	<b>Develop a working method and attitude</b> (e.g. set realistic goals, aim for quality; work focused and efficient, follow a plan, process feedback, persevere; take care of body and voice...)	<b>Find personal expression and style</b> (e.g. be authentic, find your own words and images, have your own interpretation, add personal elements, develop your personal style...)	<b>Connect with story and audience</b> (e.g. recall and visualise the story; engage with the whole audience, make eye contact, interact; affect the audience, notice and handle responses; adapt to the situation, respond to the moment, improvise; greet the audience, receive applause...)	<b>Evaluate training results</b> (e.g. give feedback on a regular basis; let students reflect on their own product and process; organise presentations, invite an internal or external jury for feedback; write an evaluation report...)	<b>Evaluate applied storytelling project results</b> (e.g. have a concluding conversation, set up a survey, do a follow up...)	<b>Pass on traditional stories</b> (e.g. by inspiring and teaching others, publishing books, highlighting and critiquing their values and ideas...)	<b>Search for innovation</b> (e.g. look for special locations, attract new target groups, explore online opportunities...)

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