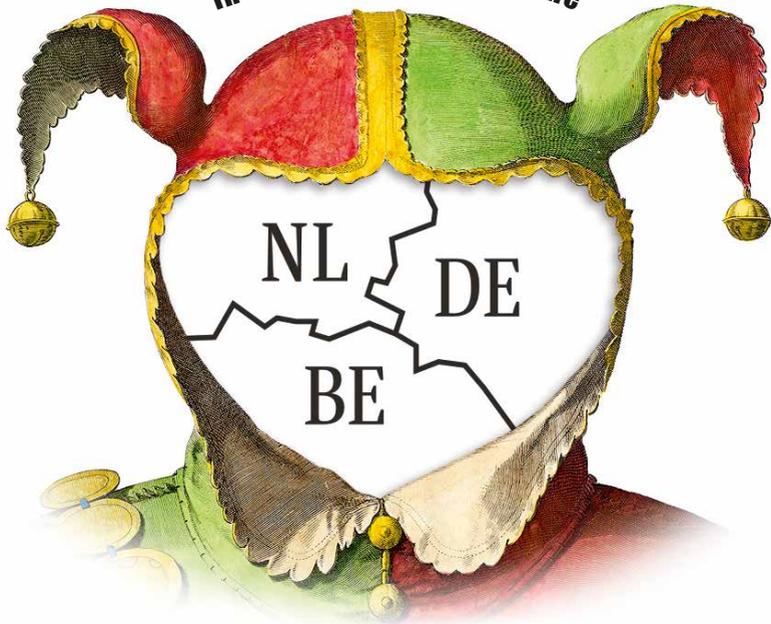


# FEST Conference 2019

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## TRICKY BORDERS

in the EuRegio Maas-Rhine



24 – 28 July 2019

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# WELCOME

## TO THE FEST CONFERENCE 2019

In the name of our organization Haus der Märchen und Geschichten we welcome you to the Euregio Maas-Rhine.

Three years ago when you decided in Paris to come here we just wanted to present our region – through touring, spending time in three countries just a few miles apart from each other, telling our regional smuggler tales, presenting our mutual trickster/hero figure Till Eulenspiegel/Tijl Ulenspegel, talking in our three languages. Rising awareness of what it is like to live in a border area where politics divided the land and where people are not so sure what nationality one is.

Meanwhile we won the EU grant and our perception widened to a new FEST approach with more and different responsibilities and abilities.

Still you will be presented with „tricky borders“:

Jamming with Jazz musicians, looking into trickster behaviour, reflecting on multisensory storytelling and science and tales, brainstorming about a global trickster figure, working with Mixed Reality, but added are the various strands of the grant, the idea of an ambassador, the meeting of the Young Storytellers as well as brainstorming about the future of FEST – still all of it is as tricky as this border area.

We hope you will enjoy our meeting and may this conference be challenging, fun loving and inspiring!

Regina Sommer, Suna Niemetz, Tom Van Outryve, Meta van Appeven



## TRICKY BORDERS

### 3 MOVING BORDERS

#### Before the French Revolution

The region is a patchwork of secular and clerical territories.

#### 1794 – 1815 (Napoleonic Wars)

The Rhine marks the border between France and Prussia; the region is French but is already divided into 3 departements (Maas – Ourthe – Ruhr).

#### 1815 – 39

The border between the United Kingdom of the Netherlands and Prussia is established (Congress of Vienna), almost in today's position of the German border.

#### 1830 Belgian Revolution

#### 1839 – 1914

The Kingdom of Belgium is recognized, the borders exist almost in today's position except today's German speaking Belgian territory is part of Prussia.

#### 1914 – 18 First World War

1925 the German speaking (Belgian) region becomes part of Belgium.

#### 1939 – 45 Second World War

The German Reich claims the German speaking parts of Belgium.

1958 The border treaties are finalized, the three borders established.

### TRICKING BORDERS – UNDER THE OFFICERS' NOSES

Smuggling has always been part of life in border regions:

... eggs sewn into skirts ... meat and butter in prams ...

... cigarettes in hats, umbrellas, prothesis ...

... coffee beans in knickers, belts or hearses ...

### **CROSSING BORDERS – FOR RELIGION & BUSINESS**

In the 17<sup>th</sup> century the Dutch border was the only way for those of protestant faith to attend service which was prohibited in the catholic region of Aachen. At that time, too, guild restrictions in Aachen were so restrictive that protestant cloth makers moved across the border and established a centre there.

### **FORGOTTEN BORDERS – 4 BORDERS & ESPERANTO**

Mostly forgotten today, but from 1816 until 1919 this was even a 4-border-region! During the Congress of Vienna, the Netherlands and Prussia could not agree upon a sliver of land (only 3.5 km<sup>2</sup>) that was very rich in calamine, an ore needed for the production of brass.

This region was then declared neutral: Neutral-Moresnet.

The inhabitants were free of military duties and couldn't be prosecuted after Dutch (Belgian) or Prussian law – but when travelling abroad they were "stateless". As distilling was not prohibited, smuggling alcohol became quite popular. All this attracted a "diverse crowd", too ...

In 1908 a great demonstration attended by the whole population advocated the establishment of the world's first Esperanto Free State to be called 'Amikejo' (friendship). Flag, hymn, stamps had all been thought up but with the onset of the First World War Neutral-Moresnet was taken in by Germany, losing its independent status and vanishing from the maps. Since 1919 it is part of Belgium.

### **LIVING AT BORDERS – FAMILY TIES**

Throughout the decades, the borders would divide and reunite families and friends. For some periods in time the borders were open, children playing with their neighbours from the other country, for others they were fenced off with rigid border controls.

### **ELECTRIC BORDER – THE WIRE OF DEATH**

Put up by the German army in 1915, this electric barrier ran for 450 km along the Dutch/Belgian border from the Belgian coastal city of Knokke to Vaals at the Dutch/German border. It was the borderline between war and peace, often dividing fields and streets.

Meant to keep volunteers for the Belgian army, resistance fighters, spies, smugglers and refugees from crossing, it also injured and killed civilians, the youngest only 4 years old. In order to cross it, creative ways were found: with wooden see-saws, through wooden frames wedged between the wires or by pole-jumping across.

### **TRICKING BORDERS – A WALK IN THE WOODS**

During the years 1933 – 40: Inconspicuous, without luggage, jewish citizens or dissidents would try to flee across the green border.

If caught they would (try to) claim to have lost their way in the woods.

Some had supporters awaiting them with their luggage – but some were tricked, caught, arrested and stripped of their belongings.

### **TRICKING BORDERS – THE WOODS ARE ALIVE**

From 1945 – 1953 due to high taxes smuggling coffee beans into Germany was extremely lucrative, turning into organized “business”.

Smuggle boomed, by train, in trucks or via the woods: there children and youths in their hundreds would cross the border at night or dawn, carrying heavy bags of coffee beans. Dangerous, as the officers would shoot, too. But at least, if they got caught, the children would not be prosecuted, thus they often supported their families like this.

### **CROSSING BORDERS – IN DIALECT**

Three countries, three languages. During centuries, the border region developed a special border dialect, as mixture of Dutch and German with some French – though in their „high“ languages they wouldn't understand each other, they would in this dialect. This is still the case but now less people speak the old dialect and it is slowly disappearing.

### **CROSSING BORDERS – WITH STORIES**

Stories or legends are shared and even cross the borders like: Charlemagne and his horse and companion Bayard.

The two bishops, rising from their graves to journey from Maastricht to Aachen for Charlemagne's coronation.

The witch living in the mines, scaring the miners – or warning them, depending on the region.

The Bokrijders/Bockreiter, an outlaw gang sometimes said to be devilish, sometimes said to be like Robin Hood and his men.

### **JUMPING THE BORDER**

During the 1970s and 80s, rents in Aachen were high and rooming for students scarce, great numbers of German students would live in the border region. As this took away lodgings from the Dutch population, the dutch government ordered controls of permits, even during the night. If you were lucky to live in a house right on the border, you could just jump out of the window – and be in Germany, untouchable.

### **TRICKY BORDERS – DAILY DIFFICULTIES**

Living in the border region presented daily difficulties which today are (luckily) part of history, for example:

At the border crossing you had to have your passport with you.

You had to carry three different currencies (Francs, Guilders, Marks).

If a fire broke out in Germany, close to the Dutch border and the Dutch fire trucks reached it first, they couldn't help because their fire hose valves wouldn't fit – until an adapter was developed.

If you had a medical emergency in Vaals, just 6 km from the Clinical Centre of Aachen, you would still be taken some 35 km to the next Dutch clinic – not anymore.

If a robber escaped across the border, the police had to stop their pursuit right there – no such luck today!



**CONFERENCE  
PROGRAMME  
OVERVIEW**

<b>WEDNESDAY 24 JULY</b>	
12.00 –	<b>REGISTRATION</b> in Aula Minor
14.00 – 16.00	<b>Guided Tour of Rolduc (E)</b> in two groups: 14.00 – 15.00 and 15.00 – 16.00
18.30 – 20.00	<b>DINNER</b>
20.30 – <b>WELCOME</b>	<b>Meet &amp; Greet</b> in Aula Minor

<b>THURSDAY 25 JULY</b>	
7.00 – 9.00	<b>BREAKFAST</b>
9.00 – 12.00	<b>General Assembly</b>
12.30 – 13.30	<b>LUNCH</b>
14.00 – 18.00	<b>General Assembly</b>  for non-members: <b>Guided Tour of Rolduc (E)</b> 14.00 – 15.00 and 15.00 – 16.00
18.30 – 20.00	<b>DINNER</b>
20.30 – 21.30	<b>Along Nowhere Lane</b> in Aula Minor
<b>STORY &amp; MUSIC</b>	Storytelling & music performance with Joe Baele and Myrddin de Cauter

PLEASE put your name  
on the workshop lists  
until Thursday noon!

<b>FRIDAY 26 JULY</b>					
7.00 – 8.45	BREAKFAST				
9.00 –	Departure by bus to Aachen				
10.00 – 10.50 LECTURE	<b>Tales &amp; Science I</b> <b>Multisensory Storytelling in Education</b> Dr. Anke Groß-Kunkel				
11.00 – 11.50 LECTURE	<b>Tales &amp; Science II</b> <b>Science in Tales &amp; Tales in Science</b> George Macpherson, Giovanna Conforto				
12.00 – 14.45	Time in Aachen & Bus Tour (with packed lunch)				
15.00 – 16.30 WORKSHOPS	<b>Multisensory Storytelling in Education</b> Nadine Jakobi, 3 hrs	<b>Teaching Science through Storytelling</b> Giovanna Conforto, 3 hrs	<b>Traditional Oral Knowledge in Stories</b> George Macpherson, 1.5 hrs	<b>FEST Website</b> Katty Van Kerkhove, 1.5 hrs	<b>Storytelling in 8 Colours: from Competence Model to Competence Toolbox</b> STRAND 3, Veva Gerard, 1.5 hrs
16.45 – 18.15 WORKSHOPS	<b>F1</b>	<b>F2</b>	<b>Story Swap on Tales &amp; Science</b> Sam Cannarozzi, 1.5 hrs	<b>Young Storytellers of FEST: Now what?</b> Mattia Di Pierro, 1.5 hrs	<b>Competences EQF and Curricula</b> STRAND 3, Ragnhild A. Mørch, Guy Tilkin, 1.5 hrs
18.30 – 20.00	DINNER				
20.30 – 21.30 TALK & STORIES	<b>The Trickster's Toolkit: Trump and the Art of Language</b> Talk with Christopher Adriaanse and Trickster Stories told by Regina Sommer and Tom van Oortryve				
			<b>F3</b>	<b>F4</b>	<b>F5</b>
			<b>F6</b>	<b>F7</b>	<b>F8</b>

<b>SATURDAY 27 JULY</b>											
7.00 - 9.00	BREAKFAST										
9.00 – 10.30 WORKSHOPS	<table border="1"> <tr> <td><b>You can't Trick a Trickster</b> Christopher Adrianse, 3 hrs</td> <td><b>Trickster(s) of Tomorrow</b> Regina Sommer, 3 hrs</td> <td><b>Exploring Storytelling with Mixed Reality</b> Tom van Ouiryve, holodeck-graphics, 1.5 hrs</td> <td><b>Applied Storytelling and Storytelling in Education</b> Arjen Barel, 1.5 hrs</td> <td><b>Storytelling in 8 Colours: from Competence Model to Competence Toolbox</b> STRAND 3, Veva Gerard, 1.5 hrs</td> </tr> <tr> <td><b>10.45 – 12.15 WORKSHOPS</b></td> <td><b>S1</b></td> <td><b>Exploring Storytelling with Mixed Reality</b> Tom van Ouiryve, holodeck-graphics, 1.5 hrs</td> <td><b>Let's Create the Future of FEST</b> Senem Donatan Mohan, 1.5 hrs</td> <td><b>Competences EQF and Curricula</b> STRAND 3, Ragnhild A. Mørch, Guy Tilkin, 1.5 hrs</td> </tr> </table>	<b>You can't Trick a Trickster</b> Christopher Adrianse, 3 hrs	<b>Trickster(s) of Tomorrow</b> Regina Sommer, 3 hrs	<b>Exploring Storytelling with Mixed Reality</b> Tom van Ouiryve, holodeck-graphics, 1.5 hrs	<b>Applied Storytelling and Storytelling in Education</b> Arjen Barel, 1.5 hrs	<b>Storytelling in 8 Colours: from Competence Model to Competence Toolbox</b> STRAND 3, Veva Gerard, 1.5 hrs	<b>10.45 – 12.15 WORKSHOPS</b>	<b>S1</b>	<b>Exploring Storytelling with Mixed Reality</b> Tom van Ouiryve, holodeck-graphics, 1.5 hrs	<b>Let's Create the Future of FEST</b> Senem Donatan Mohan, 1.5 hrs	<b>Competences EQF and Curricula</b> STRAND 3, Ragnhild A. Mørch, Guy Tilkin, 1.5 hrs
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17.00 – 18.00	Evaluation of the Conference 2019										
18.30 – 20.00	DINNER BUFFET										
20.30 –	Presentation of Workshop Mixed Reality & Passing of the Staff to Turkey										

<b>SUNDAY 28 JULY</b>	
7.00 – 9.00	BREAKFAST then CHECK OUT and departure
19.30 – 24.00	VOICES – Der Dom erzählt – Long Night of Stories & Music in the Cathedral of Aachen

# VOICES – Der Dom erzählt

## The Long Night of Stories & Music in the Cathedral of Aachen



Until midnight the magical, mystical voices and sounds dance around those who come to the Cathedral to be enthralled.

15 international artists have come to offer their gifts: Organ, saxophone, guitar and saz accompany the stories, myths, legends, following the course of the ages, of the Cathedral, of Charlemagne. Isaac, the Jewish traveller, can be seen in Salomon's tale. Alkuin, the Celtic adviser, accompanies the Scottish and Irish storytellers. Mary Magdalene and Peter point to Rome and the popes Stephan and Leo III. Hungary appears as do mysticism, love, friendship, the legend of the Cathedral, the sulphur and the living stones.

With:

- Paola Balbi and Davide Bardi, Italy (E)
- Sam Cannarozzi, USA-France (E)
- Raymond den Boestert, Netherlands (D)
- Fouad EL-Auwad, Syria (D)
- Nuala Hayes, Ireland (E)
- Gidon Horowitz, Israel-Germany (D)
- Razgar Karim – Saz, Kurdistan
- Heribert Leuchter – Saxophone, Germany
- George Macpherson, Scotland (E)
- Abbi Patrix, France (E)
- Micaela Sauber, Germany (D)
- Regina Sommer, Germany-USA (D)
- Marcel van Westen – Organ, Netherlands
- Csenge Zalka, Hungary (E)



# PERFORMANCES LECTURES

# PERFORMANCE

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## **STORIES & MUSIC – Along Nowhere Lane**

Joe Baele

Myrddin de Cauter

**Thursday, 24 July 20.30 – 21.30**

A Gadjo traveled with nomad/Roma families during the 1930's–1960's through the South of France and described their life in 56 stories: their family life, their fights, troubles - tales of love and hate.

A selection of these stories will be accompanied and challenged by the magical guitar sounds of Myrddin De Cauter, one of the leading guitarists in Belgium.

A program not only about nomads, travelers, wanderers, people from the road, children of the wind but about all of us!

Aren't we all travelers on „Nowhere Lane“?

# LECTURES

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## **TALES & SCIENCE I – Multisensory Storytelling in Education**

Mehr-Sinn® Geschichten: Narration – Experience – Comprehension for people with and without profound intellectual multiple disabilities

Dr. Anke Groß-Kunkel (University of Cologne)

**Friday, 26 July 10.00 – 10.50**

For people with PIMD it is rather difficult to make experiences with stories and tales as their reading abilities are often not as developed as that kind of literature requires. Therefore, storytelling is being modified by the German version of multisensory stories – called “mehr-Sinn® Geschichten” – in such form that people with PIMD

can participate. The purpose behind those sensual stories and fairy tales is the improvement of cultural participation for people with disabilities. Although the right of people with PIMD to be included in every sector of society is more acknowledged by now, the challenge of being facilitated in the wide field of culture still remains. In this lecture, concept, method and development of the mehr-Sinn® Geschichten will be presented, in order to give an international perspective on multi-sensory storytelling.

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## **TALES & SCIENCE II – Science in Tales and Tales in Science**

George Macpherson

Giovanna Conforto

**Friday, 26 July      11.00 – 11.50**

In druidical times the knowledge of medicine, healing, agriculture, hunting was told in tales. Today, modern science needs „tales“ and storytelling techniques to translate their knowledge and make it understandable. George Macpherson, a tradition bearer, and Giovanna Conforto, a modern storyteller working with scientists, will enlighten us on that topic.

# TALK & PERFORMANCE

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## **TALK & STORIES**

### **The Trickster’s Toolkit: Trump and the Art of Language**

A talk with Chris Adriaanse and trickster stories told by Regina Sommer and Tom van Outryve

**Friday, 26 July      20.30 – 21.30**

# WORKSHOPS



**F 1    Multisensory Storytelling****The Telling of mehr-Sinn® Geschichten**

3 hrs    *An idea to realize the participation of people with PIMD\**

Nadine Jakobi

**Friday, 26 July    15.00 – 1.15** (max. 20)

This workshop is going to broach the specific realization of the German mehr-Sinn® geschichten. It will deal with how sensual comprehension of literature is made possible by a stimulating and stirring language, music and props to be seen, felt, tasted and smelled. Using the mehr-Sinn® geschichten box with six stories, Nadine Jakobi will deepen the methodological aspects of mehr-Sinn® Geschichten with you.

*\*PIMD = Profound Intellectual & Multiple Disabilities*

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**F 2    Teaching Science through Storytelling**

3 hrs    Giovanna Conforto

**Friday, 26 July    15.00 – 18.15** (max. 20)

This is a practical and hands on workshop based on tested methodologies. After warm-ups, three different approaches to science teaching through storytelling will be presented. These methods have been created and implemented by different researches and teachers around the world. In the second part, in groups, we will choose one of the proposed approaches and create an original case study that will be then presented and discussed with the other participants.

**F 3 Traditional Oral Knowledge in Stories**

1.5 hrs George Macpherson

**Friday, 26 July 15.00 – 16.30** (max. 20)

Based on his lecture in the morning, George Macpherson will work on the theme of druidical storytelling. An exchange of topics appearing at the moment – thus a true traditional storytelling situation.

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**F 4 FEST Website**

1.5 hrs Katty Van Kerkhove

**Friday, 26 July 15.00 – 16.30**

FEST launched a new website, with new features and extras for FEST members. Join us in this open workshop and discover new possibilities for the network.

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**F 5 Storytelling in 8 Colours:  
S 5 from Competence Model to Competence Toolbox**

1.5 hrs Veva Gerard

**Friday, 26 July 15.00 – 16.30** group 1

**Saturday, 27 July 9.00 – 10.30** group 2

In this workshop, we will explore a competence model developed for the field of storytelling in a playful, active and colourful way with the help of a toolbox. A clear and open model does not only lead to interesting curricula at different levels. It can also be used to discover interests, qualities, challenges in admission or evaluation interviews, in group discussions with students or teammates, in the composition of a workshop or training. Or it can just inspire, invite, or challenge yourself and others to improve, extend or complete your competences as a storyteller!

**F 6 Story Swap on Tales and Science**

1.5 hrs Sam Cannarozzi

**Friday, 26 July 16.45 – 18.15**

Sam has been working for a long time in schools presenting tales dealing with science, e.g. tales about the periodic table. Join this swap with your own tales in relation to sciences.

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**F 7 Young Storytellers of FEST: What now?**

1.5 hrs *Discussing aims and structure of the Young Storytellers' Network*

Mattia Di Pierro

**Friday, 26 July 16.00 – 18.15**

*– for storytellers under 35 –*

For two years FEST promoted a series of residencies for Young Storytellers to meet and study together in different environments under the guidance of international Artists. The project opened up new possibilities for the „New Generation“ of young Storytellers who started to travel, share projects and participate to international events thanks to FEST contributions.

So, here comes the question: „What now?“

During this conference FEST will host the first official meeting for the „Young Storytellers of FEST“, a new network to promote and share activities and projects for/by Young Storytellers.

**F 8    Competence Model for Curriculum Analysis  
S 7    and the Development of EQF Levels**

1.5 hrs Ragnhild A.Mørch, Guy Tilkin

**Friday, 26 July    16.45 – 18.15** group 1

**Saturday, 27 July 10.45 – 12.15** group 2

This presentation is divided into two parts:

We will look at how the competence model can help analyse a long-term storytelling training and how it supports the process of refining an existing curriculum (exemplified by the storytelling training at the Universtiy of Arts Berlin).

In the second part, we will present how the competence model is used to generate competence specifications to comply with the European Qualification levels (EQF). The latter is an important process to acquire recognition of storytelling training in public institutions.

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**S 1    You Can't Trick a Trickster**

3 hrs Christopher Adriaanse

**Saturday, 27 July 9.00 – 12.15** [max. 20]

Tricksters and their stories are as old as time.

It seems that wherever there have been people there have been tricksters. So in this 'post-truth' era – full of fake news, alternative facts, internet trolls and social medial silos – who are the tricksters and what does this mean for society?

Join me for this playful workshop as we explore what it means to play the trickster and to be tricked.

You can't trick a trickster, or can you?

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## **S 2 The Trickster(s) of Tomorrow**

3 hrs Regina Sommer

**Saturday, 27 July 9.00 – 12.15** (max. 20)

For the last four years a lot of storytellers are telling trickster stories or even come up with full shows/performances about the trickster. Is this because we need them? If so, which ones? Mullah Nasreddin, Till Eulenspiegel, Djuha, Wisahitza ... all of them or a new character? Let us explore who and what could be important for now and tomorrow.

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## **S 3 Storytelling with Mixed Reality**

1.5 hrs Tom Van Outryve, holodeck.graphics

**Saturday, 27 July 9.00 – 10.00** group 1 (max. 15)

**Saturday, 27 July 10.45 – 12.15** group 2 (max. 15)

Come and explore the world of mixed reality, playing with stories!

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## **S 4 Applied Storytelling and Storytelling in Education**

1.5 hrs Arjen Barel

**Saturday, 27 July 9.00 – 10.00** group 1

**Saturday, 27 July 15.15 – 16.45** group 2

Storytelling is increasingly being discovered as a strong tool to put social processes in motion and to trigger personal growth. Storytelling involves both the narrator and the listener and brings them in contact with each other, which make Storytelling projects valuable for projects aimed at connecting people. It is this connection between human beings that is necessary to work towards a sustainable and peaceful society, in which people are able to develop themselves.

In this workshop Arjen Barel will introduce the wide variety of possibilities of using storytelling as a tool for personal growth and social impact, based on a broad experience and a several research programs performed in an EU context. One of the questions he will raise is how we can make this applied works transferrable and sustainable. Of course, there will be time to talk about projects you already did or are planning to do.

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**S 6 Let's create the Future of FEST**

1.5 hrs Senem Donatan Mohan

**Saturday, 27 July 10.45 – 12.15**

A lot will change for FEST in the near future. The European Network grant will enter its final year, we will vote for a new board,... Making this conference the perfect place to gather and think of the future: Where do we go? What are our goals from 2021 onwards? Let's think about these questions, discuss, brainstorm and gather ideas to open the path for tomorrow.

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**S 8 Stories & Jazz „On Freedom“**

1.5 hrs Jan Borré (piano), Filippo Vignato (trombone)

**Saturday, 27 July 13.00 – 15.00** group 1 (max. 15)

**Saturday, 27 July 15.15 – 16.45** group 2 (max. 15)

Enjoy and experiment: improvising and jamming with a jazz musician. Please bring a „freedom“ story to work on!

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**S 9 Story Swaps**

1.5 hrs – self organized –

**Saturday, 27 July 13.00 – 15.00** Hodja Stories

**Saturday, 27 July 15.15 – 16.45** Trickster Stories

**S 10 Working on the Performance of a Trickster Story  
with Mixed Reality**

3 hrs

Tom Van Outryve, holodeck.graphics

**Saturday, 27 July 13.00 – 16.45** [max. 20]

First, a visual artist will work with the group on how to visualize a given trickster story which will then be worked out during the second part of the workshop. There will be a presentation of this workshop in the evening.

**S 11 FEST Ambassador – a Pilot Project and  
The Federation of Dutch Storytelling Organisations**

1.5 hrs

Guy Tilkin, Raymond den Boestert, Esther Kornalijnslijper

**Saturday, 27 July 13.00 – 15.00**

In 2019 FEST invited 4 countries to pilot a test scheme as a first step in developing a role for a national FEST Ambassador. The aim of the gathering was to share and exchange overviews on where people feel the state of storytelling is currently at, in their specific country. What are the needs of the sector and its various subsectors? What challenges are you facing? What successes are you celebrating? What can be done better? What is lacking? What assistance is needed? etc, etc. Simultaneously in January 2019 during the National Storytelling Event the six largest storytelling organisations within the Netherland founded the Federation of Dutch Storytelling Organisations. The aims of this brand-new Federation is to increase the role of storytelling within the educational system, among the performing arts and with the national heritage concerns and relevant social organisations. Join us in this workshop and discover more on the development of regional, national and international storytelling networks in Europe.

**S 12 The Oral Storyteller – Research, Perform and Facilitate**

1.5 hrs Mimesis Heidi Dahlsveen

**Saturday, 27 July 13.00 – 15.00** group 1 (max. 15)

**Saturday, 27 July 15.15 – 16.45** group 2 (max. 15)

This workshop is based on in depth-interviews with oral storytellers from whole over Europe. Through practice-led actions, the participants will explore and discuss the oral storyteller as a cultural person in Europe today. The workshop will consist of different practical exercises to promote reflection and talks concerning the praxis and future of the oral storyteller.

# BIOGRAPHIES



### **Christopher Adriaanse**

Christopher is a scientist, a writer and a storyteller. He has worked as a professional writer for nearly 10 years on a range of technical and creative projects. He has always been interested in the meeting places between the arts and science, truth and lies, and myth and reality.

After studying a degree in Chemistry and Japanese at the University of Sheffield, Chris completed a PhD in chemistry at the University of Cambridge, where he became more interesting in writing than research. Fascinated by the interplay of words and structure, he became a technical writer and copywriter where facts were not always as reliable as they seemed.

Over the past year, he has been exploring the theme of tricksters in this era of fake news, alternative facts and professional trolls, and the rise of the trickster in a post-truth world.

His work in oral storytelling began after completing a 3-month intensive course in East Sussex, UK. He is currently studying with Jewish tradition bearer Shonaleigh to explore the Drut'syla way of holding and working with story. He tells stories locally as part of the Forest Way Storytellers.

### **Joe Baele**

Joe Baele began his long and winding artistic career as a free-lance clown some 25 years ago. In 1996, to his own great surprise, he won a national competition for storytelling. He very soon realized that storytelling was in his blood. As in his capacity of a professional clown, Joe respects the traditions. He feels akin to the fabulatori, the travelling storytellers of old who recounted tales of the Rich and Poor, Kings and Fools, God and the Devil. True to this tradition Joe tells these old traditionals full of humor and passion, fear and disaster, hopes and fading glories. His stories evoke ordinary men and women and their struggle to overcome life's vicissitudes.

## **Arjen Barel**

Arjen Barel is producer and director, mainly in the field of storytelling performances, and spends a large part of his professional life listening to stories and training people in the art of storytelling. Until 2017 he was responsible for the program for the International Storytelling Festival Amsterdam, which he founded in 2008, and other festivals and he regularly coaches storytellers, both amateur and professionals.

Arjen also teaches Storytelling and Presentation at the Amsterdam University of Applied Sciences. He also delivers training for professionals in how to use storytelling in youth work and community work in several places in the world. Currently he manages a big training program in Palestine/Israel, commissioned by the Dutch Government. Additionally, he is involved in several EU projects, focusing on the development of innovative ways to use storytelling in community work. Last years, Arjen was not only active as a trainer in The Netherlands, he also worked in Hungary, France, Morocco, Palestine, Albania, Kosovo, Macedonia, Germany, Greece, Spain, Greece and The UK.

Arjen Barel studied Drama Studies and Cultural Studies at the University of Amsterdam.

## **Jan Borré**

A graduated music producer and jazz pianist Jan Borré continued studying composition with internationally renowned composer and conductor Dirk Brossé. His creations range from classical to modern and pop music, but he is also professionally involved in arranging music for small ensembles, strings and big band. He has written scores for musicals, adverts and film. Jan accompanies Belgian's finest interpreter of French chansons Jo Lemaire on the piano, as well as many others, and writes funky electro songs for his pet project Nevergrand. He has a particular love for soul music and analogue synthesizers.

### **Giovanna Conforto**

Her activity is divided between performing, teaching and organizing events. As storyteller she has participated in events and festivals in all over Europe, and in Canada and Asia.

In recent years, she founded with Daniela Corradini (art historian) The Strolling Stories, stories related to art and historical and artistic sites and created the project with the French storyteller Jean Guillon, Habla Cadabra, an international multilingual festival touring on a bus (The Flying Theatre).

As a teacher, she has been working for Mus-e Rome (International Menuhin Foundation), teaching storytelling and drama projects with at-risk children in public schools, from 2003 to 2012, and for the Italian Ministry of Education (MIUR) and Università La Sapienza (Rome) in 2012–13 in collaboration with Associazione formaScienza. Since 2013 she teaches storytelling at the Master's Degree in Arts Management at IED Roma.

She participated in the EU projects CREAT-IT Implementing Creative Strategies in Science Teaching and Seeing Stories: Recovering Landscape Narrative in Urban and Rural Europe. She is member of the Storytelling & Peace Council. In 2016 she co-founded the Stories in Place International Association.

### **Mimesis Heidi Dahlsveen**

Mimesis Heidi Dahlsveen has been working as a professional storyteller in Norway and internationally since 1996. In addition to telling, she is employed as an associate professor in storytelling at OsloMet – metropolitan university. She teaches oral storytelling at both bachelor and master level. 2008 she published an introductory book in storytelling at Universitetsforlaget. She has been writing several academic articles about storytelling. Arts councils have funded many of her storytelling/art projects. In her artistic work and artistic research, she is

focused on creating meeting points between the traditional and autobiographical story. She has been a member of FEST Strand 3 from 2017 to 2019.

### **Raymond den Boestert**

Raymond den Boestert is co-founder of the Vertelacademie, the largest, most extensive education centre concerning storytelling within the Netherlands. He is responsible for the daily management of the academy and he teaches both the beginners and advanced storytelling courses. He also teaches in Germany, at the Akademie der Kulturellen Bildung. Raymond is president of the Federation of Dutch Storytelling Organisations.

### **Myrddin de Cauter**

In the scope of the recent changes in the flamenco scene, Myrddin is quite an eccentric genius. He grew up in a family of artists and musicians, in a lively house with an unhealthy number of instruments available. Art wasn't luxury or entertainment, it was the beating heart, the norm. At the tender age of eleven his father thought him how to play the clarinet in jazz and gipsyswingstyle, became part of the family orchestra and had his first experiences on stage. A classical melody composed on the guitar made him ask his father to teach him the basics of flamenco guitar.

Quite soon after that Myrddin seemed ready for the real work and went to Andalucía to learn from Manolo Sanlucar and Gerardo Núñez.

It stimulated him to compose in his own unique language rooted deeply in the pure flamenco tradition but enriched by an unlimited creativity. He fully masters the 'compas' of the flamenco, which gives him the freedom to converse with elements of jazz or classical music.

### **Mattia Di Pierro**

Mattia Di Pierro is a young actor and storyteller from the South of Italy. In 2012 he moved to Rome to join drama school, obtaining his diploma in 2016. There he also started his training as a storyteller with Paola Balbi and Davide Bardi and joins „Raccontamiunastoria“ in 2014.

Nowadays he assists its Artistic Directors in the organisation and promotion of the storytelling events throughout Italy and abroad. He is founder of Vulture Storytelling, a small scale festival that promotes this art in Basilicata (his region of origin) through professional and international events.

### **Senem Donatan Mohan**

Senem Donatan Mohan is a storyteller, story coach and researcher. She holds a PhD degree in natural sciences. Besides her science career, Senem worked as a performing artist, director and dramaturgist in many art projects since 1998. In the last 6 years, Senem's work has been mainly focused on storytelling. She is one of the founders of Seiba International Storytelling Center in Turkey. Senem tells traditional stories as well as personal stories on national and international stages. She gives workshops and coaches people to enable them to discover their inner storyteller and express it in their unique way. Recently, she moved to Ireland and she is looking forward to sharing her approach to storytelling with the storylovers in Ireland and all around Europe.

### **Veva Gerard**

Veva Gerard is trained as a professional 'artist of the spoken word'. She graduated from LUCA in Leuven and from the Kleine Academie in Brussels. She started as a presenter, recitation artist, and actress. In addition, she was an inspired and inspiring teacher in these domains for a long time. Later on, she discovered storytelling. She lobbied for and

ensured storytelling an official place in the renewed art decree for part-time art education by the Ministry of Education. Now, storytelling can be a subsidised course in all academies throughout Flanders, interested in organising it. Her own storytelling course at the academy of Lier is well attended by students from Flanders and the Netherlands, making her a full time teacher. In both Belgium and the Netherlands she is often a guest lecturer and sometimes sits on juries. But of course, she also likes to perform on stage, preferably with her musical storytelling collective ‚Sister and such‘.

### **Dr. Anke Groß-Kunkel**

Dr. Anke Groß-Kunkel is a Research Assistant at the Department of Rehabilitation at the University of Cologne where she is part of the team for didactical and paedagogical research on people with intellectual disabilities. Her research focuses on culture, literacy and participation of people with intellectual and profound multiple disabilities. She is also interested in health care for people with disabilities. Among others she has been working and researching at the Ohio State University (USA) and University of Cambridge (UK). Since 2007 she is program director of the “LEA Leseklub” – an inclusive book club for people with and without disabilities. As board-member of the nonprofit organization KuBus e.V. Anke has also been involved for over ten year in the mehr-sinn® Geschichten.

### **holodeck.graphics**

Virtual Reality today is still an individual experience that takes place within the closed boundaries of a VR headset. Those boundaries are broken with the VR Art Performances from holodeck.graphics. VR art is brought live to an audience without the need for a VR headset.

The creative process is filmed in VR with both a virtual and a physical

camera, and the combined projection shows the physical artist working in VR on virtual art. The result is a performance that can be viewed and experienced. All this in combination with music that varies from classical to a techno DJ set, or as a live visual with a good story.

### **Nadine Jakobi**

Nadine Jakobi works as a Special Education Teacher at a School in Göttingen (Germany) with young adults with intellectual and profound multiple disabilities. Ever since her studies at the University of Cologne her work focuses on reading and literature for people with disabilities. She has started several book clubs for people with and without disabilities as a volunteer within and outside the school system. For many years Nadine has also been working with the mehr-Sinn® Geschichten for people with profound multiple disabilities in cooperation with KuBus e.V..

### **Esther Kornalijnslijper**

Esther Kornalijnslijper worked as a researcher and teacher at the Faculty of Veterinary Medicine in Utrecht for 13 years. Her wanderlust and love of stories brought her to Israel, Ireland & New Zealand, after which she started training as a storyteller in 2006. She attended the National Storytelling School in Utrecht in 2008 and the Mezrab Storytelling School in Amsterdam in 2015 and continues to find the right teachers for the right moment both nationally and internationally.

Beginning her telling with literary stories and novels by female writers and activists, her focus in recent years has been on personal stories, occasionally interwoven with stories from world literature. Esther uses storytelling both as a performer and for her work in the community.

She initiated and hosts a Storytelling Café since 2014, was contact secretary and chairwoman of the Dutch Storytelling Foundation (Stichting

Vertellen) from 2012 to 2019 and is board member of the Federation for Dutch Storytelling Organizations that was founded in 2019.

### **Ragnhild A. Mørch**

Ragnhild A. Mørch trained in directing, physical theatre, dramaturgy and storytelling, and has worked in live arts since 1996. Her projects include storytelling for BBC's Music Live event, direction of large-scale outdoor performances in Norway and England, drama teaching and play writing.

Since 2005 she is a full-time storyteller and focuses on storytelling as performance art both as a performer and as a teacher. She is Artistic Manager of the training course "Storytelling in Art and Education" at the University of Arts Berlin and teaches storytelling as a tool to opera singers on Master level. She performs at international festivals all around Europe and in North America and her repertoire spans from fairytales to myths; historic events to urban legends; autobiographical stories to tall tales. In 2016 she received a personal grant from the Cultural Senate in Berlin to research into her family history and to develop biographical, cross-disciplinary performances. She tells stories in German, Norwegian and/or English.

### **George Macpherson**

He has started to learn stories at the age of three when his grandfather took him on his knee and told him stories which he had to retell till his grandfather was sure George told them as he told them to him. When George reached the age of ten, he was allowed to tell a story in public for the first time. He's been collecting and telling stories ever since, Scottish and many other cultures, e.g. Australian aboriginal, Ainu people of Japan, etc. George Macpherson is a Seannachdaigh (chief storyteller) for three clans.

### **Regina Sommer**

Regina Sommer belongs to the pioneers of the German storytelling scene. 1996 she initiated the house of stories and tales in Aachen.

From 1997 till 2017 she organised and lead the international storytelling festival "Zwischen Zeiten/In-between-times". Since 1999 Regina creates school projects national and international, works on research projects in cooperation with the university of Cologne and several storytelling events.

As a professional storyteller she is touring in Germany and European, as well as abroad and can be heard at festivals, on stage, in parks, castles, schools and libraries.

She loves tales and sees them as a bridge between people, cultures and other worlds. Her repertoire is widely spread. She tells wonder tales as well as life stories. She feels at home among fools, be they from the occident or orient and she connects present and past.

„She enralls, carries you off and adds beauty to it all“  
(a listener at the festival in Montreal)

### **Guy Tilkin**

Guy Tilkin is deputy head of the Landcommanderij Alden Biesen, Belgium, an international culture and conference centre from the Flemish government, based in a historic castle. He is head of the European department and artistic director of 'Alden Biesen Storytelling Castle' a concept to turn the centre into a Belgian and European support and expertise centre for storytelling.

In 1996 Guy Tilkin started an international storytelling festival that grew to become the biggest festival in Europe, a festival unique in the world in its multilingual approach.

He is and has been the coordinator of a series of projects under the Lifelong Learning, Creative Europe and Erasmus+ programmes.

Guy Tilkin is also chair of board of FEST, the Federation for European

Storytelling and coordinator of FESTNET, a European network project, funded by the Creative Europe programme.

### **Tom Van Outryve**

Tom lives in the moment. Always present, he instantly sees things and people for what they are and can't help but shout out his truth and thoughts like a happy jester. The world is a grand stage filled with life and Tom touches everyone he meets with joy and laughter, but he doesn't pull punches either, speaking his mind no matter the consequences. He picks up stories quickly, but he doesn't keep them for long. He handles them like hot juggling balls and has to pass them on immediately! Tom wears his feelings, his intentions and his flying colours proudly on his chest and has a good eye for the beauty of the moment. He is the spark, the force and the connection of "3 Troubadours".

Tom always worked as an educator until he was ready to become an independent storyteller and actor. As storyteller and actor, Tom works for several associations in the Flemish part of Belgium in Brussels and in the Netherlands. He also has some projects of his own, under the name Tom Vout. Thanks to his experience as educator and youth worker in combination with his passion for stories and theatre, Tom brings his stories for children and adults to life in his own interactive and dynamic way.

### **Filippo Vignato**

with the support of the European Jazz Network: [www.europejazz.net](http://www.europejazz.net)

Born in Northern Italy in 1987 and raised in a musical family, he took his first trombone at the age of 10. Nowadays he performs intensively in Italy and Europe as a sight-forward sideman and as a leader of his own bands. He is active in different fields of jazz and improvised music, embracing contemporary music, avantgarde jazz and world music.

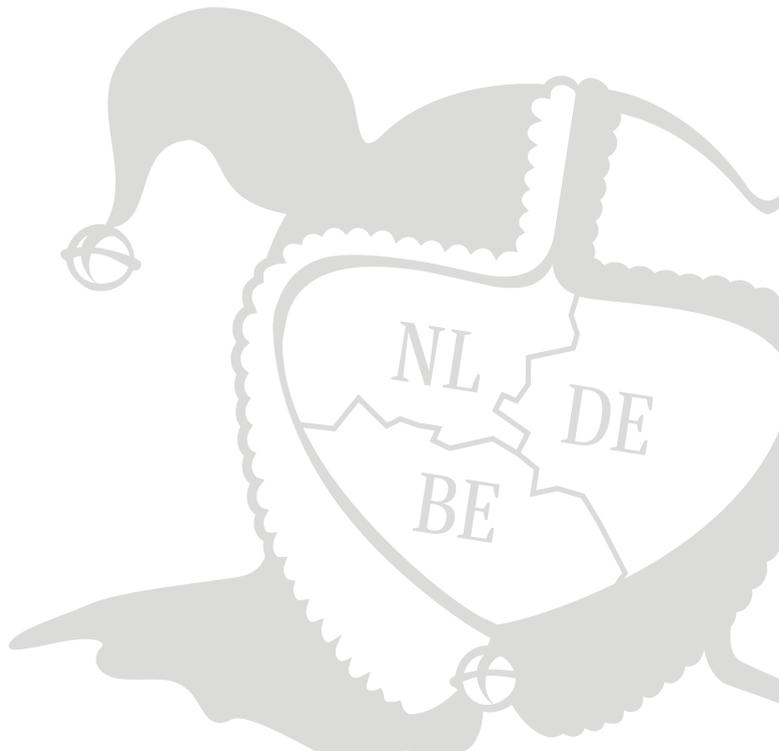
He won the 'Best New Talent' award in the 2016 'Top Jazz' critics pool promoted by the historic Italian jazz magazine 'Musica Jazz', following the release of his debut album 'Plastic Breath' (Auand).

Throughout his career he received several other awards:

From best soloist at Barga Jazz 2011 to Burghausen European Young Artists Jazz Award 2017.

Filippo graduated summa cum laude at the Conservatoire National Supérieur de Danse et Musique de Paris and studied at the Conservatoriums of Amsterdam and Ferrara and Rovigo.

# PARTICIPANTS



## AUSTRALIA

FM = FEST member

### Lifespan Counselling

Heather Adam, Rodney Adam

## BELGIUM

### Alden Biesen • FM

[www.alden-biesen.be](http://www.alden-biesen.be)

Guy Tilkin

### Compagnie Collage vzw

[www.ciecollage.be](http://www.ciecollage.be)

Tom Van Outryve

### Content Verhalen Duffel

[www.debelleman.com](http://www.debelleman.com)

Chris de Backer

### EPOS

[www.epos-vlaanderen.be](http://www.epos-vlaanderen.be)

Renilde Reynders

### Fédération de Conteurs Professionnels • FM

[www.conteurs.be](http://www.conteurs.be)

Selle de Vos, Véronique de Miomandre, Paul Fauconnier

### FEST • FM

[www.fest-network.eu](http://www.fest-network.eu)

Katty Van Kerkhove

### Opendoek • FM

[www.opendoek.be](http://www.opendoek.be)

Tine Claus, Joke Quaghebeur, Sofie Wanten

### Sprookjehuis Antwerpen PGRA • FM

[www.provincieantwerpen.be](http://www.provincieantwerpen.be)

Lieve De Meyer, Mia Verbeelen

### Stedelijke Academie voor Muziek/Woord/Dans Lier • FM

[www.samwdlier.be](http://www.samwdlier.be)

Veva Gerard

## CANADA

### **RCQ – Regroupement du conte au Québec • FM**

[www.conte.quebec](http://www.conte.quebec)

Jérôme Bérubé

## CROATIA

### **Laboratorij zabave – Fun Lab • FM**

[www.laboratorijzabave.hr](http://www.laboratorijzabave.hr)

Ivana Lapenda, Djiana Zorić

### **Skolska knjiga**

[www.skolskaknjiga.hr](http://www.skolskaknjiga.hr)

Emica Calogjera Rogic

## DENMARK

### **FIDA – Fortællere i Danmark • FM**

[www.fortaellereidanmark.dk](http://www.fortaellereidanmark.dk)

Maria Junghans

### **International Storytelling Days • FM**

[www.internationalefortaelledage.dk](http://www.internationalefortaelledage.dk)

Lise Marie Nedergaard

## FINLAND

### **Samova • FM**

[www.samova.wordpress.com](http://www.samova.wordpress.com)

Ilkka Hautala

## FRANCE

### **AMAC Paroles en festival • FM**

[www.amac-parole.com](http://www.amac-parole.com)

Chloé Gabrielli

**Cie Café Crème**

[www.samcannarozzi.com](http://www.samcannarozzi.com)

Sam Cannarozzi

**Compagnie du Cercle • FM**

[www.compagnieducercle.fr](http://www.compagnieducercle.fr)

Abbi Patrix, Clémence Rey, Sophilia Tsorteki

**Nittachowa • FM**

[www.nittachowa.blogspot.com](http://www.nittachowa.blogspot.com)

Aurélie Rueff

**The Sirventes Agency • FM**

[www.sirventes.com](http://www.sirventes.com)

Monique Burg, Catherine Serves

**GERMANY**

**Ars-Narrandi e.V. • FM**

[www.ars-narrandi.de](http://www.ars-narrandi.de)

Odile Néri-Kaiser

**Erzähler ohne Grenzen • FM**

[www.erzaehler-ohne-grenzen.de](http://www.erzaehler-ohne-grenzen.de)

Britta Wilmsmeier

**Erzählkunst e.V. • FM**

[www.erzaehlkunst.com](http://www.erzaehlkunst.com)

Christine Lander, Dorothea Nennewitz,

Selma Scheele, Kristin Wardetzky

**Haus der Märchen und Geschichten e.V. • FM**

[www.houseofstories.de](http://www.houseofstories.de)

Suna Niemetz, Regina Sommer

**University of Arts Berlin**

[www.erzaehlen.udk-berlin.de](http://www.erzaehlen.udk-berlin.de)

Ragnhild A. Mørch

**VEE e.V. • FM**

[www.erzaehlerverband.org](http://www.erzaehlerverband.org)

Kathinka Marcks, Janine Schweiger

**Independent Storyteller**

Sybilla Pütz

**GREECE**

**Center for the Study and Dissemination of Myths and Folktales  
(MYTHOS) • FM**

[www.e-mythos.eu](http://www.e-mythos.eu)

Anezoula Katsimpiri, Maria Vrachionidou

**HUNGARY**

**Holnemvolt Foundation • FM**

[www.holnemvoltalapitvany.hu](http://www.holnemvoltalapitvany.hu)

Csenge Zalka

**Világszép Alapítvány • FM**

[www.vilagszegalapitvany.hu](http://www.vilagszegalapitvany.hu)

Eszter Zámorsky

**IRELAND**

**National Leprechaun Museum • FM**

[www.nlm.ie](http://www.nlm.ie)

Tom O'Rahilly, Paudie Holly

**Storytellers of Ireland • FM**

[www.storytellersofireland.org](http://www.storytellersofireland.org)

Nuala Hayes, Órla McGovern

**ITALY**

**Compagnia di Storytelling Raccontamiunastoria • FM**

[www.raccontamiunastoria.com](http://www.raccontamiunastoria.com)

Paola Balbi, Davide Bardi, Mattia Di Pierro

**Sagapò Teatro • FM**

[www.sagapoteatro.com](http://www.sagapoteatro.com)

Martina Pisciali

## LITHUANIA

### **SMK University of Applied Social Sciences • FM**

[www.smk.lt/en](http://www.smk.lt/en)

Diana Garlytska

## LUXEMBURG

### **Theater Traverse**

[www.facebook.com/theatertraverse](http://www.facebook.com/theatertraverse)

Betsy Dentzer

### **Independent Storyteller**

Luisa Bevilacqua

## NETHERLANDS

### **Babboes/Stichting Schoolverteller**

[www.babboes.nl](http://www.babboes.nl) • [www.schoolverteller.nl](http://www.schoolverteller.nl)

Melanie Plag

### **De Herberg van de Muze**

[www.sijudeuil.nl](http://www.sijudeuil.nl)

Kitty Legtenberg-Lucassen

### **De Verhaalderij**

[www.verhaalderij.nl](http://www.verhaalderij.nl)

Lisette Oosterbosch

### **De Verhalenfontein • FM**

[www.verhalenfontein.com](http://www.verhalenfontein.com)

Janneke Tanja, Hermine van Helden,

Hans van Woerkom

### **Expeditie Ameland**

[www.opverhaal.nl](http://www.opverhaal.nl)

Frank Belt

### **Federatie Nederlandse Vertelorganisaties**

[www.vertelorganisaties.nl](http://www.vertelorganisaties.nl)

Esther Kornalijnslijper

**Stichting Vertellen • FM**

[www.stichtingvertellen.nl](http://www.stichtingvertellen.nl)  
Saskia Bangma,  
Walter Roozendaal

**Storytelling Centre • FM**

[www.storytelling-centre.n](http://www.storytelling-centre.n)  
Arjen Barel

**Uurtje door je Buurtje**

[www.uurtjedoorjebuurtje.nl](http://www.uurtjedoorjebuurtje.nl)  
Chaja Zeegens

**Vertelacademie • FM**

[www.vertelacademie.nl](http://www.vertelacademie.nl)  
Raymond den Boestert

**Independent Storyteller**

Joren Menkveld

**NORTHERN IRELAND**

**Armstrong Storytelling Trust • FM**

[formerly: Tullycarnet Yarnspinners]  
[www.armstory.org.uk](http://www.armstory.org.uk)  
Niceol Blue,  
Liz Weir

**NORWAY**

**OsloMet Metropolitan University • FM**

[www.oslomet.no/en](http://www.oslomet.no/en)  
Mimesis Heidi Dahlsveen

**POLAND**

**Grupa Studnia O. • FM**

[www.studnia.org](http://www.studnia.org)  
Agnieszka Aysen Kaim

## PORTUGAL

**University of Madeira Students' Union • FM**

[www.amadeira.pt](http://www.amadeira.pt)

Carlos Abreu, Luís Eduardo Nicolau

## SCOTLAND

**TRACS Traditional Arts & Culture Scotland**

[www.tracscotland.org](http://www.tracscotland.org)

George Macpherson

## SWEDEN

**Berätarnätet sverige • FM**

[www.berattarnatet.se](http://www.berattarnatet.se)

Laurina Bergqvist

**Fabula Storytelling • FM**

[www.storytelling.se](http://www.storytelling.se)

Göran Hemberg, Anders Holmberg

**Nordic Storytelling Centre • FM**

[www.vasterbottensteatern.se/berattarcentrum](http://www.vasterbottensteatern.se/berattarcentrum)

Malin Åberg, Robert Herrala

## SWITZERLAND

**Die urbane Geschichtenoase • FM**

[www.geschichtenoase.ch](http://www.geschichtenoase.ch)

Sibylle Baumann

## TURKEY

**Seiba International Storytelling Center • FM**

[www.seibaanlatimerkezi.com](http://www.seibaanlatimerkezi.com)

Şeyda Çevik, Nazlı Çevik Azazi,

Senem Donatan Mohan, Roza Erdem

## UNITED KINGDOM

### **School of Storytelling, Emerson College • FM**

[www.emerson.org.uk](http://www.emerson.org.uk)

Giovanna Conforto

### **Settle Stories • FM**

[www.settlestories.org.uk](http://www.settlestories.org.uk)

Charles Tyrer

### **Society for Storytelling • FM**

[www.sfs.org.uk](http://www.sfs.org.uk)

Martin Manasse

## AMBASSADORS

### **Germany**

Peter Maximilian von Mitschke-Collande

### **Greece**

Maria Vrachionidou

## PERFORMERS & WORKSHOP LEADERS

Christopher Adriaanse, [www.forestwaystorytellers.com](http://www.forestwaystorytellers.com) – Great Britain

Joe Baele, [www.joebaele.be](http://www.joebaele.be) – Belgium

Jan Borré, [www.janborre.be](http://www.janborre.be) – Belgium

Myrddin de Cauter, [www.myrddinmusic.com](http://www.myrddinmusic.com) – Belgium

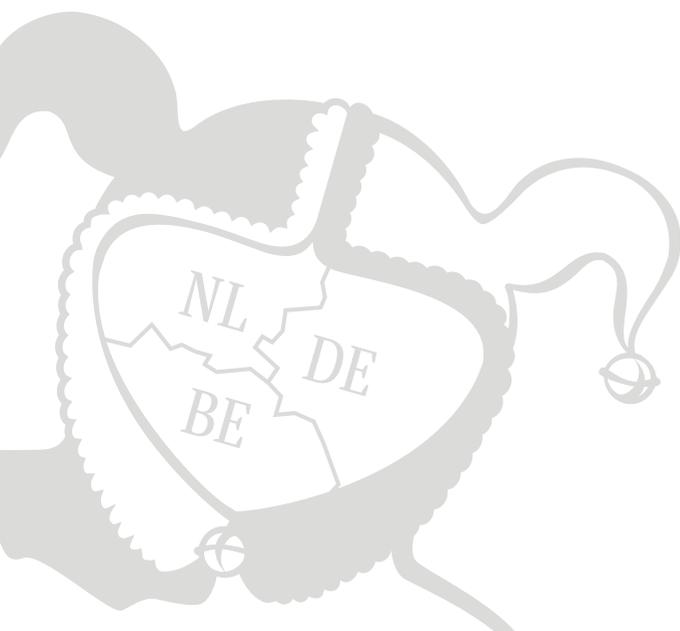
holodeck.graphics:

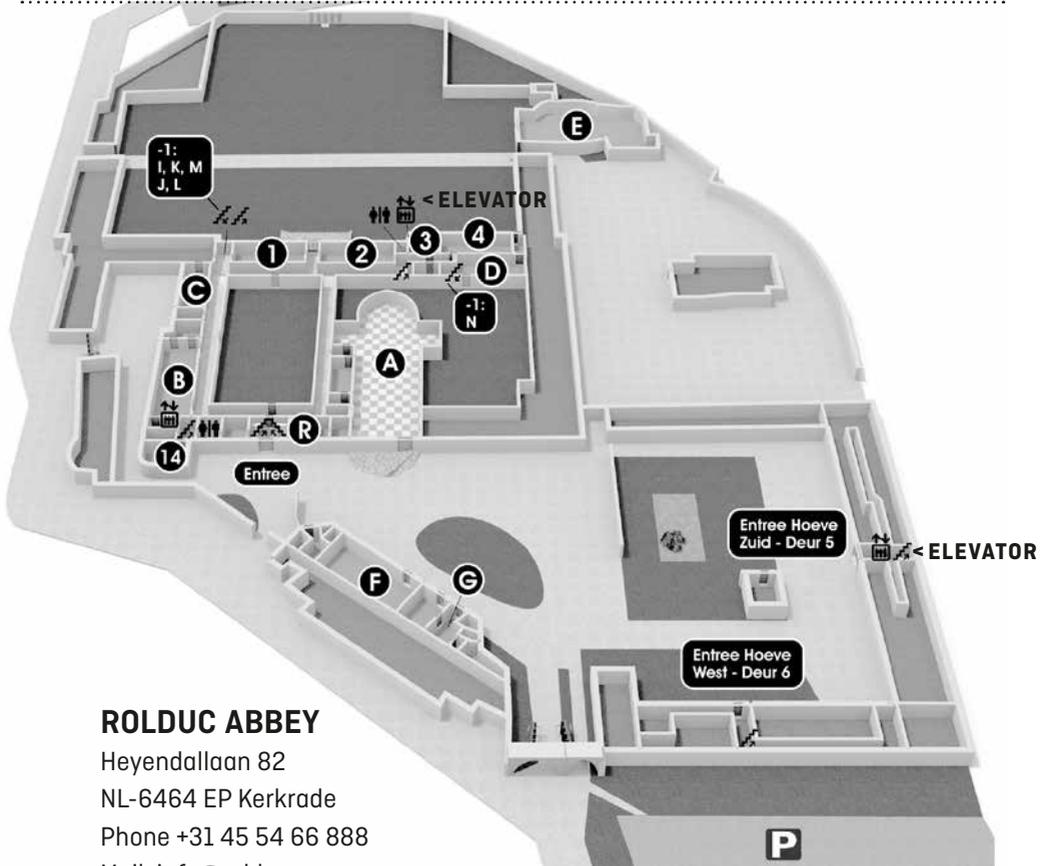
Stefan Fostier, Ignace Parmentier, Igor Van Herzele

[www.holodeck.graphics.com](http://www.holodeck.graphics.com) – Belgium

Filippo Vignato, [www.filippovignato.com](http://www.filippovignato.com) – Italy

# USEFUL INFORMATION





## ROLDUC ABBEY

Heyendallaan 82

NL-6464 EP Kerkrade

Phone +31 45 54 66 888

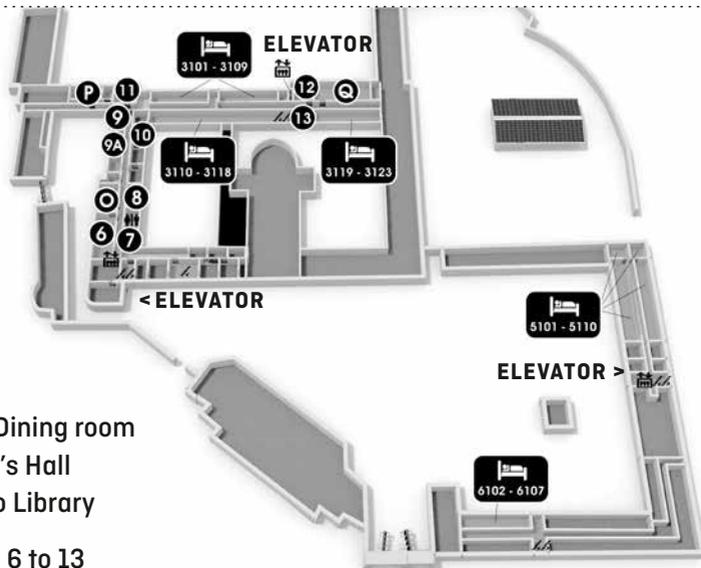
Mail: info@rolduc.com

### Ground Floor

- A Abbey Church
- B Lunch/Dinner
- C Brasserie „De Kanunnik“
- D Foyer
- F Aula Minor
- R Reception
- 1 Room 1
- 2 Room 2
- 3 Room 3
- 4 Room 4
- 14 Room 14

### Basement

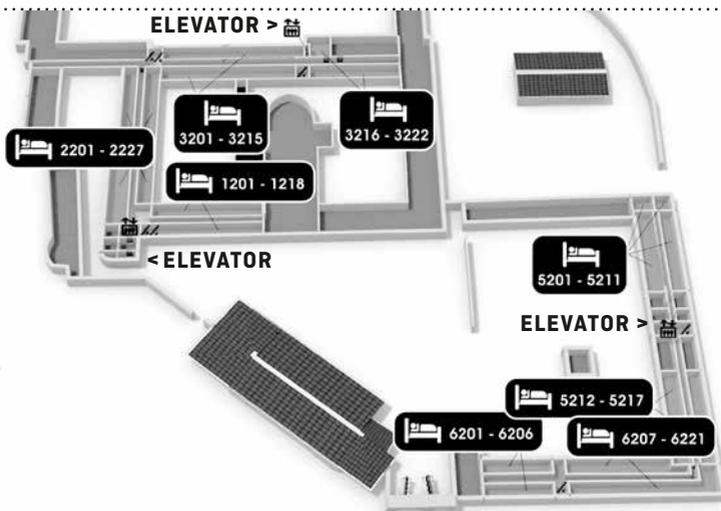
- I Bar „De Verlooren Zoon“
- J „Zwaantje“
- K Smokers' Room
- L Kana 1
- M Kana 2
- N „Boerenkelder“



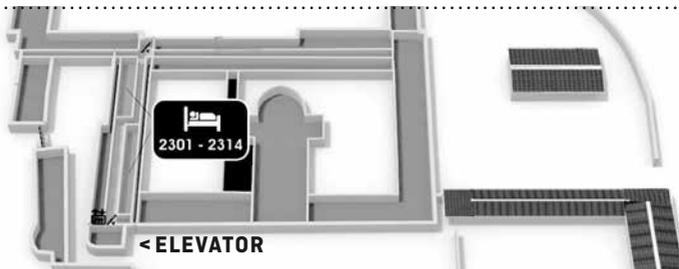
## 1st Floor

- O Small Dining room
- P Bishop's Hall
- Q Rococo Library

6-13 Rooms 6 to 13



## 2nd Floor



## 3rd Floor

## WATER BOTTLES

We hand out 1 bottle per person. As the water here is of good quality and with sustainability in mind, please reuse your bottle by refilling it at the tab. You can either keep it for travelling or hand it back in before you leave.

THANK YOU!

.....

## LEAVING ROLDUC ABBEY on Sunday 28 July

**BUS & TRAINS ONLINE**    [www.avv.de](http://www.avv.de) (german)    [www.9292.nl/en](http://www.9292.nl/en)  
(dutch)

### GOING TO AACHEN MAIN STATION (DE)

**Option 1**    hourly    costs: 19 €

example: 8.35 – 9.03    change to train 8.53 – 9.13

walk ca. 13 min. to bus station "Holz Onze Lieve Vrouwestraat",

take Bus 29 in dir. "Heerlen Busstation", change at "Eygelshoven Centrum" to "Eygelshoven Markt Station", take Train RE18, dir. "Aachen Hbf"

**Option 2**    hourly    costs: 3,70 €

example: 8.59 – 9.06    change to train 9.11 – 9.23

walk ca. 19 min. to bus station "Herzogenrath Pilgramsweg",

take Bus 47 in dir. "Aachen Bushof", change at "Kohlscheid Weststraße" to "Kohlscheid Station", take Train RE33, dir. "Aachen Hbf"

**OR** take a taxi to Kohlscheid Station, from there take trains RB20 or RB33 (3,70 €); trains leaving at 9.11, 9.19, 9.49 – all three leave hourly

**by Taxi to Kohlscheid Station** > see option 2 above

Phone: +49 2407 2044    taxi (4 p.): ca. 13 €    bus taxi (6–8 p.): ca. 30 €

**by Taxi to Aachen Main Station**

Phone: +49 241 66666    taxi (4 p.): ca. 35 €    bus taxi (6 p.): ca. 42 €

Phone: +49 2407 2044    taxi (4 p.): ca. 35 €    bus taxi (6–8 p.): ca. 50 €

### GOING TO HEERLEN STATION (NL)

every 30 min.    costs: 19 €    example: 8.35 – 9.03

walk ca. 13 min. to bus station "Holz Onze Lieve Vrouwestraat",

take Bus 29 in dir. "Heerlen Busstation" to Heerlen Station



# NOTES











# TRICKY BORDERS

in the EuRegio Maas-Rhine



## FEST – Federation for European Storytelling Conference 2019 EuRegio Maas-Rhine, 24 – 28 July 2019

### PRODUCTION

Haus der Märchen und Geschichten e.V.  
Elsa-Brändström-Str. 8, 52070 Aachen, Germany  
[www.houseofstories.de](http://www.houseofstories.de)

FEST – Federation for European Storytelling  
Kasteelstraat 6, 3740 Bilzen, Belgium  
[www.fest-network.eu](http://www.fest-network.eu)

### PARTNER



Europe-wide association of producers and presenters  
of creative jazz and improvised musics  
9, rue Gabrielle Jossierand, 93500 Pantin, France  
[www.europejazz.net](http://www.europejazz.net)

### IMPRINT

cover image based on "Fool's Cap World Map", approx. 16<sup>th</sup> century, artist unknown  
Layout: Suna Niemetz

Printed on 100% organic paper, July 2019

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