

Survey

Storytelling in Europe Today

Federation for European Storytelling



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Creative Europe Programme
of the European Union



Survey: Storytelling in Europe today

Introduction:

As part of the European network grant attained by the Federation for European Storytelling (FEST), the federation is to secure the professional development of storytellers in Europe. FEST pursues raising the quality of the storyteller in several ways: the analysis of training needs, the development of a curriculum for training, residencies and performance opportunities for young storytellers and continued professional development for established storytelling artists.

The Survey “Storytelling in Europe today” is one of several actions taken by FEST to identify needs and articulate requirements of how to professionalize storytellers of Europe. Based on the outcome of the survey, FEST is to create a pilot curriculum, which will be tested and evaluated.

The survey was organised by a project-group representing “Strand 3: Professional development of storytellers”.

From September 2017 to June 2018, the members of Strand 3 were: Luis Correia Carmelo (Portugal), Mimesis Heidi Dahlsveen (Norway), Veva Gerard (Belgium), Ragnhild A. Mørch (Germany) and Abbi Patrix (France).

Overview the survey

The focus of the survey was the background of the individual storytellers and how they identify their own training as well as their vision on storytelling training. This was done to get a comprehensive picture of today's storytellers and their training needs. The survey was semi-structured with mostly pre-coded questions and some open questions where the respondents could answer freely. Whilst the pre-coded questions gave us statics, the open questions provided us with the opportunity to analyse the storytellers' reasons. In most cases, we forced the respondents to make a choice between alternatives because we searched for an opinion among the respondents.

During the period whilst the survey was active, it became apparent that a common language within storytelling is missing. For example, there is no mutual understanding with regards to the definition of formal and informal training¹.

The survey was made using a system owned by the University of Oslo, thus maintaining the privacy of the respondents. The survey took place from November 2017 to 15th January 2018.

¹ Formal education is organized and offered by regular educational institutions. The diplomas of formal education are recognized by the ministry. Formal education courses are obligated to have a well-structured hierarchy of educational activities and a curriculum.

**Non-formal education is usually organized and offered outside the regular education system. There are no certificates or the certificates are usually not recognized by the ministry.

There were 324 storytellers taking part in the survey, which is slightly above the number we had estimated (300). We used a variety of networks to spread the survey like the FEST-email lists, social media and personal networks.

Despite reaching the goal with regards to the number of replies, some countries are missing in the survey as can be seen in the section of the participants' mother tongue.

Storytellers with the following mother tongue participated in the survey:

Dutch/Flemish 73, English 59, German 39, Norwegian 35, Swedish 23, Italian 15, Danish 14, Portuguese 14, French 13, Turkish 13, Greek 8, Finish 4, Hungarian 3, Spanish 2, Armenian 1, Bulgarian 1, Cypriot 1, Frisian 1, Indonesian 1, Canadian 1, Latvian 1, Lithuanian 1, Ukrainian 1 and one respondent did not wish to answer the question.

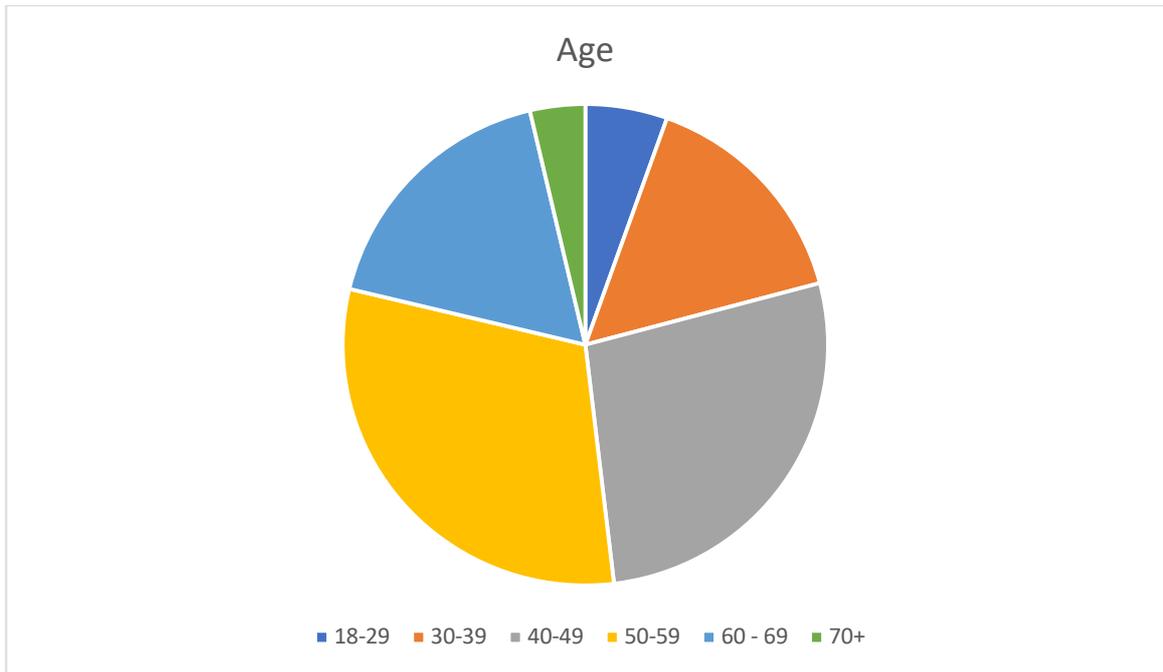
We considered the respondents with native languages such as English, German, Swedish, Italian, Danish, French, Greek and Spanish to be too low according to the actual situation of storytellers in Europe. From some countries we lack replies, despite the fact that we know there are storytellers in these countries. ²

We will now look at the different sections of the survey.

General information

In this section, the survey looks at the general information of the European storyteller today. Here we can see which focus is needed to create a strategy for the future.

² Slovenia and Poland



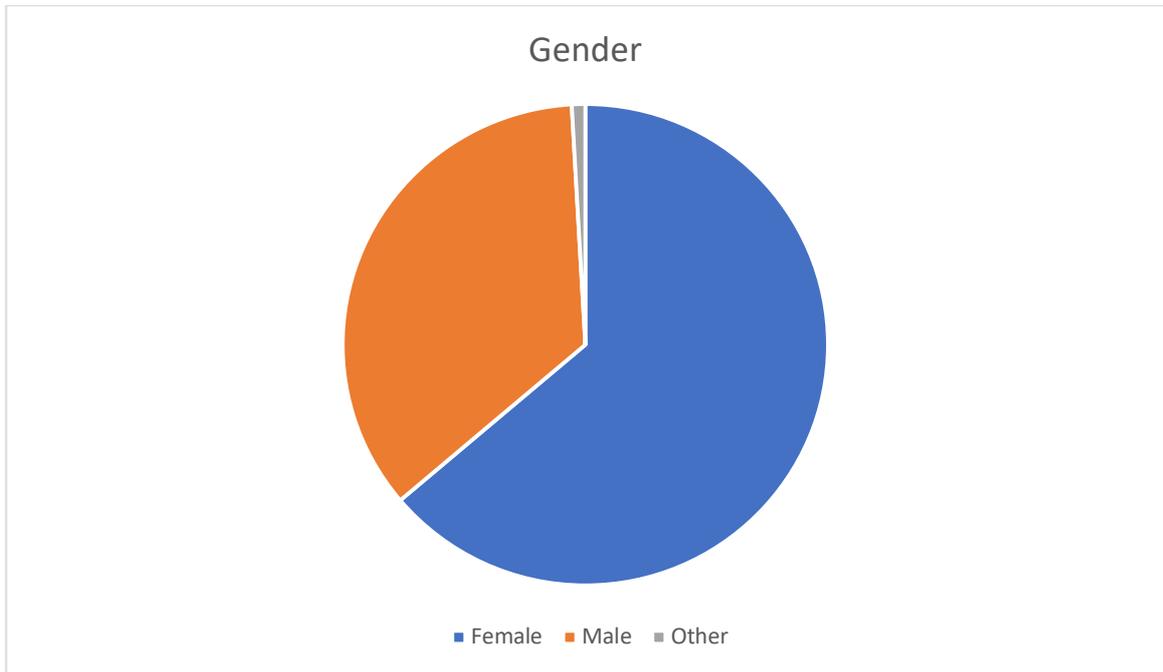
The largest group of storytellers is found in the age category of 50-59 (30, 8%), followed closely by the 40-49 year group (27, 4%). Once we reach age 60, the numbers go down:

17,7% for the age group 60-69.

3,7% for the 70+ category.

Only 5,5% of the storytellers who filled in the survey are in the age group of 20-29.

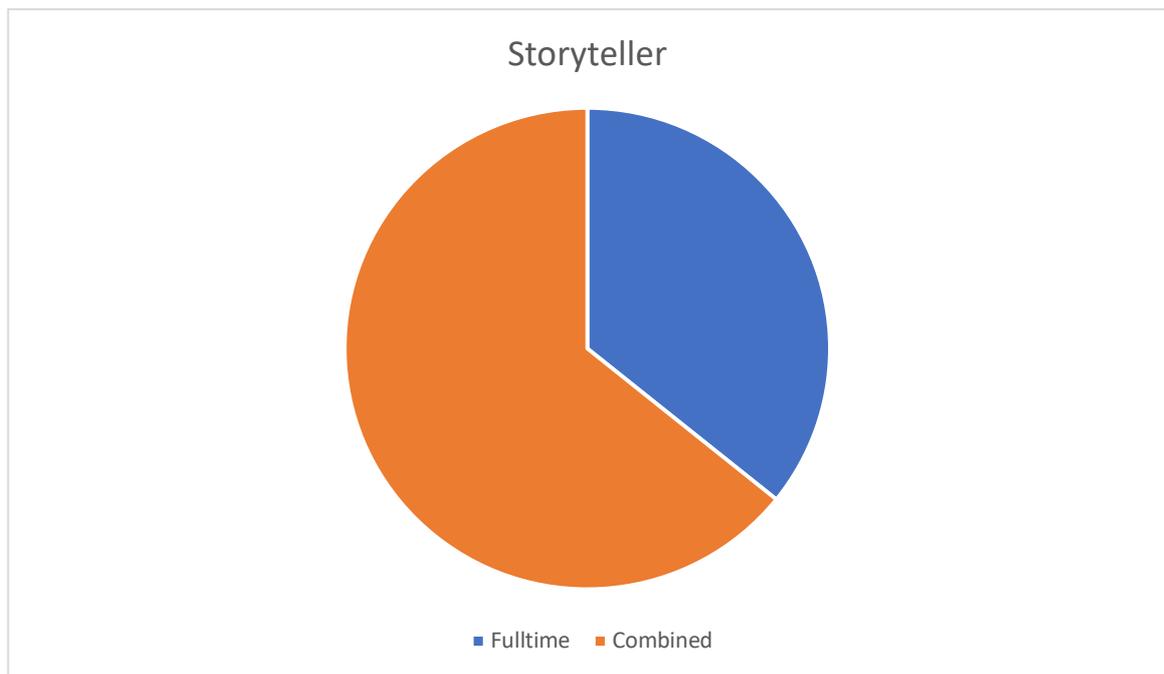
This shows that there is a need for a strategy to raise the number of younger storytellers.



64% of the storytellers within this survey are female, 35,4% male and 0,9% other.

The gender gap mirrors the background of the storytellers. Many have a background in female dominated professions, like drama and theatre.

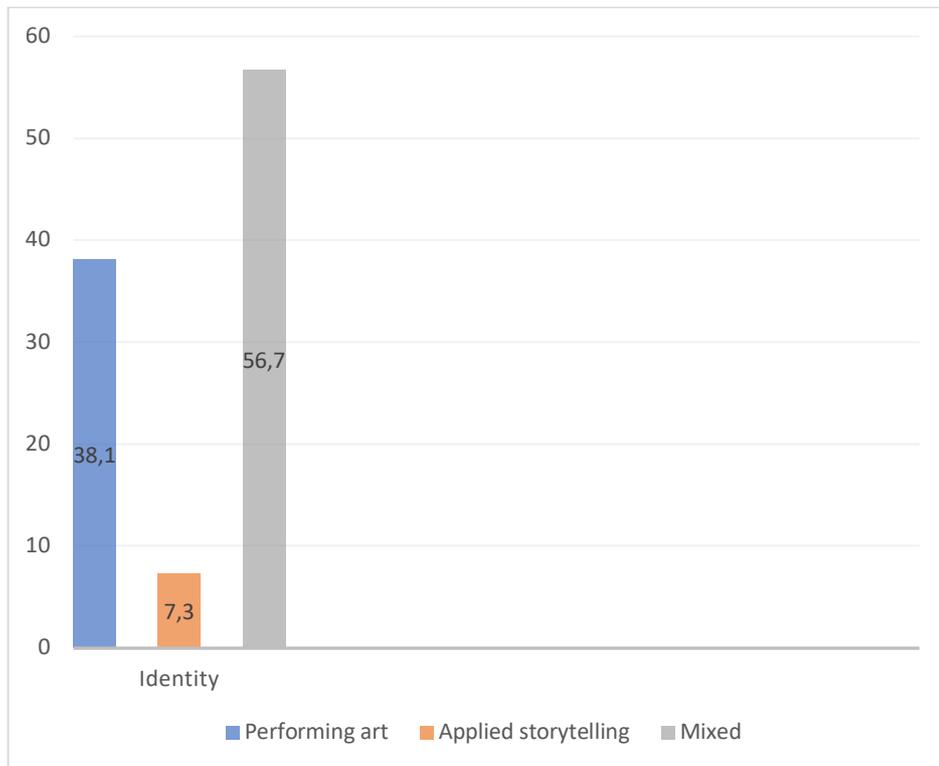
Is storytelling your fulltime Job?



Only 35,6% have a fulltime job in storytelling, 64,6% combine storytelling with another profession. The majority of storytellers who combine storytelling with other work, are teachers (of all year groups and subjects). Another large group of respondents also work within other areas of performing arts. There are storytellers who work as coaches, trainers or facilitators of workshops. Some are writers, consultants and museum workers. The following overview is an interpretation of the answers given and can be investigated more closely if necessary.

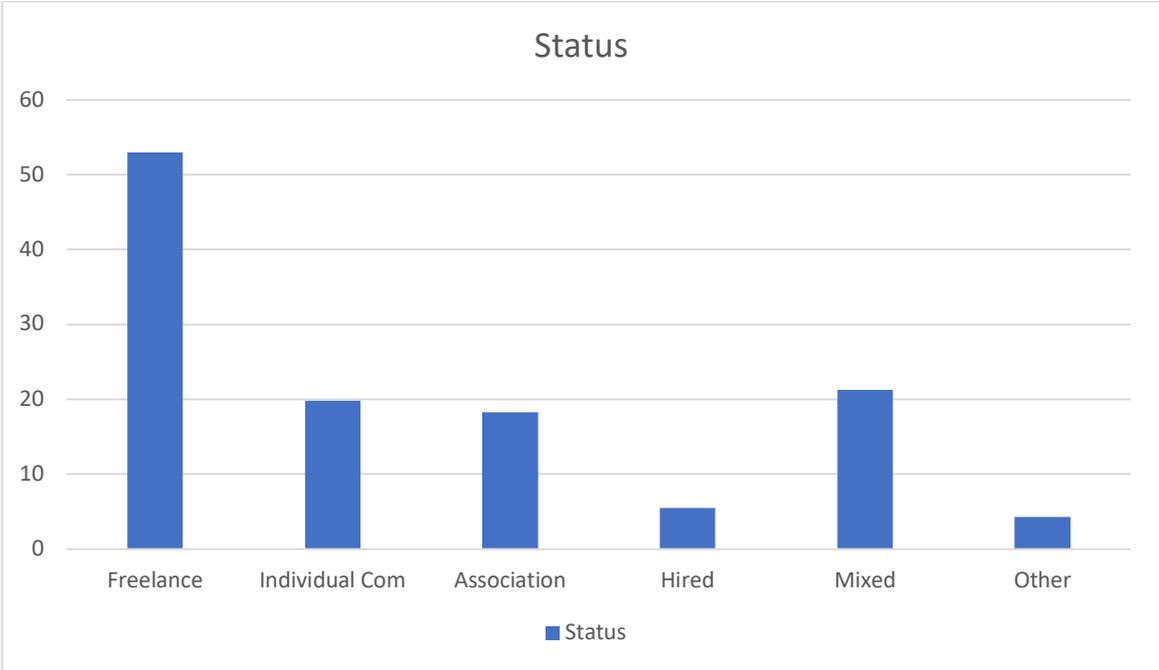
Other Jobs	number
Teaching	61
Performing arts: Theatre, dance, music	31
Coaching/trainer/Workshops	25
Writer	19
Consultancy	11
Museum	10
Social & Cultural Work	9
Therapist	8
Employee / administration	8
Researcher/PHD/University	7
retired	7
Library	6
Health care	6
Development	6
Children Care	5
Management	4
Visual Arts	4
Director	4
Translator/ interpreter	4
Sales	4
Film	3
Student	3

How do you identify yourself as a storyteller?



38,1% of the participants identify themselves as storytellers solely working with storytelling as performance art. 7,3% work within applied storytelling and the majority combines applied storytelling and storytelling performances. We understand applied storytelling as activities in which storytelling is used as a teaching tool (the focus is not only on the art form). **In addition, based on the survey, we see that applied storytelling is a major income for storytellers.**

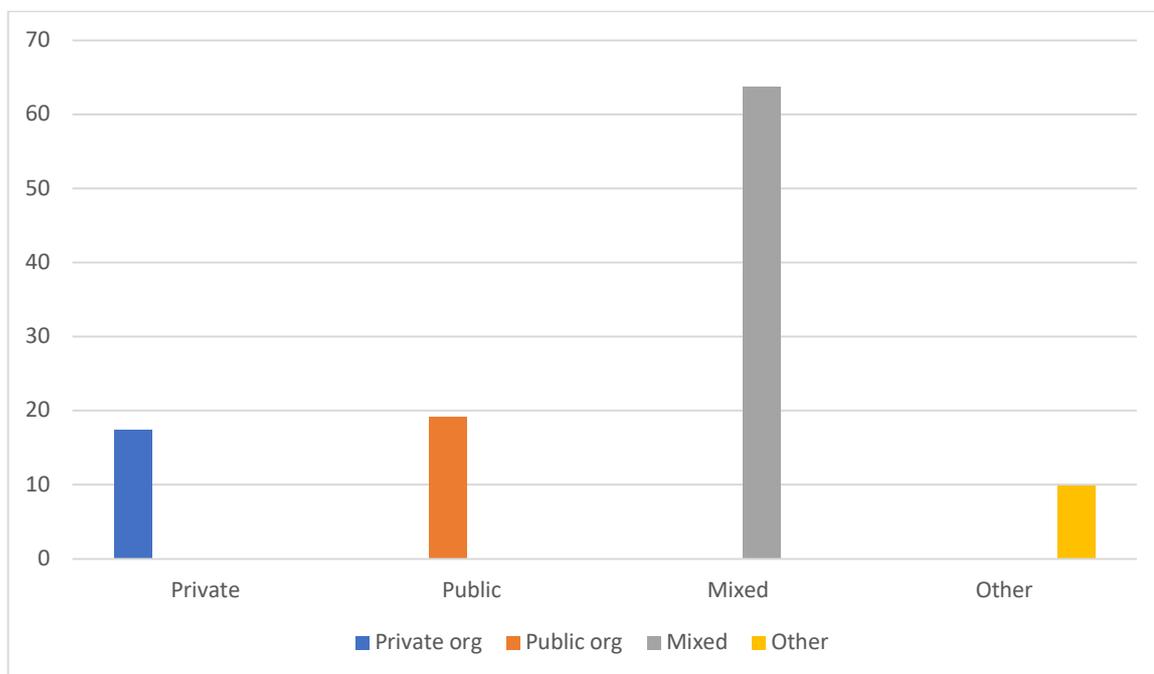
Organisational status



53% of the participants are organised as freelancers and work independently. 19,8% have their own company and 18,3% work within an association or in a company with other storytellers. Only 5,5% are hired in a short or long-term contract and 4,4% are organised otherwise. “Other” is, for instance, identified as working as a researcher within a university or volunteering work.

21,3% of the storytellers have a mixed status. Note that legislation concerning independent work or being an employer is different in every country.

Professional activity sustained by what?

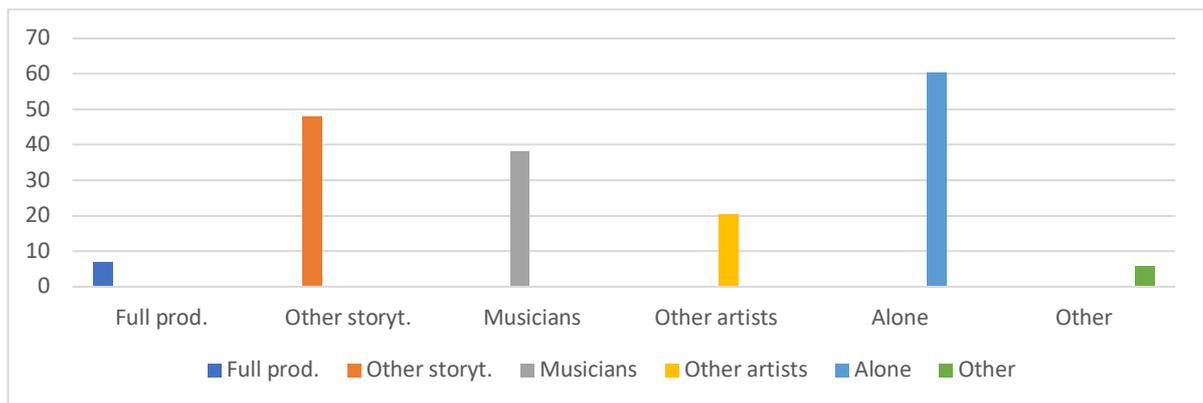


If we look at funding, we notice that a big part of the fees stem from publicly funded organisations (19,2%). 17,4% stem from private organisations. However, the biggest part (63,7%) is a combination of public and private funding.

If we look at other means of funding, we notice that storytellers invest a lot of their own capital and tell stories for no payment, or are paid solely by selling entrance tickets at performances they have organised themselves.

Working as a storyteller

In this section, we looked more closely into the work of the European storyteller. The storyteller is a “solo worker”; this is both a strength and a weakness. The strength is that the solo-storyteller can easily be employed due to lower costs compared with bigger companies (less travel and performance costs). The weakness is stagnation and the lack of professional development.

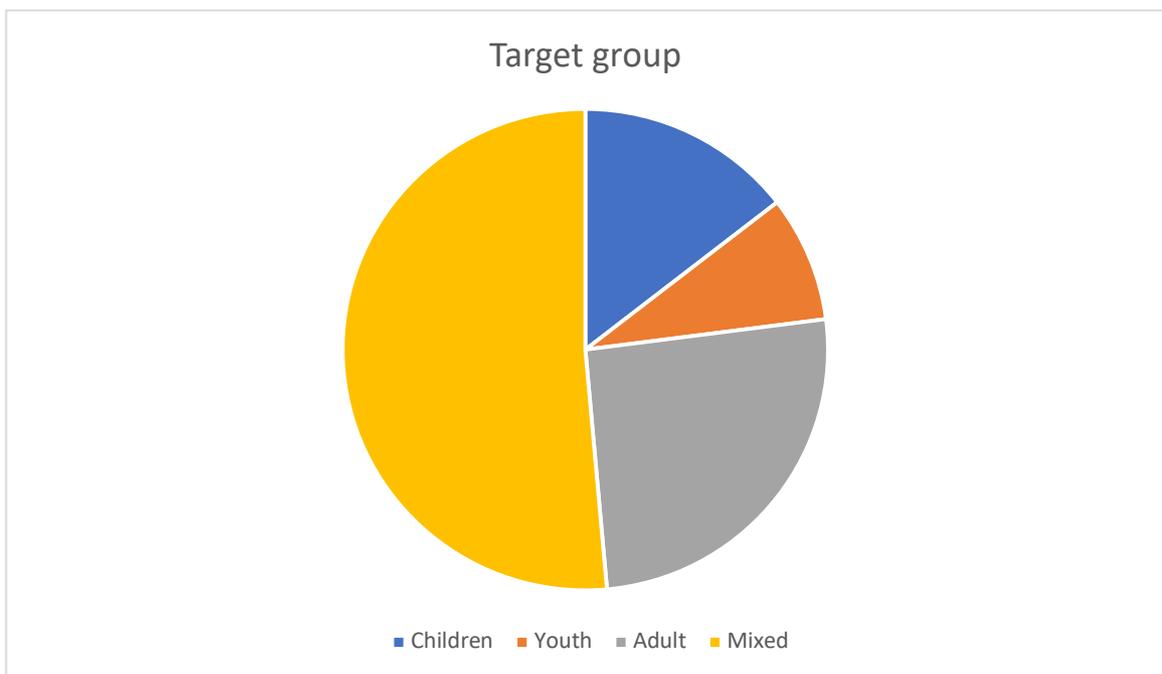


60,4% of the respondents primarily work alone as storytellers and 47,9% cooperate with other storytellers. 38,1% are working together with musicians. **Several storytellers commented that they would like to work with others if it were profitable or possible with regards to geographic distance.**

Almost half of our respondents (48,5%) work in an international context. Many of the storytellers comment that they speak several languages. **Overall, this suggests that the storytellers are conscious of international mobility.** Here it would have been interesting to

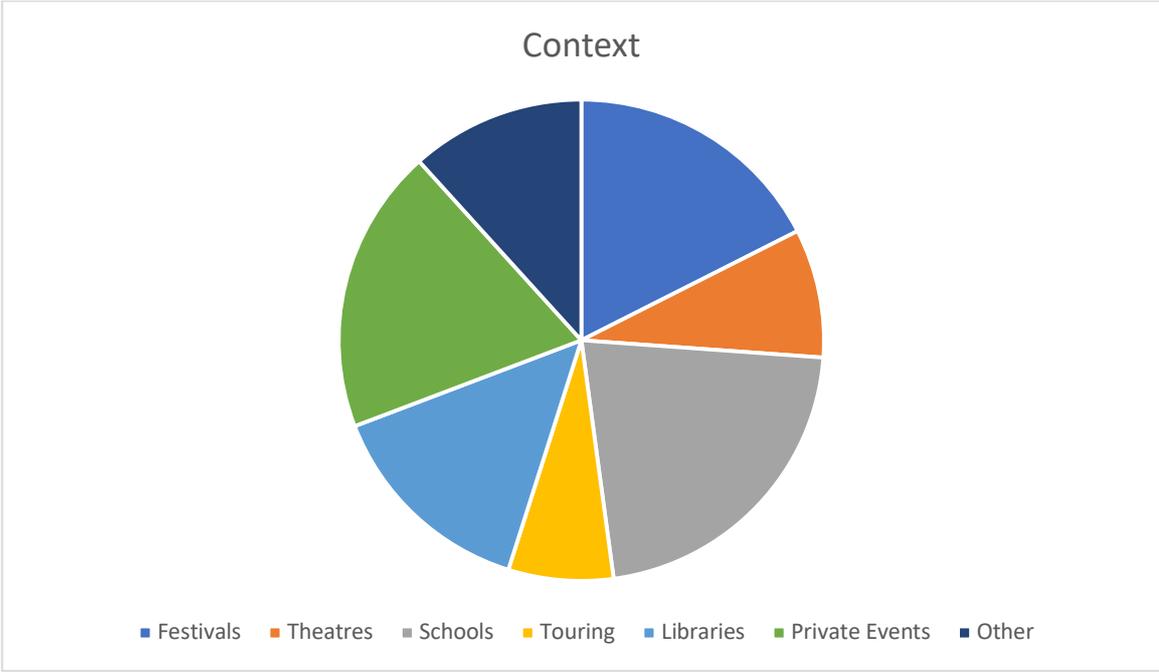
see if it was reflected in the material that the storytellers tell. This is a question that can be researched into through in-depth interviews.

Of course, we do not have comparable data with other art forms, yet we regard the international aspect of oral storytelling as high. The reason for this is unclear, but one aspect may be that there are few storytellers in a given country, so organisers of festivals invite international storytellers to increase the variety of performances offered to their audiences. The individual storyteller might seek international contexts to acquire a network and renew their skills.



72,3% of the respondents stated they have a mixed audience group as target audience, while 64,3% perform/work in schools. **Yet, we conclude that children are the main target audience, because later we see that schools are the biggest context where storytellers**

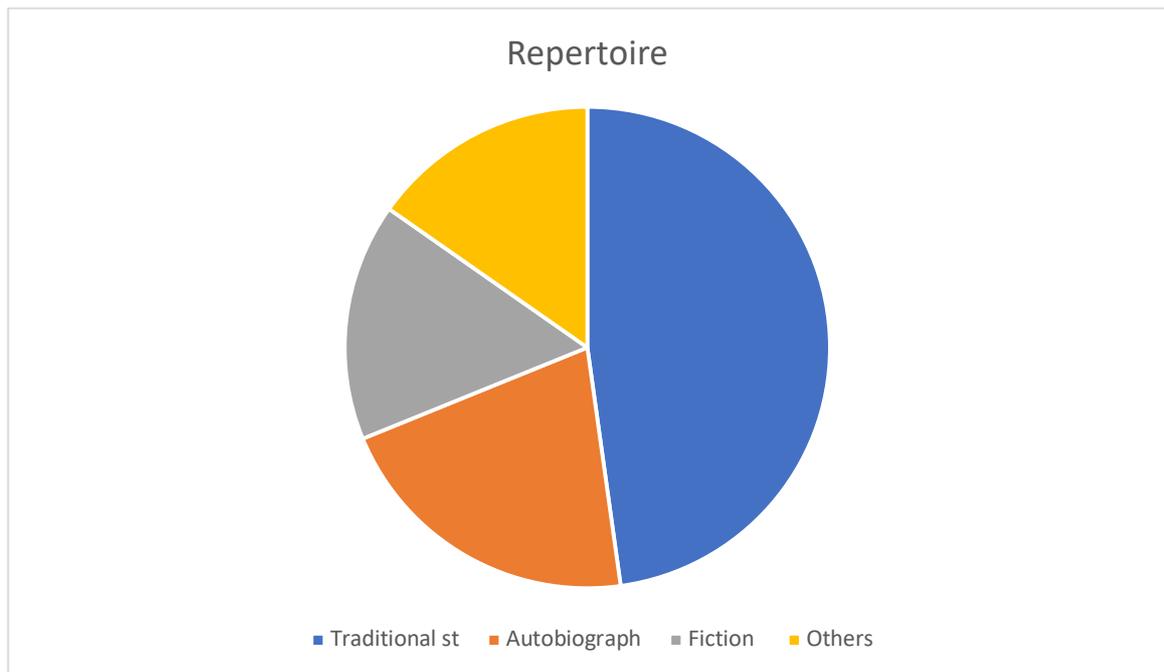
work. Several of the storyteller's commented that they prefer an adult audience. Furthermore, there are several who commented that they narrow their target group into marginal groups such as refugees, people with dementia or people with specific health issues.³



Schools are the largest working context for the storytellers in Europe, closely followed by private events and festivals. **Libraries get 42,4% hits and this may suggest that there is an underdeveloped potential in libraries.** There are also only 20,7% who say they are touring, and this is a challenge FEST should look into. Storytellers put a lot of effort into creating projects and performances and they would benefit more of this work if, for instance, the performances could be repeated. Other contexts that the storytellers mention are churches,

³ In Norway for example, there is little doubt that children are the biggest target group. The direct effect is, if you do not tell for children, you can hardly live as a storyteller in Norway. There also seems to be a trend to focus on art for children in Norway, indicating that it is easier to go on tour and fund performances if you work towards children as a target group.

adult education, outdoor events, conferences, hospitals, museums and nursing homes for elderly people.



In terms of storytelling material, traditional stories clearly surpass the categories of autobiography and fiction written by others. The section “Other” can for instance be that some storytellers write or create their own stories.

Education and training

The sections 6 and 7 of the survey seek to gain understanding about which backgrounds storytellers in Europe see as their training. **The survey clearly shows that there is no single way to become a storyteller and that training backgrounds are manifold.** Some mention

they are 100% self-trained, some have taken multiple courses, one has a two-year apprenticeship with a storyteller as a basis, some trained storytelling in their bachelor and/or master degree, some came to it through theatre or teaching or psychology.

When setting up the survey, we tried to formulate the questions as plainly as possible to allow for this variety, which means we included sections for open commentary to be able to understand the individual journey in more detail. And whilst the numbers are a means to get an overview, the comments help to clarify specific themes.

Looking at the background of the storytellers, the goal was to identify which aspects storytelling training needs to entail to professionalize the individual teller but also to gain recognition in the public eye.

Generally speaking, as one can see through some of the comments, some storytellers felt that the survey was not free from judgement. Some replies show that asking the questions of training and looking at storytelling in this way, was experienced as problematic in itself. It raised counter questions concerning the definition of training. Some wondered whether training is needed at all, in some instances it produced resistance.

Quotes from the survey:

“I think the academic training listed above is academic and elitist and training should be considered on a much wider front.”

“I regard storytelling as a craft, not as a study.”

“Feeling slight bias towards “training”, instead of community”

Some respondents felt that the distinction of formal and informal education in itself is a value-judgement and that, in the survey, formal education is regarded as superior to informal education:

“Attendance of academic courses does not make you any better a storyteller than those who have drifted into it.”

“I am deeply worried by your use of the words 'formal' and 'informal' training, with its implication that formal training is superior. The truth is, in the UK, there are practically no respected oral storytellers with 'formal' training in storytelling. Many college institutions run courses called 'Storytelling' that actually have nothing to do with live oral performance, but are all about how to construct a narrative in another literary discipline, e.g. film studies or creative writing. I know very few performance storytellers who I respect that come out of these courses.”

It is both interesting and important to note, that in these two quotes the terms “formal / informal” are used as qualitative terms: as synonyms of being perceived as a good or a bad storyteller. **It also shows that the use of the term “storytelling” in formal education in some cases relates to storytelling in a broad sense, not necessarily related to “oral storytelling”.** Furthermore, the use of the term “storytelling” in various different contexts complicates matters.⁴

In the same way, it seems difficult to identify what is relevant to storytelling altogether:

“It is very hard to say what is relevant to storytelling, or to be more precise, what is not. The question of trained or not trained is also hard to answer. Does it depend on hours spend? An official validation? A level?”

⁴ This is exemplified by a FEST-project for Young Storytellers run in spring 2018. Young storytellers were asked to apply for an internship at three international festivals. Many of the applicants came from film or media studies and not from oral storytelling.

This pinpoints clearly the challenge that storytelling is facing as a none-recognised art form - publically and formally. (There are only very few training opportunities in formal institutions). If one looks at acting, dancing or studies in any kind of musical instrument, there are innumerable formally recognised training-institutions everywhere - from universities, to colleges to private art schools etc. Moreover, most of us would probably not doubt that one could become a trained artist in a certain field through attending some of these training opportunities - in the same way, as we would not doubt that a self-made musician is a musician. **Yet with training in storytelling we struggle to come to a mutual understanding and to find terms that might work for the majority.** This might be down to the fact that so much of the storyteller's development is identified as happening whilst practicing:

“While the training is relevant, it is much more performance experience that informs what I do, particularly my previous street theatre and improvisational work.”

“Applied storytelling is based on formal training and long-term experience”

Formal education

In the survey, we chose to look at “formal education” in three ways:

- ✓ A bachelor or master degree in which oral storytelling was part of the curriculum (full time or part time)
- ✓ Other subjects relevant to storytelling.
- ✓ No formal training.

As there was an imprecision in the wording of the last question in this section, some respondents found it difficult to choose an answer that represented their situation correctly. In the survey, the last question read, “I have no formal education” whilst it should have read: “I have no formal education *in storytelling*”.

Several comments indicate that the storyteller *has formal* education just not *within storytelling*:

“I have no formal degree relevant to Storytelling (I did occupational therapy) - this page forced me to tick something.”

“I have received no formal training as a storyteller, but apparently, this survey cannot be submitted without something being ticked.”

As the chapter was mandatory, they ticked something else. This obscures the results as we do not know what they ticked.

With this in mind, let us nevertheless look at the figures:

Storytelling is part of my bachelor’s degree	43	13,1%
Storytelling is part of my master’s degree	22	6,7%
I have a full-time bachelor in storytelling	2	0,6%
I have a full-time master in storytelling	7	2,1%
I trained / studied other subjects relevant to storytelling	248	75,6%
I have no formal education	47	14,3%
	369	

As the final figure exceeds the number of the 324 respondents, some storytellers combined several options, meaning they have a bachelor *and* a master as their training in storytelling or someone identified a bachelor *and* other training as relevant to storytelling.

Overall, of the 369 responses, around 75% have other training, which they regard as relevant for their work as a storyteller, and around 22% have completed a bachelor or master that offers storytelling as subject. Appr. 14% chose “no formal education” though, as mentioned, we do not know whether this means in storytelling or in general.

The fact that only nine of 369 respondents chose full-time bachelor or master as their background, corresponds with the fact that there is hardly any formal institution offering oral storytelling as a full time study in Europe.

Based on institutions mentioned under Section 11 and knowledge about bachelor and master degrees available worldwide, one could assume that the figures of full-time study relate to either East Tennessee University or OsloMET (formerly known as Oslo and Akershus University College).

Other training relevant to storytelling

In the section where the storytellers could comment on their other training relevant to storytelling we see a broad variety of topics. The topics that stand out are drama and theatre (39 (the figure gives the number of comments)), acting (26), literature (26), teaching / teacher training (22), writing (22), (theatre-) pedagogy (20) and psychology / therapy (16) followed

by other various stage related topics (the numbers indicate times mentioned within the answers):

TOPIC		TOPIC	
drama / theatre	39	anthropology	2
acting	26	business	2
literature	26	cultural studies	2
teaching/teacher train.	22	ecology	2
writing	22	film	2
theatre - pedagogy	20	law	2
psychology /therapy	16	mask	2
music	15	media	2
voice	13	social science	2
directing	11	sustainability	2
history (div.)	10	improvisation	2
dance	8	agriculture	1
dramaturgy	8	audiologist	1
movement / body	8	biographical coaching	1
performance	8	cabaret	1
clown / fool	7	digital humanities	1
folk studies a.s.	7	ethnobiology	1
poetry / word	7	guiding	1
singing	7	impact assessment	1
language	6	management	1
mime	6	personal leadership	1
communication techn.	5	PR	1
ethnography / ethology	5	scenography	1
philosophy	5	social satire	1

puppetry	4	Stand-up comedy	1
coaching / counselling	3	theatre science	1
improvisational theatre	3	toastmaster	1
journalism	3	area studies	1
narrative theory	3	real life stories	1
oral traditions	3	editor	1
public speaking	3	cultural animation	1
story structure	3	illustration	1
theology	3	technology	1

This strengthens the impression that the way to become a storyteller is varied.

Informal education and training

In the section of informal education and training, the survey tried to identify multiple backgrounds in becoming a storyteller. The open commentary allowed for additional explanation of training.

I have followed a master storyteller for a longer period of time	75	22,9%
I have taken several workshops and courses in storytelling	273	83,2%
No, I do not have any informal education or training as a storyteller	45	13,7%

Quote from Section 6:

“You do not leave an option in number 7 for another kind of informal education and training. I came to storytelling through my family--especially great-aunts, sisters of my maternal grandfather, two of their husbands, cousins of my maternal grandmother,

and my parents and an aunt (mother’s sister). This was not training in the usual sense, but a traditional environment where family gatherings and visits included a lot of storytelling, a lot of sharing traditional narrative, a lot of explaining of how tradition linked with family and family history.”

It is interesting to note that this section received 393 hits in total, with over 270 of respondents taking part in informal workshops and courses. This indicates that many storytellers in Europe combine formal and informal training to develop their skills – for example by starting with formal training and then moving on to informal, or the other way around. Some might also combine following a master storyteller with various studies.

As a storyteller, do you do one or several of the following?

I attend storytelling festivals once or twice a year	228	69,5%
I attend other storytelling performances once or twice a month.	132	40,2%
I work regularly with other storytellers	162	49,4%
I am part of a storytelling club or network who meets regularly	173	52,7%

Some experienced the multiple-choice function of the survey as a problem as one could only choose a maximum of three and not all four answers:

“I actually do all of the above, but was not allowed to select more than three”

“I wanted to tick all the boxes but I wasn't allowed - not sure why not, they are not exclusive activities?”

Some storytellers mentioned problems in being able to regularly attend storytelling events in their areas. Others saw new media as one solution to their challenges:

“I would like to attend more storytelling events but there are not enough in the area where I live to be able to go regularly several times a month.”

“I watch whatever possible on storytelling on the internet”

In the comments, training through courses and mentorship and “learning-by-doing” is identified:

“There are two ways to become storyteller: a long-term course/degree or workshops combined with mentorship/feedback and on-the-floor experience. I had the latter.”

Nevertheless, looking at the survey as a whole, storytellers seem to identify with a combination of course work and “learning by doing”.

Institution / organisations: formal - informal training

At this point it became very clear, that there is no consent about what is meant by “formal” or “informal” training. Academies, universities, colleges, private companies, one-off workshop-series as well as individual tellers are mentioned under both questions. The amount of different training opportunities is vast.

Below there are three overviews.

The first shows an overview of organisations or training opportunities that are mentioned under “formal” or “informal” training and which have five or more hits in either chapter.

1. Overview greatest frequency:

Country	Name of institution / organisation which offers training	Hits	
		Formal	Informal
NO	Høgskolen i Oslo og Akershus, Norway, now OsloMET	26	0
NL	Vertelacademie	21	12
UK	International School of Storytelling, Emerson College	18	7
B	SAMWD Academie voor Muziek, Woord en Dans in Lier	11	3
TU	SEIBA International Storytelling Center Seiba International Storytelling	10	3
DE	University of Arts Berlin UDK Berlin	10	3
DE	Akademie Remscheid	5	3
UK	Scottish Storytelling Centre	5	3
IT	Raccontamiunastoria	4	7
NL	Nationale VertellSchool	3	6

2. Additional places of training opportunities mentioned in “formal education”:

Country	Name of institution / organisation which offers training
B	Lemmensinstituut Leuven (nowadays part of LUCA School of Arts)
B	Masterclass Alden biesen
B	Wisper, Art Academy, Leuven
CA	The Storytellers School of Toronto - Summer Intensive

DE EMG - European Story telling association (Germany)

DE LMU Munich

DE Universität Bochum (german literature)

DK Bestellers, lejre

EU Grundtvig funded EU based network

FI Snellman-university

FR Age d'Or de France

FR Chiny eile des contes ASBL

FR CLIO Vendôme France

FR CMLO Ales, France

FR Delta Phi, France

FR Ecole jacques Lecoq.Paris

FR Le centre des arts du recit en Isère France

FR Lorette Andersen Le Coquelicot

FR La Maison du conte Chevilly larue France

GR folk tales house Athens

GR storytelling school in Athens from mythos organization

IT Teatro due Mondi, Faenza, IT

IT JugendhausKassianeum, Brixen

NL Nederlands Mime Cen!rum;

NL Storytelling centre Amsterdam

NL Hogeschool voor de Kunst Utrecht Theater & Drama

NL Nevo (Dutch organisa!ion folk dances)

NL The Tori academia in Rotterdam

NL Verhaal apart

NL Fontys faculty education.(bachelor teachertraining)

NO University of Oslo

P Higher education school of Lisbon. Pos graduation in animation of histories

P SEC - Higher Institute of Education and Science, Lisboa

P Palavras Andarithas, Biblioteca Municipal de Beja

P Accredit. Course Biblioteca Municipal de Oeiras

S ALBA

S Berättamätet ÖST

S Fabula Storytelling, Sweden

S Gotlands högskola, now part of Uppsala university

S Linneuniversitetet

S Luleä Tekniska Universitet

S School of dramatic arts, Stockholm

S Storytelling museum in Ljungby, Sweden

S University of Gävle, Fairytale museum

S University of Golland

S Uppsala/Gotland University

S University of Luleå

UK University of Glamorgan (now University of South Wales)

UK Crick Crack Club (Ben Haggarty)

UK Drama Studio London, Cambridge University

UK ISOS, Sussex, UK - see above

UK More than one Story, London,

UK The Sesame Institue - Royal Central School of Speech and Drama

UK Walking the wildwoods

UK One Spirit Interfaith Foundation

UK University of Stirling

USA East Tennessee State University (USA) - Storytelling MA

USA Iowa State University

USA Metropotia University of Applied Sciences

USA Steve Denning Leadership Storytelling Training

USA University of Chicago, Breton Hall College

USA Washington Theater Laboratory/USA,

USA Brigham Young University

x Festival de Palabrage

3. Overview additional places of training opportunities mentioned under “informal training”

<p>Wisper Alden Biesen Kathalya Bangalore, India Nordish storytelling festival, Berlin Mezrab StorySLAM Oslo DISC Les ateliers la plein lune Esther de Jong produkties Sagapo Teatro Norwegian Bible Society NOFF, Fortellerkafe FEST Biblioteca Municipal de Oeiras Algarve University Radio Telefis Eireann Histoires et Compagnie Friends of Amari, BTB International Association Almada Mundo University of Lisbon Regroupement du conte au Quebec Berättarstudion Verbalista Troubadour Märchenzentrum CKE Eindhoven Storytelling Festival Ljungby Fridhems folkhögskole, BRAK Sagobugden Mairivi, Athens</p>	<p>BestTellers Van stoel tot stoel (Opendoek Vertelkunst) Cape Clear Masterclass Festival en Chaises Longues, Mont-Saint-Martin North Hampton College of further education Birmingham and Midland Fol Centre L’Ecole Noir National storytelling Network, Northlands storytelling network (USA) Nordisk fortellerseminar Nordnorsk fortellerforum AEDA Beretterakademiet Denmark / Sweden Assington Mill Oslo international storytelling festival Norwegian Actors centre Vayu Naidu Company North East storytelling, National storytelling network conference LEsArt Berlin Vestjyllands Højskole Denmark East 15 school of acting Erzählkunst ev Berlin Sweguide 3 key elements Utah, USA Ty Newydd, LCIS Verband der Erzählerinnen und Erzähler ev</p>
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Future education

This part of the survey aimed at gaining understanding about which aspects of training storytellers view as important for developing themselves as professionals. We envisioned that their answers would point out specific subjects that need to be part of a training curriculum. The section was divided in theoretical and practical aspects of storytelling.

A) Which of the following theoretical subjects do you think are essential as part of a storytelling training? (The topics are quoted in order of the most hits.)

Folktales, legends and myths	286	87.2%
Theory of the narrative	209	63,7%
Performance studies	204	62,2%
Applied storytelling	189	57,6%
Dramaturgy	178	54,3%
History of storytelling	154	47%
Anthropology and ethnography	133	40,5%
Pedagogy	109	33,2%
Academic research methods	46	14%
Academic writing	22	6,7%

The studies of oral tradition such as folktales, legends and myths were regarded as essential by close to 90% of the respondents. This number does not surprise us. Yet, we might

wonder if that number shows what is common among storytellers today, instead of giving an idea of the role of the storyteller for the future.

Academic writing and research methods seem to concern very few of the European storytellers. One can question if this is a result of a fear of academia?

The space for open commentary was used by the respondents to add topics, which they regard as important. Subjects proposed included philosophy, religions and spiritual traditions, basic psychology, group process, creativity technics, neurologic sciences, folkloristic studies, ethics, social justice and the history of Europe.

The respondents also commented on the use of the term “essential” in the survey. It seems the storytellers would rather have preferred “highly recommended”.

Also, through the commentary one can assume that the respondents do not regard the theoretical subjects as essential to become a good storyteller. **The background of the “self-made storyteller” is a strong image.**

Some mentioned that they would have liked to study various subjects but that they did not have the means to do that.

B) Which of the following practical subjects do you think are essential as part of a storytellers training?

Performance skills	296	90,2%
Voice techniques	290	88,4%
Body and movement	270	82,3%
Improvisation techniques	239	72,9%

Visualisation	204	62,2%
Language skills	202	61,6%
Poetics	118	36%
Co telling/ tandem telling	98	29,9%
Mnemonic techniques	95	29%
Bilingual telling	55	16,8%

A vast number of respondents agree that performance skills, voice techniques and body and movement are essential to the training of the storyteller. 72% of the storytellers regard improvisation skills as essential. Whilst language and visualisation skills are regarded as important for more than 50% of the storytellers, poetics co telling /tandem telling and mnemonic techniques reach only around 30%.

Bilingual telling comes last, which is surprising considering the vast amount of international festivals. **A future European master might depend on the ability to work in multiple languages and bilingual telling could be one aspect to connect European tellers.**

Similar to the section of theoretical studies, the word “essential” is questioned. Whilst some favour the “natural storyteller”, others express the need of training on the level of an actor’s training.

When it comes to other skills like entrepreneurship and marketing, around half of the respondents see this as a professional requirement even if they are not fond of it. Only 26% regard digital competence as important. This “low” number could also be questioned. Is it because storytellers already are skilled in digital competence? Or is it because they do not connect oral storytelling to this competence?

In the comments, music, dance, clown, mime, drawing, painting and skills within puppetry are quoted as very good but not essentials.

If we put the subjects of both the practical and theoretical together and choose the top ten (those subjects that got the highest numbers), we get an idea of what storytelling training should consist of according to storytellers in Europe:

Performance skills	296	90,2%
Voice techniques	290	88,4%
Folktales, legends and myths	286	87,2%
Body and movement	270	82,3%
Improvisation techniques	239	72,9%
Theory of the narrative	209	63,7%
Visualisation	204	62,2%
Performance studies	204	62,2%
Language skills	202	61,6%
Applied storytelling	189	57,6%

Here we see that the respondents favour performance skills as the most important thing in the education of a storyteller. One reason could be that performance skills might be considered as an open topic including themes like voice and body etc.

Teaching

The last point in the survey addresses teaching. Here 57,9% respond that they teach oral storytelling. It seems that teaching primarily consists of shorter courses for adults.

The subjects the respondents teach, is the following:

Storytelling 98 (beginners and advanced)	Relation with public/audience 2	Norse myth	Creative writing
Voice techniques 16	Character 2	Storytelling and philosophy	Visualisation techniques
Applied storytelling 26	Imagination 2	Scripture reading	Symbolism
Performance skills 15	Citizenship/social inclusion 2	Peace work thought storytelling	Political storytelling
	Acting 2	painting	Theatre skills
Autobiographical storytelling 9	Communication 2	Social role of the story	Commedia dell'arte
Body techniques 6	Theatre 2	Narrative	Storytelling and clowning
How to make your own story 6	Creative storytelling 2	Orality	Language tools
Intuitive storytelling and improv 5	Repertoire 2	Tools coming from dancers	Self – awareness/personal growth
Drama pedagogy 5	Bible stories 2	Power of metaphors	Objects as visual to tell stories
Dramaturgy/story structure 5	Music in storytelling 2	puppetry	Voice actors
Poetry 5	Corporate 2	Storytelling lab	Movement actors
Healing storytelling 4	Kamishibai	Prose	Speech
Folktales 4	Storytelling with drama	Memory techniques	Social media

Presentation/public speaking 4	Tandem telling	Rhetorical techniques	Handcraft
How to choose stories 3	Mythoplasmy	writing	Storytelling to communicate research
Storytelling in nature 3	Creating community	Research for storytellers	Games in storytelling

Applied storytelling is used both with children and adults, as well as courses designed for specific target-groups. Sometimes healing storytelling and applied storytelling is used synonymously.

Despite the fact that over half of the respondents teach storytelling, only 36,9 % are trained as teachers.

Summary

In the survey we also find a long list of recommended literature. This list will be studied in depth during the construction of a curriculum.

The focus of this survey was to get an overview of oral storytelling in Europe through looking at the background of the contemporary storyteller.

As we can see there are different traditions among the storytellers with regards to how they were trained.

- They trained in storytelling schools run by storytelling organizations.
- They trained in storytelling schools run by individual storytellers.
- They trained by following a master in storytelling.

- The individual storyteller took part in various courses and workshops and built up their training and formed their own education.
- They trained “learning by doing”.
- They trained by attending other courses relevant to storytelling.
- They grew up in a storytelling community.
- Their storytelling training was part of a bachelor and/or master degree.
- They have taken a full bachelor and/or master degree in storytelling.
- They trained by attending long-term courses offered by formal institutions (not leading up to an official degree such as bachelor or master).

For some storytellers a combination of these training systems applies. The informal training seems to be a well-rooted tradition among storytellers in Europe, also for the minority who have obtained their training in a formal system. We do not know if this is the result of lack of full-time training or because it is embedded in the storytelling tradition to seek out masters and teachers that the individual teller identifies with.

Yet, we think that to reach young, potential storytellers, it would be a great advantage if storytelling was offered in formal education systems in already existing bachelors like acting studies, drama/theatre educations, library studies and the like. In that way, even if it were only smaller storytelling modules, they would get to know the art form, which they might not do otherwise.

The survey also reveals additional aspects that need to be addressed when securing the professional development of storytellers in Europe

- How can the younger generation of storytellers be supported?
- How can a joint terminology within the storytelling community be created?
- How can we open up the future working market for storytellers?

When looking at the development of a pilot curriculum for training, FEST and Strand 3 will have to consider all these aspects.



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