

Notes of Discussion Group 3 FEST, OSLO, 15 August 2008

This is a presentation of some of the points made in a discussion meeting in Room 3. They are not in a particular order and there were no steps taken to formally agree or disagree with any of these suggestions. If anybody spots anything that has been omitted, please send it to me, Ben Haggarty.

- First we must establish **the vision** of FEST, the funding will follow, thus we must consider: What is FEST? Why is FEST? Where is FEST? When is FEST? How FEST?
- The best way of advocating storytelling is to give people good experiences of storytelling.
- FEST should provide a platform for exchanging examples of **BEST PRACTICE**
- FEST should enable both **virtual** and **real** meetings.
- There should be a **peripatetic** FEST meeting in different European countries (a meeting that also includes time for workshops and telling?)
- As a member of FEST we must constantly recognise and distinguish between 'What is important for ME?' and 'What is important for US (FEST)?'
- If membership of FEST is only open to **organisations** and their representatives, what about the **inspired individuals**?
- There should be a distinction between **professional** and **amateur** storytellers and storytelling organisations. (Amateurs are flooding the storytelling world and should not have the same voting rights as professionals particularly on matters that effect professionals).
- There is a continuum from amateur to professional – and within that degrees of professionalism determined by context – for example 'storytellers in professions' are not necessarily the same as 'professional storytellers' as different competencies/skill sets may be required.
- **TRANSLATION** is a huge and essential subject
- All narrative arts tell stories, Film, Ballet, painting, literature. In terms of Venn Diagrams (bubble diagrams) Oral Storytelling is only a subdivision of the greater bubble of The Storytelling Arts. Within the bubble of Oral Storytelling there are many different forms, interests,

applications, etc. It is liberating to realise that one does not have to concern oneself with all of these!

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The group then began to draw up a '**menu of interest groups**' (for example as a possible list of areas for a website menu). This is far from complete but the initial list looks like this:

- **FESTIVAL AND EVENT ORGANISERS**
- **THE ART AND CRAFT OF STORYTELLING**
- **TRAINING AND SCHOOLS OF STORYTELLING**

In the fields of **APPLIED STORYTELLING** we found:

- **STORYTELLING IN EDUCATION**
- **STORYTELLING AS A HEALING ART**
- **CONFLICT RESOLUTION THROUGH STORIES AND STORYTELLING**
- **STORYTELLING IN BUSINESS AND ORGANISATIONS**
- **ENVIRONMENTAL STORYTELLING**
- **STORIES AND PLACE**
- **STORYTELLING IN MUSEUMS, GALLERIES AND HERITAGE SITES**

Then also there is much that could be done and shared under the headings:

- **STORYTELLING RESEARCH**
- **DATA COLLECTION**