FEST Survey on Storytelling in Heritage Contexts

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Federation of European Storytelling

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FEST

FEDERATION FOR EUROPEAN STORYTELLING

Heritage Storytelling

Heritage may have different interpretations and meanings to various people however, at its core it represents a thread that runs from the past to the present. It provides a sense of belonging and continuity through the continuing development of historical items and stories. Heritage management secures the significance and development of cultural wealth for future generations[1]. Most cultures around the world have historically made use of oral storytelling to retain, accumulate and transmit information and cultural wealth. Beyond the pure entertainment factor, this mode can be used to convey important information and even for education purposes.

The narrative surrounding heritage sites or items is often interpreted narrowly with a strong adherence to scientific research structure. This approach usually only caters to the single user and lacks emotion which in turn fails to resonate and create impact with intended audiences. Adopting a storytelling approach which employs dramatic and emotive communication methods provides an opportunity to deepen interaction and knowledge transfer[2].

What is a Story?

A story is commonly defined as a narrative account of imagined or real events. This definition differs slightly within the storytelling community who generally agree that stories adhere to a specific narrative structure which includes a set of characters and a sense of completeness. Stories are used to transfer accumulate wisdom, beliefs and values. They are vessels through which we explain how things are, why they are as well as our wisdom, beliefs and values. The main building blocks of a story include the following[3]:

1. a main character or subject through which the audience experiences the story world.
2. A space or environment within which the story develops.
3. A dilemma or problem through which we gain an understanding of the human experience.
4. A conclusion where the narrative blueprint laid at the beginning of the story is fulfilled. The dilemma may or may not be resolved however there should have at least been some room for reflection.

What is Telling?

Telling is the act of physically presenting a story to an audience. This involves direct person to person contact between the teller and the listener. The teller and listener both have roles to play during this exchange. The former is tasked with preparing and presenting vivid imagery that stimulates multiple senses and conveys the intended message. The latter is required to imagine and construct the completed story within in their minds and come up with their own personal interpretation of what has been presented before them[4] . When attempting to understand the act of storytelling it is necessary to remember that:

1. Storytelling is interactive and the exchange between the teller and audience is an essential part of the experience.
2. The process of storytelling is co-creative and therefore there are no passive participants.
3. Storytelling is personal, open to interpretation and acts as a vehicle for assessing and understanding events.
4. Storytelling is a process and a medium that allows for the sharing of information with an audience.

Oral Storytelling Defined

Oral storytelling requires the presence of both the teller and the listener as it is unmediated. The story telling experience cannot be replicated as it only exists for that moment in time. In as much as music, images or interaction are important for oral storytelling, the act of sharing between people is pivotal. Oral storytelling shares many similarities with other modes of telling such as reading or dance but goes further and combines elements from each[5] .

Why Choose Storytelling for Heritage Preservation?

Storytelling is a useful tool for the preservation and dissemination of cultural heritage because it is a universal aspect of human communication. Along with stories, storytelling has been used to bridge the gap between people over time and across cultures. Stories themselves are artefacts which can be stored in people's memories and shared over and over again. Now with the wide availability of digital

technology and platforms, stories can be recorded and disseminated through a multitude of immersive techniques.

From a performance perspective, a talented storyteller can transport audiences and provide something akin to a literary experience during a performance art event. The act of storytelling is also adaptable and can be implemented in various ways including workshops, performances as well as cultural activities. Storytelling within the museum space is particularly useful as it helps people read and more deeply understand heritage object clearly by giving them purpose and context. Attaching those objects or spaces to emotions increases the likelihood of connecting with audiences and creating an impact. Storytelling also allows for museums to become an informal space for learning and thus less intimidating to those less exposed to culture[6] .

[4] **Story Regions** https://ec.europa.eu/programmes/erasmus-plus/resources/documents/story-regions_en
[5] **Story Regions** https://ec.europa.eu/programmes/erasmus-plus/resources/documents/story-regions_en
[6] **http://www.crickcrackclub.com/MAIN/TELLINGTALES.PDF**

Survey

A survey was distributed to storytelling professionals and organizations in order to gather information on the current state of Heritage storytelling. The questions required participants to describe their role or different roles within the context of storytelling and also attempted to identify best practice.

Participating Countries
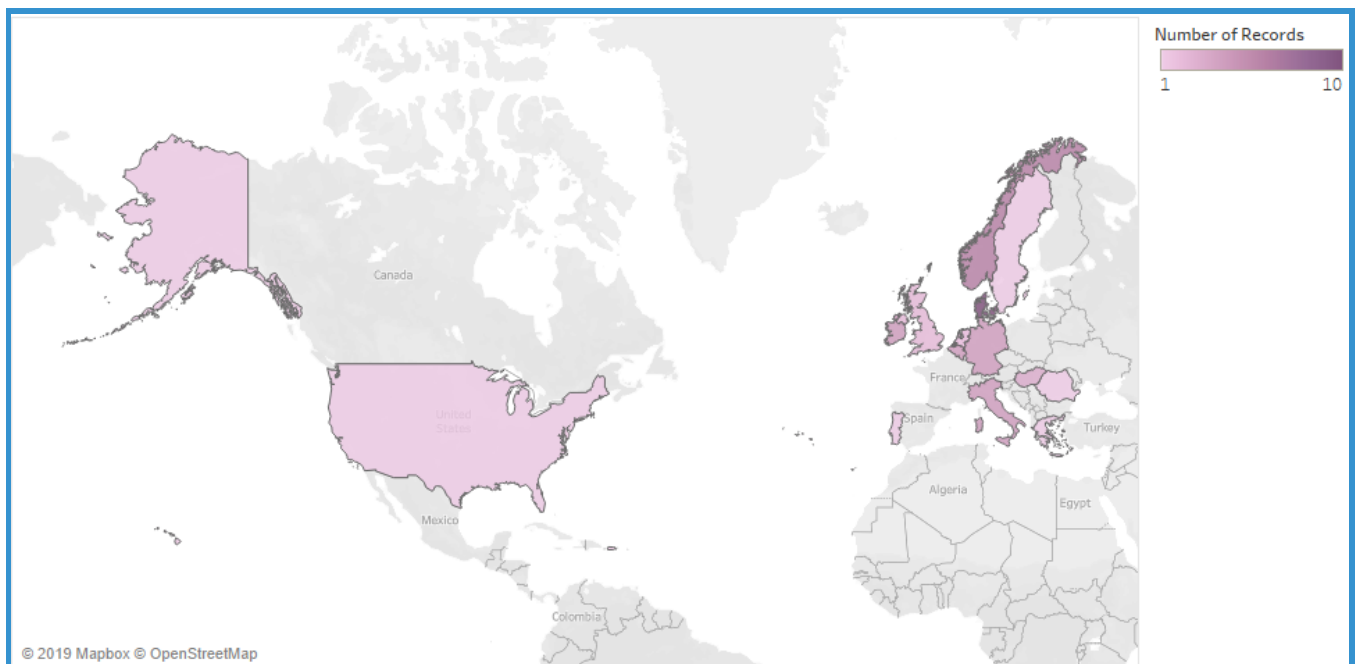
The survey garnered results from multiple countries primarily on the European Continent but also including responses from North America. The countries featured in the survey include: Italy, Netherlands, Denmark, Norway, Portugal, Hungary, Germany, Belgium, Ireland, France, the United Kingdom, The USA, Canada and Scotland. The highest number of responses were received from Denmark and Norway.

HOW ARE YOU ACTIVE IN STORYTELLING?

Table 1 How Are You Active in Storytelling?

How are you active in Storytelling?	Frequency
Performer	46
Education	38
Community work	24
Storyteller trainer	25
Trainer of storytelling techniques in different sectors	21
In heritage contexts	35

Survey respondents were asked to indicate how they were active within the field of storytelling. As indicated by Table 1, the role of *Performer* was the most popular selection followed by *Education*, *In heritage contexts, Storyteller trainer* and finally *Trainer* or *storytelling techniques in different sectors*. It must be noted that participants were able to select multiple options therefore in most cases participants reported that they were active in storytelling in more than one way. This observation is to be expected as the role of a storyteller is unlikely to be limited to performance or one genre. Storytelling inherently involves community work, performance and education whilst heritage context would be a natural home for this type of artistic expression. Training may be the domain of more seasoned storytellers but would be a natural progression after some years of experience.

The survey also allowed for more open-ended contributions where respondents were able to share alternative information. Folklore research was submitted as additional option which could possibly be linked to work within a heritage context. Another interesting role was that of an organization which provides promotional and networking opportunities for the sector. This is particularly important as marketing and knowledge sharing are pivotal with regard to attracting audiences, bringing professionals together as well as securing funding for future projects.

HOW ARE YOU ACTIVE AS A HERITAGE PROFESSIONAL?

Table 1 How Are You Active as a Heritage Professional?

How are you active as a Heritage Professional?	Frequency
Education officer (creating educational programs for the visitor)	12
Mediator, heritage interpreter (audience development)	11
Coordinator (of guides, rangers, ...	9
Manager	2
Guide	10
Interpretive writer (boards, panels, texts, flyers ...)	9

Table 1 **How Are You Active as a Heritage Professional?** displays the results of a question aimed at determining how participants may be active as heritage professionals. The role of *Education officer* which would involve creating educational programs for visitors to heritage locations was the most widely selected. *Mediator or heritage interpreter* which involves audience development was the second most selected role. *Heritage guide* was the third whilst the roles of *Guide coordinator* and *Interpretive writer* tied for fourth place. The least selected role was that of *Manager,* this may be as a result of a limited number of responses. As with the previous survey question respondents were not limited to one response and many individuals in fact indicated that they were active in multiple roles. The alternative answers provided garnered some interesting results. In one case someone reported that they create television programs about history whilst a few people indicated that they worked independently within the heritage sector. As independent workers, some of the activities that were engaged in, included planning heritage events for Non-Governmental Organizations as well as providing training to storytellers within the heritage environment.

HOW DID YOU WORK AS A STORYTELLER IN A HERITAGE CONTEXT?

Table 2 How Did You Work as a Storyteller in a Heritage Context?

How did you work as a Storyteller in a Heritage Context?	Frequency
work(ed) as a storytelling guide in a heritage site	24
work(ed) with stories as heritage in projects with migrants	10
work(ed) with tourist guides to help them work in a narrative approach	11
Project work with local heritage organizations	31
On site storytelling, dressed as a historic character linked to the site	19

Table 2 **How Did You Work as a Storyteller in a Heritage Context?** summarizes the results of a question similar to that posed in Table 2. In this case storytelling professionals were asked to report on their work within a heritage context. The most selected option was that of *Project work with local heritage organizations* followed by *Storytelling guide in a heritage site , On site storytelling, dressed as a historic character linked to the site, work(ed) with tourist guides to help them work in a narrative approach* and *work(ed) with stories as heritage in projects with migrants* . Some alternative responses include "Storytelling walks" which involve the stories of specific sites and can last up to 12 hours. These walks include collaborations with local storytellers as well as the collection of local heritage and can be tailored for specific groups; coaching other storytellers, creating biographies and exploring natural heritage. Another approach that was mentioned was the creating physical narratives. In this case the same techniques of oral storytelling are deployed albeit in physical form.

One storyteller reported that they conduct historical research on children's lives in previous times. This has culminated in the publication of 11 books on this subject with children as the main characters. The same professional has collected stories from immigrants (Bosnia and Iran) to Denmark and published them in a series of 4 books. Another described working for special events such as "Heritage Days" ("Journées du patrimoine") in Belgium as well as collaborating with artists in France to create special festivals (L'Avide Jardin and L'Avide Centenaire). The focus of Heritage Days is the temporary opening up of heritage sites usually closed to the public. The special festivals facilitate meetings between artists and local people in order to share and collect heritage stories. These will then be used to create cultural work that mixes reality and fiction. Storytelling related to specific heritage sites epitomizes what heritage storytelling should ideally encompass.

One artist described performing with the company Raccontamiunastoria on an archeological site in Rome. This involved historical walks where the stories of the Ancient Roman and Greek world were shared. Another led tours about the Stories of Boudica on sites where many parts of her story originally happened. Natural heritage is also an important part of on-site heritage storytelling. One project reported in the survey involved gathering stories from older people about the natural heritage of an area and sharing them in an inter-generational context with local primary context.

Many of the responses reported some level of work with the collection of migrant stories. Often these may diverge from heritage narratives however, the approach in this case was using focus groups to collect the history of a town or neighborhood.

IN WHICH WAY DO YOU WORK WITH STORYTELLERS AS A HERITAGE PROFESSIONAL?

Table 3 In Which Way Do You Work with Storytellers as a Heritage Professional?

If you work(ed) with storytelling (storytellers) as a heritage professional: you ...	Frequency
Hired a storyteller to perform on my heritage site	4
Used a storyteller to train the guides	1
Used a storyteller to help write flyers and other communication docs	0
Used a storyteller to develop a re-enactment project	3
Used a storyteller to find links between your heritage asset and the world of stories	4
Used a storyteller to collect local heritage	7

Table 3 **In Which Way Do You Work with Storytellers as a Heritage Professional?**provides an indication of the ways in which heritage professionals have worked or currently work with storytellers. Results indicate that the most common form of collaboration is employing the services of a storyteller to collect local heritage. The next most common selections were using storytellers to identify links between a heritage asset and the world of stories and hiring storytellers to perform on a heritage site. Hiring

storytellers to develop re-enactment projects and train guides were the next most popular options respectively.

Interestingly enough none of the participants indicated that they used storytellers to write flyers and other communication documents. A reason for this could possibly be the limited number of responses collected. Another possibility is that the emphasis of oral storytelling is of course the physical act of relaying a story to an audience. When seeking the services of a storyteller for a heritage site in particular one would most likely require this type of service. Flyers and other forms of written communication would be more within the domain of a marketing professional.

WHAT DOES THE USE OF STORYTELLING IN HERITAGE MEAN TO YOU?

Heritage storytelling may have multiple official definitions however it is important to record the perspectives of industry professionals themselves. Respondents were given the opportunity to answer the open-ended question, "what does heritage storytelling in heritage mean to you?". The following text summarizes and interprets the views of people working in various capacities within heritage storytelling.

On a basic level, storytelling is a mode used to safeguard oral heritage. An essential part of this is connecting people to heritage by bringing it to life in such a way that people can identify themselves within the narrative. This involves telling traditional stories (fairy tales), stories about old places, traditions and natural phenomena. Within the physical context of a museum objects need to be described and explained in a way that resonates with a specific audience, storytelling fills this gap and can be tailored to meet the needs of varying target groups.

These heritage tales are not limited to objects and spaces, the personal stories of individuals are also important for the protection of oral history. Some practitioners inject life into heritage stories by engaging the 5 senses and attempting to interpret the emotions of those that would have occupied historical spaces in years passed. This is also done through costumes and adopting the character of relevant figures. An important element of heritage storytelling or working with heritage stories (as one practitioner prefers to describe it) is the fun factor. Delivering information using friendly and interactive communication method supports the dissemination and presentation of knowledge. The incorporation of audience feedback and sharing of personal experience is equally important as a teller.

Heritage storytelling allows for the conservation of historical wisdom of past generations especially when linked to a particular landscape. The teller can attempt to find applicability of this knowledge within contemporary life and thus shed light on the relationship between past, present and future. This in turn may stimulate the interest of individuals who may have limited access to culture. Carrying out storytelling and other art activities within a specific landscape breathes life into a site and connects the bare landscape to cultural heritage. An example of this provided by a survey respondent is that of an old man standing

close to the beach, describing how he, his father other fishermen would jump into small fishing boats every morning and go fishing on the inlet. For his audience there is nothing left of this old culture in the surrounding landscape because the site has been transformed into a nature reserve. When he tells this story the landscape changes in the mind of the listener and allows for a window into the past.

A specific case study detailing an approach to heritage storytelling is that of Ardagh Heritage and Creativity Center. The center has become central to the sharing of history and heritage in the local area. The main heritage tale disseminated by the center is that of the Midir and Etain. Over time the storytelling experience has been developed for multiple audiences including schools, adult groups and families. The center has hosted a Scéalta Beo (Living Stories) festival which invited a number of professional tellers from both Ireland and England to reimagine the legend of Midir and Etain. The process of hosting the festival allowed the center to refine its approach to heritage sharing by developing the most engaging and creative ways possible.

Another example of heritage storytelling in practice is that of a museum which promotes social inclusion and democracy by linking contemporary and historical perspectives. Storytelling is used in this context to promote and develop oral cultural heritage in the museum in order to contribute to a living storytelling tradition. Narrative is used as a method for creating interesting inputs and tools for inclusion and increased accessibility in the museum's archive and collection activities. The museum's collections are imbued with real life stories, memories and experiences so that their cultural and historical context are brought to life. This also means that the museum uses narrative and storytelling in its pedagogical activities as a method for conveying, problematizing, illustrating and explaining cultural heritage and contemporary and actively encouraging dialogue.

Means and Techniques for the application of Storytelling to heritage

1. The use of video and audio aides.
2. The incorporation of objects and materials into performative work.
3. The use of Flash cards.
4. Physical and psychological activities which can include, walks, singing, preparing and eating food, hand crafts, improvising, silence and searching heritage sites.
5. Using anecdotes about historical figures.
6. Storytelling in imagined locations.
7. Incorporating storytelling in PR, advertising and campaigns for heritage related funding.
8. Costumes and props that fit in with heritage site, museum or festival.
9. Incorporating stories and anecdotes into guided nature tours.

10. Request that audiences or visitors to a site develop their own stories.

11. Publishing books or materials to communicate heritage stories to specific target groups.

12. Developing performance work packs and digital materials to support the storytelling process.

13. The use of monologues as well audience participation.

14. The creation of local collective movements to refresh the memory of a particular heritage.

15. The recording and dissemination of heritage stories told by the locals of an area.

16. Telling stories that illuminate the major themes surrounding a site.

17. Building a story around a research question.

18. Remote storytelling techniques such as listening to the teller through headphones.

19. Activities such as sowing the seeds of heritage plants.

Detailed Examples of Heritage Storytelling

Exchange Between Experienced Storytellers, Young Artists and Children

Country: Denmark
Target Group: Children and Adults

This approach involved the collection of old stories by experienced storytellers which were then shared with children. These stories were also passed on to young artists who created public art work based on these narratives. Activities also included site specific story telling in the city along with actors, musicians and scientists. Individuals from different cultural groups were also encouraged to prepare heritage related songs, dances and stories for barter and exchange with other groups.

Storytelling in the Museum Space

Country: Netherlands
Target Group: 20-35- and 45-65-year old's

Visitors to the space museum space in question are primarily tourists from abroad with a cultural interest. Every visitor is taken on a tour by a museum guide. The tour involves descriptions of museum objects, their cultural and social meaning.

Discover the Stories of Water

Country: Romania
Target Group: Adults and Children

Urban Survey, an NGO located in Timisoara Romania focuses on urban regeneration and the promotion of local and industrial heritage. The organization in collaboration with the local water company are currently running a project called "Discover the stories of water!". This collaborative project organizes educational activities around old water facilities and the neighborhoods in which they are situated. The activities, which include guided tours and theatre have a regenerative purpose for these forgotten industrial sites. The tours targeted to adults have been the most successful due to the incorporation of storytelling around the descriptions of old facilities and older versions of the city. The heritage facilities included in the tours are currently being extended to the old transport depot and electricity plant. Storytelling tours about the historical parts of the city are also available but to locals only.

Preserving Greek Heritage through Storytelling

Country: Greece
Target Group: Festival Goers, tourists, descendants of local villagers, children from multiple locations in Greece

Storytelling performances are incorporated into the activities of a local festival in a Greek mountain village. The historical village is home to a very rare and endangered Greek dialect. Efforts to share the heritage of the village are aimed at the descendants of the local villagers who live in other parts of Greece and are unfamiliar with the heritage and language of their home village.
A second example is that of the Kea Folktales Festival which makes use of storytelling promenades to narrate the history of features such as statues and old fountains. The goal of these activities is to highlight and sustain the cultural interest surrounding these objects and sites.
In Athens storytelling is used to share Greek culture and heritage with immigrants and foreigners studying Greek language.

Danish Heritage Through Stories

Country: Denmark
Target Group: All ages

Several examples of heritage storytelling in Denmark were shared. The first focuses on promoting knowledge and understanding of the stone age rites surrounding the journey from childhood to adulthood. The story is linked to an exhibit and narrates the ritual hunt of a young man during the stone age.

The Fab Five which is targeted to adults, is a tour that highlights the five best stories of the city of Svendborg. The stories are linked to specific locations and promote understanding of the city's historical past.

Slesvigske Vognsamling is targeted to all audiences and attempts to convey the historical importance and symbolism associated with the horse drawn carriage. Facts are incorporated into the stories which can be listened to via an app on their smartphone. Further tours which share the history of historical monuments are also available.

Sharing the Heritage of the Natural Landscape

Country: Germany
Target Group: Children and Adults

The goal of this activity is for the audience to learn about nature and the history of a landscape. A further goal is to sensitize listeners to environmental protection and sustainability. Activities include guided tours through the woods and landscape as well as through geological and archaeological museums.

Danish and Immigrant History

Country: Denmark
Target Groups: School children and large audiences

The focus of this activity is the telling and preservation of immigrant history in Denmark. The intent is to remind immigrants of their forgotten heritage. This promotes cultural exchange and understanding by understanding the way of living and nature of a people. Storytelling is also tailored to child audiences by sharing the stories of historical children.

Marsk Stigs hemmelige begravelse: (The secret funeral of Marks Stig)

Country: Denmark
Target Groups: Children and teens and senior citizens

This project involved 43 performances on the heritage site of a church from the Middle Age period. The storytelling in this case focused on the murder of a Danish King. The performance involved the teller taking on the role of the ghost of the king coming back from the dead. A live musician provided a musical back drop and ambience during the telling. An integration project was also incorporated into this process with children from different socio-economic backgrounds coming together to learn about local heritage. The participants then took part in a cultural night and exhibition. Surrounding the same theme, a local competition was held around finding a historical biscuit recipe. The winning submission was picked by a local museum and baked at a local bakery. Groups were also taken to Nyborg castle which is a museum where the court case of Marks Stig took place in the Middle Ages. Open performances were

held at the castle with actors dressed up as the King's men arriving on horseback to search for his murderer.

Ravperlen fra Mårhøj Gravhøj (The amber pearl)

Country: Denmark
Target Group: Schools

This project involved 44 performances in a Stone Age targeted to schools as well as for open performances. The purpose of the related activities was to provide the audience with theatrical experience and increase historical awareness. Once again, the schools involved were made up of children from differing socio-economic backgrounds. The students were taught dances from the Stone Age in a tent on a field and also performed dramatized stories. They were all given a piece of the Amber Pearl from the story and then visited a local historical museum where they interacted with an archaeologist.

Hårfagers stemme (The voice of Hårfager)

Country: Denmark
Target Group: Schools

A Stone Age story was constructed and written according to the contents of a Stone Age tomb in Langeland. An audio telling of the story was recorded and distributed to 200-300 schools in Funen along with school materials about Danish history, religion and art. This performance has been played several times at the National Museum if Denmark and at a number of churches around the country.

Katharina Luther

Country: Denmark
Target Group: Schools and general Public

This involved 115 performances about this historical figure in 115 churches in 2017. The storyteller donned a costume and played the role of Katharina with a musical accompaniment. Performances also included music as well as talks and interactions with the audience. Half of the performances were for schools whilst the other half were for adults.

H. C. Andersens barndomhjem Storytelling Project

Country: Denmark
Target Group: Schools and general Public

This storytelling heritage project took place on site in the house of Hans Christian Anderson. Storytelling and drama workshops were carried out in his childhood garden. A staff member from the museum played the role of Andersen's mother whilst guests were offered traditional food from that time period.

Storytelling Approaches from Mythstories

Country: United Kingdom
Target Group: Various

This heritage space makes use of displays that's stimulate all the senses in order to tell a story. Certain objects are used to stimulate the telling of a tale such as paintings and historical objects. The museum also recreates spaces such a gypsy wagon's or takes the audience out on walks in urban or natural environment. The staff carry out outreach storytelling programs outside of the museum space. This is done in order to encourage people to not be intimidated by the space.

Heritage Storytelling in Belgium

Country: Belgium
Target Group: Families

There are several examples of heritage storytelling in Belgium. In one case storytelling targeted to families takes place in a historical tower in order to emphasize the heritage value of the site. A further example is the storytelling around the works of Pieter Bruegels. The stories center around the 450 years since his death.

Sharing Swedish Heritage in the Museum Space

Country: Sweden
Target Groups: General Public

The museum in this example targets the general public with special emphasis on appealing to diverse audiences. In this space, stories and storytellers are used in relation to exhibits of art, culture and history. Workshops and educational activities make use of storytelling to convey, illustrate, problematize and encourage dialogue around heritage. Storytelling performances based on archive material are used to

create a connection between past and present as well as highlight historical figures. The museum also has an established regional network with whom they organize various cultural-historical programs which include storytelling. Every year, one municipality in the network is named the storytelling municipality of the year. This is in collaboration with the Västerbotten Regional Museum and Nordic Storytelling Centre. Storytelling workshops about how to create storytelling cafes are held in the selected municipality for schools and the general public. In addition to this, historical storytelling walks and other program's such as archaeology, building care, are and local history are also organized.

Compagbia Raccontamiunastoria

Country: Italy
Target Group: Various

The Compagbia Raccontamiunastoria in Rome, hosts several seasons of story walks through the Appian Archaeological Park in Rome. The walks involve at least five storytellers sharing tales from Ancient Greece and Rome set in the surrounding landscape.

Bilingual Story Trekking

Country: Italy
Target Group: Various

Andrea Franceschini hosts two days of story hikes in Tuscany. The hikes are available in both Italian and English and focus on the heritage of the surrounding landscapes.

Story Telling Time

Country: Italy
Target Group: Various

For the past 4 years, the Bolzano Municipality museum has been used as the venue for the Storytellingtime international storytelling festival. The event is hosted in partnership with Sagapò Teatro and Raccontamiunastoria and attracts approximately 1000 to the museum each year. The Sagapò Teatro runs a project titled 'Many Languages Many Stories'. The project aims to promote the visibility of the multitude of cultures in the region. Interactions between locals and foreigners are encouraged through the sharing heritage stories from each of their cultures.

Pre-Raphaelite Pilgrimage

Country: United Kingdom
Target Group: Adults

This storytelling activity involves taking an adult audience on a day-long walk around London. During this tour, the group visits various sites that were of importance to Pre-Raphaelite artists. The purpose of this is to share the stories and heritage about the artist and his work.

British Museum Sleepover

Country: United Kingdom
Target Group: Children

During this activity, children are invited to sleep over at the British Museum. They are entertained with stories about the artefacts found in the museum space as well as about medical procedures from times gone by.

Stories from Silence

Country: United Kingdom
Target Group: Adults

The "Stories from Silence "program focuses highlighting the lesser-known artefacts from the Wellcome archive. The related activities involve a story told in Japanese Kamishibai (picture-theatre) format with hand-drawn illustrations.

Heritage Days in France

Country: France
Target Group: General public

During an annual event that takes place within the context of heritage days in France, traditional stories based on themes or historic period are told. The event is targeted to anyone who comes to the old 'lavoir' (washing basin) to hear stories by candle light. The first event held was centered around the stories of the women who would wash their clothes. DVD recordings were also made of the stories of the oldest teller (currently aged 92) so that they can be preserved for future generations. The recordings have also been disseminated to care homes for the elderly in order to encourage them to share their own heritage stories.

A Framework for Best Practice

The purpose of the *Survey on the use of storytelling in heritage context* was to identify and unpack the role of storytelling in heritage. Storytellers and heritage professionals were asked to contribute examples of current heritage storytelling activities. From this we will now attempt to build a framework for the definition of best practice. The following suggestions for best practice are based on an interpretation of survey participants opinions and contributions.

Determine the Time Frame

The length of storytelling events or activities should always be predetermined. Will the event be once off or a residency? How many sessions will there be and how long will each one last? These factors will affect the methods, approaches and planning required for performances.

Using Emotion in Heritage Storytelling

Heritage sites along with the museum space may often seem intimidating or possibly uninteresting to those unfamiliar with culture and history. The way in which information about heritage objects and sites is presented is important as it needs to be impactful and resonate with the audience. Using emotive storytelling that diverges from the formal and scientific way of sharing heritage information is said to be a more successful approach.

Adjusting Storytelling Method to Target Audience

Storytelling is a flexible mode for information sharing, this allows for it to be adjusted to suit the listener. Some heritage stories may be suited for all audiences, however in many cases it is advisable to understand one's target group and cater to them accordingly. In doing so one increases the probability of delivering an impactful and engaging performance. This is particularly important when differentiating between children and adults. Some material or methods may not be suitable or understandable for children and vice versa.

Listener Participation

Many storytelling professionals emphasized the importance of audience interaction and participation. The act of telling requires active listening and also opens up the opportunity for people to share their

own stories. This is particularly importance within the context of heritage storytelling as it allows for the teller to collect stories which would have otherwise been lost.

Connecting the story with the Heritage object or space

Storytelling that takes place on a particular heritage site or perhaps incorporates a heritage object needs to be linked to that site or object. For example, holding storytelling activities in an old tower and not integrating the tower into the narrative is a missed opportunity.

Incorporating Cultural and Heritage Activities into the Storytelling Process

A number of storytellers reported that they include activities which the listener can participate in as part of the telling process. Although this is not always necessary in every context, performing activities related to heritage can enrich the performance. In some cases, listeners may create crafts and food or even art. Heritage storytelling about nature and the surrounding landscape can also incorporate hikes which makes the information more tangible.

Recreation of the Heritage Space

In some cases where possible, storytellers may recreate a heritage space in order to inject ambience into the storytelling process. An example of this could be storytelling in a recreated traditional village with heritage artefacts and activities.

Digitalisation of Storytelling for the Heritage Space

On a basic level, storytellers that collect stories can make use of video and audio equipment to preserve stories that may otherwise be lost. A more complex utilization of technology may be the recreation of heritage spaces in an immersive virtual technology world. Interactive digital tools could also be a further option for storytelling.

Participatory Story Building Sessions

The storyteller can encourage audience participation by inviting the audience to contribute to building the story. This will encourage engagement in the story and would be particularly useful for younger audiences.

Creating Space for Meeting and Exchange between Storytelling Professionals

Larger scale storytelling events should aim to provide opportunities for networking and exchange for both heritage and storytelling professionals.

Evaluating Heritage Storytelling within the Best Practice Framework

European Heritage Days

Country: Various
Target Group: General Public

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	X

The European Heritage Days (EHDs) are participatory cultural events widely shared by the people of Europe. Every year over 50 000 story telling events attracting 30 million visitors are organised in the 50 European states that are signatories to the European Cultural Convention. As a joint action of the Council of Europe and European Commission, the EHDs presents an example of a grass-roots initiative developed and organised by European citizens themselves. Within the framework of the EHDs, the Council of Europe, the European Union and the EHD National Coordinators initiated the Call for European Heritage Stories. The aim of this is to provide an opportunity for individuals, organisations and associations to share their stories. After a successful launch as part of the 2018 European Year of Cultural Heritage the Call for European Stories intends to continue to contribute to the long-term impact of the European Year of Cultural Heritage.

Emotive Project

Country: Various
Target Group: General Public

Best Practice Criteria	
Predetermined Time frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	
Listener Participation	
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Emotive Project[7] is a 3-year project funded by the European Commission under the European Union's Horizon 2020 research and innovation programme. It was launched in 2016 and will run until 2020. Emotive views cultural sites as seedbeds of knowledge, emotional resonance and human connection which together create highly emotionally charged spaces. Drama based narratives are employed to create more impactful heritage and museum visitor experiences. This approach is said to encourage repeat visits and facilitates interactions with deeper knowledge transfer.

During the project period the Emotive project has undertaken to research, design, develop and evaluate methods and tools to support cultural and creative industries. The purpose of this is to allow them to

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create narratives which make use of 'emotive storytelling'. The intended outcome of this process will be the development of prototype tools and applications that will produce interactive and emotionally resonant stories for museums and cultural sites.

The tools produced through the Emotive project create interactive storytelling experiences for mobile devices. The EMOTIVE Authoring Tool allows creatives and cultural heritage experts to collaborate and create interactive storytelling experiences for museums or cultural heritage sites. Visitors to the said sites are guided via immersive narratives which they are able to download via their smartphones. The tool can be used to produce a wide range of experiences from text-based experiences to advanced multi-user AR games.

Experiences developed for mobile applications can also be transferred for online use with a 360° virtual space designed using the Floor Plan Editor tool. This allows museums to virtually represent their cultural heritage sites in a web environment. These virtual spaces can be viewed via EMOTIVE's Web experiencing system both on and off-site. The off-site experiences are delivered through the projects Mixed Reality Plugin for Unity. Developers have made use of Image Bases Rendering (IBR) techniques to create fully immersive virtual environments. Applications can range from game-like settings built for 2D screens to Augmented reality experiences. In addition to this, EMOTIVE has developed a tool that allows cultural heritage creators to cast their own replicas of historical artefacts. With the help of the EMOTIVE's Mixed Reality Plugin for Unity, these objects can then be recreated through the lenses of a virtual reality headset.

ilCartastorie: Storytelling in the Archives

Country: Italy
Target Group: General Public

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	

Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	X

The ilCartastorie[8] is a project that aimed to raise awareness and thus protect the cultural heritage of the historical archives of the Banco di Napoli Foundation. The foundation is located in the centre of Naples and houses some of the most important bank archives in the world. These archives provide a window into 500 years of Neapolitan life as well as the economy of Southern Italy. New life has been breathed into the archives through the use of multimedia resources and the incorporation of storytelling into tours.

There have been a number of activities carried out in the archives in order to disseminate information to visitors. The activities have included storytelling tours through the archives; digital storytelling projects; the production of short films and theatrical performances. The inspiration behind the content of the plays came from research gathered from the archives. They were then developed and written during the archive's annual writing workshops. Local artists, musicians and poets have also been invited to share their work that is inspired by or related to the archives.

This approach abandons traditional information sharing by creating a dynamic space for knowledge exchange. Narrative tours and storytelling workshops are used to engage visitors and encourage public reflection and participation. The link between storytelling and the actual physical archives has also emphasised as visitors are able to turn the pages of ledgers and browse through information[9].

European Days of Jewish Culture 2018: Storytelling

Country: Various
Target Group: Jewish community and general public

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X

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[8] **European Heritage Awards** http://www.europeanheritageawards.eu/winners/ilcartastorie-storytelling-archives/
[9] **Ilcartastorie** http://www.ilcartastorie.it/

Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	X

The theme chosen for the 2018 European Days of Jewish Heritage in partnership with the National Library of Israel was *Storytelling*. The topic was chosen because Storytelling was identified as a cutting-edge tool for the dissemination of historical heritage. This initiative provided an opportunity for the exploration of both tangible and intangible European heritage. In addition to this, the oral tradition has always formed an important part of the history and collective imagination of Jewish people[10].

Submissions were received from multiple European countries including, Austria, Belgium, Bosnia-Herzegovina, Bulgaria, Croatia, Czech Republic, France, Georgia, Germany, Greece, Hungary, Ireland, Italy, Latvia, Lithuania, Luxembourg, Netherlands, Norway, Poland, Portugal, Romania, Serbia, Slovenia, Spain, Sweden, Switzerland, Turkey and the United Kingdom.

An example of one of the Storytelling themed events during this period are the activities that took place in the Czech Republic. Multiple events were set up including a guided tour at a Jewish ceremony; a performance titled "A thousand years, a thousand fates, a thousand relationships, one city – Almica-Olmutz-Olomouc" led by storytellers Justin Svoboda and Marketa Hola; dance and musical performances as well as lectures and Jewish cuisine tasting. In total there were 6 activities taking place in 6 cities with approximately 450 visitors.

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[10] **Jewish Heritags** https://www.jewisheritage.org/web/edjc/2018

Here Where I Belong

Country: Various
Target Group: General Public

Best Practice Criteria	
Predetermined Time Frame	**X**
Emotive Storytelling	**X**
Adjusting Storytelling to Target Audience	
Listener Participation	
Connect the Story with the Heritage Object or Space	**X**
Incorporate Cultural and Heritage Activities into the Storytelling Process	**X**
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	**X**
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	**X**

Here Where I Belong is a project funded by The Federation of European Storytelling. The project involved various organisations from five different countries namely, Malta, Slovenia, Italy, Norway and Hungary. The purpose of this collaboration was to explore and unpack the connection between culture and nature. The focus was on natural heritage which is a somewhat neglected area.

From 29-31 March 2019, five storytellers (Giuliana, Giovanna, Ivanir, Maja and Spela) collaborated to present a series of workshops on storytelling methods around the theme of natural heritage. They also shared stories from their countries of origin. The workshops were open to the public and all resources gathered were curated and place online for shared use[11].

Roots and Roads: Traditional Heritage Stories to Connect Contemporary European Audiences

Country: Various
Target Group: Migrants and General Public

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	X

This project is scheduled to run from 10/01/2018 – 30/09/2019 and is coordinated by Raccontamiunastoria Associazione Culturale. The title of the project-Roots and Roads- hints at what it's about. Roots refer to cultural identity and traditional heritage whilst Roads represent the travelling nature of stories which serve as a means to connect knowledge, values and traditions between multiple cultures. The project is a collaboration between three European countries – Italy, the United Kingdom and Sweden. This is intended to demonstrate that stories don't adhere to physical and cultural borders and oftentimes traditional stories in the EU have common roots.

The project has and continues to carry out multiple activities on both a large (national and International) and small (local) scale. These activities (which are targeted to different age groups) include: Storytelling Festivals, performances, tours, artistic residences, interactive events where members of the audience are encouraged to share stories from their traditional heritage and dissemination workshops. The subject of how Europe relates to other cultures is also addressed by this project. Festivals will also include partnerships with other Storytelling organizations from outside of Europe as well as visiting artists from cultures that have historically influenced Europe such as Middle Eastern and Indo-European. The

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[11] **https://ligninstories.com/here-where-i-belong/**

contemporary subject of refugees and migration is also integrated into the program through an exploration of Europe's historical values of hospitality[12].

Living History at Bokrijk Open Air Museum

Country: Belgium
Target Group: Various

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

Visitors to the Open-Air Museum in Bokrijk, Belgium are transported back to 1913 through immersive storytelling and re-enactments. Actors take on a storytelling role as they play the inhabitants of a Haspengouw village. The purpose of this is to recreate everyday life of 1913 Flanders thus sharing this aspect of Belgian heritage. Some of the on-site characters include a priest who can be heard giving his fire-and-brimstone sermon and the village schoolmaster or schoolmistress giving lessons in the schoolroom.

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[12] **Roots and Roads** http://www.juntadeandalucia.es/cultura/europacreativaandalucia/roots-and-roads-traditional-heritage-stories-to-connect-contemporary-european-audiences/

Augmented reality is currently being used by the museum to allow visitors to discover new facets of Bruegel's painting, 'The Fight Between Carnival and Lent'. In addition to this, the LAIKA theatre company has carried out performances of a piece about Bruegel in the style of the storytellers of his time[13].

England's Heritage Cities

Country: England
Target Group: Tourists

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

Twelve of England's well know historical cities have collaborated to develop and release a free app to bring their heritage to a wider audience. Tourists to the UK are able to download the app to their smart phone or device and utilise it whilst touring the country and exploring key heritage cities.

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[13] https://www.flemishmasters.com/en/events/bruegel-s-world

The rich heritage and historical value of these sites, have been interpreted using techniques, such as augmented reality and storytelling. Their tales are told from the perspective of famous historical characters who are brought to life via an app. The app allows visitors to explore each attraction and unlock its stories at various points on site. The stories are communicated using 360˚ photos, 3D models and simple text and image overlays. All of these also give visitors access to hidden areas of the different sites[14].

The History of Alcohol Distillery: Jenever Museum Hasselt

Country: Belgium
Target Group: Tourists

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Jenever Museum is located in the former distillery Stellingwerff / Theunisse on Witte Nonnenstraat, Hasselt. The purpose of the museum is to illustrate Hasselt's connection with the jenever industry.

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[14] http://asalondon.co.uk/explore-englands-heritage-cities-using-a-fantastic-new-app/

In the past, the distillery turned museum was a monastic farm of the Franciscan penitents - better known as the white nuns - who owned their monastery St. Catherine's Valley across the street. The monastic goods were forfeited and sold during the French occupation. The farm thus came into the hands of JAS Bamps, who set up it as a gin distillery.

Storytelling is integrated into the various displays of heritage objects at the museum by way of pre-recorded, re-enacted historical accounts that are translated into multiple languages. Tours led by storytellers dressed as Nuns or Pastors are also provided for museum guests. These tours are peppered with jokes or anecdotes and are told from the perspective of individuals that would have historically occupied the heritage site. A Gin walk through the city is another alternative tour offered. During this tour guests are provided with a glimpse of how Jenever occupied the city in relation to its heritage sites.

Flanders Heritage Day

Country: Belgium
Target Group: Residents of Flanders

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

Flanders Heritage Day[15] provides an opportunity for the residents of Flanders to interact with the cultural heritage of their daily environment in a contemporary, qualitative and meaningful manner. Heritage Day involves 515 organizations, including archives, churches, documentation centers, libraries, folk groups, cultural clubs, youth organizations, universities and schools. Together they open their doors to the public, with 680 activities throughout Flanders and Brussels.

Heritage Day focuses both on the movable (objects) and the intangible (stories, traditional techniques and skills) and thus differs from Open Monument Day, which concentrates on architecture and other immovable heritage. The theme of this year's (2019) Heritage Day was Grenzeloos (Borderless) which was chosen to challenge our preconceptions about heritage and break down possible barriers or misconceptions.

Conversations with monks

 Monks from the Sint-Andries Abbey describe their personal interpretations of the theme *Grenzeloos*. Through the telling of personal stories, they provide insight into the abbey, abbey life and the world of monks today. The interactions between monks and visitors make this event more interesting and promote the dissemination of heritage knowledge.

The Executioner and the Pain Threshold (16+)

Guided storytelling tours explore the subject of torture during the middle ages at the Museum of Judicial Objects at the Gravensteen Castle in Ghent.

Walking/cycling tour: Fleeing from Leuven in August 1914

This storytelling tour allows listeners to follow in the footsteps of refugees from Liège and Tienen who sought refuge in Leuven during WW1. Later these refugees along with many of the city's residents had to flee once again. Some returned after the war, but others ended up in West Flanders, France, the Netherlands or the UK.

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[15] http://www.flanderstoday.eu/living/heritage-day-beginners

The Irish National heritage Park

Country: Ireland
Target Group: Various

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	X
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Irish National Heritage Park[16] brings Irish history to life through character-led tours. There are various options available including: group tours, primary and secondary school tours, adventure tours or audio history tour. The storytelling guides at the park all wear historical costumes and attempt to relay the history of heritage sites and objects through immersive storytelling. Children are also invited to take part in relevant historical and educational activities.

Three historic tours are available including: Pre-Historic Ireland, Early Christian Ireland and the Age of Invasion. The Pre-historic tour focuses on telling the stories of hunter-gather people and their way of life. Visitors are invited to explore re-created dwellings and objects in order to gain an understanding of Ireland circa 7000 BC. The Early Christian tour provides a perspective on the arrival of Christianity to the country. It includes visits to a monastery and its surrounding structures. The Age of Invasion Tour covers the period of heavy conflict when Ireland was under attack from Nordic invaders. Visitors are invited to explore the various settlements and fortresses left by the Norwegians and learn more about these sites through stories.

Glens Storytelling Festival

Country: Ireland

Target Group: Various

Best Practice Criteria	
Predetermined Time Frame	X
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

This is a 4-day storytelling and music festival based along the Causeway Coastal Route from Ballycastle and Rathlin Island to Whitehead. This annual event celebrates the rich cultural heritage of the area. The festival includes storytellers and musicians from the local area as well as featured guests from the rest of Northern Ireland, England, Scotland and the Republic of Ireland. The aim of this event is to highlight the local scenery through walks around the waterfalls in Glenariff Forest Park as well as in Glenarm Forest where visitors get the chance to observe native red squirrels.

Various events are hosted so that the whole family can take part with lots of opportunities for participation. Story-swaps and workshops where visitors can develop their own storytelling skills and share a story with the locals are also hosted[17].

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[16] https://www.irishheritage.ie/guided-tours/?gclid=Cj0KCQjwzozsBRCNARIsAEM9kBN2obGg3nLuLo2hxUgAFmsIRBTN6wIEOERHS1Fw8JbtUFsWcT6zecgaApKwEALw_wcB

[17] http://www.goastories.org/

Our Story

Country: Scotland
Target Group: LGBT Community

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	
Incorporate Cultural and Heritage Activities into the Storytelling Process	
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

Our Story is an initiative based in Scotland that aims to preserve the heritage of the LGBT community through storytelling. Their activities include mapping the lives and history of the LGBT community through performance art, storytelling and digital archives. Our Story also hosts LGBT walks which explore the heritage of the community in relation to various urban spaces that have held significance for them[18].

The CHESS Experience

Country: Various
Target Group: Museum Visitors

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X

Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

CHESS (Cultural Heritage Experiences through Socio-personal interactions and Storytelling)[19] is a project, co-funded by the European Commission, that aims to integrate interdisciplinary research in personalization and adaptivity, digital storytelling, interaction methodologies, and narrative-oriented mobile and mixed reality technologies, with a sound theoretical basis in museological, cognitive, and learning sciences.

The principal objective of CHESS is to research, implement and evaluate both the experiencing of personalized interactive stories for visitors of cultural sites and their authoring by the cultural content experts. Visitors are directed to the artefacts which are of most interest to them. The history and heritage value of these artefacts is communicated through interactive content such as quizzes or games, which turn an ordinary museum visit into a personal, interactive storytelling experience. This benefits both the user and the museums, which want to encourage repeat visits.

The CHESS product was trialled at the Acropolis Museum in Athens, Greece and at the Cité de l'Espace Park in Toulouse, France. In December 2014, CHESS project was honoured with one of the 12 innovation Stars of Europe (corresponding to the twelve stars of the European flag), an award given by the French Ministry of Education.

[18] https://www.ourstoryscotland.org.uk/heritage/artHeritage/index.htm
[19] http://www.chessexperience.eu/

Zaanse Schans Windmill Cruises

Country: Netherlands
Target Group: Tourists

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Zaanse Schans provides a window into the preserved industrial past of the Netherlands. Several tours are offered around the available heritage sites and led by tellers decked out in traditional costume. Visitors are also able to visit the mills and interact with the miller and his wife whilst hearing stories about life at the location[20].

Heritage Storytelling examples from Outside of Europe

The Oral History Initiative

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[20] https://windmillcruises.nl/en/windmillexperiences/

Country: South Africa

Target Group: Local Community and General Public

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	
Incorporate Cultural and Heritage Activities into the Storytelling Process	
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Oral History Initiative was launched in 2015 by the Western Cape Department of Cultural Affairs. The purpose of this program is to collect and preserve cultural heritage stories from local communities. Residents from 14 municipalities across the province have been sharing their stories through video recordings. The recordings are placed on DVD disks and provided to libraries in the area, as well as to the storytellers themselves.

Since the initiation of the project, 244 interviews with residents have been recorded across 6 different municipalities. As of 2019 the initiative has continued to be expanded across the province. Department spokesperson Tania Colyn emphasizes the importance of preserving stories from the past, "Often, the oral history in a community is lost once older generations pass away. We have a duty to keep our histories alive in our communities and within government so that future generations can celebrate our heritage"[21].

LifeStories For Black Youth: Exploring Cultural Heritage Through Storytelling – USA

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[21] https://www.vukuzenzele.gov.za/capturing-heritage-through-storytelling-0

Country: USA

Target Group: Children and Youth

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	X
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	

It has been observed that African American youth are at greater risk for academic and health disparities than their white counterparts. Cultural education programs aimed at decreasing these disparities have been identified as a method of correcting these inequalities. Interventions that explore and celebrate African American cultural heritage, as well as educate all students about African American culture, may lead to behavioral health benefits for students.

This example of heritage storytelling is not an event or workshop but rather a product based on the school curriculum that focuses on African American heritage and culture. The Cultural Heritage Stories for Kids: African American series (CHSK: African American) is designed for children in grades 3-5 and features professional African American storytellers sharing heritage stories on DVD. The stories are accompanied by lessons, scripts and activities. The story library includes traditional historical narratives as well as experiential stories. The product pack also includes a professional manual (administrative guidelines, lesson scripts, and activities), parent handouts, and web resources[22].

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[22] http://www.3cisd.com/portfolio/lifestories-for-black-youth-exploring-cultural-heritage-through-storytelling/

Amazon Conservation Team

Country: Suriname
Target Group: Local Community

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	
Creating Space for Meeting and Exchange between Storytelling Professionals	

The Amazon Conservation Team (ACT) partners with South American indigenous communities to preserve rainforests and traditional culture.

"In the Amazon, indigenous communities deeply value the forest and consider it an essential aspect of their territory, which is integrally tied to their own identity," said ACT anthropologist Rudo Kemper. Their storytelling traditions are similarly vital and are at equal risk of being lost, he said.

A recent project started by the ACT is in partnership with the Matawai Maroons in Suriname with the aim of preserving their oral heritage. Part of the project activities involved training the local youth to record the stories of their elders. To date, the researchers have collected more than 50 locations within the Matawai ancestral lands. The next phase of the project includes the development of a digital map, available both on and offline. This platform allows for stories to be uploaded and 'tied to space and territory'[23].

iDiscover Colombo – Sri Lanka

Country: Sri Lanka
Target Group: Tourists

Best Practice Criteria	
Predetermined Time Frame	
Emotive Storytelling	
Adjusting Storytelling to Target Audience	X
Listener Participation	X
Connect the Story with the Heritage Object or Space	X
Incorporate Cultural and Heritage Activities into the Storytelling Process	X
Recreate the Heritage Space	
Digitalisation of Storytelling for the Heritage Space	X
Participatory Story Building Sessions	X
Creating Space for Meeting and Exchange between Storytelling Professionals	

IDiscover Colombo is a tour app that highlights heritage in relation to the city. The app the result of a collaboration with Dutch heritage professionals and Sri Lankan locals. Colombo is the latest addition to the iDiscover Asia series which works with the locals of various Asian cities to develop guides which include heritage stories among other information[24].

For the Colombo project, iDiscover collaborated with Heritage Hands-On from Amsterdam and the newly established Colombo Heritage Collective, a joint initiative of locals from PWA Architects, Cantaloupe Hotels and Agency RED. In developing this app, the team collected and integrated stories of local inhabitants about the historical city – which still has traces of the Dutch presence in the past[25]. Further steps for the project include working with local professionals to create illustrated maps and stories for three neighborhoods.

[23] https://www.amazonteam.org/storytelling-empowers-indigenous-people-to-conserve-their-environments/
[24] https://i-discoverasia.com/community/about/
[25] https://dutchculture.nl/en/news/sri-lanka-new-tour-app-brings-heritage-colombo-life

Online Examples

Urban Survey	https://www.facebook.com/urbansurveytm/
Pia Sigmund (personal website)	www.piasigmund.dk
Danish Folk stories	https://www.maalefortaelleteater.dk/fortaelleproje
Mythstories	http://www.mythstories.com
Kazerne Dossin	www.onsverhaal.be
Seeing Stories	www.seeingstories.eu
Stories in Place	www.storiesinplace.net
Nepmesefesztival	www.nepmesefesztival.hu
House Csurdongolo Alkoto és Rendezvenyhaz	www.csurdongolo.hu
Folk Stone Heritage	www.folkestonesheritage.co.uk
Roots and Roads	http://www.juntadeandalucia.es/cultura/europacreativaandalucia/roots-and-roads-traditional-heritage-stories-to-connect-contemporary-european-audiences/