



CASSANDRA
SOCIALLY ENGAGED STORYTELLING

YOUNG STORYTELLER CALL OUT

The **Norwegian** team was primarily looking for young people with something to say, and some ideas of how they would say it (ie thoughts/experience on form, craft, expression etc). The team sought a balance of budding artists that they could trust to be self-motivated to create, but who had something to learn from the project. They also sought to create a good group dynamic with a range of experiences and perspectives within the Norwegian team. It was not a criteria, but they also asked themselves: "Could we imagine this person running (part of) our festival in 10 years?" The answer was yes for all those that made the shortlist.

The **Norwegian** team sent out the following call through their newsletter, social media and direct invitations to individuals and relevant organizations:

Artistic development opportunity for socially engaged young storytellers

Over the next two years, The Cassandra Project will support an international group of fifteen young storytellers to develop their artistic practice as socially engaged performers, through training, mentoring and co-creation. Funded by Creative Europe and led by the Federation for European Storytelling, The Cassandra Project will explore performative and artistic strategies aimed at tackling social challenges through storytelling in an international context. Fortellersentrum - The Norwegian Storytelling Centre is one of five European partners who will each recruit three young storytellers aged 18-29 to take part.

What does it involve?

- A four-day training course with internationally recognised storytelling teachers and practitioners at the International Storytelling Festival in Alden Biesen, Belgium.
- Research and story collection in your chosen community and the creation of your own storytelling performance, with mentoring support from storyteller and Artistic Director, Lina Teir.
- Production of a research journal documenting your process.
- Regular online meetings with a supportive network of storytellers from Belgium, the Netherlands, Sweden, Norway and Poland.
- International performance laboratory and trial performances at the Amsterdam Storytelling Festival in November 2024.
- Performance at Fortellerfestivalen - The Norwegian Storytelling Festival in April 2025.
- Possible performance opportunities at other European festivals.
- The opportunity to see and analyse many storytelling performances together.
- Participation in the Federation for European Storytelling conference in June 2025.

What are we looking for?

Young storytellers who are interested in addressing current issues through storytelling. The project involves creating your own 20 minute solo performance by collecting traditional and/or personal stories from individuals or communities whose life experiences align with your chosen theme. The topic is up to you. Performances will be developed and performed together with others. You don't

need direct experience of working in this way, but you should have some experience or understanding of oral storytelling. We are looking for storytellers with something to say, an openness to learn and share with both experts and peers, and a commitment to the project.

All international meetings, training, and labs will be conducted in English. Stories can be told in any language. Part of the project will explore how to make them accessible, available and attractive to international audiences.

All applicants must be:

- between the ages of 18 and 29
- living in Norway
- available for all key dates
- confident using English in social and learning environments

How to apply

Send us a video application including:

1. A short introduction of yourself and your motivation for taking part in Cassandra. This may include your thoughts on a topic that you are passionate about.
2. A short story (or story excerpt) under 3 minutes.

The team received 26 applications, invited 13 to interview, and chose 3. Those invited to interview were asked to bring along an object symbolising something they believed was important to tell stories about.

For team Belgium the selection procedure to find young people to engage in storytelling started with an open call announcement widely disseminated to art schools, storytelling associations and relevant communities. The call outlines the project's goals, the selection criteria and details on how interested individuals can participate.

Young people interested in storytelling responded to the open call by submitting two short videos. In the first clip they presented themselves and explain their motivation, social engagement and connection with storytelling. In a second clip they presented a short story of maximum 2 minutes.

We received a total of nine applications of whom two participants are Dutch and live in The Netherlands so their details have been forwarded to the Dutch team and one candidate was over 30 years old, so not eligible for this project. For the remaining six candidates the mentor and project manager reviewed all clips focusing on motivation, talent, style, presentation skills and availability for the whole duration of the project. All six shortlisted candidates were invited for an on-line 30 minute conversation to delve deeper into the candidates' storytelling experience, social engagement, motivation and passion.

By incorporating these steps, the selection procedure ensures a comprehensive evaluation of candidates and helps to identify young individuals who not only have a flair for storytelling but also possess the skills and enthusiasm to contribute meaningfully to the project.

The storytelling community in **Poland** is very diverse, due to the lack of formal training in the art of storytelling. Therefore the team considered young people who are gifted in oral expression, music and acting, and those who treat storytelling as an opportunity to give an authorial voice to reflection on the present society. The basic criteria for selecting the candidates in Poland were: interest in the art of oral storytelling, mobility to travel abroad and openness to a multicultural environment and cooperation.

The **Swedish** partner opted to look for people with basic understanding of storytelling techniques, structure and who had shown commitment before. They started with checking if any of their previous students from their culture school in Ljungby would be interested now that some of them had grown too old to be students there now. They also checked with young people who had been in their previous Erasmus+ project and with students from the university course. They also checked with a local theatre company for young adults.

The **Dutch** partner in Amsterdam already had a strong relation and activity strand with emerging artists and they recruited from this group.



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