

THE NATIONAL NETWORK FOR STORYTELLING AND THE SPOKEN WORD ARTS

Presentation 2016

The National Network

The [National Network for Storytelling and the Spoken Word Arts](#) (in French: *Réseau National du Conte et des Arts de la Parole*, or *RNCAP*) was set up in 2006.

Its members are operators in the field of storytelling and the spoken word: venues, festivals, seasons. Their common characteristic is that they share storytelling and the spoken word by directly organising the meeting of the artists with their public.

Their profiles are diverse: non-profit organisations, libraries and local authorities.

Whatever the profile, duration or recurrence of the event being programmed, they each work to develop long-term initiatives in cooperation with the local players in their respective areas of intervention.

The National Network

The network's mission is to set up a place of work, collaboration, and development of storytelling , for the whole sector.

To this end RNCAP has developed an initial triennial programme of action, including quantitative mapping of the players in the field of storytelling and the spoken word, themed meetings in each region, drafting of a manifesto with other stakeholders in the field, and an annual summer meeting in Avignon during the festival. The Agora des Contoirs association, along with the network's annual general meeting, has thus become the new winter rendezvous for RNCAP.

The network currently includes a board of directors with 11 members and an office with 6 members and around 50 subscribed members.

A project manager is used to implement action points.

Keywords:

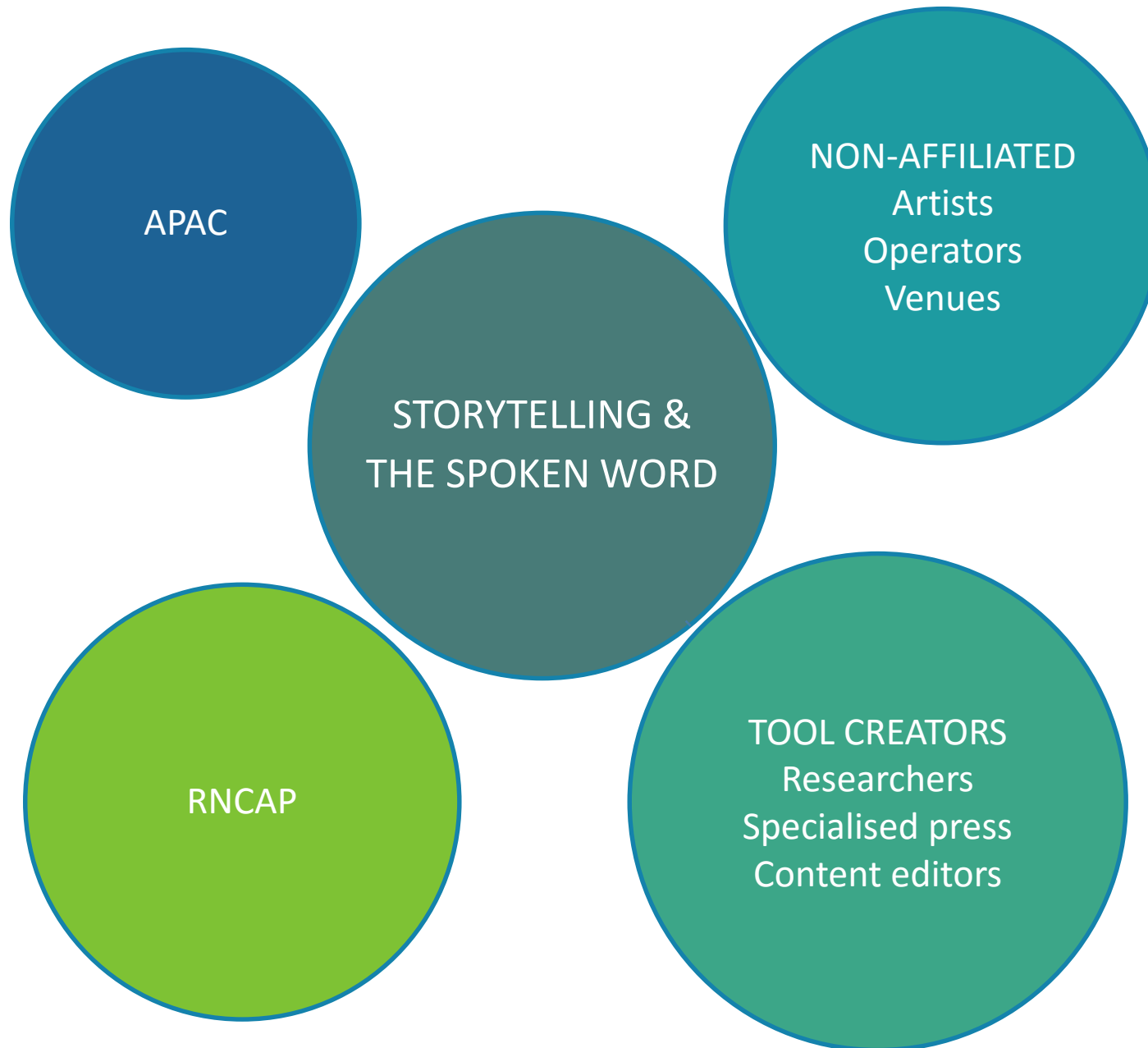
Structures

Work

Meeting

Promotion

Storytelling organisations



The National Network

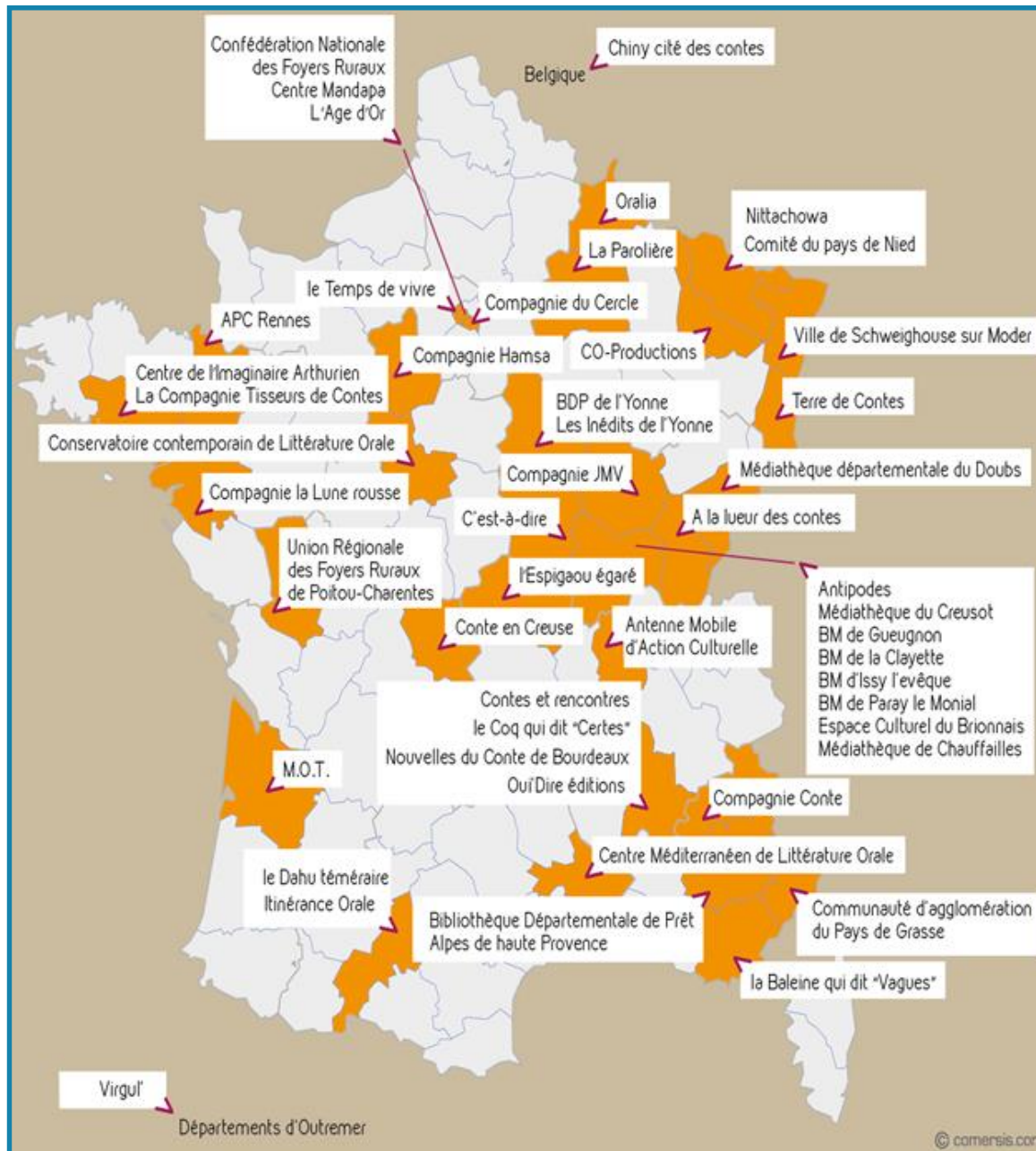
Since its inception, the aim of RNCAP has been to bring together all the structures working in the field of storytelling and the spoken word, whether these structures program and organise events, study Storytelling, bring artists together, or use these disciplines in other activity sectors...

The basic idea is to give exposure to these storytelling disciplines, as cultural institutions and the general population are not sufficiently aware of their existence.

Keywords:

To be counted
To know each other
To become better known
To join forces

Map of subscribed members 2016



Objectives

- Strive for recognition of Storytelling and the Spoken Word Arts
- Promote, structure and professionalise the discipline
- Encourage dense territorial networking of those involved in spoken word arts
- Regularly collect information for study purposes
- Implement transverse cooperation with other operators of the spoken word arts
- Request information from cultural networks and other disciplines (UFISC, FAMDT, Fédération des Arts de la Rue) as university research or socio-educational experiences in the storytelling field.

Tools

The aim of the network is also to create tools which are useful to as many people as possible and which can be used by all network members.

By working to bring about regional meetings and by taking into consideration the specificity of contacts, the network now has several leads to work on in the fields of:

- territorial networks
- cross-sectoral partnerships and transversality
- the pooling of resources (tools and skills)

Territorial network

RNCAP works to enhance the dense territorial network created by the storytelling arts in both urban and rural areas.

Work still remains to be carried out on the network in order to ensure that all relevant structures in the field will join.

The main difficulties reside in the construction of the network itself, on the one hand, and in the fact that artists in this field usually work alone or in very small teams.

For a lot of operators in this field, working collectively is not something that comes naturally.

Keywords:

Territories

Urban

Rural

Transversality

Transversality: very different skillsets were represented during various regional meetings; this made it possible to focus on the capacity of those involved to work with partners outside the field of storytelling.

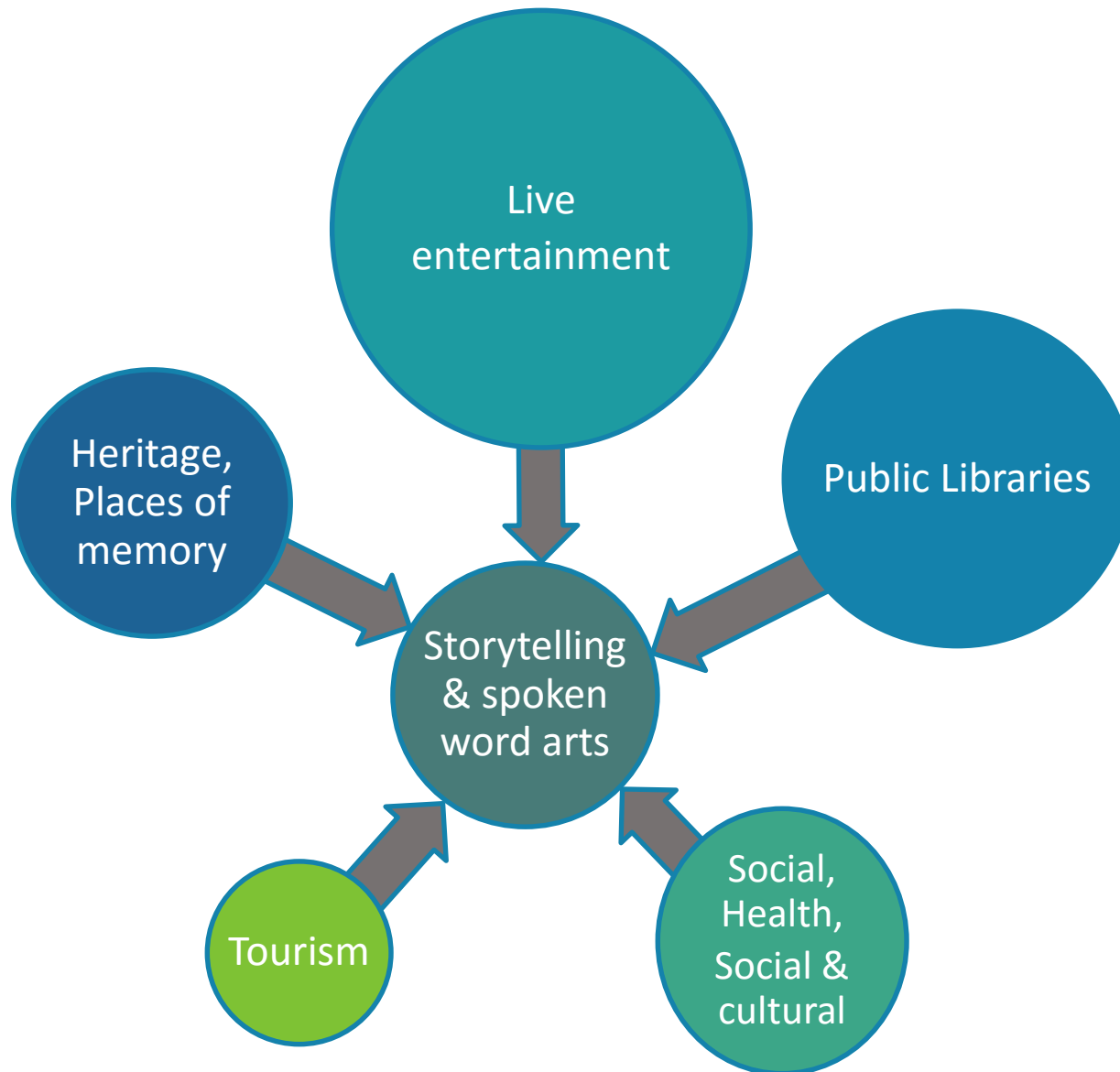
Out of the cultural field, schools and public libraries are the major partners of this discipline. They work together effortlessly to develop school or regional projects (such as the *Coup de Contes* festival in the Côte d'Or region or *Tant de Paroles* in the Nièvre region, for example).

Although the field of Exclusion is a more surprising partner, joint initiatives have been set up to aid inclusion of "marginalised and closed" sections of the population, such as prisons and hospitals (the *Contes Givrés* festival and the Antipodes non-profit organisations, with interventions in prisons or for those with autism).

Keywords:

Schools
public libraries
Exclusion, margin
Closed public

Transversality



Work implemented

- Available tools: website, Facebook page
- To know each other: CRAC
- To become better known: Avignon
- To join forces: Agora
- To be counted: OPP

Website, Facebook page

The website identifies the tools which can be useful to network members and namely those helping to build better relationships between artists and operators.

Legal tools, sharing of experiences, mutualisation, amateur and professional agreements are some of the network forms available on the website.

Requests for projects and member news are also found on the website.

The Facebook page showcases current information and member proposals (festivals, calls for residency, etc.)

Keywords:

Visibility

Study

Data

Sharing experiences

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CRAC

Along with pursuing common work at a national level, the development of Regional Coordination Bodies of Action for Storytelling (in French *Coordinations Régionales d'Actions pour le Conte*, or CRAC) is one of our priorities to spread the network and to fit in with local requirements.

Local requirements and the operators involved differ from one region to another, which is why each CRAC has the possibility to decide on which theme it wants to focus or whether or not to formalise its existence.

Some CRAC already plan to give legal form to their existence by setting up as non-profit organisations according to the Law of 1901. Should this formalisation goes ahead, the national network could ultimately become a national federation.

Keywords:

Visibility

Study

Data

Sharing experiences

CRAC: territorial network

These regional meetings bring together players in the field of storytelling wishing to meet and work together. Operators of other professional sectors involved in storytelling as partners and/or sponsors also attend. A number of participants have emphasised the relevance of storytelling in these transversal partnerships; this is a parallel that has also been drawn with street arts. Our disciplines know how to work a territory involving a large number of stakeholders.

In 2015 CRAC regional meetings continued to take place in Auvergne, Bourgogne, Lorraine, PACA and Rhône-Alpes. They were marked by preparations for planned fusing of the regions; as such the Auvergne and Rhône-Alpes regions organised their first common CRAC meeting. The same initiative was taken up by the Bourgogne regional CRAC meeting, working with the Franche-Comté region. The CRAC meeting themes are chosen according to particular regional common characteristics.

Generally speaking, CRAC meetings bring together operators involved in many fields outside the borders of storytelling. We counted a total of 304 participants over all CRAC meetings organised in 2015.

By leveraging the partnerships of some operators, future meetings could enable the development of international partnerships with similar structures and networks.

Keywords:

Territories

Urban

Rural

CRAC

Regions of France



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Avignon

Since 2012 RNCAP has offered a programme of exchanges during the Avignon festival.

The idea is to offer meetings showcasing storytelling to programmers from other fields.

These are also moments of exchange for those within the profession.

Keywords:

Visibility

Studies

Data

Sharing experiences

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Agora des Contoirs

Since 2014 RNCAP has organised an exchange for the whole sector which brings together subscribed and non-subscribed members.

This generally takes the form of a meeting at the event members, and makes it possible to invite operators from other disciplines to intervene on questions such as development or legislation, for example.

Keywords:

Visibility

Studies

Data

Sharing experiences

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Studies

The development of Storytelling requires greater knowledge of the discipline, which despite a dynamic context and a dense territorial network, suffers from a lack of visibility and recognition.

The most recent sector study was carried out in the year 2000!

We lack cultural, economic, and territorial data on the work carried out by the actors and operators within storytelling.

The operators need places to share experiences in order to inspire each other, to exchange information about working conditions, and to discuss their respective visions, constraints, and solutions.

Keywords:

Visibility

Studies

Data

Sharing experiences

Studies

In 2016-2017 the Network is launching a study based on the OPP method. The OPP is a continuous process, based on the involvement of members of the discipline and subscribed members via a specific platform, pooled with other professional networks as well as local authorities. The idea is to observe and collect the available data ourselves .

This will serve to bring about exchanges based on transparency, in order to attain a clear and global vision of a sector incorporated among other cultural sectors.

Originally implemented by the FEDELIMA (French organization for music) in 2000, the OPP has now been taken up by a number of member structures of the UFISC such as the Federation of Street Arts, THEMMAA (Puppets) or even RNCAP.

Keywords:

Visibility

Studies

Data

Sharing experiences

Studies

Lastly, the OPP has developed a common basis questionnaire, refined over 15+ years by the participating structures.

This questionnaire contains dozens of entries and over 300 possible questions depending on the responding structure. It was developed using specific software which allows for very wide scanning, facilitating transverse and transdisciplinary crosschecking. Its configuration also allows for constant updating of collected data.

We believe it is important not to isolate storytelling on an artistic or local level. On the contrary, we endeavour to ensure it is included in the general activity of the cultural operators for transdisciplinary benchmarking. We will then be able to assess the weight of storytelling within an artistic, cultural, economic and social context, from a local to a national level.

Keywords:

Visibility

Studies

Data

Sharing experiences

Conclusion



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Conclusion

Keyword:
Any Question ?