

# Producer's Guide

**Written by  
Members of the  
Organizer's Special  
Interest Group**



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National Storytelling Network  
Toll-free: 800-525-4514  
Direct: 423-913-8201  
Fax: 423-753-9331  
Website: [www.storynet.org](http://www.storynet.org)

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# Chapter 1

## GETTING STARTED – THE BASICS

contributed by  
**Nancy Duncan**

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If you're thinking of producing a storytelling event, these are the things we think are basic to getting it under way.

### **Whom do you hope to serve? And why?**

If you can answer these questions concisely, clearly, and without overlaps in audience interest, you're on your way. It is a rare and gifted teller who works best with/appeals to audiences of all age levels. Targeting your event to a specific age group makes it easier for you to market your event and to choose tellers to meet your needs. For a "family" event, specify the age levels – you do not want the telling spoiled by crying babies.

### **Venue**

Where are you going to have this event? Will someone loan you a space? Does the space fit the audience who will attend?

If it is a space that normally serves adults, be sure they will welcome children if you are planning a family event. Will the owners of the venue co-sponsor the event with you by furnishing the space free of charge in return for the marketing you will do? Do they have a built-in audience you'd like to serve, and a mailing list they'd let you use?

An extremely popular teller like Bill Harley will pull a family audience to a venue not usually inclusive of children, such as a college campus. But not all tellers are able to do this, so site selection is important. Is the venue small enough so that you won't be embarrassed if it doesn't fill, yet large enough to fill if you sell out? If this is your first

storytelling event, a hall that seats 200-250 might be the place to start.

### **Teller Selection & Setting the Date**

If you have a teller in mind, one you are sure will fulfill your needs and goals, contact him/her before you set any dates or commit to anything. It may turn out that the teller might be in your area sometime within the next 6-12 months and you could piggy-back mileage and your booking in-between their other commitments. You might also have a better chance of getting the teller at a price you can afford.

It is almost impossible to do this, but try to select a date when the fewest possible conflicts are going on. You won't be able to find a totally free night, but you can avoid things like Super Bowl, final weekend of the College World Series, the most likely weekend for the blizzard, etc. If you live in a fairly large city, check with the Convention and Visitors Bureau about scheduled events in your area. Also check the calendar of the arts organizations you feel are the closest to having your audience.

One nice thing about storytelling is that it is frequently unpredictable who knows about it and who will respond to it. Realize that you're building a new audience, but picking a teller someone has heard of to start off with helps a lot.

### **Money**

You may talk to anyone of the contributors listed in the back of this handbook about the costs of hiring a storyteller. There is a wide range of fees and level of expertise available to you. The tellers will expect an honorarium, transportation, lodging and food.

It is best to pay all featured tellers the same fee. Set your fee and then invite the teller to work for you. The same goes for regional, state and local tellers. Set your fee and then invite the teller to work for you.

Some tellers are happily willing to stay in donated housing, but be kind to them. Don't ask them to stay in homes with pets or little children. If someone has a bedroom with private bath, that is ideal.

### **What agencies can you join up with to achieve your goals?**

The more broad the base of support in your city, the more likely you will get a good audience, and the more easily you can afford to produce the event. For example, if your teller will be performing on Saturday, try to hook up with a local church or worship center wanting the teller for Sunday morning to do a workshop in the Sunday school and tell a 10-minute story at service. Not all tellers enjoy doing this, but if the worship center is willing to pay a fee for this service, it will help you advertise in its bulletin the week before and help you afford your teller.

Other examples are: Workshop or telling at a local teacher's college or university Workshop for area high school students interested in storytelling. Performances in local schools leading into the weekend event for you. Placing tellers in area schools for three or four days before a weekend event guarantees a good turnout for a family show on the weekend. Or, perhaps you can hook yourself up with a venue that really wants to get a lot of children into its building. You book the schools in, the venue gets the head count, you pay the teller a fee and you keep any surplus revenue.

Workshop of mini-performances at new assisted living facilities or health-care centers such as children's hospitals. Your teller may have a special expertise, such as work in death and dying for hospice workers, doctors, social service workers, counselors, ministers, mental health professionals, faith-centered organizations, reading councils, multicultural organizations, organizations that try to serve a specific minority population within the larger community, art museums, art galleries, art centers, history centers, etc. Talk to your teller and discover what her/his

adjunct interests and talents are. If they've had experience working with any of these groups, or others, contact the group and find out if they are interested in "sharing" your teller during the week before your main event.

### **Underwriting**

Perhaps there is an individual or corporation in town you know well, are friends with, who would understand your goals and plans. The right person might just be your doctor's office, or your insurance company. Or your local Target Store. Ask them if they'd like to underwrite all or a part of the costs of your event. Some corporations would do this to get an organization up and running, to get their name on a quality product, etc., and some will do it because they like and respect you and don't want anyone to know they gave you money.

Asking for underwriting is a way to get the money you need without having to depend on the gate. If you explain to the underwriter that their support will help to make you self-supporting in the future, they are more likely to give the money. If they think you will return to them every year for a hand-out, they might not. But if the event is fun, popular, well attended, and of excellent quality, they may be willing to sponsor your activities year after year, proudly. Many corporations are willing to give money to events for children and families before they will give money to events for adults.

### **Grants**

Your state arts council and your state humanities councils are excellent resources for support funding. The guidelines vary from state to state. Contact your local state agency and they will teach you how to write a grant. Of great assistance in this process is someone with a PC and PageMaker. Plan ahead. A year in advance is safest.

Consult your local Junior League, Chamber of Commerce, and main Library for a list of all the local foundations in your community and for their guidelines. Deadlines for applications will vary, but you might find the very foundation whose goals fit yours. Don't be afraid to ask for money to do what you love best. It may take you a while to educate the agency, but if you do your homework and prepare an accurate and succinct application,

you will have a good chance of being accepted.

Be aware that most state funded agencies, and federal agencies, will ask for a cash or in-kind match. In other words, if the event costs you \$1,000 to produce, you can only ask for \$500 and will have to raise that other \$500 at the gate or through other contributions. If you are just starting out and your budget is modest, you might be able to get by with in-kind match only. What this means is that you give a value to everything which is donated, such as your coordination fee per hour times the number of hours you work. The usual rental fee of the donated hall. What you would have paid if you had bought the donated refreshments. What the donated housing is worth if you had to book a motel, etc. Add this all up and it is your in-kind contribution. You should put this into all your grants, even if you have enough cash to match the actual dollar costs, because you need to be able to document the true costs of what you are doing.

Your goal should always be to make your events self-supporting, through ticket sales, through underwriting, through adjunct sales like T-shirts and resources. You do not want to make yourself dependent upon grants and donations. But grants and donations are a wonderful way to help yourself gain recognition, to begin to become stable, and to begin to help you start an endowment fund to eventually support your work in your community.

Keep accurate, timely records and file your reports before the deadlines.

## **Marketing**

Everyone claims that direct mail is the best way to sell an event, but it is expensive. Don't broadcast mailing to a wide, unspecified list. Try to develop an accurate zip+4 sorted mailing list specific for the audience you want to pull. Borrow a mailing list from a local agency with the audience you want. If they won't give it to you on disk, pay for it.

Bookmarks, posters, and flyers work well if they are attractive, correct, and specific. Place them only in the places where the audience you want is likely to see them. Posters need to be up for at least one month to be effective.

Develop an email list to reach as many folks as you can. Ask a local website creator to build you a

website, and advertise it through schools and libraries.

Write lively and interesting press releases and create two kinds: a mini-release for bulletin board announcements on local radio stations, and a full release for newspapers. Be sure these releases are at the paper six weeks in advance. Get to know the arts reporters and the folks who write special features. Cultivate them. Meet with them three months before your event and educate them to the need of announcing and reviewing your event.

Check out the newsletters of all agencies with interests similar to your and ask them to place a small notice or ad announcing your event in their newsletter from six to 8 weeks before the event.

Ask agencies if they'd like to buy some tickets in advance, at a reduced rate (\$1 off discount) and help you to guarantee an audience.

Ask everyone on your committee to sell at least ten tickets for the event. Ask them to all come and bring all their friends. Ask them to sell these tickets six weeks before the event, so you know you'll have at least half a house.

## **Plan Some Fun**

Plan at least one time when all your workers can get together and have some fun—maybe at your evaluation party or meeting. If you are going to work hard to enable storytelling to thrive in your community, you need to plan some time to celebrate your efforts. The greatest joy is seeing the faces and hearing the applause of a happy audience, but it is also very healthy just to pat each other on the back and tell each other how much you appreciate each person's special gifts and that they have shared them to achieve a common goal.

■

# Chapter 2

## ARTISTIC VISION

contributed by  
**Gerald Fierst**

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As the storytelling movement ages, we as producers are faced with audience development issues which are too often discussed in terms of marketing and fund raising, forgetting the core of our mission, art. Even the titles we give ourselves – executive director, producer, or producing director – belie our real mandate, to present art. The heart of a theater, dance, music or opera festival is the vision of its artistic director, not its mailing list, bookkeeping system, or resources tent. Why then haven't we organized ourselves to accept this responsibility?

I am not referring to quality control. Everyone aspires to excellence. Artistic vision sees beyond smooth performance skills to issues of style and risk talking. The artistic director must always ask, "How is my storytelling festival different from all other storytelling festivals?" and "What experience am I offering that is different from my entertainment competition?"

In truth, most producers of storytelling events are caught within two fallacious structural models – the commercial star package and the egalitarian folk gathering. The star package offers headliners with the hope that these stars as "the best" of America's storytellers will attract audiences, the way Demi Moore and Jim Carey assure movie audiences. This marketing philosophy depends on a large audience pool with a regular pattern of attendance and a knowledge of the storytelling community. Few festivals actuarially have this market depth. Most of us count ourselves lucky to have a couple of thousand middle aged attendees on our mailing list; nor will most of our neighbors know the names of America's top storytellers.

The egalitarian folk festival gives everyone a chance to see their taste reflected in the performances. Thus, we create an event like Al Capp's universal food SHMOO. It has no real color, no real character, no real taste. One can say it is what everyone wants. Everyone does eat SHMOO once. Some eat it two or three times. But when something has no real taste, it is easy for taste to change, and the audience eventually will go somewhere else for sensation. Our attendance dwindles because the audience has done the storytelling thing and gone on to the next offering.

As producers, our mandate is to increase our market. As artists, we have the means to expand our demographics by finding models to appeal to younger audiences and by creating events that offer unique experiences. Therefore, it is not enough to produce a folk festival with a sampling of artists performing their arias. A little something for everyone, in the end, results in a lack of substance. Instead, we should strive for our event to have a strong character, whether it is the funniest, wildest, sweetest, friendliest, biggest, most dramatic, most surprising, or most unexpected entertainment offering of this moment. How often do we stop and write an artistic mission statement for our festivals? How often do we push beyond the simplistic formulas of age, sex, and ethnicity to make challenging statements on contemporary issues of politics, race, and gender? How often do we challenge our audiences to listen to new ways of using sound, image, and oratory to tell the story?

Admittedly, part of the problem is finding the performers who are willing to take these risks. We must cultivate these people by offering them venues at our events and by creating structures where we can see them, hire them, and recommend

them to other artistic directors. In the theater world, a national organization sponsors biannual auditions in New York City, Chicago, and Los Angeles, for artistic directors to discover new talent. In the storytelling world, we often don't even visit each other's festivals because of the pressure of time and money and because we are going to see much the same thing everywhere. Perhaps, the new national membership organization should take up this mandate and create a national conference which provides storytelling producers a place to hear alternative voices and to view new forms.

Let us not keep catering to the old formulas. In Tibet, at the turning of the seasons, the Dalai Lama presided over a ritual in which the current earthly body of a holy monk of ancient times prophesied the future. With incense and drums, the god energy was called down while the lamas spun round and round, faster and faster, until suddenly a ritual mask was dropped on the reincarnated soul's head. The mask weighed almost two hundred pounds and should have smothered the monk, but the god energy held him upright. Then the voice of prophecy came forth from the mask, bringing not only revelation, but blessings. That is what traditional ritual and religion does: it concentrates all attention on the ecstasy, transforming the past into the future and discovering a public/private moment in which the community understands the course of both our individual and collective lives.

I believe that we as storytellers and artists are a part of the visionary company, and that we pull down the energy of our stories from the rituals and voices of the past. That is the magic we sense in story and sometimes speak of as if it entitles us to popular acclaim; but magic does not equal power, respect, attention, or popularity, if all we do is tell the old stories of how we made it through. It is the new stories, the never before known stories, that are real power and make people listen. They may come from the past incarnate souls, but their final revelation is a new way to see now and into the future. As artists, we must open our vision to the future; as presenters, we must create a place for the new stories to be told. ■

**contributed by**  
**Jim May**

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I'd like to describe the Illinois Storytelling Festival as an example of an event that has attempted to reflect the flavor and history of a particular community. Every event is different, of course, but perhaps in hearing the story of this one festival a small contribution can be made to others who are organizing events or considering production issues.

The festival was founded in Spring Grove, Illinois, in July of 1984 and is now in its 16th year. I had been telling stories professionally (part-time) for four years. I had grown up in Spring Grove and was beginning to include family stories and stories of my community in my repertoire. At that time, a cousin of mine, Robert May, was president of the Spring Grove Chamber of Commerce. He was particularly drawn to stories about family and local history since our families had lived in the community for five generations.

Bob proposed that a storytelling festival be founded and sponsored by the chamber of commerce and that chamber members each sell a book of tickets as a way to underwrite the budget. We found a local journalist who was willing to be our publicity coordinator – namely to write a press release and compile a media list of destinations for the releases—and we were on our way. Since the largest space in the community was a school gymnasium, and since I was at that time caught up in the romantic euphoria of tent festivals (a la Jonesborough) we decided to use the village park and baseball field as the site. The logistics worked well because the park is isolated from the rest of the community by a woods and a creek. The first year we borrowed a tent from the Spring Grove fire department, rented a small tent with wooden poles from a local farmer and rented one tent from a professional rental company.

I remember the tent we got from the farmer very well because we got a great price on condition that we helped set up the tent (we never agreed to that again). That hot July afternoon I gained a new understanding of the weight of canvass and realized why circuses always have elephants. It was also that day that I had a sense of an artistic direction for the festival. We had erected the tent

and were resting in its shade. As we gazed from under the tent, past the wooden tent poles, we could see the grass that had been mowed for the event, and in the distance old rail fence posts leaning at odd angles along an old fence line. I thought, "This must have been what the Chautauqua circuit was like: A touring group comes into a village, mows the grass and weeds, and sets up tents in the pasture for a few days. People come, enjoy, are enriched and then the tents come down and the empty field remains with hardly a trace of what happened, as if it had all been some kind of dream or vision, or perhaps a celebratory gathering of druids or spirits."

And so that first year we had three different areas set up under tents: Family Tent (all ages), Children's Tent, and a Neighboring Tent (for festival goers to get some shade and visit with each other. We encouraged storytellers to hang out here and mix with the audience as well. We are considering bringing this tent back with a facilitator who would help people tune into their own life stories and memories.) We also had the open mic "Swapping Ground" under a shade tree."

We opened the gate for a one day-festival and 1500 people came. I know now that most beginning festivals do not and should not hope for that kind of turnout in year number one. It took us another ten years to double that attendance. I think we had benefited from being within 50 miles of Chicago, getting good coverage in the newspapers, and a kind of pent-up demand among Chicagoland and Midwestern storytellers and storytelling audiences for a Jonesborough-type tent event with storytellers who had also told at the National Festival.

Not long after that first festival was over, I was driving through Spring Grove (I lived just a short distance from there and still do) when I noticed a sweet corn stand alongside the road and John MacDonald, an elderly, local farmer, selling sweet corn. John was a bachelor farmer, a poet and local wit, who always had a comment on any situation, particularly one involving fun or politics. I had given John a free pass to the first festival and was anxious to learn his take on the event. "Jim," he said, "that's the best thing to come through town since the Chautauqua."

So it seemed that our vision had received an

elder's blessing. The very next year we had our first Elders Concert at the festival. We asked John to participate and tell us about the days when the traveling Chautauqua would come to town. And this he did, going on for several minutes in great detail, all the while staring at a book of matches he held in his hand as if his memories of a lifetime were somehow scripted on the back of the matchbook cover in the tiniest print. Of course it was just that he was too shy to look the audience in the eye. We now have the Elders Concert in a more informal tent (Traditions Tent) where there are chairs and hay bales in a circle and two microphones on long cords so that they can be passed around as various people around the tent tell stories and anecdotes. In recent years this Traditions Tent has allowed the festival to embrace a variety of tellers including elders, grandparents/grandchildren, tradition bearers and other tellers who would not have felt comfortable telling in a platform (staged) type venue. At our 1998 festival a storytelling ensemble called "Tribes and Bridges" told to a packed Traditions Tent, telling powerful stories of the impact of racism upon their lives.

Another tent that evolved in order to increase the breadth of the possible stories told is the Adult Tent. Here stories can contain the subject matter of adult literature (sexuality, strong language, violence, etc.). This tent is clearly labeled and the emcees vigorously inform the audience that it is not appropriate for children. This tent is a favorite of storytellers and we rarely get any complaints from the audience, which has been substantial and loyal.

Through the years we have strived to combine the most popular storytellers from the national circuit with new storytellers, many of whom have become featured tellers at our festival and also around the country. We have also included our local county storytelling guild as well as local elders, and of course an open mic.

Located in the village park of this small rural community, the general effect is of a four-ring circus with four stages under tents: including the Family Tent, Children's Tent, Adult Tent, Traditions Tent (for informal and traditional tellers as well as elders and children and their grandparents.)

Many tellers who have participated in the

festival over the years return to do “guest spots” (one or two stories and/or emcee duty). Consequently we have more individual tellers telling at a single event than perhaps any other festival in the country. This does contribute to the growth of a “festival family” – storytellers who return year after year to join in the festiveness whether or not they are featured or even telling.

In the last few years the festival has sought to have a year around presence. We are sponsoring storytelling in the local schools where students meet storytellers and learn to tell stories and collect stories from family members and elders. Some of these students have told in the traditions tent at the festival and also at a senior citizens benefit concert in the local opera house. We have gained the support of the Illinois Department on Aging for these intergenerational efforts.

Also we have entered into a partnership with a local single-family community that is committed to care for the environment, racial diversity, economic diversity, and historical preservation. We will be producing storytelling events twice a year in a restored barn on their property as well as on their front porches (the houses are clustered close together, surrounded by open space and native prairie plants, with large front porches for neighbors to visit) as part of an event titled, “Front Porch Storytelling: The Heart of the Neighborhood.” We have joined our mission with an entity in the community with a similar mission.

To sum up, I see a festival of this type as a community building resource, a place for people to come together, reconnect, become inspired, enjoy, and also bring artistic energy and creativity to the challenges of living in our time. ■

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**contributed by  
Loren Niemi**

Throughout the 90’s my producing focused primarily on two distinct forms of the ongoing performance series: Two Chairs Telling, and Cacophony Chorus. The former was outright storytelling and the latter a mixed genre series. I want to talk a little about both because they represent a continuum, which I believe it is in our

long-term best interest to not only acknowledge but foster.

The concept of Two Chairs Telling was to bring together two storytellers who could listen and respond to each other. The selection including pairings of every kind. Storytellers with very different styles but a concern for similar topics. Professionals matched with amateurs who had never told before an audience. Those who only told folk tales sharing the stage with those who only told personal stories. From mimes and lawyers, stand-up comedians and farmers, and even, two brothers who told tales on each other. Tellers of different cultures, sexual orientations, religious backgrounds; any pairing that I thought could find some common ground and provide the audience with something unexpected, and often wondrous.

Two Chairs Telling was presented at 7:30 p.m. on the second Tuesday of the month, ten months of the year, at the Jungle Theater, an intimate 96 seat venue in Minneapolis. Admission was \$5. We used whatever theatrical set was in place for the Jungle’s Wednesday–Sunday performance. Over the course of the six years, Two Chairs Telling presented 62 pairs of tellers sitting on front porches, in W.W. I bunkers, in bus stop cafes, in ice fishing shacks and in English drawing rooms.

It was supported, in part, by a \$10,000 a year annual grant from the Jerome Foundation, which I had secured, based on the quality and scope of the first year of the series. The grant paid for performer honorariums, marketing, tech assistance and the coordination of the program. Its purpose was to underwrite the presentation of emerging tellers who did not have name recognition or a following.

As the series producer, I consciously sought out tellers who did not necessarily identify themselves as performers who I could pair with tellers of greater skill and experience. The trick was to not have the skill level pairing be so lopsided that one overwhelmed the other. It is with some pride that I can say that at least once each year a wonderful teller who is works regularly made their debut at Two Chairs Telling. Moreover, I utilized both contacts in the Twin Cities communities of color and the recommendations of other storytellers to identify and listen to a wide range of

potential series participants.

I insisted that one teller told, then the other, back and forth, rather than the typical festival format of each teller doing a set. It would be up to the pair to decide if they wanted to tell around a particular theme or simply work off each other's energy and choices. It would be up to the pair to decide if they wanted to script and rehearse material or to arrive at the theater confident that they would never find a more receptive audience and open to telling whatever struck them as appropriate at the time.

When it worked best, the paired tellers would move beyond their usual material, beyond the tried and true stories they told at schools or festivals into something more personal, riskier, into new or not often told or improvisational material. When it worked best, the tellers, whether they had rehearsed the performance or simply had a conversation before walking on stage, would make the chemistry of telling back and forth create what appeared to the audience as a seamless gestalt of stories and the process of telling.

If Two Chairs Telling was about the ability to tell stories in an intimate setting with no microphones; Cacophony Chorus was a three year wild ride of spoken word. It began with a series of raucous performances that mixed storytelling with poetry presented in rock and roll venues, and wound up as an eight performance series at the very hip, 90 seat Bryant Lake Bowl Cabaret. Performances were on the last Thursday of the month for the first two years, and on the last Monday of the month for the third year. Admission was \$5 the first two years and \$8 the third.

Cacophony Chorus was clearly cutting edge spoken word, with ensembles of six to eight performers each doing up to ten minutes of material around a selected theme. The themes leaned heavily toward race, class and gender politics, from shows dealing with homelessness to diversity/disability to feminist creeds, from religious beliefs to imaginary characters to work translated (or not) from other languages. Each show was curated and hosted by a well-known poet, storyteller or performance artist, with half the performers selected by the host and half from open auditions for the series (or specific show).

The auditioned performers tended to be much younger than the hosts and often were high school and street-wise youth of color. One of the crucial aspects of this series was that it provided a self-identifying point of access for young performers to stake a claim outside the academic or poetry slam formats. It was particularly interesting to see how the hip-hop and rap artists, who largely represented communities of color, used the Cacophony Chorus series as an opportunity to speak to the largely white and middle class audience who came.

Moreover the series provided those of us who were of one generation the opportunity to see the work of another generation we might not have much contact with and to be able to nurture their talent by mixing them with better known artists. In many cases they had no real sense of themselves as performers, or of poetic and/or storytelling traditions that might inform their work. The performance became an informal learning opportunity as well as "stage time". Cacophony Chorus was also a performance series to which I could send promising storytellers from my Metro State University classes to gain experience with microphones and theatrical venues.

Cacophony Chorus could be thought of as a research and development lab, or to use a baseball metaphor, as the minor leagues where performers with promise could be seasoned before moving them on to better paying venues with bigger audiences.

While it was sometimes difficult to do both Two Chairs Telling and Cacophony Chorus simultaneously, they represented for me the cutting edge of storytelling. One created the sacred time and place for an audience to witness, what Nancy Donoval calls, the "pheromones of performance" built between audience and teller, and between two tellers allowing the story be front and center in the present moment. The other provided the short sharp shocks of discovery, a wild ride of inventive language and intentionality that brought new life into the storytelling community. ■

**contributed by**  
**A. Vernon Lapps, Ph.D.**

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The title of this piece sounds pretentious. It may be, but it certainly is not simple. While it would be a luxury to be able to simply envision a program or an event and have it happen, things are not quite that simple. Before one can allow himself/herself to envision a storytelling festival, a lot of thinking has to take place.

In planning any event, there are two factors, which are basic. First of all, the planner must know himself and his own background thoroughly. The potential planner should be well aware of his/her strengths and especially his/her weaknesses. Secondly, the planner should be well aware of the potential audience and what the planner wants to provide the audience. While this may sound simple, it really will determine whether the event will be successful or not. There are two additional things, which will enter into the eventual success or failure of the enterprise. First, (or third) how well does the planner's background fit the type of event he/she is planning? Second (or fourth), is there or can there be a need for this event at this time in this place? Finally, after determining these things, it is unpleasant, but necessary to think of practical matters, such as money and resources.

### **Background of the Planner**

As an example, when I began planning the Northern Appalachian Storytelling Festival, I knew very little about storytelling. I did, however, have a strong background and a college degree in theatre. I had a college degree in oral interpretation (reading literature to an audience). I had considerable experience and training in platform speaking. I knew next to nothing about folklore or the work of a librarian. When I first attended the National Storytelling Festival, I saw theatre. I saw a type of theatre in which the performer interacted with his audience in a manner similar to some types of platform speaking or in oral interpretation. At that time, for me, storytelling was theatre.

As I thought about storytelling, I related it to other events that sounded similar. I had heard of "Liar's Festivals", which were quite popular for a time. They sounded like they were related. Frankly,

I didn't know much about them, either. Underneath it all, I had directed theatre, had founded other events (Mansfield Universities' High School Speech and Theatre Festival), and had worked on other events (Miss Detroit Pageant). I had confidence in my ability to found a storytelling festival, or "storytellers and liars festival" as I then called it.

### **The Potential Audience**

As I sat in the audience at the National Storytelling Festival, I was stricken by the similarities between Mansfield, Pennsylvania and Jonesborough, Tennessee. Both are small towns. Both are nestled in the mountains. Both depend a lot on tourism; Mansfield for hunting and fishing; Jonesborough for history. Both are close to universities. The real determining factor was that I felt that storytelling was somehow naturally related to the hills and that if there was a storytelling audience in Jonesborough, there would be one in Mansfield. This was rather naive. The fact that Jonesborough was closely situated to three fairly large cities and very close to three other states gave it a potential draw that Mansfield did not have.

The first festival I attended in Jonesborough had Jackie Torrence, Utah Phillips, Henry Hatch, Doc McConnell and several others if I remember rightly. I was impressed with the contrast between the obvious superior quality of Jackie's storytelling and the very poor telling of one of the other featured "artists." I decided that the National Storytelling Festival had different ideas about the choice of talent than I did. I did not know then, and I still do not know why some of the people that appear at the National Festival are chosen. I have decided that I do not have to know why the National Storytelling Festival does what it does. Their choices are different and obviously their allegiances are different. It was at this point that I determined that I had to decide what constituted my loyalties. I opted for such things as "good entertainment," good interaction with the audience," "honesty," "good voice quality and diction," "good physical poise," and "good story composition." I also determined that I was interested in representatives of a variety of cultures as long as they fit the above criteria. I was

interested in a variety of styles. I was interested in storytelling as a educational experience. Underlying everything, storytelling has to be good theatre and a good example of platform performance. I was willing to bet that most other people also wanted these things when they sat in an audience. If I was correct, the audience could come from anywhere and it was just a matter of getting them to come once. They would come back once they had experienced good storytelling.

With this in mind, I decided that our audience had to come from the campus, from the town of Mansfield, from the neighboring towns, and especially from Williamsport, Pennsylvania (50 miles away); Elmira, New York (25 miles away); and Corning, New York (20 miles away). Later, I decided that if we had the best storytellers, people would come from all over the East and Mid-Atlantic region to attend. Over the years, this has come to pass.

### **Available Resources**

As the potential event director envisions his/her festival, the problem of money is frequently the biggest stumbling block. If one has a ready source of money, such as an affiliation with an educational institution, a corporate backer, or a wealthy organization, this may not be a concern. Unfortunately this is seldom the case. If money is needed, it is a good idea to check local and state “arts” or “humanities” organizations. Fortunately, Pennsylvania has one of each and they both offer grant possibilities. When I began the Northern Appalachian Storytelling Festival, I was able to obtain enough money from the Pennsylvania Humanities Council to finance the first festival. It was not lavish, but it was enough. However, I should offer a couple words of warning. In the first place, do not write the grant until most other things are fairly well planned. In most cases, agencies are not real happy if you keep changing your plans, especially after you have received a grant. At the least, they will require that you fill out forms requesting the changes. Secondly, make sure you let them know in advance that you would like to keep the money received from ticket sales for “seed money” for the following year. Otherwise they may expect you to return the proceeds to the agency. Because they are usually anxious for you to

continue the festival without their help, they may welcome your keeping ticket money if you let them know that is what you want.

While public granting agencies are important to event organizers, corporate sponsors may be even more important. In the years the Northern Appalachian Storytelling Festival has been in existence, we have had as sponsors Mansfield University, a radio station, a local motel (part of a well-known chain), and a bank. We are now working on a national clothing manufacturer and a worldwide glass company. During most of the eighteen years we have been in existence, we have received small grants from the Pennsylvania Council on the Arts and the Pine Creek Arts Council (regional) in most years. On a couple of occasions, we have also received grants from aforementioned Pennsylvania Humanities Council and the Mid-Atlantic Arts Council. The grants have helped us keep ticket prices down.

This gets into the subject of “gift-in-kind.” Most years, the university has been unable to afford to give us money. They have, however, always been generous with other resources. For several years, we have housed the festival in a theatre on the campus and have been charged no usage fees. The university has allowed us the use of parking and security at no cost. For three or four years, we used university owned tents and university maintenance took care of the tents for us. Several of the board members on our staff are university employees. I am a university employee and so are the present directors of the festival. On occasion, festival work is done on university time with the full knowledge of the university administration. Obviously, it is not a one-way relationship. The goodwill and publicity generated by the festival has rubbed off on the university.

Corporations align themselves with organizations that can enhance their images or at least provide a good fit image-wise. The bank we worked with wanted to solidify their position in our geographical region. They gave us free printing, advertising, and bank services in addition to money. The radio station gave us hundreds of dollars of free advertising just because they believed in the festival and because it fit their community image. The motel gives us free rooms for the tellers and gets lots of customers during

our festival each year. In an ideal situation, the corporations you work with receive a lot in exchange for whatever they give to the event. As much of this as possible should be lined up in advance and nurtured as the planning progresses. In reality, the development of corporate partners never ends.

### **Artistic Vision**

With all of these things behind you, it is now time for the imagination to run wild – or as wild as it can with all of these other things in mind. When I began thinking about the Northern Appalachian Storytelling Festival, I only knew that I wanted to bring to the Northern Pennsylvania area the best of what I saw in Jonesborough, Tennessee. In other words, I wanted to be more selective in my choice of storytellers, but duplicate the format. I believe that all planners tend to copy other events they have seen when they are beginning. In our case, as we got farther into the planning of our second and third annual festival, we ventured into new territory. Jackie Torrence encouraged us to try offering workshops. Looking back, I believe we could have anticipated even in our first year that we would get into workshops and classes, in addition to the performances. After all, several members on our Board of Directors are teachers. However, it took us a few years to realize that our patrons would respond favorably to educational events alongside of the entertainment.

Think back! Remember why you wanted to start the festival. Pick your own brain and those of the others in your group. What were your original goals? How can you answer those goals and stay within the resources available to you? What other events are there in your area? What time of the year would be most advantageous to you? To what extent will the time of the year dictate the format of the event? For instance, we picked a time of the year when very little was going on at the university – September. A couple of years later, we became extremely conscious of the unpredictability of the weather in September. That is why we moved out of the tents and into a theatre. Another festival that was held at a university in upstate New York was designed as part of a winter festival. That festival was held inside from the beginning and played heavily on the winter-storytelling theme.

Other festivals are held in the summer and are located in parks or other outdoor facilities.

Once of the places in which artistic vision is really exercised to its fullest is in the selection of storytellers. There are lots of reasons for selecting one storyteller over another. The choice can be as simple as “I like her better.” “Why?” “I don’t know. I just do.” On the other hand, the choice can be very complex. We think in terms of balance of gender, ethnic groups, and styles, as well as the various roles they will have to fill during the festival. We have several roles to consider. Each year, we have a two-day, four session workshop. We take storytellers around to local schools for assemblies. We occasionally do book-signings. We have two of the tellers do two-hour master classes each year. We have a ghost story session. We have a sacred session. We have two olios and at least three individual or two-person performances. All of this has to be covered by the five storytellers we select. They also have to provide our audiences good variety. It is probably obvious that imagination is not our only ingredient when it comes to artistic vision.

Selecting the five is not the only place that artistic vision enters the picture. In our olios, I like to place the tellers in an order, which will create the best possible show. Artistic imagination on the part of the artistic director of the festival is very important in making sure that the performances blend and build to a rousing climax. If the audiences tell me that the show they just saw was the best storytelling they have ever seen, I am satisfied. However, the next production has to be even better - which means a better selection of the five and better placement of each in the olio every new time a selection is made.

Placement in an olio depends on many things – and in many cases, it comes down to a hunch that one storyteller will work better in a certain placement than another teller will. I like to start the evening off with a high energy teller. If I have a laid-back teller, I will usually put him/her second or fourth. Fourth placement is usually the first performer after the intermission. The third performer is the climax of the first half, so he/she has to be able to build on whatever has been created by the first and second teller. The fifth performer has to be able to build from everything

that has happened before. Many tellers are good closures. A few are “natural” closures. The late Gamble Rogers and Marshal Dodge were excellent “natural” closures. Jackie Torrence, David Holt, Susan Klein, Jay O’Callahan, Bill Harley, and Donald Davis are among the storytellers I consider to be “natural” closures.

A few years ago, we decided that one of the things we should begin to take into account when selecting storytellers is whether we are doing anything to help promote local talent. At that time we knew of very few local tellers. We had always felt that we could not take the chance of hiring a storyteller that we had not seen in person working in front of an audience. In order to see what we had locally, we decided to have an audition during our festival. We planned an olio consisting of new local storytellers on the evening before the festival began and invited a “free” audience. We asked the tellers to come at their own expense. There were a few who were invited who felt that they could not afford to spend the time or money, but several took us up on the offer. We did this for two years and were able to identify three tellers that are not known nationally. Each of the three have appeared at our festival as regular tellers since that time. We feel that it was a worthwhile experiment.

There are other ways of identifying new talent, such as taking the recommendation of people you respect as talent judges. We have had both good and bad experiences as a result of this approach. For instance, Jackie Torrence called me one night to tell me about Bobby Norfolk. We have had Bobby as a featured teller several times since then and the relationship has been a superior one. There have been a couple others, which have not turned out so well. As a result, we rely to a great deal on selecting people we have seen tell stories – usually at the National Storytelling Festival. An interesting story about how this can backfire is the case of Charlotte Blake Alston. We had talked to her agent about coming to an audition at our festival. Her agent was interested, but Charlotte felt that we were too far from Philadelphia for her to want to travel that distance. A few years later, we saw Charlotte at the National Festival. She was so good that we were embarrassed to admit that originally we had insisted on an audition. In the long run, nothing was lost except a couple of years.

We have now had Charlotte as a featured performer and we have continued to insulate our audiences against inferior talent.

## **Getting Started**

The potential festival director has finally reached the point to begin putting everything into place. He/she can start calling storytellers while determining if the choices will “fit” his/her artistic vision. As you call, explain that it is a new festival. Some tellers will offer a “special” rate to help you get started. However, you should not take it personally if the teller doesn’t offer a discount. If one teller is not available or is too expensive, the director should be able to move down to another person who can fill a similar role. As potential choices begin to be available, have the storytellers pencil the dates in. When the director has the people he/she can afford he/she should call them back and solidify the arrangement. In other words, the director must make clear the specific duties each teller will be expected to perform, when they will be expected to perform them, and how much money they will be paid for the job. The director will tell the performer if expenses are included and whether products will be sold for the performer. When the details have been worked out, they should be put in writing in a contract to which both parties have agreed. For instance, we usually try to limit the use of any teller to three “things” per day. Some tellers are willing to do more. If you want more, don’t assume. Ask them. We always pay all transportation to and from the festival. We have the tellers provide us with some form of verification of travel costs. We pick up the tellers at the airport if they fly and we deliver them to the airport when they leave. We always sell products for the storytellers and we charge them 15% of the gross for doing this. If credit card expenses are greater than 15% work it out with each teller. We pay all living expenses while they are at the festival. The tellers will provide publicity materials. Usually we ask for about six black and white photos, one or two color photos (not all tellers have these available), biographical data, and marketing materials. In some cases, you may want audio tapes, video tapes, and CDs to use for publicity. Some tellers have them and are willing to let you use them. Be sure to be honest about how you plan

to use any of these things.

This leads to a final comment. No matter how good your artistic vision may be or how well you use it, there is no excuse for devious behavior. Over the years, I have found that the good professional storytellers are among the most honest people in “show business.” When they come to your festival, they are guests. They are talented creative artists. They should be treated with the respect due them. Any little extra things you can do to make their experience more pleasant will be appreciated. Enjoy them and help them to enjoy your festival. Good luck! ■

# Chapter 3

## EVENT DESIGN

contributed by  
**Ellen Munds**  
**Storytelling Arts of Indiana**

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In 1986, Nancy Barton, Bob Sander, and I attended our first storytelling festival, the Corn Island Storytelling Festival in Louisville, Kentucky. From the moment we heard the first story, we began talking about starting a similar event in our home town of Indianapolis.

With the energy and zeal of the naive, we went to work soon after returning home. And today, under the umbrella of Storytelling Arts of Indiana, we now produce an annual Hoosier Storytelling Festival, a Storytelling Series for adults, Sharing Hoosier History Through Stories in collaboration with the Indiana Historical Society, The Frank Basile Emerging Stories Fellowship and Premiere, family performances, and various outreach performances.

Where did it all begin? With a simple, one-day festival that took us more than a year to plan. Today, that same event runs for four days, offering three days of performances for students, a dozen or more off-site venues, three stages for Saturday performances, a workshop, a dinner, and a storytelling activities tent for families. I want to emphasize, however, that what we provide now developed gradually over time as we gained a better understanding of the importance and impact of designing our event.

Start with a mission statement

Initially, our intent was to expose Indianapolis to what we had experienced at other storytelling events. Now we know that our best starting point is our group's own mission statement for that is what should guide the look and design of any storytelling event.

If your group doesn't have a mission statement, then I suggest you write one. Next, using your mission statement as a reference, you should clearly define what your objectives are for hosting the event. These, of course, need to reflect your organization's mission.

It's also important that your objectives not duplicate services and programs already being delivered by others within your community. For example, one of the objectives for the Hoosier Storytelling Festival is "to introduce and promote the art of storytelling to the Greater Indianapolis community."

In the past, a few public libraries and local bookstores offered storytelling programs from time to time in central Indiana. In most cases, the targeted audience was preschoolers, but this could still be considered a duplication in programs and services. Our vision was much larger in scope, so we approached these institutions and businesses and asked them to collaborate with us. This has created a win-win situation for everyone. Currently, Storytelling Arts of Indiana arranges family performances with prominent storytellers at a reduced fee for many of the public libraries in central Indiana, and distributes the Directory of Indiana Storytellers to public libraries across the state. Local bookstores promote our events by distributing brochures and bookmarks. In the past, we have given free festival passes as prizes in summer reading programs and a local bookstore in town has provided space for hosting Second Sunday Stories and Tellabration.

### Determine your target audience

After the group agrees upon the objectives, the target audience needs to be determined. The target

audience should reflect the objectives of the event. For us, the main target audience is the Greater Indianapolis community. This doesn't mean we don't want others from out of state or northern and southern Indiana to attend. It just means our main focus is on the Greater Indianapolis area; i.e., central Indiana. Central Indiana is too large a target audience and must be broken down into smaller segments of the population such as: families, adults, children and/or the ethnic populations or by income levels. Determining these segments helps to identify the components of the event.

For example, over the years, we've tried to encourage more families to attend the festival. The first festival included a children's stage and ghost stories for families. The fifth year, we added a special rate for families. The ninth year, we added offsite venue performances at various locations in collaboration with organizations who serve families such as the YMCA, churches, parks and public libraries. We also switched from Ghost Stories to Stories for Families. In 1998, we added a Storytelling Activities Tent for Families. All of these changes reflect one of our target audiences, some of our objectives and the mission of Storytelling Arts of Indiana.

Some of the choices that are made will reflect more than one objective and target audience. For instance, two of the offsite venue performances in 1998 were selected to reach families from specific ethnic groups. The Madame Walker Theatre Center caters significantly to the African-American community, and the Jewish Community Center focuses on the Jewish population in Indianapolis. Hosting performances at these sites for specific ethnic groups as well as families capitalizes on the known habits and behaviors of a specific targeted market. We are not asking a specific market to come to us; we are taking the programs to them.

Many of the offsite venue performances are free and open to the general public. This provides access to families and individuals who cannot afford to purchase a ticket. This directly reflects the objective of introducing and promoting the art of storytelling to the Greater Indianapolis community.

As a result of the off-site venue performances, more individuals and families are experiencing

storytelling and the community as a whole (at least the non-profit world) is recognizing and acknowledging the importance of storytelling. These changes in the event design of the festival would not have occurred if the staff and board of Storytelling Arts of Indiana had not re-examined its mission, objectives for the festival and audience.

### Tackle the Details

As the mission, objectives and targeted audiences are determined, the other details of event design fall into place. Some of the details that need to be determined include:

### **Indoor or outdoor event**

Remember the event must reflect the mission, objectives and targeted audience. If a particular event is targeting senior citizens, an outdoor event might not be the best venue. For example, in 1996, Storytelling Arts of Indiana hosted a special performance for senior citizens under a tent during the festival. That particular day, it rained, the temperature dropped and very few senior citizens attended. Yet, that same day at the same site, 1500 students attended a performance in the rain with no complaints or problems. So the outdoor venue worked for the students, rain or shine, but not for the seniors. In planning future events for senior citizens, Storytelling Arts of Indiana will select an indoor venue.

### **Specific site for an event**

Select a site that reflects your targeted audience. For example, don't expect a group of adults to attend a program at a children's museum. It sends a mixed message and doesn't reflect the habits and patterns of adults. A better site would be a theater or art museum. It's also important to consider parking availability and safety issues. Many individuals don't like to hunt for a parking space or won't travel to an area that they perceive as unsafe.

### **Accessibility for the disabled**

When choosing a site, consider access for the wheelchair bound, individuals who use canes or walkers, individuals who are blind, and all other physical impairments. It's also important to provide interpreters for the deaf and hearing

impaired. A skilled interpreter has the ability to enhance the artistic quality of the program.

### **Design and traffic flow of the site**

Once the location of the site has been chosen, give a great deal of thought to the design and traffic flow of the site. If there's more than one stage, one must consider the positioning of the stages to avoid sound bleeding, yet the stages should be close enough for easy access. The specific location of the tents or stages, merchandise sales, food vendors and so on help create an event and sense of excitement. They also affect the revenue from merchandise and food sales. Don't tuck the gift shop away in the corner. If at all possible, the gift shop or resource area should be in a prominent location where audience members see the merchandise as they approach and leave the venue, or as they move from venue to venue.

### **Community**

After all is said and done, the most important aspect of designing an event is building a sense of community. Peter Dolese, an ex-producer of WinterTales in Oklahoma City says, "An event needs to be modeled after a story, with a beginning, a middle and an end." This is done by many with an opening and closing olio and/or by the emcee. The emcee brings the audience together, prepares the audience for the experience, steps out of the way for the storyteller, then concludes the experience with a closing remark. If you keep in mind the needs of the audience, you will create a sense of belonging and community.

After you make these basic decisions, you'll need to consider artistic elements, marketing, funding and finances as well as the needs of your volunteers, storytellers and sponsors. ■

**contributed by**  
**Lorraine Calbow**  
**South Mountain Community College**  
**Storytelling Institute**

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The model used by the South Mountain Community College (SMCC) Storytelling Institute to design our events is based on the vision of the

group and the way they function together. Providing a brief history will give the heart and the spirit behind our program planning. The SMCC Storytelling Institute came into existence five years ago when I went to a state-wide storytelling conference. The combination of wonderful storytelling and the dedication, passion, and energy of the organizing group for children captured my attention. I came back from my weekend and shared with my colleagues what I had experienced. As I was talking, something phenomenal happened with each person. At first, I thought, "Wow, isn't this interesting?" As it consistently occurred, I knew something magical was unfolding. As I spoke of my weekend, each person told me how storytelling had touched his or her life. I could see the love and passion dancing in each person's eyes and the joy that came across each face.

I called together the fourteen individuals to tell their stories to each other. At the end of the meeting, the group wanted to do something with storytelling. They decided to write a grant. In the process of brainstorming for grant ideas, tons of ideas came forth including creating a Storytelling Institute, producing festivals, creating a program of study, a website, training for our feeder schools, and using storytelling as a bridge to bringing community together. The group was filled with enthusiasm and ideas. Even now there is never a shortage of ideas in this group. The excitement that storytelling generated within the group was exhilarating and allowed each of our talents to be utilized in building the SMCC Storytelling Institute.

Over five years, there has been a steady core of seven people that keep the momentum with other key folks that ebb and flow back in as needed. All the individuals involved were established and mature career professionals. They were successful program planners, seasoned grant writers, key administrators of numerous innovative projects, master teachers and trainers, and proven educational as well as community and organizational leaders. The physical proximity of being at the same college strengthened and allowed the storytelling program to mushroom very quickly. Having a common vision and goal caused the SMCC Storytelling Institute to explode

to producing two festivals a year, establishing a program of study, creating an interactive storytelling website, and providing storytelling training and services to the community. We did this on top of our paid responsibilities.

Jointly developing and achieving our storytelling goals, we became closer because we spent so much time together. We did storytelling training together. We practiced together. We performed together. We taught together. We planned together. We began to relate to each other differently. We learned to rely on one another's strengths, talents, and fits. We listened to each other ideas and saw the value in incorporating and integrating each idea to strengthen our storytelling programs and events. More importantly, our love for storytelling allowed us to laugh and to have fun together.

Our working model and approach for event planning is based on the dynamics of who we are and how we relate to each other. In addition, our goals guide us in selecting who our featured tellers will be. The goals of the Institute are to enhance teaching and learning through storytelling, to recruit and train people who are interested in becoming storytellers, to develop community interest in storytelling as a means for connecting and building bridges in the South Mountain Community, and to provide opportunities for professional and personal growth through storytelling. Our programs and events reflect these goals and we select featured storytelling artists that will move us towards our goals as well as artists who reflect the ethnic make-up of our local communities. We, also, are mindful to balance our program between local, regional, and national tellers.

The South Mountain Community College Storytelling Institute produces two storytelling festivals a year. Each festival has a different format but always focuses on meeting the Institute goals. In the Fall our one day festival is designed to reach out and educate our community to storytelling. There is a morning workshop, an afternoon demonstration concert, a story swap session, and an evening concert by the featured artist(s). The morning workshop is given by the featured artist(s). The afternoon demonstration concert highlights the SMCC Storytelling organizers who

demonstrate how storytelling is integrated into the classroom or workplace. The evening concert is a performance by our featured artist.

The one day festival is a long day for the organizers but works very well for the community. For the die hard participants who stayed with us for the whole day, pre-ordered lunch and dinner options are offered. The morning workshop gives participants an opportunity to work with the artist more closely. We charge for the workshop which helps to offset the cost of the festival. The afternoon and evening concerts are free allowing our community especially those with families to learn, to see, and to enjoy storytelling. To provide easy access to storytelling resources and to earn more revenue, Bookstar hosts our Resource Center and gives us a percentage of the sales. The Institute also sells T-shirts, totebags, and mugs as well as takes donations to meet festival expenses.

The one day festival allows the Institute to reach so many people from within our community, across the Phoenix Metropolitan area, and across Arizona. The format is condensed, manageable, and effective. Although we are outgrowing our facility which holds 300, we will continue to keep our event intimate and small which reflects the nature of our community.

Our Spring Festival is a week long. We present our guest storytellers to both our internal and external college communities which brings in new people and continues to support people who are familiar with storytelling. The festival is designed to allow our students and the storytelling community to spend more time with professional storytellers. The featured storytellers present specific storytelling topics and themes in the classroom like humanities, folklore, special teacher training programs, and English as a Second Language. Tailoring to specific audiences allows us to educate and broaden our storytelling community. A very special aspect of our Spring Festival is that we feature the current and past Storytelling Institute students. We also invite and include local storytelling organizations to join us. The Spring Festival is much more ambitious and covers a lot more ground than the Fall Festival. The Spring Festival folds in many different communities and deepens our impact on those communities.

Our events are successful and our model works because a group of established educational professionals who happen to work together discovered the power of stories and storytelling. We were willing to learn to tell stories together and to use our talents, gifts, and experiences to bring the magic of storytelling to the community in which we work and live.

SMCC Storytelling Institute organizers are Tony Bracamonte, Lara Collins, Jerome Garrison, Isable LeRoy, Ricardo Provencio, Liz Warren, LynnAnn Wojciechowicz, Cori Wright and Lorraine Calbow. ■

# Chapter 4

## MODELS OF EVENTS

contributed by  
**Bev Twillmann**

### **The Big South Fork Haunting in the Hills Storytelling Festival**

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Although storytelling has always been a part of this rural mountainous area, professional storytelling in The Big South Fork National River and Recreation Area began with the receipt of a grant for “Parks as Classrooms” from The National Parks Foundation. Using these funds, this National park entered into a contract with storyteller Bev Twillmann to write a handbook for developing and presenting local stories, particularly in a school environment. Following completion of the book, some funding from said grant was still available, and Ms. Twillmann approached The Big South Fork with a desire to continue the process of bringing storytelling into the local community and the community into the Park. It was decided that holding a “ghost” storytelling festival within the Park boundaries would be an excellent method to accomplish this goal. Thus planning for the 1st Annual Haunting in the Hills Storytelling Festival began.

As planning progressed, it was decided a small increase in the budget would allow the professional storytellers already being brought in to visit some of the area schools and take this oral art into an outreach activity for the community. Thus in 1993 over 2,000 students heard storytelling the day prior to the main event to be held in the Park. The first Saturday night Haunting in the Hills drew over 1,300 people. Throughout all the interaction of the storytellers with the community there was always a staff member from The National Park Service alongside

and the public began to realize the significance of this National Park in their neighborhood.

Due to the success of the 1993 program, a decision was made to expand the scope of the event in 1994 to include schools in two more of the counties bordering this Park. Six tellers were hired that year with more days set aside as community outreach prior to the main event on Saturday, and over 8,000 students and staff in 20 schools received storytelling without cost. The storytellers offered teacher workshops that year for inservice credit the Saturday morning of the main event, and that night, even with excessive rain, over 700 persons came to hear ghost stories.

The 1995 program was again expanded to include all elementary and middle schools in the five counties surrounding The Big South Fork NRRRA. Eight tellers were hired attending schools for three days and presenting to over 10,000 students, Park Rangers acting as hosts in driving the storytellers over hundreds of miles on mountain roads and introducing them at each school. Workshops were again offered for educators and Saturday night’s event drew another large crowd, some now coming from distances of several hundred miles. Local motels were beginning to fill up on this date, and small town restaurants around the Park were showing long waits they had rarely experienced in the past. The community was definitely taking notice and liking what they saw.

With the 1996 program it was decided to include afternoon activities and food vendors on the site. This expanded program included family oriented stories from all featured tellers, presentations by student storytellers from local schools, and a concert by a local Dulcimer Club.

Tellers and Park Rangers spent four days in the schools, once again reaching over 10,000 students and faculty. Workshops were well attended Saturday morning, and the ghost story session that night brought close to 2,500 people to the Park, now sitting under a large donated tent to help protect from weather conditions.

1997 saw more opportunity for growth of this popular event by taking the storytellers now into every school surrounding The Big South Fork NRRRA. High schools were given a choice of performance or workshop by the visiting storyteller, and in the four days prior to the main event, over 900 teachers and over 13,500 students experienced storytelling. Other counties outside those already being visited by tellers were taking notice, and scheduling teller visits around the dates of Haunting in the Hills, providing their own funding and additional income for visiting storytellers. The Saturday main event was again an all day affair, with local craft persons now participating and giving additional workshops and presentations (all this free to the public). The Family Olio of Stories that afternoon drew the largest day crowd ever for this Park, and that night the group grew in size to over 3,500, another record for The Big South Fork. This was the first year local business helped with the budget, by “sponsoring” schools within their community and helping to offset teller fees. Many of these same businesspersons ten years ago showed some resentment for this Park (a relatively new National Park), and now they were joining in an endeavor benefiting everyone. The large tent now being used for this venue was also donated by an organization tied in with the National Park.

1998 continued to draw more people and more attention. National magazines were now listing this event, local television and news media carrying information about it, and The National Park Service held it up as a model of community and Park working together for a common goal. Businesses in the area again sponsored “tellers in the schools”, with well over 13,000 students experiencing this ancient art. A larger tent was put up and filled to capacity during the day and overflowing that night... over 4,000 showed up in attendance for ghost stories. The visitor center on-site of this festival had a record day in sales, money

going to the Regional Association for this Park. Visitors went home happy and as the cars flowed out of this remote and beautiful National Park, Big South Fork Rangers were heard to sigh, “I can’t wait for next year!”

The goal for 1999 is to continue to grow, this time reaching into the senior citizens groups of the counties surrounding this Park. For generations, stories have been shared in this community. Now a whole new generation is growing up with an appreciation for not only the stories that surround us all, but also for The National Park Service, which has been instrumental in generating interest in this ancient art. ■

**contributed by  
Gerald Fierst**

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### **The Gathering**

The Mid Atlantic Storytellers’ Gathering was conceived as a weekend to encourage community, as a showcase to share performances, and as an opportunity to learn from other storytellers. Our desire was to keep the feeling of the original NAPPS conferences at Washington Academy where a small campus provided opportunities to socialize over meals, in the dormitories, and in impromptu gatherings on campus. We decided to limit enrollment to 200 attendees and to find a school where we could keep fees to a minimum with simple dormitory accommodations and shared meals. Our first home was Millersville University near Lancaster, Pennsylvania. Six years ago, we moved to the Penn State Campus at Mont Alto near Gettysburg, Pennsylvania.

We felt that the conference needed to be inclusive by giving storytellers a chance to have input into the offerings, so we actively recruited selection committee members from all over the region. Gerald Fierst and Marie Winger became Co-Artistic Directors and Producers, coordinating business decisions, scheduling, and final structure of the conference. We have no paid staff. Costs are covered by registration. Any profit is given to the MidAtlantic StoryTellers, a non-profit 501(c)3 corporation, to be used for the development of new storytelling projects.

The first conferences were a mix of workshops, swaps, and a regional concert. However, after several years, we felt the need for structured dialogue and we added Dialogs where genres of storytelling could be discussed within the guidelines set by a facilitator whom we often invited to the conference either because we wanted to strengthen their connection to our community or because they had a unique expertise in some area of storytelling. We also felt the need to take some risks and to offer material that attendees might not otherwise get to see in other venues. Therefore, we created Alternative Spaces, opportunities for storytellers to try out new material, to experiment with new forms, and to deal with more difficult emotional and intellectual themes.

We are currently restructuring the Gathering to create intensive 3 hour workshops focusing on specific areas of storytelling craft and led by invited guests, 90 minute workshops offering an eclectic variety of storytelling experiences, and alternative spaces with performances followed by discussion. Every Gathering also includes swaps open to all who want to tell, and a regional concert of 6 storytellers chosen by submission of a tape to a committee. We invite a regional storyteller to be concert master as well as to organize and coordinate the selection committee. The concert master determines the final structure of the concert and is given the mandate to reflect his/her individual artistic vision in its conception.

Every Gathering begins with a keynote address by a well respected storyteller. We try to make clear that the keynote is not a performance, but is an insight into the presenter's point of view about their work and/or the storytelling art. A performance of the keynoter ends the conference. Thus, we encourage the discussion of the themes of the keynote throughout the weekend.

We strive to give the Gathering a personality which is warm and inclusive, but which is not afraid of ideas, of the quirky and the off beat, and of the innovative and the unconventional. ■

**contributed by**  
**Mimi Shackelford**  
**Tell It on the Mountain - Asheville, NC**

## **Schedule**

Friday Night Olio – approximately 2 hour session, held in a church, (500-800). All tellers

Saturday 10:00–12:00 noon – 3 sessions held in 2 churches and a theater within downtown Asheville

Workshop by one festival teller; all proceeds go to the teller. 2 sessions featuring 2 - 4 tellers

Saturday 12:00–1:15 p.m. – Outdoor swapping ground sponsored by local storytelling circle

Saturday 1:30–2:30 p.m. – 3 sessions in same sites. Family event featuring 2 tellers, session featuring 2 tellers, session featuring 1 teller

Saturday 3:00–4:00 p.m. – 3 sessions in same sites, each session features 1 storyteller

Saturday Night 8:30–10:30 p.m. – “Stories Under the Stars.” Located on the top floor of a parking garage (rain location: second level). Listeners bring blankets and folding chairs. Area divided into “blanket country” and “chair country” for better visibility. Stage is a bed of pickup truck with hay bales for ambience

Sunday 10:30–12:30 p.m. – “Sacred Stories” in a theater, featured tellers and a surprise guest or two.

Sunday 1:30 p.m. – Final Olio – One Last Story in a theater, featured tellers

## **Other Aspects of this Festival**

### **Budget:**

One to three sponsors covers the cost of the festival so that all proceeds go to local Christian Ministry – consortium of 240 churches that ministers to those in need in the community. The Ministry consists of Crisis and Prison Ministries, a shelter, medical clinic and Halfway House.

### **Storytellers:**

6 Nationally known tellers and 6-8 emcees are hired for this event.

### **School Program:**

Some tellers are paid by the festival, go into local schools Thursday and Friday before the festival to stimulate interest and to give our young people a taste of the best. Reading, writing and telling their own stories can become another facet or spin-off from the festival.

### **Resource Sales:**

CDs, tapes and books are received 2 weeks in advance from the storytellers. 100% of the sales goes to the tellers. Local bookstores may agree to carry merchandise a few weeks before and after the festival. These arrangements are made between the tellers and the bookstore once the original introduction has been made. Festival products include t-shirts, sweatshirts, tote bags and stadium cushions.

### **Festival Personnel:**

Artistic Director invites tellers, sends contracts, schedules tellers and approves all aspects of the festival. Executive Committee and Festival Chairman suggest tellers and are responsible for heading various committees and coordinating festival weekend. ■

**contributed by**

**Myra A. Davis**

**Florida Storytelling Camp**

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### **Mission**

Determine your organization's mission before you ever begin to think about a storytelling camp. Understand your role as administrator or director of the camp. Identify your participant population: Students, teachers, CEO, ministers, professional tellers. Survey their issues – this will determine workshop needs. Every camp will have both beginners and seasoned tellers. Make sure there are workshops for all groups.

### **Find the Right Location**

This is very important. Work on a basis of what your targeted audience is looking for. When

you have a camp, you are striving for three things, workshops, concerts, and camaraderie. You must find a place that can offer all these things:

- A central location in your state is important
- A place for storytelling by your participants (open mike)
- A place with breakout rooms for workshops
- A place that can showcase your presenters (auditorium)
- A place where all the attendees can mingle and eat together and enjoy the weekend (cafeteria)
- A place that includes on site housing
- A place where the community can be invited to the night concerts

### **Market Your Event**

Marketing package should have different information for different groups. Think of who you are trying to reach. Create file of different materials; need generic brochure, file on all newspaper articles, folder with copies of photos. Targeting lists of people and places are important. Get them together and start to work a year ahead of camp. Direct mail using the list you have collected from other events. Update your mailing lists periodically. Free advertising is available (NSMA, Southern Living Vacations and Special Places, newspaper calendar/news articles, Sing Out Magazine, all state newsletters that are about the Arts, TV-free broadcasting (usually local), Brochures, Tourist Development Council in your state, Radio Advertisement/Interview).

### **Image Marketing**

This is used when you solicit sponsors for your event. Put together portfolios to send to potential sponsors. The portfolios should include the following:

- Mission Statement
- Performances
- Educational Activities
- Publications
- Income Sources
- End of year statement
- List of Board of Directors
- Newspaper Articles

- Photographs (camp pictures which depict known storyteller and beauty of the camp location)

### **Secure your Tellers**

- Be organized!
- Have a committee or board members working on storyteller selection.
- Set criteria for tellers.
- Search for storytellers who are not only crafted in the art of storytelling but who have the ability to present great workshops.
- Select storytellers at least one year in advance.
- Keep in touch with your tellers, sending letters periodically.
- Ask your presenters for a photo that is copy ready. This is important for news releases and brochures, a short biography, an explanation on each one of their workshops.
- Send a note to your tellers with information that will be helpful to them (make the letter personal and fun!).
  - Where the camp is located.
  - When they should arrive.
  - The weather during this time of year.
  - How family could get in touch with them during their stay.
  - Class size and who is in them (teachers, media specialist etc.).
  - Handouts (to be sent to administrator for duplication)

### **Contracts**

Have contracts that explain everything you are asking for:

- Date contract sent
- Social Security number
- Particulars of performance
- Date(s) of performance
- Compensation

- IRS form W-9
- Lodging and meals
- Statement: The association will not pay for any expenses prior to the beginning of camp nor any expenses incurred after the conclusion of camp.
- Transportation
- Liability
- News Releases to the press
- Sound System
- Storyteller's complete address, telephone and fax
- Statement: Send two copies of contract, artist signs both copies of the contract and Returns One Copy of the agreement to the office, retain the other copy for their files. Also, fill out IRS form W-9 sign and return it with contract.

### **Set-Up Needs for Camp**

This is very important to know what your camp needs are. Go to the facilities before hand and check it out. Make a list of all the needs to be used in every room during the entire event. (Rooms, Sound, Registration, Hospitality, Monitors, Emcees, Performances on stage.)

Hospitality is important – have available hot water for tea bags, coffee with supplies (coffeemate, and sugar both granular and sweet n low, cups, spoons, napkins). Have baskets in rooms for presenters, consisting of fruits, crackers, cookies, to make them feel welcome. Contact local guilds around the state for donation of coffee and tea, three to four volunteers to man this post for the entire weekend – ask another to do the baskets – names of guild and each person should be listed in your program.

### **Administrator's or Director's to do list**

- Dates: make yourself a time line and follow it each month with a check off list
- Registration Needs: Office supplies for registration – brought by administrator, I call it my office box. It contains staples, stapler, scissors, clips, calculator, box for receipts, pencils, brochures, paper, membership list,

membership packets, camp folders, membership forms. Long tables – packets on tables set up in alphabetical order containing everything the participants will need for the entire weekend.

- Table for Historians Yearbooks (yearbooks are so important if you do not have one, start collecting your past history and put it together.
- Table for attendants to showcase their brochures, information, cards.
- Water supply for all presenters. Call local water suppliers and get a donation.
- Contract with the facility should state that set up will be included in the price. This includes chairs, tables, lectern, etc. for all break out rooms and main auditorium. You need stated that the sound system will be supplied and controlled by an audio person at all times.
- Breakout Rooms: Small rooms designed for workshops (30-40 participants). Repeated workshops for Friday and Saturday work best, that way attendees will not miss too many workshops they wanted to attend. PA System – day and night, with mikes for both voice and music. It is very important for everyone to get to tell a story during the weekend. There should be at least 4 open mike sessions every day. Include at least one ghost story open mike session.
- Main Stage: Designed for annual meetings, large group meetings, and evening storytelling showcase. (This would include the state tellers and featured tellers.) Equipment needs – one podium on stage for announcements, two mikes, do not pass one back and forth.
- Programs: Should include names of members helping throughout the weekend. This makes for good state relationships with the established state organization or the camp itself. Volunteers love to see their name in the program.

## Registration Procedures

Make sure all volunteers at the registration table are sent a letter listing their responsibilities. An appointed registrar works with the administrator to schedule workers and supervise the registration table. Registrar is in charge of prize ticket can, all tickets drawn must be kept in

separate envelope for final drawing when they are all put back in can and grand prize is drawn. Florida has found that if you have a grand prize that is a complete tuition for the next years camp and have this drawing the last day of your camp, people will stay longer. Pre-Registration done by the administrator is so important. This helps you know how many have registered. Give a discount for early registration. Make sure you have a cancellation policy in order and stand by it. Send a receipt to all registrants immediately upon receiving their form and money.

Extra packets should be on hand for walk-ins. Sample of information sent to Registrar prior to camp. This sample of information is used for training all volunteers. Ask participants name. All packets are filed alphabetically. There is a registration sheet inside packet that administrator has prepared. It explains amount due (if any). This sheet is kept for camp records and is by no means ever given to participant. Method of payment is noted on registration sheet with check # and initialed by volunteers. If participant wants a receipt, registrar will make a copy of the registration sheet. Volunteer will drop registration sheets in the receipt box.

Packet contents: a program for entire weekend, map of rooms, evaluations for workshops and camp, ethics statement, five sheets of plain white paper or small notebook, a ticket stapled to the inside cover for prize drawing. Participant must put 1/2 ticket in prize can to be eligible. Prizes are very important. Do this every morning during an assembly to get the attendees in a great mood. We get presenters to donate a couple of their tapes or books. We get board members to donate a door prize and we get state organizations to donate prizes.

Monitors and Emcees: The information packet should include the following instructions. Please do not use any tape recorders of any kind. Please do not take photos without prior permission. Please turn off all watch alarms and cell phones. Please no smoking, no chewing, no spitting. Please remember to check meal time hours and be on time. We are on a tight schedule. Please be on time for all sessions.

Responsibilities: Monitors introduce the teller with a short introduction. Bottled water for

workshop leaders and presenters will be available at registration. Please pick up water prior to your introduction. One bottle per storyteller. Please make sure everyone in the room is wearing a badge. Hand out all presenter's materials. If someone does not have a badge, ask them to go see the registrar. You always need a survey sheet for your attendees to fill out. This inquiry is important as to the changes you can make for future camps. It determines the best way to advertise your event, ages of your audience, possible new members, and possible new sponsors. We use the following questions on our survey:

1. Where did you hear about the event? Radio or television, Magazine, The Florida Storytimes, friend/relative, newspaper, brochure/flyer or other.
2. Have you attended previous (your organizations name) events?
3. Are you a member of (your organizations name)?
4. Are you a member of (your organizations name)?
5. What is your age group? 18-24, 25-35, 35-44, 45-54, 55-64, 65+
6. What is your sex?
7. Funding sources request the following information. Please check the appropriate characteristics. I am: American Indian/ Alaskan Native, White, Black not Hispanic, Asian/Pacific Islander, Hispanic, Hearing Impaired, Visually impaired, Physically impaired.
8. Where do you reside? State, City, County.
9. Where are you employed?
10. How can (your organizations name) better serve you as an individual storyteller or story listener?
11. How can (your organizations name) support your local guild?
12. What do you see within the organization that needs to change or improve?

## Continuing Education Units

Registrar will have CEU certificates available. They will be signed at the end of camp with number of hours completed. It is up to each teacher to take certificate and program back to his/her school board office for inservice credit.

## Directory

If your state does not have one, it is a good way to make a few dollars and get your state storytellers in a directory. Florida sends this out to every library in our state and all county school boards/curriculum supervisors. Florida also sends these to any businesses that call the office and ask for storytellers.

## Bookstore

It is a lot of work to order books and have them ready for your camp but it is a service that every camp must supply. If you are planning this on your own, you must have inventory forms to check in merchandise and to check it out again. FSA takes a 15% commission on all sales from the members and presenters who put items in the store. Any FSA member is allowed to sell his/her merchandise, books, tapes, CD's in the bookstore.

This year the board chose to have a publishing company come to Florida to set up the store (much easier). This gave our attendees a wider range of books to purchase, also the expertise of a publisher who could answer any questions. Be sure to stock your store with tee shirts, storytelling puppets, tapes both video and audio. Use a silent auction to raise money, keep this in your store so attendees can bid on items as they shop for books. Credit cards are not a necessity but they help. It can more than double the volume of sales.

## Schedule

Thursday	
3:00-5:30pm	Registration Open Mike and Sign up Sheet Story Store Hospitality Table
5:30-6:30pm	Hide A Way-a place to visit/relax Dinner
7:00-7:30pm	Opening and Welcome

7:30-9:30pm	Florida showcase Storytellers
9:30-11:30pm	3 locations for Open Mike
Friday	
7:00-8:00am	Breakfast
8:15-8:30am	Announcements & Prize Drawings
8:45-10:15am	Keynote by featured teller
10:30-12:00pm	General Session, featured teller
12:00-1:00pm	Lunch
1:00-2:30pm	4 Workshops offered by Florida storyteller and Open Mike
2:45-4:00pm	3 Workshops offered by Florida storyteller and Open Mike
4:05-5:20pm	General Session by featured teller
5:30-6:30pm	Dinner
7:30-9:30pm	Evening Concert by featured storytellers
9:30-11:30pm	4 locations for Open Mike
Saturday	
7:00-8:00am	Breakfast
8:30-8:45am	Announcements and Prize Drawings
8:45-10:15am	4 Workshops by Florida Storytellers
10:30-12:00pm	General Session by featured teller
12:00-1:00pm	Lunch, Round Table Open Discussion
1:00-2:30pm	General Session by featured teller
2:45-3:50pm	Annual Meeting / Elections 2 Locations for Open Mike
4:05-5:20pm	General Session with featured storyteller
5:30-6:30pm	Dinner
7:30-9:00pm	Evening Concert with featured tellers
9:00-11:00pm	Autograph Party
Sunday	
7:00-8:00am	Breakfast
8:30-8:45am	Announcements and Prize Drawings
8:45-10:15am	Open Mike
10:30-12:00pm	General Session with featured teller
12:00-1:00pm	Lunch
1:00-3:00pm	Board Meeting ■

**contributed by**  
**Nan Kammann-Judd**  
**Former Director, St. Louis Storytelling Festival**  
**Becky Walstrom**  
**Co-Director, St. Louis Storytelling Festival**  
**the University of Missouri-St. Louis**

One of the largest free storytelling festivals in the world and one with many children and extensive outreach into the community is held in St. Louis each year. 2004 will be its 25<sup>th</sup> year. The St. Louis Storytelling Festival was founded in 1980 by Ron Turner, then Associate Dean at the University of Missouri-St. Louis and Lynn Rubright, well-known local storyteller. The Festival was designed to attract large groups of school children but also open to audiences of all ages and all for free. It later expanded to other sites and sponsors throughout the region and is now a community-wide event, entirely funded by grants and gifts, and held during four days in early May. Approximately 80 storytellers tell stories to audiences of over 24,000 people each year. The Festival's distinctive features are its openness to all, its diversity in storytellers and stories, the extensive community collaboration, and the commitment to maintaining the thread of tradition while creating innovations each year.

### **Venues**

The main site is the National Park Service at the Jefferson National Expansion Memorial (Arch and Old Courthouse) with programs sponsored Thursday and Friday from 10:00-2:00 and all day Saturday, culminating in the final olio on Saturday evening. Other sites are the Missouri Botanical Garden, the Missouri Historical Society, St. Louis Public Library, St. Louis County Library, St. Louis City Parks, St. Louis County Parks, St. Charles City Parks/Blanchette Park. Most sites have one to two performances, except the Garden and Blanchette Park, which are scheduled for two days.

As a part of community outreach, each year a variety of other off-sites and cultural organizations are invited to have one session or up to two days of programming. Examples include the Laumeier Sculpture Park, Campbell House Museum, Maryland Heights Center, Brentwood Community

Center, Cahokia Mounds, Powder Valley Conservation Nature Center, and Kirkwood Public Library. These off-sites are all open to the public and offered for free as part of the agreement.

Outreach locations are identified as those where special needs audiences would not be able to participate at one of the other sites, and they are not open to the public. This includes the St. Louis Juvenile Detention Centers (city & county); two children's hospitals; Metropolitan Employment and Rehabilitation Services (MERS), Hope House, three senior centers, and the Special School District. Each offsite receives one program of from one or two storytellers. The purpose of the different sites is to create many opportunities for participation.

### **Sponsors and Collaborators:**

The main collaborators and sponsors are: University of Missouri-St. Louis (College of Arts & Sciences, College of Fine Arts & Communication, Special Programs, College of Education, Continuing Education & Outreach), National Park Service at the Jefferson National Expansion Memorial, Jefferson National Parks Association, UMB Bank, Regional Arts Commission, Missouri Arts Council, The Arts and Education Council, Missouri Historical Society, Missouri Botanical Garden, St. Louis County Parks & Recreation, St. Louis City Parks, St. Louis Public Library, St. Louis County Library, St. Charles City Parks & Recreation, St. Louis City Parks, Storytelling organizations: Missouri Storytelling, Riverwind and Gateway Storytellers, River and Prairie Story Weavers; Deaf InterLink, Deaf Way, Friends of Storytelling, and a local hotel.

### **Other Components of the Festival**

Other components of the Festival include two workshops: one designed for adults interested in learning how to gather, develop and tell personal, family and community stories. The second workshop is designed for teachers, librarians, storytellers, and the others interested in enhancing natural storytelling skills. A special program for the deaf is held on the UM St. Louis campus on Thursday evening. Other Thursday evening events include Later Tales: An Evening of Storytelling for Adults, An Evening of Family Storytelling. The

Youth Storytelling Concert is held on Saturday at the Gateway Arch. A Storytelling Credit Course is offered each June. A special party for private donors is held annually. On Friday night, a twilight buffet includes all of the sponsors, planners, storytellers, volunteers, staff and special guests who all gather together to celebrate the community, the Festival, and each other. It includes a brief evening performance. On Saturday night, the final olio is held which highlights the featured storytellers.

### **Festival Planning Cycle**

The festival planning cycle is approximately a year and a half or more. A volunteer planning committee consisting of representatives from each of the area storytelling organizations and many of the site sponsors advise the staff on the development of the Festival. In every aspect of the Festival, the sense of community is evident. Literally hundreds of people work together cooperatively, supportively, and joyfully to make this Festival come to life.

### **Goals & Rewards**

The reward is the opportunity to present the gift of storytelling to the much larger community in the St. Louis region. Although the Festival itself is clearly ephemeral, we hope a thread of truth is spun through it in order to connect the best of the past with the future. It is a great deal of work. It looks deceptively simple but it is quite complex. Fun is one of the major rewards. ■

### **contributed by Nancy Duncan Adjunct Events to the Nebraska Storytelling Festival**

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The Nebraska Storytelling Festival is a three-day event which includes tellings and workshops. It begins on Friday at noon and ends on Sunday afternoon at 4:45 p.m. Six national tellers are commingled with approximately 20 regional tellers including some "young" tellers, aged 12-20. Five years ago we began to place storytellers in local synagogues and churches on either Friday night

during the regional teller's olio session from 7:00–9:15, or on Sunday morning at a time convenient for the churches. This telling is part of the national teller's basic contract and has turned out to be a money maker for the Festival, a community builder, as well as a way to reach a wider audience.

Because we usually sponsor one national guest teller among the six mentioned above who is Jewish, that teller usually appears in a synagogue or temple on Friday night, during the regional tellers session and has to return to the telling site for the Ghosting which begins at 9:30 p.m. Some of the Jewish tellers are willing to appear again on Sunday morning in a local church. Occasionally the synagogue on Friday night desires a longer event than the teller appearing in a worship service, or they want an intensive workshop on Sunday morning. In these instances, the Jewish teller negotiates this additional work directly with the synagogue and that contract is outside the Festival's contract.

(Occasionally any of the tellers may find additional work, with the Festival's assistance, in the area either immediately before our Festival or after it. Those engagements are negotiated outside the Festival contract, but if we have initiated them, frequently these co-sponsors share in the mileage and housing costs of the Festival.)

The other five tellers, if they are willing, are also placed in local churches on Sunday mornings. The Sunday afternoon tellings do not begin until 2 p.m., so there is time on Sunday morning for a teller to present a workshop and telling in a worship center, to go to lunch with the host in the church or to be present at a potluck, etc., in the church itself. In return for the one synagogue telling, or a Sunday morning church telling, the worship center pays the Festival \$100 per teller. The teller usually tells in the Sunday school for 30 minutes and then tells a story during the main adult worship service immediately following. Occasionally the church only wants a teller for one story during the worship service.

We began this aspect of the Festival by contacting six churches we knew fairly well and personally asking the pastor or priest if he/she would sponsor a teller for that Sunday morning as part of the Festival. The first year, we asked a \$50 donation to the Festival. We now require a \$100

payment. One or two of the churches are unable to afford it, and in those cases, someone on the Board donates the money to the church and the church pays the Festival. This has been such a popular part of the Festival that more and more churches are hearing about it and asking to be part of the program, so we have extended it to regional tellers as well. Because it is not part of the regional teller's contract, we ask \$100 from the worship center and pay the teller \$50 of that.

The worship centers introduce storytelling to a wider audience, educating them as to the value of storytelling and its effectiveness in a variety of settings.

We solicit these co-sponsorships by mailing a letter to the worship centers as soon as the slate is set, but no later than February 1 before the June Festival. We do this early so that excitement builds in the community, but also because it saves a lot of last minute work. Included in the letter is a sheet announcing the national tellers for the years. Selection is done on a first come, first served basis. Some churches call us immediately to discuss the tellers and decide on the phone, but a confirmation letter from the church is always requested. The worship center needs to inform us which teller, what exact services are expected, what are the times of these duties, how long each duty will require telling, if the teller will be given a meal or reception following the service, and who is the immediate in-house host for the teller, as well as where and when the teller is to meet them on the day of the service. The worship center is also asked to run a brief blurb about the teller's coming and about the Festival in the church bulletin for one month prior to the Festival as advertisement of the event. The majority of this information is turned over to the teller's "Keeper" (personal chauffeur & logistics manager), as well as printed in the Festival program. A special sheet of Friday night and Sunday morning telling outside the Festival campus is available at registration and is announced in the newspaper by the religion editor.

We also request a letter of evaluation and comment following each telling. These are shared with the teller who provided the service. ■

## Introduction

TELLABRATION! (spelled with capital letters) is a night of storytelling across the world. It is the thrill of audiences knowing that hundreds of people are joining in story at the exact same moment; the spirit of hands across America – across the world. TELLABRATION offers a model plan of procedure to its producers: A Guidebook (advice on how to produce an event), Promotional Kit (reproducible slicks for publicity purposes), a TELLABRATION logo, and a Proclamation.

Communities across the world have taken the idea of TELLABRATION and have molded it to fit their needs. This movement which began with the subtitle: “A Night of storytelling for grownups” has taken on the generic “A Weekend of Storytelling.” As a result of producers’ wise and creative input, a number of revisions have been made to the first Guidebook (written by its founder J.G. Pinkerton and published by NSA in 1990). Some of the changes and additions have been easy; other changes have been painful, involving much discussion and soul searching. TELLABRATION is a growing, evolving, living and breathing thing.

## Sign Up Sheet

Sign Up forms are provided to former producers (delivered through email and post office). They are also available through the Tellabration Homepage. This gets them into the mainstream. This is the beginning of the networking experience; the continuance of the networking experience for former producers. By doing so, these events are publicized by listing them in the Storytelling Magazine and on the Tellabration Homepage.

## Production Aids

A large percentage of producers have never produced an event before. For that reason the following materials were created. Guidebook, Promotional Kits (revised each year, using the

suggestions received from producers), newsletter exchanging ideas, proclamation and listing of sites for inclusion in producers’ programs.

## Evaluations

This is twofold. Producers grow through experience. The Organization grows by producer’s experiences.

- **Producers:** Through the topics addressed on the Follow Up Questionnaire producers have the opportunity to reflect on their events and to project how to improve next year’s Tellabration. We are encouraged by how forthright producers are in this process. Sometimes they ask for advice.
- **Organization:** Using the comments provided by producers on the Follow Up Questionnaires and Internet and other narrative communications, the Organization revises procedures and Production materials every year.

## Growth and Networking Opportunities

This is perhaps the strongest part of the process as producers, through their commonality, begin to work together. The Tellabration Volunteer Corps, The Mentor program for new producers, Tellabration Newsletter and Tellabration Homepage

## Promotional

Since 1995, Tellabration has grown in its number of sites. It is a slow growth, but steady and constant. Each year it gains about 20% while it loses only about 1%. The potential of TELLABRATION! has not begun to be tapped in terms of the number of sites. In terms of growth and networking and in terms of volunteers willing to take on significant roles, its growth cannot be measured. It is important and exciting work.

## Conclusion

The future of Tellabration hangs on finding a person who can give this event total time. In its early days (1990) there was such a person at NSA. During NSA’S most serious fiscal crisis, this position was cut. For the next several years Tellabration suffered. The number of sites

decreased and morale among producers was low – even angry. In 1995, a volunteer coordinator was appointed by then Board President Jay Stailey. In four years Tellabration sites have increased by 400%. By the end of this year, a new person must be found to coordinate Tellabration. The question is: Will SNSA find another volunteer person able to spend full time? If not, how committed will NSMA be to Tellabration? Enough to hire a full time person? I urge NSA to hire a full time person. Tellabration’s future depends upon this. Not only is Tellabration at stake here, but so are NSMA’s goals and objectives. ■

**contributed by  
Robert Revere**

### **The Washington Storytellers Theatre**

The Washington Storytellers Theatre (WST) is the only theatre of storytelling for adults in the Washington metropolitan area. Founded in 1990, the Theatre creates, develops, promotes, presents, and celebrates the art of storytelling from a wide variety of cultures and traditions. The theatre does this through performances, educational programs, and collaborative projects. Hearing stories from other cultures enables people to replace stereotypes with deeper understanding, and hearing stories from one’s own culture renews a sense of rootedness to a tradition.

### **Performances**

WST presents storytellers in performance at three different levels. These programs interact to build both a community of storytellers and a steadily increasing audience for storytelling.

On Friday and Saturday evenings, from October to May, we present nationally known storytellers in an auditorium-style theatre space that seats up to 200. Admission to these programs costs \$10, \$8 for members, students and seniors. We make additional discounts available to subscribers. The programs usually last two hours. Recent performers on this stage included: Charlotte Blake Alston, Jeannine Pasini Beekman, Bill Harley, Barbara McBride Smith, Maggi Pierce, Jon Spelman, and Ed Stivender. These programs

attract a blend of storytelling enthusiasts, theatre goers, and residents who have an interest in a particular topic in the teller’s program.

On Sunday afternoons from October through May, the Theatre presents a storytelling program called “Tales and Talk.” These programs feature local and regional storytellers performing in a black box theatre that seats up to 50. Performances last 45 minutes to one-hour, and are followed by a discussion of the storyteller’s art and how they use the stories in various settings. Recent performances on this stage included dancer/storyteller Peter DiMuro, Marc Spiegel performing “Einstein Alive!”, Gail Rosen’s “Darkness and Dawn”, and a group of three educators in a program called “Telling Stories/Teaching History.” The afternoons cost \$5, and are of particular interest to storytellers and artists.

Each month the Theatre sponsors an “Open Mic Night” at the Ellipse Arts Center. These are free events, and attract anywhere from 5 to 40 people – both storytellers and appreciative listeners. This program is often a resident’s first taste of storytelling, and many participants have signed up for WST’S workshops and become aficionados of storytelling.

We divide our programs throughout the metropolitan area: evening performances take place in Bethesda, Maryland; afternoon performances are held in Washington, DC; and Open Mic Nights take place in Arlington, Virginia.

### **Collaborative Projects**

WST actively pursues collaborations with other local organizations. These projects have helped us attract new audiences to the art form, and expand the ways in which storytelling can be presented. Many of these collaborations have become annual events; others, such as our festival, have become a major part of WST’s identity.

WST presented our first festival in 1999, thanks in part to the Embassy of Austria. Our board and staff met Folke Tegetthoff, organizer of the Graz Festival, and Martin Eichinger, director of the Austrian Press and Information Service at the Embassy of Austria, at a press conference at the National Press Club. We began discussing a possible Washington DC festival with them. We agreed that a storytelling festival in Washington

should emphasize the international flavor of the region, so the Embassy was a particularly appropriate site. We continued to work with Mr. Eichtinger, first securing a date and establishing the ground rules of the event. One of those rules was that the festival was to have no admission charge, so the event was fully funded by grants and gifts. From this connection, we began to pursue funding and marketing support from other embassies and international organizations, with mixed success. As of this writing, we are discussing with the embassy the possibility of making this an annual event.

As part of the Duke Ellington Centennial celebration, we created an educational storytelling tour of Shaw, where Ellington grew up, called "Duke Slept Here." The tour features an Ellington scholar and three actor/storytellers, playing the roles of Duke, his mother Daisy, and his pal and saxophonist Rex Stewart. We also brought storyteller Bobby Norfolk to Washington to present his program of Ellington's life called "Love You Madly." This program was presented to young audiences at the Ellington School of the Arts and The Anacostia Museum, as well as to adults at the Corcoran Gallery.

Other partnerships have included:

- the Audubon Naturalist Society, where we have scheduled storytellers to be part of their "Wings and Wild Things" Festival;
- the DC Heritage Tourism Coalition, to create other storytelling walking tours in an audiotape format;
- the Historical Society of Washington, where we presented a storytelling program of Washington history;
- the Arlington County Cultural Affairs Division, as part of their "Say the Word" series, where WST presented a program of four top Washington journalists, including Pulitzer Prize winner Tom Friedman, telling some of the stories behind their stories;
- an all-day symposium with the African American Writer's Guild called "Weaving Words: Storytellers and Writers Sharing the Common Thread," to explore the relationships between oral and literary traditions.

As our regular performance series' take place at existing cultural arts centers, we receive their support through co-marketing, newsletter, shared mailing lists, and shared information. ■

### **contributed by** **Tampa-Hillsborough County** **Storytelling Festival, Tampa, Florida**

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#### **Brief History**

In 1995, the City of Tampa's Recreation Department began a program of storytelling instruction at playgrounds and recreation centers. The program was targeted for children ages 5-18. It was a competition with first, second, and third prizes. The program operated in this format until 1980.

In 1980, the Tampa-Hillsborough County Public Library joined Tampa Recreation to help with the storytelling instruction. Together they organized the Tampa-Hillsborough County Storytelling Committee to be an advisory board for storytelling instruction and the festival. They revised the instructional program into a non-competitive showcase of the best youth storytellers. (Storytellers were evaluated by a set of criteria created by the advisory board.) This committee produced their first festival, the Tampa-Hillsborough County Storytelling Festival. This community event promotes the art of storytelling to the entire community as well as providing a showcase event for young talented storytellers and an opportunity for them to model themselves after the best adult storytellers.

#### **Schedule of Events**

- The Festival features 1 nationally renowned storyteller, 22 adult regional and local adult storytellers, 450-600 youth storytellers, and approximately 25 strolling and specialty adult tellers.
- Pre-Event – In the six weeks before the festival numerous mini-fests, featuring children as storytellers, take place at schools and recreation centers. On the Friday night before the Festival,

our featured national storyteller does a 30 minute concert performance at an outdoor bandshell as a part of the Friday Extra Concert in the Park Series. Audience varies between 800-1500.

- Day of Event – The Tampa Hillsborough County Storytelling Festival is a family oriented, all day festival held on a Saturday in mid April and is free of charge. The Storytelling Festival takes place at the historical Hillsborough High School, which is centrally located between downtown Tampa and surrounding suburbs. The facility is used in the following way:
  - Approximately 30 classrooms feature youth storytellers.
  - The school cafeteria is used as one of the center stages. It can hold up to 900 people.
  - The wide halls and lobby areas inside the school are used for a book fair, information area, celebrity autograph area, and photo opportunity area.
  - The school is built around a large central patio area. Parts of it are paved and have picnic tables. In this area four tents are set up. One is for a second smaller center stage area which features regional and local tellers, 3 other tents are used for a swapping corner, Mother Goose area, and Multilingual storytelling area. A storybook character parade, story craft area for children, and food vendors are also in the patio.
- Post Festival Events – The Sunday afternoon following the festival, the featured storyteller does a workshop at the Tampa Public Library’s downtown auditorium. Pre-registration is required but the admission is free. In order to reach out to the community, a variety of storytelling experiences are presented throughout the year. Adult and children storytellers from the Festival are featured at community events at malls, festivals, books stores, museums, schools and universities. Outreach storytelling workshops are held for recreation personnel, schools, professional organizations, and a number of different youth service groups at their sites.

## Description of the Event

- The festival features 1 nationally renowned storyteller, 22 adult regional and local adult storytellers, 450-600 youth storytellers, and approximately 25 strolling and specialty adult tellers.
- Youth storytellers may choose to tell in the morning or the afternoon. There are two opening sessions. Each features recognition of youth Festival Quality Storytellers and sponsors; a short story by a representative youth storyteller (2-3 minutes); and a 40 minute performance by the nationally renowned storyteller.
- After the opening session the audience may choose to hear stories at a number of different areas.
  - There are two center stage areas (tent in patio and cafeteria). These two areas feature twenty-two adult local and regional storytellers, a different teller every 15 minutes. Center stage also presents a puppet theater, balladeers, and story/dance.
  - Approximately 30 classrooms feature youth tellers. Each classroom holds two 30 minute sessions in the morning and two sessions in the afternoon. Number of children in each session varies according to the length of their story. No story may exceed 10 minutes.
  - There are 4 workshop opportunities during the day. Pre-registration is required, but admission is free.
- Other continuous activities include: A multilingual tent which features bilingual stories in 4 languages; A Mother Goose tent where Mother Goose tells stories for the very young; hands-on story Arts & Crafts activities; a story swapping tent; a book fair where books may be purchased; a celebrity corner where featured storytellers may sell their materials and personally autograph momentos; strolling balladeer, mimes, and costumed storytellers who interact with audiences between sessions; and a photo spot where you can take a souvenir photo of yourself in front of the festival banner.
- During lunch, a storybook characters parade

winds it's way around the patio and then disbands to tell their stories to families as they eat a picnic tables.

## **Collaborations**

The festival is produced by the Tampa/Hillborough County Storytelling Festival Committee, Tampa-Hillsborough County Public Library System, City of Tampa Recreation Department, with the support of the Arts Council of Hillsborough County and Hillsborough County Board of County Commissioners. Other collaborating agencies are: Association for Catholic School Librarians, Children's Board of Hillsborough County, Florida Suncoast Puppet Guild, Friends of Tampa Recreation, Inc., Friends of the County Parks and Recreation, Friends of the Library of Tampa-Hillsborough County, Inc., Hillsborough County Parks and Recreation, Hillsborough County Public and Private Schools, and the Tampa Bay Storytellers Guild. ■

**contributed by  
Ellen Munds  
Storytelling Arts of Indiana**

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## **Sharing Hoosier History Through Stories In collaboration with The Indiana Historical Society and Storytelling Arts of Indiana**

Since 1999, the Indiana Historical Society and Storytelling Arts of Indiana annually commission two Indiana storytellers to research, develop, and premiere a story in conjunction with the current exhibits at the Indiana Historical Society. One premiere takes place in the fall and the second one in the spring. The stories are then retold during the Hoosier Storytelling Festival as well as Historyfest, a one-day event sponsored by the Indiana Historical Society.

### **How does it work?**

Once a year, the executive director of Storytelling Arts of Indiana (SAI) and staff from the education department of the Indiana Historical Society (IHS) meet to review the subjects of the upcoming exhibits. Together, they choose

the subjects for the stories. The executive director of SAI, selects the storytellers to be hired. Once the storyteller has agreed to the project, IHS sends the first contract to the storyteller for a \$1,000 for research and development. The storyteller receives the \$1,000 as soon as the contract has been signed and returned. SAI sends a second contract for an additional \$1,000 to be received on the evening of the premiere.

The storyteller has full access to the archives at the IHS and we try to choose subjects that are well documented in the archives. The storyteller is free to use other sources as well. The story must be 90 minutes in length for the premiere and acceptable for families with children in the 4<sup>th</sup> grade and up as well as for adults. A 20-minute intermission occurs during the premiere where we serve coffee, hot tea and homemade cookies.

The performance takes place in a 275-seat auditorium located at the Indiana Historical Society. IHS donates the space, sound & light technician and provides volunteers for ushers. SAI prints the program, evaluation, provides the refreshments and the emcee.

### **Marketing**

Marketing is a joint effort. SAI includes these premieres in the season brochure, newsletter, sends out email reminders to e-list as well as purchases underwriting on the local NPR station. IHS includes these programs in their newsletter, email lists, and postcards. Both organizations mail press releases to the local media as well as follow-up with phone calls.

### **Funding**

As mentioned above, SAI and IHS each contribute \$1,000 towards the storyteller's fee. SAI seeks an evening sponsorship of \$1,000 to off set the cost of this fee as well as a title sponsorship for the series "Sharing Hoosier History Through Stories" of \$3,000. This covers the cost of marketing the program as well as all other administrative costs. SAI also receives all revenue from the ticket sales at this time.

### **Additional Performances**

It is the hope of both organizations that these stories will be told throughout the state in collaboration with public libraries and county historical societies. It has happened to a small

extend but there is much room for expansion. These stories are promoted in the printed version of the “Directory of Indiana Storytellers” and on the web site of Storytelling Arts of Indiana. The IHS has also promoted the availability of these stories.

### **Frank Basile Emerging Stories Fellowship**

Storytelling Arts of Indiana encourages Indiana storytellers to develop new material by offering an annual fellowship. Two Indiana storytellers receive a fellowship of \$1,350 to each create a 45-minute story for adults. The stories are premiered in November of each year and retold during the Hoosier Storytelling Festival.

#### **History**

In 1999, Frank Basile then President of Storytelling Arts of Indiana approached the executive director about some sort of storytelling contest. From that initial conversation, The Frank Basile Emerging Stories Fellowship was designed.

#### **How Does It Work?**

Each year, the application for the fellowship is available on the web site of Storytelling Arts of Indiana. It is also included in the Winter Newsletter. The applications are due by April 30<sup>th</sup>. An anonymous committee chooses the recipients by May 31st. The executive director notifies the recipients by phone and the non-recipients are notified by letter. The recipients receive a contract in the mail along with further instructions. Once the contract has been signed and returned the recipients receive payment of \$750.00. The remainder of the money is received at the conclusion of the premiere in November. On the day of the premiere, Frank Basile also hosts a luncheon for the current and past recipients.

#### **Marketing**

The premiere is included in the season brochure and quarterly newsletter of Storytelling Arts of Indiana. Press releases are sent to the local media such as Indianapolis Woman, Indianapolis Monthly, newspapers and electronic media. We also send press releases to the hometown media of the recipients. Underwritten is purchased on the NPR station that serves the Greater Indianapolis

area.

#### **Funding**

Each year, Frank Basile contributes \$3,000 towards this program. The board and executive director also seek a \$500 evening sponsor for each of the stories. This money is used to cover the storyteller’s fellowship, rental on the theatre, underwriting, a portion of the cost of the season brochure and all other administrative costs. Tickets are sold for \$8.00 in advance and \$10.00 at the door.

#### **Evaluation**

Within a month of the premiere, Frank Basile and the executive director evaluate the fellowship and premiere. From this meeting, changes and improvements are made each year. For example, it was not until 2002 that the luncheon was added so that the tellers would have a chance to network with each other and Mr. Basile. ■

# Chapter 5

## APPLICATIONS OF STORYTELLING

contributed by  
**Colleen Taucher**  
Tell It All For Children's  
Children's Hospital and Regional Medical  
Center Storytelling Guild

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The Tell It All for Children's Guild is a guild of Children's Hospital and Regional Medical Center in Seattle, Washington. It was started in January, 1998. In October of 1997, two guild members attended the 25th Anniversary of the National Storytelling Festival in Jonesborough, Tennessee. As new and excited storytelling enthusiasts, they then partnered with the hospital, not only to bring storytelling to the children at the hospital, but also to the community at large.

### The Guild's Mission

Tell It All For Children's is a membership guild whose mission is to raise funds for Children's Hospital and Regional Medical center by supporting the art of storytelling.

### The Guild's Goals

1. To promote and help fund storytelling in the Recreational Therapy Department of CHMRC and for patients receiving uncompensated care.
2. To help preserve and perpetuate the art of storytelling as an important community forum for all ages.
3. To have fun and foster fellowship among members.

### A Blueprint for Action Business Plan 1999-2000

**Storytelling on Tape:** The Tell it all for Children's guild will work with CHRMC to fund the installation and continued support of tape players at each child's bedside. This ensure each child has access to the healing power of stories whenever they need it.

**Story Library:** Storytelling tapes will be available to children through three paths: Tape library in the Recreational Therapy Center, Tape Sales through the Gift Shop and Special gift tapes for special children. Our guild will support this program on an ongoing basis to ensure that the tapes available grow in number and diversity and are constantly evaluated based on the children's needs.

**Storytelling Live:** While tapes are wonderful, they can never provide the healing power of a real storyteller. We will ensure the presence of quality storytellers in CHRMC through one or more of the following programs: Clinical staff and volunteer storytelling workshops, Guest tellers in the Recreational Therapy Center and a Resident Teller Program.

**Tales Well Told, Master Storytellers in Concert:** Ten to fifteen storytelling concerts will introduce thousands of listeners to the renaissance of storytelling. Our diverse concerts will reach people of all ages and interests by bringing to stage the very best local and national tellers. One concert will highlight our region's history and cultural diversity. The Concert Series will be underwritten, and proceeds will support the storytelling efforts at Children's.

**Tales Well Told, House Concerts:** Dozens of small, intimate events will bring local and national

tellers into Seattle area homes for a night of personal storytelling. These are important fund raising events but will also help the guild build awareness and advocacy among key constituents.

### **Tales Well Told, Seattle Storytelling**

**Festival:** Our storytelling concerts will not only raise funds for Children's but will help build an enthusiastic audience for a major storytelling festival to be held in 2001. The Tales Well Told Festival will be patterned after successful festivals in Jonesborough and Timpanogos and will attract thousands of people of all ages to enjoy the art of dozens of local, national and international tellers. The Festival will be underwritten and proceeds will benefit uncompensated care at Children's. ■

**contributed by  
Loren Niemi**

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## **The Applications of Story to Community**

The focus of my Bush Fellowship has been on the applications of story to the community development process, working with David Hunt, a Chicago based national consultant with a background in housing development and a special interest in storytelling, on the Community Building Storytelling Project.

## **The Storytelling Continuum**

I would broadly define story as the conscious sharing of experience or imagination with an audience. There are four things that are always true about story:

- That it is chosen, i.e. you must decide to tell and in that deciding you select a particular bundle of language that has expressive form and substance.
- That it is shaped, i.e. you must decide where it begins, where it ends, and how you will get from the one point to the other. You choose the elements of presentation: genre and motifs, specific images, plot form, point of view and narrative tone.
- That it is told to/for a specific audience, and more importantly, the choice of what and how a

story is told is based on the relationship of the teller to the audience, even if that audience is oneself.

- That it has a meaning, though the meaning of the story for the teller and the audience may not necessarily be the same.

Story is fundamental to human culture. It is the original organizational tool, the prime source and framework for our human identity, religious belief, education, and arts. It is the first matrix of time and place as experience, the basic model of external memory which allows us to transfer the who, what, and why of the species from one generation and culture to another.

In storytelling we find common ground. For youth, story is the place where they can speak their hopes or fears and truly be heard. For elders, story is the place where they can pass on their hard won wisdom.

For under-resources or transitional communities (as well as government, institutional and corporate cultures), story is the place where we can share basic personal and cultural values, organizational or community history, and can satisfy our innate desire for intimacy in an increasingly isolated world. Story is always relational and provides both a specific methodology and opportunity for organizations and communities to:

- Create ways and places for individuals and groups to share their stories in a safe, respectful and open environment.
- Identify, train and nurture non-traditional leaders.
- Give every segment of the community, elders and youth, homeowners and renters, workers and managers an opportunity to listen for what are our central and shared experience of needs, assets, vision and talents.
- Pass on the wisdom, humor and core values of the community.

All these elements are present in the organizations and projects this Fellowship has touched on. Yet, the degree to which an organization is conscious of the power of story, or the value of its application to achieve specific goals, and utilizes storytelling experiences and

techniques to move the organization towards the fulfillment of their mission, improve communication, or build support for a particular project or issue, varies widely. David Hunt would say (and I would agree with him) that the central issue of community building through storytelling is: in what ways are the people's voices heard? What are the formal and what are the informal mechanisms for the full community to tell and shape the telling of their stories?

On one end of the continuum there are those organizations (which historically have too often included government, church and large institutions) that have absolutely no interest in hearing anyone's story but their own, and instead of listening for the "voice of the people" are imposing their own on the community for their own purposes without consideration of history, culture, need or value. On the other end are those organizations who are so disenfranchised that all they do is cry "oppression" and woe as if the identification of tribulation were enough to justify their failure or refusal, as the Rev. Vashti McKenzie put it, "to participate in their own rescue." In between stand those organizations who are at different stages of their organizational history and ability to respond but are still willing to hear the community's articulated hopes and fears and work with those who will claim "this moment for action" to serve the needs of the community, to manifest hope and dispel fear.

### **David Hunt's Approach**

My observation of the Community Building Storytelling Project within the context of my Bush Fellowship work is that the rhetoric of talking about the process does not begin to communicate the actual power and value of the practice in organizational and community contexts.

Let me be clear that what the Community Building Storytelling Project is doing works. In bringing together communities and/or organizations to illuminate the power of story in our lives, to lay bare the necessity and conditions for authentic community, to ask a central storytelling question and to provide sacred time and place for people to tell their own stories around that central question is valuable and much needed work. The identification and training of

community storytellers, the use of storytelling circles and time capsules provides real opportunities for people to recognize, value and practice community storytelling. When all the elements are present, the fundamental experience of individuals is that they "get it" and in getting it, they can come to a new appreciation of not only their lives, values and choices, but those of their co-workers, neighbors, enemies, etc. as well.

In fact, in those communities and organizations that have made no significant accommodation for their human capital, collective experience or the communication of the fundamental values that are driving their effort, it can work very well to move them to change and renewal. Storytelling is a wonderful, and generally non-threatening, entry point into what we believe and how we have arrived at this particular personal, political, or cultural moment. It is a way of dealing with the thorny issues of race and class in human terms.

Moreover the use of a "central storytelling question" creates the necessary common ground of acceptance and understanding that is a prerequisite for a community or an organization to do asset inventories, visioning exercises, and inclusive open space technology or strategic planning.

The basic call to use storytelling as a development tool to build community is a message that strikes some as radical and others as obviously helpful once they hear it. Coming as I do from twenty plus years of shaping stories, whether they be oral histories or fairy tales, my prejudice is to want to broaden the kinds of personal and organizational history stories that are used in these settings to include metaphoric and collective visioning stories to maximize their effectiveness and make a significant impact on the ways a community articulates its experience, proclaims its values and models its vision of what can be.

### **Some Considerations**

It is clear to me that the applications of storytelling can benefit any organization or community. The key to its success is dependent upon three variables:

First, the understanding that this is not foreign, not an exotic technique, but the

application of a fundamental communication strategy to organizational and community needs. The practice is simple, but its very simplicity belies the fact that it is a powerful tool and should (must) be applied with both care and skill. The corollary to that is that to assure a successful application of storytelling to a community or organizational project staff and residents should be given training in both how to organize and recruit for the storytelling process and in the choosing, shaping and performance of stories themselves.

Second, that it requires significant amounts of time. It is not something that can or should be done once but must be approached as a long-term effort which has repeated ritual events that focus the community on a changing set of issues and experience. Over time, it can (and should) be institutionalized within a community or organizational context and once it is woven into the fabric of experience, it provides an ongoing mechanism to let all segments of the community speak and, more importantly, be heard.

Third, and it is to David Hunt's credit that he pays close attention to his point, it must be prepared for and executed with care and attention to detail. The most effective storytelling experience is one in which the sense of ritual and sacred time/place are as fully present to the participants as is the story content itself. This means a careful selection of the spaces in which stories are to be told. It may mean decorating space, or using candles, incense, photographs, shires or other aides in creating a welcoming and comfortable place to tell stories.

This is where the work of the storytelling guilds, community development organizations and theaters share commonality. I think it might be fairly said that most community organizations pay little or no attention to community building rituals while arts groups too often fail to create accessible metaphors for the political, economic or social issues that effect the daily life of neighborhoods. Storytelling presents a significant partnership opportunity for both.

One of the unresolved questions is how does one build support from business, foundation and government decision-makers for the applications of storytelling to the community building process?

When I look at McKinght & Kretzman's asset inventory model, I see that it has achieved some acceptance, primarily in the Foundation and policy development sectors, but in day to day practice, it is still a foreign concept for too many neighborhood organizations. They may have heard of the idea but commitment to the practice and training to make it effective remains woefully lacking. Though storytelling is easier to grasp, it is not necessarily easier to fund for organizations whose basic model of the nonprofit universe is scarcity or foundations who want to see measurable outcomes for their dollar investment. ■

# Chapter 6

## FUNDING

### contributed by **Ellen Munds** **Storytelling Arts of Indiana**

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Fundraising is a year round process for the Executive Director and Board of Storytelling Arts of Indiana. Our goal is to secure funds from as many different income sources available to not-for-profits in order to become financially secure and stable. Contributed income includes corporate donations, foundations, grants, individual donations, membership dues, planned giving and bequests. Earned income includes admissions or ticket sales, program fees, merchandise sales and vendors. During the 7/1/01 – 6/30/02 year, 49% of our income was received from earned sources and 51% was contributed.

#### **Earned Income**

Earned income includes fee-for-service payments, revenues from product sales, consulting, contracts, tuition, rent or lease payments as well as the traditional forms of revenue generation from activities such as ticket sales. For us, we receive earned income from ticket sales, program fees and merchandise sales.

#### **Ticket Sales**

Admissions are charged for our programs; Tickets range in price from \$4.00 for children (5-12) to \$18.00 at the door for a special event for adults.

#### **Program Fees**

This source of income has steadily grown for us over the last few years. We contract with other organizations to provide services throughout the

year. As part of the Hoosier Storytelling Festival and Storytelling Series for Adults, we contract with other not-for-profit organizations to host family storytelling performances throughout the greater Indianapolis community. We provide the storyteller, an escort for the storyteller to and from the location, the sound system, a volunteer to sell resources, lodging, air travel and food. The host not-for-profit provides the location, a person to introduce the storyteller, the marketing and a fee. Past participants include many different public libraries, the YMCA, Indy Parks & Recreation, the Jewish Community Center, Madame Walker Theater, Conner Prairie a living history museums and universities. Last year, 21 family performances were arranged with other organizations or groups.

As part of the festival, students attend performances on Wednesday, Thursday and Friday. Pre-registration is required and many schools pre-register in May for the following October. This portion of the festival generates \$13,000 in revenue.

In conjunction with Storytelling Series, a few of the storytellers are booked for school performances. Once again Storytelling Arts of Indiana provides the storytellers, an escort to and from the school, the sound system, lodging, air travel and food. The school pays the fee directly to Storytelling Arts of Indiana.

Other program fees have included storytelling day camp programs and performances in conjunction with the YMCA, Girl Scouts, Indy Parks & Receptions, the State Museum and the Historical Society of Indiana.

#### **Merchandise Sales**

At all public performances, we offer merchandise

sales related to storytelling. This includes the storyteller's tapes, CDs, videos and books. Storytelling Arts of Indiana takes 20% of the storyteller's sales. Other storytelling resources are ordered directly from the publisher and the cut ranges from 20-40%.

### **Contributed Income**

The number one source of contributed income in the United States is individuals. Other sources include corporate donations, foundations, grants, endowment funds and planned giving/bequests. At this time, we have not begun to solicit planned giving or bequests.

### **Individuals**

We ask individuals to support Storytelling Arts of Indiana through donations and sponsorships. Donors receive discounted tickets, 10% discount on merchandise sales, a quarterly newsletter and volunteer opportunities.

Each fall, we also solicit donations from our members through a letter of solicitation and one-to-one solicitations. The executive director meets personally with the larger donors. The letter is mailed to most of the donors followed by a personal phone call.

### **Corporate Sponsorships**

These proposals include the mission and goals of Storytelling Arts of Indiana, a description of our programs and services, a listing of the board of directors including their job titles and employer, year end budget, current budget and a copy of our 501c(3).

### **An Evening Sponsorship for the Storytelling Series Benefits**

Sponsorship of one of the evenings of the Storytelling Series with name or logo as part of the title

Opportunity to tell your corporate story to our audience

4 free tickets to the sponsored evening of Storytelling Series

Name or Logo on 25,000 Festival brochure

Name or Logo on 2,000 Festival program

Name or Logo on 20,000 Storyteller's Theater brochure

Name or Logo on 1,000 Storytelling Series program

Name or Logo on 15,000 Family Storytelling brochure

Name or Logo on Sign at the Main Stage during the festival

Discounted tickets to festival

Above benefits are received in exchange for a \$1,000 contribution

### **Grants**

Storytelling Arts of Indiana receives grants each year from the Indiana Arts Commission and the Arts Council of Indianapolis. Sources for grants include:

National Endowment for the Arts  
Office of Public Information  
Nancy Hanks Center; 1100 Pennsylvania Avenue, N.W.  
Washington, D.C. 20505  
202/682-5400; 202/682-5496 fax  
Website: <http://arts.endow.gov>

For a complete listing of State and Regional Arts Agencies visit <http://arts.endow.gov/partner/index.html> and click on State and Regional Arts Agencies.

### **Foundations**

Storytelling Arts of Indiana seeks support from many local foundations in the greater Indianapolis area. Sources include:

The Foundation Center Collection – A special collection of materials on foundations, grants, and fundraising sponsored by the Foundation Center. Materials are available in designated local libraries. Contact your public library for the nearest collection to your hometown.

The Foundation Center  
79 Fifth Avenue / 16th Street  
New York, New York 10003-3050  
212/620-4230  
<http://www.fdncenter.org>

Provides information and education about foundations, grants, and fundraising for not-for-profit organizations.

Forum of Regional Associations  
Council of Foundations  
202-466-6512 Contact Nicole Howe

Twenty five states have organizations like the Indiana Donors Alliance which provides services to grant makers and grant seekers, including the Indiana Foundation Directory, newsletter, conferences and workshops.

## Endowment

In 1993, Storytelling Arts of Indiana created an endowment at the request of an individual donor. We include a line on our brochures stating “I would like to make an additional tax deductible donation to the endowment.” Throughout the year, we receive donations of \$5 to \$200 from the one line on the brochure. To date, we do not plan on organizing a drive for the endowment until the annual campaign drive is sufficient to fund the operating budget. We have learned that some individuals prefer to give to the endowment instead of the annual campaign. In 1999, the board decided to move all monies to the Central Indiana Community Foundation.

## In-Kind Donations

In addition to cash contributions, we accept in-kind donations from several corporations. The printing company that we use most of the time, donates \$2,500 towards the typesetting and printing for the festival. In the past, Coca-Cola provides radio tags for two weeks leading up to the festival on four or five radio stations in the Indianapolis area. We seek a television media sponsor for the festival. The media sponsor produces and runs a Public Service Announcement (PSA) for us for two or three weeks leading up to the festival and covers the festival with several stories and interviews throughout the festival. A graphic designer donates the design for all of our brochures, ads, programs, posters etc. In exchange for these gifts, we include their logos on our printed materials.

## Conclusion

I look at fundraising as an on-going process. Each year, we try to improve on the year before. It takes a team to raise the money. One person should not do it if your goal is to become financially stable and secure. Statistically speaking if you want to raise \$36,000, your fundraising team will need to approach 1242 prospects. A prospect may be an individual, corporation, foundation, and granting agency. The entire board and the executive director of Storytelling Arts of Indiana works on fundraising throughout the year. ■

## contributed by Merle Davis

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You’ve invented your wheel and figured out who’s going to drive it. You’ve made up your rules, begun to select your identity, and harnessed your community energy. You’ve determined areas of responsibility on the organizational tree. And now it’s crucial to find the money in this madness. Who’s going to pay for your project? How much money will you need? How do you find available funding?

Before you find out what you need, you have to find out what you have.

### Step One: Inventory your resources.

- Who has already committed resources for your festival?
- Are there businesses who already have budget allocations designated?
- Does your town or city already fund this festival?
- What services, spaces, and people are available as in-kind gifts to your project?

### Step Two: Prepare a preliminary budget to figure out what you need.

At this point, make your budget as large as need be for the size and scope festival you have in mind and are realistically willing to handle. Your budget has to fit your project. It is much easier to

raise funds with a good festival idea, well-planned out, and with a specific-to-your-festival-vision budget than to have a vague financial plan that perhaps does not allow for contingencies for solid and comprehensive coverage of the costs that will occur.

Take a little while here to also look toward future years. How do you see your project growing and developing? What can you say about other than the immediate needs? A sample budget checklist is included at the end of this section.

Once you know what you have available and what you are going to need, you can start working on step three.

### **Step Three: Making up the difference.**

Basically there are five categories of sources to investigate for raising money:

- Grants and foundations
- Sponsorships
- Participation and program fees
- Sales and earned income, and,
- Donations, memberships, and fund-raising events.

The approach to any or all of these sources is really quite a similar process. Some important stepping stones toward the development of your fund-raising plans in any of these areas are listed below.

They have become almost as mottos, for their truths and wisdom apply in every situation. You may know more of these stepping stones or find the need for additional ones as you develop your project. For first footings, try these:

- Work with plenty of lead time.
- Formulate a convincing case for supporting your project.
- You may have to spend some to earn some.
- Be sure that your fund-raising events are as lucrative as they are clever.
- Make it easy to contribute.
- Say clearly what you want from your sources and say honestly what you can give back to them. Hear their ideas and thoughts as well. Ask

your sources what more they might need from you and what you might provide for them. Listen well. They can teach you so much.

- Be personal and individualize. Start with your “home folks” and nearby resources and, if applicable, let them lead you to the more complex and larger sources.
- Do your homework before you plan your fund-raising visits and materials. Know whom you are approaching and what other kinds of projects they have assisted. Try to pinpoint specific components that match with their interests.
- Enjoy the encounters with the people you visit. You are paying “house calls.” Be sure to notice and learn about their worlds as well as talk about yours.
- Don’t take a “no” personally. There are lots of askers. Make a new plan for next year’s approach.
- Persevere!

### **Notes about Grant-seeking and Requests to Foundations**

In most instances your organizations will need to have a not-for-profit 501-C-3 tax status if you apply for grants or seek foundation support. If you do not have your own tax-exempt status, you may be able to use the “umbrella” coverage of a 501-C-3 organization that will collaborate with you in the festival production. For first-time festival producers, grant and foundation funds may be difficult to obtain because often the organizations providing these funds look to support proven, on-going events.

Seek advice and coaching from the community agencies that are familiar with the organizations and government entities that give grants and foundations that support projects such as yours. Ask about specific agenda. If you have a local or state arts council, that would certainly be a good place to start your research. These agencies could have available some directories and lists of funding possibilities, may even have funding available for their own distributions and may also sponsor workshops or have how-to books or brochures about writing proposals.

Once you know what agencies might fund your proposed project, you can select those to whom you will apply. Although the materials you assemble for applications may be the same, plan each request individually. Know what and whom you are asking.

Grant monies are budgeted by funding agencies, but allocated to those who take the initiative to prepare and present themselves in appropriate and clear manners. A checklist of things to include in your proposal is included in this section. Remember that no matter the format or the presentation form, you are constantly dealing with people and materials prepared for their study and selection.

When you have identified the community needs and assets that your project will fulfill, as well as the early preliminary budget that you will need, then you are ready to propose your applications. Call the organizations to whom you are applying to request the following:

- Application forms and procedures.
- Dates and time lines in which applications will be received.
- Scheduling for an interview.

In this process, here are words for the wise:

- Be clear.
- Be concise.
- Be neat.
- Formulate a convincing case for support.
- Give the facts clearly.
- Let them know your ideas as to why you think this would be a good match, but also, importantly, ask them what would make the match strong.
- Err on the sides of brevity and simplicity rather than using grant jargon and platitudes.

## Proposal Checklist

Cover letter – about one page:

- Letterhead.
- Summarize project, why community needs it, why you know you can fulfill the need,

and how it fulfills the purpose of the funding organization that you are approaching. Summarize exactly what you need from funding organization, when you need it.

- Tell how you can be reached if there are questions.

Cover Page:

- Title of proposal. Brief summary or abstract specifying what, how much, why you want the money or service you are requesting, and what you plan to do with it. This is the problem statement. Summarize also what, why, and how much you will give to the funding organization to whom you are making this appeal.

Description:

- Who are you and what you are trying to accomplish?
- Stick to clear and identifiable purposes.
- Establish your background and a brief history – enough to bear witness to a track record that can support your new proposal. This is the capability statement.
- State your goals and the ways that your intended project will link with other community programs and serve community needs. State the ways in which these goals and services will be monitored and evaluated.
- Give the scope of your program in some succinctly presented numerical data: how many programs, how many will be served, how many volunteers, how many organizations involved, how do you see the project's continuance?
- Give financial information. Use your preliminary budget and a budget from the past year if available. Describe in detail sections and line items that will give a more complete picture of your project and the amount for which you are asking. Also describe and detail the other income sources you plan to use (sales, admissions, sponsors, etc.).

- Before you end your proposal you should include your evaluation plan. How will you monitor, measure, and report?
- Financial Statements
- IRS statements
- Most recently completed audit or year-end report
- Listing of Staff, Board of Directors, Festival Committee
- Listings of partnering and collaborating organizations
- Articles of incorporation and/or bylaws
- Letters of support
- Documents from former festivals or projects.

### Notes about Sponsorships

When carefully designed and tended, business sponsorships can be an exchange of funds and exposure that bring win-win situations into communities between arts organizations and businesses.

Sponsorships generally are funds drawn from a business's marketing budget. With some larger businesses, there are funding guidelines that explain the kinds of events and projects each business will support. Doing your homework here is vital. When you determine which businesses might fit with your activities, you can design a proposal planned individually for each business. If some of the people on your board or committees are employees of any of these businesses, it could be very important to involve them in the drafting of proposals for their respective businesses.

Sponsorship arrangements and proposals are essentially the same as those to be prepared and submitted for foundations and granting agencies. There are two additional concerns with sponsorships:

Because these arrangements are generally seen as marketing or advertising efforts, attention to demographic statistics and to the anticipated media exposure and reach you plan to achieve will be important. Do your homework. Determine the projected economic impact your event will bring to

the area. Be specific as to what attractions will be a part of your project and how you plan to tell the world about them!

Design several types of sponsorships and know exactly what each sponsorship arrangement will give and what it will get. Although your meetings with the business people involved may give you some new insights as to involvement, go in prepared.

Types of sponsorships could be the following:

- Title sponsor or presenting sponsor
- Official product or service sponsor
- Participating sponsor or co-sponsor
- Other sponsorships

Agreements should be drafted for the following reasons:

- To outline specifically what each party will provide to the project.
- To clarify and specify the rights of the sponsor.
- To determine uses of sponsors image and trademark.
- To address liability concerns.

Ron Berger's checklist for comprehensive sponsorship agreements is included at the end of this section.

Sponsorships are usually sealed with contractual agreements. Legal help is often necessary and advisable here.

In negotiating sponsorships, businesses can sometimes offer suggestions that may make your project even stronger. Questions about your project's outreach may spur appropriate thought towards outreach program design. A potential sponsor's thoughts about extending your program into the educational community, if you are not already doing so, could open up entirely new areas of creative planning and increased impact of the art forms in your community.

The sponsor-to-be can give you ideas as to the services they may be able to provide, the people they may be able to supply, or the amenities they may be able to give. You are the one in charge of the event design, but an open mind and interest in their participation can surely enhance and broaden your thinking for future events. Once in a

while an interview with a potential sponsor may prove that the match is not a good one. Again, you are in charge. You can guard the quality issues. Keep your objectives and goals clearly before you. Delineate responsibilities and benefits carefully. If this tie-in will achieve appropriate image enhancement, generate good will and good public relations, and meet the goals and objectives for both the potential sponsor and your project, you've made some good choices and most likely some long-lasting opportunities.

### **Notes about Participation and Program Fees**

Commissions from sales of crafts, arts, foods, books, and tapes are pre-determined percentage amounts of whatever sales income is agreed upon by the vendors and the organizing group. This should be established in a contractual agreement.

Some events lease their spaces and sales venues to merchants. This arrangement calls for a rental space fee to be levied. It may also include a commission of sales.

### **Notes about Sales and Earned Income**

Limited only to your business imagination and your volunteer stronghold, these may include:

- Ticket sales
- Ticketed special events
- Ticketed benefit performances
- Garage, dinner, drink, and bake sales
- T-shirts, caps, buttons, canvas bags, etc., etc.
- Posters
- Commissions from book and tape sales
- Ads in programs

The income from sales and earned funds is generally unrestricted. This enables assurance that the nuts and bolts of your event will be snug and secure.

### **Notes about Memberships, Donations, and Fundraising Events**

Organizations that intend to seek memberships will need to research and plan a year-round approach toward building a base of

members who support your events. Understanding and documenting membership benefits brings creative challenge. Competitive memberships often represent ingenious communication methods and real, true, measurable advantages, items, discounts, or subscriptions.

The major emphasis for developing successful memberships should be on the individual giving unit (a small business, a family, a couple, an individual). The number of ways to approach these units should be varied and the levels of giving should clearly state what the respective member benefits will be. Although membership drives are often done by means of multiple mailings or telephone solicitations, the more personal the approaches, the more memberships will be bought.

If your organization is considering offering memberships, ask key supporters what would be meaningful returns from their joining the organization. Keep a file of member-seeking letters from other organizations to access and compare the large number of requests in your community. Try for a fresh approach.

The personal touch is also the most successful component for any donation request or fund drive. Many organizations have annual appeals and many have appeals for certain projects. Again stratified categories of giving can be established. A shortened and to-the-point synopsis of the information gathered for grant or sponsorship proposals could be available for requesting donations.

Although statistics state that individual and small business contributors supply only a small percentage of most organizational budgets, that small percentage of individual contributors must be nurtured so that their contributions to your organization become a matter of habit. Fundraising events can be as varied as the communities in which they happen. Watchwords might be to be sure the fund raiser does not exhaust the volunteers or sap the main event of its impact. Fundraising events can be the very heart of some group-building for your volunteers and workers. They can serve as practice runs for the main event. And they can attract potential contributors, media and awareness about your organization.

Fundraising must sometimes be mostly “friend-raising,” and the values of those human connections can be much higher than actual dollars raised. Increased in-kind resources, expanded positive image, and future cash funds may be the results of a well-run and creative event that spreads the gospel of your good works and planning. If you come up with a fund-raising event format that really works for your community, you can now focus upon increasing the effectiveness of income produced and stick with that event for several years. If people have had a good time, they can often be convinced to come again and again and to bring their friends each time.

Make it fun for yourselves and fun for those who come!

## **Conclusion**

The measures of the success of any of these fund-raising efforts are two-fold:

- The amount of funds needed will be raised, documented every step of the way, recognized and given much-repeated thanks to all contributors, and put into proper accounts until used and disbursed according to the organizations fiscal guidelines.
- The fiscal cautiousness will assure that funds are properly spent and the final budget guidelines are monitored and constantly evaluated. Management duties are vitally important. Accountability is one assurance that future fundraising may be possible. Your records should be kept carefully and clearly. Your reports should be reader-friendly.

Keep close to your sponsors and donors throughout the year. Send them updated and reports of your successes and your new plans. Invite them to take part in think-tanks or planning sessions, or have a tiny, small event just for them.

Never lose sight of the people implicit in your programs and proposals.

Treat them well and stick with your supporters and they will stick with you!

Good luck! ■

## **Sponsorship and the Arts**

**by Ron Berger, 1990,**

**Entertainment Resource Group, PO Box 6487,  
Evanston, Illinois 60202**

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### **Budget Checklist**

Artist Compensation  
Travel/Food/Lodging  
Supplies  
Operating Costs: Postage, Fax, Phone, E-Mail  
Publicity  
Evaluation  
Documentation  
Display Materials  
Insurance  
Overtime Workers  
Space/Equipment  
Unanticipated Expenses

### **Type of Sponsorship**

Signage  
Advertising  
Merchandising  
Sampling  
PR, Personal Appearances, Hospitality  
Options  
Liability  
Trademark Protection  
Confidentiality  
Right to Audit  
Force Majeure – “Acts of God” causing cancellations/alternate plans  
Attorney’s Fees  
Contract Changes  
Money to be paid and when  
Display of materials, signage  
Services and in-kind materials to be rendered  
Accounting plans ■

# Chapter 7

## CARE AND FEEDING OF STORYTELLERS

contributed by  
**Steve Sanfield**  
Sierra Storytelling Festival

It takes many things to create and produce a successful storytelling festival, but in the end what happens on the stage, what happens between the teller and the audience determines everything. If the tellers do their jobs well and the audience is pleased, then you have a successful festival. If not, then all your preparations, no matter how elaborate, will have been wasted. Thus simple logic tells us that conditions must be right for the tellers to do their best work.

At the Sierra Storytelling Festival we strive to take care of the tellers “in a manner to which only their imagination is accustomed.”

It begins with the hiring, which despite 18 years and scores of tellers, still retains a touch of mystery. In the early years all the choices were mine, and I tended to hire tellers I knew personally, most of whom were friends, and, because we had little (read “no”) money for transportation, tellers who lived in California. As the festival grew and became more successful, it became clear that we had to reach farther afield for our performers. We certainly had to go beyond only those I liked personally or would invite to my table. After all, it’s the audience who must be pleased.

Today the hiring is done by the director and artistic director of the festival with the active help of a storytelling committee, which, to avoid both pressure and politics, chooses to remain anonymous. We have no rules or formal guidelines. We simply try to bring together the best combination of tellers available.

In pursuit of that goal we have learned, by doing it otherwise, never to invite anyone who someone from the festival hasn’t seen and heard in person. Everyone looks good on paper, but it’s not promotional material that stirs an audience. We’ve had a few mini-disasters before taking that lesson to heart and hiring tellers simply because of their reputations.

We always try to include a Californian or two and, whenever we can, we try to bring to the festival tellers who have yet to perform on a major stage. This, of course, has produced mixed results, but because of our successes (i.e. tellers who have gone on to even better work and national reputations, tellers like Dianne Ferlatte, Martha Holloway, and Clara Yen) we are more than willing to take the gamble.

We also like to bring tellers, performers, writers, and others from disciplines apart from storytelling, artists like Peter Bergman of The Firesign Theater, Simon Ortiz, the Acoma pueblo poet, Corey Fischer of The Traveling Jewish Theater, and Clarissa Pinkola Estes. Our audiences tell us that this adds a richness not usually available at most storytelling festivals. It also draws people who might not ordinarily attend a festival.

Further, each year we try to bring back one or two tellers from past festivals who have been audience favorites, thus creating a living continuity. The only rule we apply here is to let at least one year, more often more, pass before doing so.

Finally, like most good festivals, we pay close attention to the chemistry that’s created when you bring together so many different kinds of tellers. Part of that chemistry is dependent on the

personal relations between the tellers themselves. Most professional tellers know each other and have worked together at least once, and just like other professions and groups of people there are individuals who simply don't like each other. (Yes Virginia, it is true.) Such situations are to be avoided at all costs. How to do so? There are no guarantees, but having an experienced teller on your selection committee, one who personally knows many other professionals and their like and dislikes, would go a long way toward avoiding such nasty situations.

Once the tellers are chosen, they are then called and invited by telephone well in advance of the festival. We like to allow at least eight months. Once the tellers are hired the true care and feeding begins. And it's basically very simple. Being a free lance teller myself, I know well how traveling tellers like to be treated, and that's just what we try to do. The happier the teller, the better job he or she will do.

Tina Turner once said, "Everything goes better with a little grease," and in my role as artistic director I try to be that grease.

Beginning with travel plans. Some tellers like to make their own, others like to have it taken care of. We find the best approach is somewhere in between. What airport would they like to fly out of? When would they like to arrive? We ask these questions and more, set up a tentative schedule, and then, after checking back with the teller, we book the flights through our own travel agent. We always seek out the most direct flights, and, because we do it far in advance, we also seek out the most reasonable rate, but never at the inconvenience or discomfort of the performer.

We try to arrange it so that at least a few of the tellers arrive close to the same time so they can be picked up together. (We run into some special problems because some tellers fly into Reno and others into Sacramento.) If they arrive late in the evening, we usually put them up at a motel or a hotel so they can get a good night's rest after a long day of travel. Tired tellers are tired tellers and often so are their stories.

We try to match the volunteer drivers to the tellers so that the two hour drive is a pleasant one. If the tellers desire a snack or a meal, our drivers take care of it.

Most tellers arrive early on the day the festival begins and are brought to the festival site, where they are greeted either by myself, my assistant, or the festival director. We show them the various stages where they'll be performing during the weekend. (They have long ago received their schedule) and present them with a festival shopping bag containing festival brochures and schedules, newspaper clippings, bottles of local wine and water, postcards of the area, a coupon for a festival T-shirt, food and drink coupons, weekend passes for their host families, and, if we're creative enough, a small example of a local craft. We also give them their check at this time, so there's no scrambling for it at the end.

It's then that their hosts arrive and take them to their accommodations for the weekend. Since we're a rural community, there are no hotels or motels within twenty miles of the festival, so the tellers are put up in private homes. The homes, however, are all quite beautiful and spacious, most of them having been hand-built in the woods. We long ago have asked the tellers about any special needs they might have (meals, animals, little children, etc.) and have selected their hosts with care. We also ask the hosts which tellers they would prefer to have in their homes. Most of them have been putting up tellers on and off for years and know well what they need in terms of space and privacy. They are also hip enough or sensitive enough not to ask, "What kind of stories do you tell?" or "How did you become a storyteller?" or to say at breakfast, "Why don't you tell us a story?"

The hosts know what the schedule is and when the tellers have to be on site for stage calls. It is they who are responsible for getting the tellers where they need to be.

The hosts are prepared to feed the tellers large or small meals as is their want, though tellers often choose to take at least some of their meals from the varied vendors on the festival grounds. Thus the packet of food and drink coupons, of which there is no limit. We also keep the "green room" (a refuge for the tellers and their guests) well stocked with cold drinks, fruit, and small snacks.

Host families play a vital part in keeping the tellers happy. Without them we couldn't run a successful festival. They need to be cultivated and nurtured through the years. They need to be

included in any and all aspects of the festival (gatherings, parties, etc.) And they need to know how much they are appreciated. We're fortunate that we now have more families willing to host than people needing to be hosted so that nobody gets burned out.

As for the weekend itself, we don't work the individuals tellers very hard. At most each teller is expected to be on stage for four hours throughout the the three days. We've tried to figure out ways to get more, but our limited facilities (a conscious choice) make it impossible. Knowing this and also knowing about the natural beauty of the watershed, including the nearby Yuba River, many tellers look on it as a mini working vacation and bring their spouses, who are always welcome.

Before, during, and after the festival, there are a number of us, who have been introduced to the tellers earlier, who are there to fulfill any and all requests and needs, no matter what they might be – the grease, if you will.

We, of course, sell any resources the tellers have available. From the beginning our policy has been to take a commission of only 20% for materials purchased directly from them and to handle, with very few exceptions, only resources from present and a few past tellers. We do it this way to help the tellers go away with a bigger "payday." Anything to keep them happy.

A common complaint of tellers is that at many festivals they never have a chance to socialize with each other. To accommodate that need, we have a party following the Saturday evening performance for the tellers, their hosts, staff, a few volunteers, and assorted friends. Wine, beer, and elegant food is served in prodigious quantities. It also sometimes occurs that a teller or two will choose to stay an extra day, so on Sunday evening we have an informal dinner at my house. As long as the tellers are in the area they remain our honored guests.

When the festival's finished, we once again try to make it as easy for the tellers as we can. If catching a flight out involves too much of a rush or is too late in the evening for a comfortable arrival home, we either invite them to stay one more night or put them up in the zany world of Reno and let them catch an early morning flight out. We've come to feel that the expense of making

a teller comfortable is money well spent and that it'll come back to the festival many times over.

Finally we attempt to show our appreciation by letting the tellers know that they are always welcome, that they are guests of the festival for life. Later we follow up with a personal note and some small token of our gratitude.

In summary, it's all pretty simple. Treat your tellers as you yourself would like to be treated. If you have any questions about their needs, ask. Include an experienced freelance professional on your staff or board. Practice good manners. Or taking some lines from the poet and applying them to this situation: Be kind to the earth and the earth will be kind to you. ■

# Chapter 8

## VOLUNTEERS

**contributed by**  
**Pauline Hale**  
**Bay Area Storytelling Festival**

About thirty-five to forty volunteers contribute to the Bay Area Storytelling Festival each year. These are volunteers that work during the festival weekend. It does not include the volunteer members of the Bay Area Storytelling Festival Committee that plan, direct and produce the festival each year.

Many of our volunteers have been with us for several years. It is helpful to keep the same coordinator of volunteers year after year if possible because this person will establish rapport with volunteers and get to know their job preferences and strengths. It is important to keep a detailed data base with up-to-date addresses, phone numbers and notes on what volunteers have done at past festivals.

We use volunteers as tent monitors, registration helpers, sellers of raffle tickets and T-shirts, balloon arch creators, and other tasks. Volunteers in this category pay the same registration fees as other ticket holders to attend the festival. Their duties are such that they do not miss any of the telling events. As incentive and reward for volunteering a special Friday night program with refreshments is held at which all the festival featured tellers perform. This is a free performance open only to festival volunteers and committee members.

Another, more specialized group of volunteers include those that provide housing or transportation for visiting tellers. Those volunteers receive a weekend pass to the festival. A

special assignment, that of “Teller-Protector”, is someone assigned to be of special support to one teller throughout the festival. Teller-Protectors are selected by the festival chair.

The volunteer coordinator begins to call previous volunteers two to three months before the festival. We fill vacancies from people who indicate on Festival evaluation questionnaires that they would like to volunteer, through calls for volunteers in our newsletter, Storyline, and by buttonholing friends, relatives and anyone else we can get our hands on! We send assignment letters and instructions to volunteers a few weeks before the festival with our thanks for their willingness to volunteers.

The volunteer coordinator needs to be on hand at the registration tent to greet each volunteer, go over assignments, fill no-shows and hand out badges (people love badges!) We send each person a thank you note after the festival. This is probably the most important thing – to let volunteers know the show would not go on without them – because it’s true. ■

# Chapter 9

## MARKETING PLAN

**contributed by**  
**Carla Papy**  
**The National Storytelling Festival**

Marketing for the National Storytelling Festival is done through the distribution of a four-color brochure. NSF currently budgets for and prints 125,000 brochures and distributes them by direct mail and in bulk.

As with most events, we have found that we achieve the highest return from the utilization of our own qualified leads and prospects. People who have attended the festival in recent history or have in some way indicated an interest in storytelling (NSA member, conference attendee, catalog purchaser) make up a large percentage of our festival attendees. Naturally, this group becomes a major target in our direct mail campaigns.

Due to budget restrictions it is necessary for us to narrow the field even within this group. Our initial effort is mailed to NSA members and prospects (all others) on our mailing list who have shown some type of activity within the past five years. This number averages between 50,000–65,000. We do a follow-up mailing to members and prospects within the twelve states that provide us with the largest number of attendees. This number is usually 15,000–17,000.

As the attached marketing plan indicates, we supplement our direct mail efforts with a regional distribution as well as bulk deliveries to various entities associated with tourism, and storytelling.

The National Storytelling Festival executes local, regional, and national publicity campaigns. On all levels we try to get our event into as many publications as possible. NSF is listed in tourism-oriented event's brochures throughout the state.

This includes publications for the town of Jonesborough as well as those for surrounding cities, our regional tourism association, and the State of Tennessee. We are usually listed in Chase's Calendar of Events, though that listing may not be granted every year. We submit our event for inclusion in calendar listings in a variety of magazines such as AAA Magazine and Southern Living.

A comprehensive set of press materials is developed for the festival. The materials include a variety of press releases, calendar listings, and psa's. Press packets are assembled to meet the needs of the media source. For instance, a reporter for a major metropolitan newspaper would receive a kit that includes a festival press release and calendar listing. Reporters for local and regional newspapers receive the same information plus short releases and calendar listings for our ghost story concerts and the Sunday afternoon showcase. Psa's are omitted from these packets just as calendars listings are not sent to radio or television stations.

Generally, a festival press kit includes the items previously mentioned plus two or three recent magazine articles, a festival brochure, a four-color promotional sheet, a page describing the history of the event, an invitation to attend the festival, and perhaps a list of quotes from widely recognized magazines and newspapers. The media source also dictates whether press releases are printed on letterhead or if photocopies are sufficient. While we always strive to present professional-looking materials no matter what the source, our budget does not allow for the exact same media materials to be sent to everyone.

Press releases are sent to storytelling

publications listed in the National Storytelling Directory in June or July.

Press information is sent to the local and regional media the first of September. This gives media representative's ample opportunity to schedule special features, request photographs, arrange for interviews, etc.

Radio and television stations can receive up to three or four press packets each depending on the station's structure. It is important to get our materials into the hands of every news director, program director, and those people in charge of airing the psa's and handling giveaways for the station.

Area radio stations are sent tickets every ear to give away on the air for the Saturday night Ghost Story Concert and the Sunday Showcase. Each station is sent from 20 to 24 pairs of tickets for a total of nearly 160 pairs per event. That's quite a bit of free publicity in addition to the psa's and news bites. The Ghost Story Concert is a favorite among listeners (so we've been told) and a majority of those tickets are actually used. Usually only a handful of Sunday Showcase winners make it to Jonesborough Sunday afternoon. We are fortunate to have an opportunity to utilize giveaways for publicity while not compromising our ability to earn income from these events.

Several years ago we compiled a list of small-town newspapers (approx. 400) located in Tennessee and the five surrounding states that bring us the highest number of festival attendees. Each year in mid-August we send a festival brochure, press release, and calendar listing to these newspaper editors in hopes they will use the festival information for filler material.

Mid-August to early September press kits and personalized letters of invitation are sent to prominent reporters, editors, and producers in the national news media. The pattern for national coverage of the festival seems to be feast or famine. The NSF might receive wonderful coverage for two years in a row and then go three years without major publicity. Our 20th and 25th anniversary celebrations each provided nice opportunities to gain national media attention.

We also request media contact information from all of our festival tellers. Press information is sent to all tellers' local newspapers/media contacts.

This is a service we provide for our tellers but it can also result in a quality piece of festival coverage by a major metropolitan newspaper.

## 1998 National Storytelling Festival Marketing Information and Timeline

- Geographic target picks:
  - #1 TN, VA, GA, NC, SC, FL
  - #2 IL, MI, IN, OH, AL, KY
- Print 125,000 brochures in June.
- Mail festival brochure to 52,226 on prospect/member list plus 150 foreign members in early June.
- Distribute brochures throughout downtown Jonesborough - 3,000, Jonesborough Visitors Center - 1,500 in early June, July 15, August 30 and other times as needed.
- Mail state Welcome Centers shipments according to attachment - 9,500 (split mailings early June, late July).
- Mail state rest areas according to attachment - 4,500 in early June and late July.
- Do test mailing to Blue Ridge Country Magazine Subscribers according to attachment - 15,000 in early June.
- Distribute 100 brochures each to JC and Jonesborough libraries - 200, 500 to JC/WCA Chamber of Commerce in early June.
- Send 500 brochures each to Elizabethton, Bristol, and Kingsport Chambers (1,500) in early June.
- Execute a second mailing to all members and prospects within the #1 geographic target area (15,583) and NSA members in the #2 target area (909) in early August.

### Miscellaneous

IQ's (June-October)	8,000
Misc. Bulk Requests	4,000
Featured Tellers (25 x 15)	375
Board Members (16 x 25)	400
Festivals/Events	2,000
Conference	400
ALA Concert	500
Media	1,000

**contributed by**  
**Ellen H. Munds**  
**Storytelling Arts of Indiana**

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The marketing plan for the Hoosier Storytelling Festival is developed by the marketing & programming committee of the board of directors. The plan has two major objectives: 1) to educate the general public about the art of storytelling; and, 2) to motivate people to attend the Hoosier Storytelling Festival. The mediums used include:

- Press releases and PSAs mailed to newspapers, television and radio stations throughout the state three months prior to the event and again one month prior to the event.
- Press releases, photographs, newsletter and cover letter mailed to contacts at the local newspapers. Follow-up with phone calls.
- Press releases mailed to the following magazines 3-6 months in advance: "Midwest Living", "AAA Home & Away Magazine", "Indianapolis Monthly", "Indianapolis Woman" "Country Living", "Country Home", and "Indy's Child." Follow-up with phone calls.
- Interviews on local radio and television stations.
- 32,000 festival brochures are mailed directly to our mailing list of 8,000 and 6,500 mailed directly to the mailing list of the Indiana Historical Society. The rest are distributed to all branches of the library within our county, 13 libraries in surrounding counties, bookstores within the county, coffee shops, schools sending classes to the festival, guilds in surrounding states, county high school teachers and professors at local universities. In 2002, we began using the services of "Poster Girl" who distributes brochures, bookmarks and posters to all downtown hotels and to specific locations throughout the city.
- 500 festival posters distributed by volunteers and the "Poster Girl" services.
- Calendar Listings in various newspapers, magazines in central Indiana including the "National Storytelling Magazine."

- Special mailing to the Deaf Community promoting the fact that all stages are interpreted for the Deaf and hearing impaired.
- Using our email list, we send out reminders preceding the festival.
- Purchase underwriting on our local NPR station for three weeks preceding the festival. Rates are very reasonable.
- Listed as an event and special rate for Girl Scouts to attend through the office of the Hoosier Capital Girl Scouts.
- Stuffers in billing statements and/or monthly statements of corporate sponsors.
- Donate festival tickets to silent auctions or raffles for other not-for-profits as a means to promote the festival.
- Web sites: [www.storytellingarts.org](http://www.storytellingarts.org), [www.indianahistory.org](http://www.indianahistory.org), [www.indyarts.org](http://www.indyarts.org), [www.indystar.com](http://www.indystar.com) and websites of all our community partners and community co-hosts.
- Community partners and community co-hosts publicize their participation in the festival to their audience members through email lists, newsletters and any other means that they can.

In 2003, the festival will be co-produced by Storytelling Arts of Indiana and the Indiana Historical Society. The marketing, special events and volunteer departments of the Indiana Historical Society will work along side of the executive director of Storytelling Arts of Indiana to produce the event. The marketing department, staffed by three full time staff members will take over the majority of the public relations and marketing for the Hoosier Storytelling Festival.

In the past, we have also used the following mediums:

- WISH-TV, Channel 8 (CBS) is our media sponsor for the festival. They develop a television psa and run it for several weeks. Stories are initiated by us and are most likely covered because of the media sponsorship. In exchange, their logo is included on all printed materials as well as signage at the festival site. With this media sponsorship, we usually receive 4-8 stories during the festival. This is many

more stories than when we tried to get all of the stations to cover us. We also send press releases to other television stations in the area.

- Coca-Cola purchases radio tags for us on 5 or 6 radio stations promoting the festival for one week leading up to the festival. This is arranged through Coca-Cola's ad agency.
- Tickets to the festival are used as Summer Reading prizes at thirteen public libraries in the surrounding counties. In exchange these public libraries promote the festival during their summer reading programs. ■

# Chapter 10

## SAMPLE TIMELINES

contributed by  
**Annual Hoosier Storytelling Festival, October**

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<u>Event/Task</u>	<u>Personnel</u>	<u>Deadline</u>
<b>Year Round Activities</b>		
Corporate Proposals prepared, submitted	Ellen/ Board	
Foundation proposals prepared, submitted	Ellen/Board	
<b>January</b>		
Proposals to Offsite Venue Locations	Ellen	1/31
Letters & Contracts to festival tellers	Ellen	1/31
Newsletter mailed	Ellen	1/1
Indiana Arts Commission Grant Due	Ellen	1/14
Board Meeting	Ellen/Board	1/
<b>February</b>		
Marketing Committee meets/ the festival	Ellen/Marketing	2/28
Calendar Listing for Magazines	Ellen	2/28
Contact libraries about free passes for Summer Reading Program	Ellen	2/28
Contact schools about festival	Ellen	2/28
Confirm offsite venues for festival	Ellen	2/28
Write Newsletter	Ellen/Marcia Baker	2/28
Secure inkind donations for the festival	Ellen	2/28
Secure title sponsorship for festival	Ellen/Board	2/28
Board Meeting	Ellen/Board	2/
<b>March</b>		
Select Regional, state and local tellers	Ellen/Program Com.	3/15
Send Contracts to regional, state, local tellers for festival	Ellen	3/31
Arts Council of Indianapolis Grant due	Ellen	3/3
Layout of Newsletter	Volunteer	3/21
Board Meeting	Board/Ellen	3/

## April

Finance Committee Meets	Staff/Board	4/30
Preparation of Budget	Nancy/Ellen/Treasurer	4/30
Newsletter Mailed to Membership	Ellen/Janice	4/30
Finalize site arrangements for festival	Ellen/Bob Sander	4/30

## May

Annual Meeting of the Board	Ellen/Board	5/
Budget Approved	Board	5/18
Newsletter written	Ellen/Marcia	5/31
Final report for ACI	Ellen	5/31
Brochures, Posters, Bookmarks, Flyers Development for festival	Ellen/ Craig Ogden	5/31
Hire sound, light, recording technician	Ellen	5/31
Develop evaluation questions for festival	Ellen/Marketing Comm	5/31
Booth at the Broadripple Art Fair	Promotion Support	
Special mailing to scouts, single groups, deaf community for festival	Marketing Com.	5/31
Before school is out have commitments from schools for festival	Ellen	5/31
Membership Newsletter written	Ellen/Marcia	5/31

## June

Layout of Newsletter	Volunteer	6/16
Development of Teacher's Guide	Janice	6/30
Development of Fundraising Plan	Ellen/Board	6/30
Secure Outreach locations for festival	Ellen	6/30
Board/Staff Retreat	Board/Staff	6/30

## July

Letters to storytellers concerning festival	Ellen	7/31
First press release announcing festival	Ellen/Janice	7/15
Attend the National Storytelling Conference	Ellen	
Contact TV/Radio for guest appearances	Ellen	7/31
Reserve large tents, chairs, port-o-lets	Bob	7/31
Newsletter mailed	Janice/Marcia	7/31
Festival Brochure etc. printed	Printing Partners	7/31
Design of T-shirt	Craig Ogden	7/31

## August

Fall Newsletter written	Marcia/Ellen	8/15
Letter written for the annual campaign	Ellen	8/31
Festival Brochure Mailed	Mailing House	8/1
Special mailing to theater departments at Local high schools & universities	Janice / Marcia	8/31
Second general press release	Ellen/Marcia	8/31
Distribution of brochures in libraries, parks, bookstores etc.	Promotions Committee Poster Girl	8/31

**September**

Final letter to storytellers	Ellen	9/30	
Send donated tickets to agencies	Nancy	9/30	
Hire Interpreters	Ellen	9/30	
Secure volunteers	Ellen		9/30
Send confirmation letters to volunteers, off-sites, schools	Ellen/Janice	9/30	
Press Release to hometown papers of regional, state & local tellers	Janice	9/30	
Personally contact local papers concerning stories	Ellen	9/30	
T-shirts Printed	Nelson Imprints	9/30	
Hire overnight security for festival	Ellen	9/30	
Penrod Art Fair	Volunteers	9/9	
Penrod Grant submitted	Ellen	9/15	
Layout of Fall Newsletter	Beth	9/15	
Board Meeting	Ellen Munds/Board	9/	
Prepare volunteer and teller packets	Janice	9/30	
Follow-up with local newspapers	Ellen	9/30	

**October**

Attend the National Storytelling Festival	Ellen	10/2	
Hoosier Storytelling Festival			
Taping of stories for future broadcast	Sound Engineers		
Featured tellers selected for next year	Ellen/Program Committee	10/31	
Featured tellers contacted	Ellen	10/31	
Newsletter mailed to Membership	Janice/Marcia	10/1	
Thank you to volunteers, sponsors, tellers	Ellen	10/31	
Evaluation of the festival	Ellen, Vol., Board	10/31	
Follow-up letter to those who attended the Festival	Janice/Marcia	10/31	
Board Meeting	Ellen/Board		

**November**

Annual Campaign letter mailed	Mailing House	11/15	
January Newsletter written	Ellen/Volunteer	11/16	
Final Reports to Granting Agencies	Ellen	11/31	
Board Meeting	Ellen/Board	11/16	

**December**

Design teller schedule for the festival	Ellen	12/31	
Layout of January Newsletter	Beth	12/15	
Follow-up phone calls to individuals/ the annual campaign	Ellen/Board	12/15	

**contributed by**  
**The Haunting in the Hills**  
**Storytelling Festival**

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**September**

Secure the budget from The National Park Service for next year's festival. This budget only pays for the services of the tellers and food for the tellers during the festival period.

**November/December**

Featured tellers are contacted, offered contracts and all pertinent information regarding festival is sent to hired tellers.

**January**

All PR information, including photos, is secured from tellers, and given to The National Park personnel.

**April/May**

A letter is sent to all schools in the five counties surrounding the Park (37 schools) alerting them of the festival dates in the upcoming September. They are given a general time the tellers will be in their schools and told they will be specifically notified the following August.

**August**

During the last two weeks of August, after the schools are back in session, each teller is scheduled into schools in the four days prior to the Festival date. After the phone calls to each school secure the specific time, a reminder letter is sent to the schools with information on the teller; fliers for the Festival day are also included, as well as offered inservice accredited workshops on the morning of the Festival. The National Park is also sent those schedules so they can then schedule their staff to transport tellers and act as hosts in each school.

The scheduling of the Festival day is completed, and PR interviews are secured with every television station in Knoxville, as well as some radio programs.

All media within the five counties surrounding the Park, as well as the media in the Knoxville area are given information about the Festival and the participating storytellers. Feature articles are

secured with the larger newspapers, dates set for later.

**September**

Food plan is organized, and six days prior to the Festival date, all food is purchased and transported to the Festival site within the National park. Lodging is readied for the tellers, food organized, and tellers arrive night prior to first school telling. Some tellers are transported from Knoxville to the site (90 minutes from Knoxville) by Park Service personnel. All evening meals during Festival time prepared by Bev; lunches available at schools or at teller lodging; breakfasts available at teller lodging. Packets with final schedules, etc. for tellers handed out upon their arrival. ■

**contributed by**  
**Nebraska Storytelling Festival, June**

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**August**

Form Festival Task Forces, appoint chairs, finalize selection & contracts of guest tellers. Confirm site dates and college credit course continuance with College of Saint Mary. Complete Scholar Participation forms, NHC, NAC and NHC grant requests. Select T-shirt logo design. Begin to plan for advertisers. Develop grant request for Target.

**September**

Finalize workshop selections of national tellers. Identify regional tellers & workshop leaders. Complete NAC application. Prepare private foundation requests.

**October**

Begin fundraising requests. Begin advertiser requests – get in budgets for next year. Confirm site allocations. Identify artist to design logo and brochure. Begin negotiation with Worship Centers. Prepare CALL for regional tellers. Prepare & submit corporate requests. Initiate other adjunct contacts. Begin to find corporate sponsors for local tellers. Begin to develop all adjunct relationships: Arts Are Basic at UNL, Dean's Office at UNL, UNO College of Teacher Education,

public libraries, history centers, art centers, etc.

### **November**

Make follow up calls to corporate requests. Confirm with storytellers which will perform Sunday morning at community sites - confirm worship center contacts. Develop ticketing format. Select and develop a ticket/media sponsor. Select local tellers & emcees. Finalize credit arrangements with CSM & NE Library Association. Contact teacher union reps about flyer distribution. Make initial contact with Omaha World Herald, planning commitment.

### **December**

Confirm community co-sponsors. Gather all PR materials from sites and tellers. Continue fundraising calls and letters. Prepare brochures - one for those who will attend full-weekend or one day, one for general public. Contact school systems, ESU's, State Dept. of Ed for labels, library system for flyer distribution in February. Prepare NHC grant requests. Complete private foundation grant requests.

### **January**

Confirm workshop titles and schedule. Finalize brochure design and logo. Prepare mailing lists. Confirm distribution of flyer through ESU's. Confirm facilities arrangements & food. Gather technical requirements from performers. Confirm and lock-up Girl Scout camp. Develop marketing for hearing impaired audience. Print brochures.

### **February**

Do mailing label check & schedule labeling. Mail packets to all previous Festival attendees with 5 brochures and discount coupons - one full week before big mailing of brochures. Mail brochure. Finalize registration procedures & packet inclusions. Work with food service for final meal arrangements. Begin to prepare press-releases and radio/TV spots. Solicit gophers & registration volunteers. Design posters & bookmarks, book bags & T-shirts.

### **March**

Evaluate results of fund-raising. Look for additional sponsors if necessary. DO phone

promotion to prior Festival registrants. Tour facilities. Confirm brochure distribution through UNO & Creighton. Contract for sound/lighting. Plan signage needed. Confirm arrangements with community co-sponsors for Sunday morning performances. Ask each to assign a liaison/host for their storyteller. Radio, television and newspaper interviews and press releases. Make T-shirts & start wearing them. Print posters. Make signs. Complete packet information. Have copies made. Confirm arrangements for resource table/coffee breaks. Finalize gophers & order their T-shirts. Develop gopher instructions.

### **April**

Corporate & patron follow up. Complete signage. Make TV/PSA. Distribute posters & bookmarks to volunteer putter-uppers. Distribute price student registration flyers to UNO & CSM, Bellevue College & Creighton Univ.

### **May**

May 1 - mail all newspaper and radio press releases. Distribute PSA by May 15th. Workshop for emcees. Workshop for stage managers. Workshop for sound engineers. Collate packets. Prepare name tags. Put signs in place. Meet with volunteers to train for duties. Plan evaluation forms & policy. Plan clean-up & evaluation session.

### **June**

Evaluation by committee & any members desiring to attend. Collate written evals. Report to grant sources. Thank-yous to all funding sources, volunteers, tellers & workers. Begin to plan for next year. ■

# Chapter 11

## ORGANIZATIONAL CHARTS

contributed by  
**Hoosier Storytelling Festival**

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### **Officers**

President  
Vice President  
Treasurer  
Secretary

### **Staff**

Executive Director  
Business Manager  
Part Time Clerical position (future)  
Part Time Development position (future)  
Internship (future)

### **Standing Committees**

Executive  
Human Resources  
Fundraising  
Marketing & Programming  
Membership  
Budget & Finance

### **Volunteer Committees**

#### **Production Committee**

Chair & 10 Volunteers – Chairs, tables, set up, tear down, cleanup, trash cans, registration tents, xmas lights, signs, banners, tapes of grounds

#### **Registration Committee**

Chair & Volunteers – Front gate, back gate, workshops, prepare swatches, prepare instruction booklets, work during festival

#### **Resource Committee**

Chair & Volunteers – Order materials, T-shirts, coding all items, packing up items, selling items during fest, prepare instruction booklets

#### **Hospitality Committee**

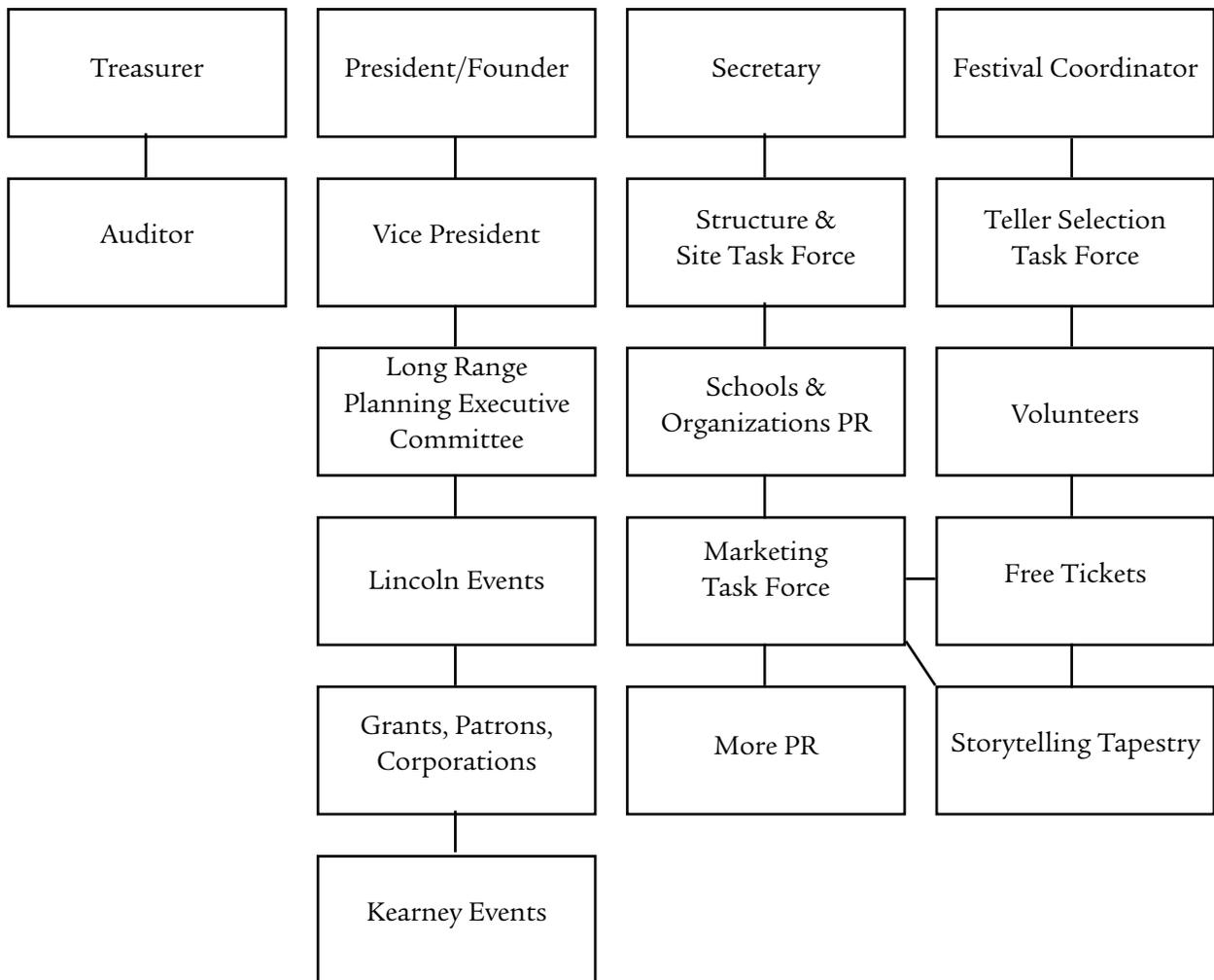
Chair & Volunteers – Sunday party (after festival), food for storytellers during festival, cookies for Storyteller's Theater

#### **Promotions Support Committee**

Chair & Volunteers – Brochure distribution, brochure distribution to libraries, poster distribution, mailing to high schools & universities, mailings to deaf communities, write PSAs & prepare mailings, personal contact with television & newspapers

#### **Publications Committee**

Newsletter editor, newsletter layout, graphic designer



**Board of Directors:**

Decision making, committees, organization promotion, budget and finance

**Executive Director:**

Leadership for fundraising, advocacy, networking, community relations, programming

**Business Manager/Festival Coordinator:**

Correspondence, web site, databases, design, write and prepare advertising/promotional materials, write press releases, accounting, grant writing, insurance, distribution of flyers and promotional materials, coordination of volunteers, accommodations, grounds, equipment, vendors, signage

**Standing Committees:**

Educational Programs

Intergenerational Programs

Programming

Fundraising

Marketing and Public Relations

# Chapter 12

## SAMPLE BUDGETS

contributed by  
**Illinois Storytelling Festival**

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<b>INCOME</b>		<b>EXPENSES</b>	
Concessions	860	Administration	6,800
Donations	3,005	Advertising	1,602
Grants	8,130	Credit Card Fees	630
Program Book	1,937	Food	1,718
Resource Tent	7,370	Grounds	
Sponsorships	5,000	Purchases	1,584
Tickets		Rentals	8,289
Advance	1,985	Insurance	389
Saturday	9,591	Legal & Taxes	1,372
Saturday Night	3,367	Lodging	4,259
Sunday	5,805	Miscellaneous	165
Workshops	3,910	Personnel	
<b>TOTAL INCOME</b>	<b>50,960</b>	Grounds	800
		Interpreters	2,800
		Security	935
		Storytellers	7,400
		Technical	2,250
		Postage	2,997
		Printing	2,047
		Space Rental	
		Park	600
		Storage	792
		Supplies	405
		Telephone	435
		Travel	2691
		<b>TOTAL EXPENSES</b>	<b>50,960</b>

contributed by  
**Hoosier Storytelling Festival**

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<u>Income</u>		<u>In-Kind</u>
Admissions		
Festival	4,000	
Workshops	500	
Contractual Fees		
Libraries	2,000	
Schools	8,500	
Others	5,000	
Corporate	5,500	
Wish TV		17,600.00
Coca-Cola		8,629.96
Insty-Prints		3,413.68
Foundations	3,000	
Grants	3,905	
<b>Total Income</b>	<b>\$32,405</b>	<b>\$29,643.64</b>
<u>Expenses</u>		<u>In-Kind</u>
Administrative		
Business Manager	500	
Executive Director	3,000	
Payroll Tax	350	
Marketing		
Photographs	50	
Postage	1,500	
Printing	750	3,413.68
Advertising	165	26,229.96
Office		
Postage	100	
Printing	100	
Supplies	25	
Programming		
Equipment Rental	3,500	
Food for tellers	300	
Insurance	600	
Site Rental	550	
Supplies	225	
Telephone	90	
Travel	1,200	
Storytellers		
Emcees	800	
National	10,000	
Outreach	600	
Regional	5,000	
Technicians		
Electrician	350	
Security	400	
Signers	700	
Sound	1,000	
Other	550	
<b>Total Expenses</b>	<b>\$32,405</b>	<b>\$29,643.64</b>

contributed by  
**Nebraska Storytelling Festival**

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<u>Festival Income</u>	<u>Amount</u>	<u>In-Kind</u>			
Tickets		\$16,658	Registration		
Raffle		\$ 300	Phone	\$ 168	
Donations			Supplies/Photocopy	\$ 287	
Friends	\$ 700		Postage	\$ 73	
Supporters	\$ 700		Reg. Personnel	\$ 500	\$9,000
Corporate Gifts			Labels	\$ 63	
Accutech Website	\$3,300		Cash Register	\$ 300	
Office Depot	\$ 200		Zon Machine	\$ 250	
Program Ads	\$ 875		Bank Fees (% of sales)	\$ 60	
Mileage Reimbursement	\$ 240		Services - Audit	\$ 564	\$ 600
Grants			Fundraising		
NE Arts Council	\$ 3,000		Photocopies	\$ 170	
NE Humanities	\$ 6,000		Postage	\$ 139	
NHC Speaker's Bur	\$ 119		Phone	\$ 50	
Meals		\$ 2,024	Supplies	\$ 419	
Churches	\$ 900		Teller Travel & Care		
Store		\$1,867	Air Fare - 6 tellers	\$2,700	
Volunteers Admin.		\$9,000	Tell/Keep Exp.	\$ 980	\$ 540
Volunteer Workers		\$2,630	Guest Teller Fees	\$6,000	
			Sales Tax	\$ 550	
			Marketing		
Earned Income	\$22,864		Mail list update/label	\$ 492	
Grants/Gifts	\$10,519		Lil Brochure	\$ 520	
<b>Total</b>	<b>\$33,383</b>	<b>\$11,630</b>	Big Brochure	\$2,456	\$2,000
			Envelopes	\$ 75	
<u>Festival Expenses</u>	<u>Amount</u>	<u>In-Kind</u>	Directory	\$1,000	\$ 600
			Off/Mail Supplies/Dues	\$ 283	\$2,400
			Directory Ad Sales	\$ 250	
			Ads - newspapers	\$2,500	
			Web Site		\$ 700
			Programs	\$ 100	\$19
			Tickets	\$ 99	
			Phone	\$ 603	
			Photos	\$ 592	
			Gopher Shirts	\$ 200	
			Postage Brochure	\$3,132	
			Postage Letters	\$ 232	
			Banners & Signs	\$ 53	
			Meals		
			Kickoff	\$ 803	
			Friday Dinner	\$ 706	
			Saturday Lunch	\$ 578	
			Snacks	\$ 334	
			Store	\$ 879	
			Production		
			Volunteers	\$ 23	\$3,000
			Lighting	\$ 400	
			Sound Equipment	\$ 400	\$ 500
			Sound Personnel	\$1,400	\$ 50
			Supplies	\$ 150	
			Site Rental - CSM	\$ 850	\$ 700
			Tech Director		\$ 400
			Stage Managers		\$ 600
			Regional Tellers	\$2,169	
			<b>Total Expenses</b>	<b>\$33,383</b>	<b>\$22,090</b>

# Chapter 13

## EVALUATION FORMS

contributed by  
**Hoozier Storytelling Festival**

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### **Tellers and Volunteers**

What improvements or changes would you recommend in the following areas?

PERFORMANCES FOR STUDENTS  
OFFSITE VENUES PERFORMANCES  
GIFT SHOP  
STUDENT SHOWCASE  
CHILDREN'S STAGE  
MAIN STAGE  
STORIES FOR ADULTS  
STORIES FOR FAMILIES  
SACRED STORIES  
RADIO SHOW  
STORYTELLING ACTIVITIES TENT  
ARRANGEMENT OF SITE  
PUBLICITY  
FOOD BOOTHS  
SOUND & LIGHTING

Please feel free to use the backside of this sheet. Complete and return to a box located at registration or mail to \_\_\_\_\_.

### Attendees

(By completing this form, attendees enter a drawing for tickets to the next event)

We appreciate your support of our storytelling events. In order to continue to offer the highest quality storytelling events, it's important that we get to know more about our audience. If you would take a few minutes to fill out the survey below, we'd be able to structure future programs based on your ideas.

- Where did you hear about the event?  
 radio or television interview     magazine  
 The Story Continues                     friend  
 newspaper     brochure/flyer  
 Arts garden     other (please specify) \_\_\_\_\_
- Have you attended previous Stories, Inc. events? \_\_\_yes \_\_\_no
- Are you a member of Stories, Inc.? \_\_\_yes \_\_\_no
- What is your age group?  
 17 and under     18 - 24     25 - 34     35 - 44     45 - 54     55 - 64     65-over
- What is your sex? \_\_\_\_\_male \_\_\_\_\_female
- Funding sources request the following information. Please check the appropriate characteristics. I am:  
 American Indian     White  
 Black     Hearing impaired  
 Asian/Pacific Islander     Visually impaired  
 Hispanic     Physically impaired
- Where are you employed?
- How could we improve our storytelling events?
- What do you like best about the event?

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
Zip Code \_\_\_\_\_ County \_\_\_\_\_  
Phone Number \_\_\_\_\_  
Email \_\_\_\_\_

**Offsite venue / Outreach Performances**

Please answer the following questions immediately after the performance and mail to Stories, Inc., P.O. Box 20743, Indianapolis, IN 46220. This information is needed to help us improve the quality of our programs and to complete grant evaluations.

Location of the Outreach/Offsite \_\_\_\_\_

Name of the Storyteller \_\_\_\_\_

Total Attendance \_\_\_\_\_ Number of children, 12 years & younger \_\_\_\_\_

Number of Senior Citizens, 65 & over \_\_\_\_\_

Characteristics of Attendees:

Number of American Indian/Alaskan Native \_\_\_\_\_

Number of Black, not Hispanic \_\_\_\_\_

Number of Asian/Pacific Islander \_\_\_\_\_

Number of Hispanic \_\_\_\_\_

Number of White, not Hispanic \_\_\_\_\_

Number of mentally or psychologically impaired \_\_\_\_\_

Number of hearing impaired \_\_\_\_\_

Number of visually impaired \_\_\_\_\_

Number of otherwise physically impaired \_\_\_\_\_

Number of Institutionalized (other than correctional) \_\_\_\_\_

Number of Institutionalized (correctional) \_\_\_\_\_

How could we improve our program?

What do you like best about the program?

# Big South Fork National River and Recreation Area

## Haunting in the Hills / Storytelling in the Schools

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School Name: \_\_\_\_\_ Grade Level: \_\_\_\_\_

Teller's Name: \_\_\_\_\_

Instructions: Circle the number which best represents your evaluation of the program. Return to your principal for mailing back to the Big South Fork NRRRA. Thank you for your cooperation in bringing you this program.

### The Stories

Were appropriate for age group			were not appropriate	
5	4	3	2	1

had thought provoking material that will encourage student's interest			had boring material not designed to provoke interest	
5	4	3	2	1

followed a planned/logical order			were difficult to follow	
5	4	3	2	1

### The Storyteller

Had good presentation skills			seemed uncomfortable in this setting	
5	4	3	2	1

encourage audience attention			was hard to follow for students	
5	4	3	2	1

zeroed in on level of audience			did not consider level of audience	
5	4	3	2	1

### The Presentation:

Was time well spent		Interesting to students		was not of benefit or
5	4	3	2	1

wasn't long enough		just the right timing		was too long
5	4	3	2	1

met my expectations			fell below what I anticipated	
5	4	3	2	1

I will utilize the suggestions left behind in the handout on incorporating story into my classroom  
Yes \_\_\_\_\_ Maybe \_\_\_\_\_ No \_\_\_\_\_

I will encourage my students to further pursue story both as a performing art and in motivating them to learn and appreciate the oral tradition.  
Yes \_\_\_\_\_ Maybe \_\_\_\_\_ No \_\_\_\_\_

Which story was a favorite with your students?

Which story was a favorite with you?

Other comments or suggestions?

The National Park Service at the Big South Fork National River and Recreation thanks you very much for your participation in this event. We invite you to attend the A.M. September 12th workshops and the HAUNTING IN THE HILLS Storytelling Festival. For more information please call (423) 569-9778.

## Nebraska Storytelling Festival – Tellers/Workshops

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Teller:

Workshop:

Emcee:

Emcee:

How would you rate your experience with this teller or in this workshop?

Outstanding    Excellent    Good    Poor

What about this experience made it positive/negative?

Additional Comments:

May we quote you in future publications? (If yes, please sign below)

Your Name: \_\_\_\_\_

General Evaluation

Be as specific as possible. Use the back if you wish. Please turn in by July 10th

### **TELLERS:**

Please list the Tellers you heard in the four categories below:

Outstanding:

Excellent:

Good:

Poor:

### **STRUCTURE:**

Fees:

Scheduling:

Workshops:

Children's Workshops:

**COMMUNICATIONS:**

PreFestival Communications: How did you find out about the Festival? Circle

Brochures/Flyers                      Radio/TV      Newspaper      Friend              Church

Registration: Preregistration Process, Registration at the door, Early Bird Deadline

Festival Communications On-Site: Hospitality, Ticket Sellers, Ticket Takers, Ushers, Gophers, Program Booklet, Program Sheet, Maps, Signs:

**FACILITIES:**

Telling Sites, Workshop Spaces, Swaps:

Sound and Lighting:

Food/Dining Facilities:

Store

Did we miss something that you would like us to know about? Tell us.

Mail to: Festival, 1803 S. 58th St., Omaha, NE 68106-2225 by July 10th. Thank you.

# CONTRIBUTORS

Lorraine Calbow  
7050 S. 24th St.  
Phoenix, AZ 85040  
602-243-8137  
calbow@smc.maricopa.edu

Merle Davis  
P.O. Box 397  
Ocracoke Island, NC 27906  
252-928-2587

Myra Davis  
1630 Oleander Place  
Barto, Florida 33830  
941-533-1243  
myrastory@aol.com

Nancy Duncan  
1803 S. 58th St.  
Omaha, NE 68106-2225  
800-551-4532  
storygalore@cox.net

Gerald Fierst  
222 Valley Road  
Montclair, New Jersey 07042  
973-746-4608  
gerald@geraldfierst.com

Nan Kammann-Judd  
1439-D South Prairie Ave.  
Chicago, IL 60605  
312-945-3055  
nankammann@aol.com

Vernon Lapps, Ph.d  
P.O. Box 434  
Mansfield, PA 16914  
717-662-4782

Jim May  
PO Box 1012  
Woodstock, IL 60098  
815-648-2039  
maystory@earthlink.net

Ellen H. Munds  
Storytelling Arts of Indiana  
P.O. Box 20743  
Indianapolis, IN 46220  
317-576-9848  
ellen@storytellingarts.org

Loren Niemi  
8105 Jamaca N.  
Stillwater, MN 55082  
651-271-6349  
5niemistory@aol.com

Carla Papy  
Events and Marketing Coord.  
Storytelling Foundation Int.  
116 West Main St.  
Jonesborough, Tennessee 37659  
Carla@naxs.com

Washington Storytellers Theatre  
P.O. Box 21511  
Washington, DC 20009  
202-291-2170  
wst@storyteller.net

Tampa Parks and Recreation  
1420 N. Tampa St.  
Tampa, FL 33602  
813-931-2106  
JODYMCAT@aol.com

Steve Sanfield  
22000 Lost River Rd  
Nevada City, CA 95959  
530-292-3353  
sands@oro.net

Mimi Shackelford  
12 Colonial Place  
Asheville, NC 28804  
828-254-9702

Colleen Taucher  
3124 E. Laurelhurst Dr. NE  
Seattle, WA 98105  
206-528-1964  
ColleenTaucher@msn.com

Bev Twillmann  
9508 George Williams Road  
Knoxville, TN 37922  
423-694-9988  
Bevstory@aol.com

Karen Wollscheid  
Illinois Storytelling, Inc.  
P.O. Box 249  
McHenry, IL 60051-0249  
815-344-0181  
info@storytelling.org

