

George Ewart Evans Centre for Storytelling

Symposium 2018

Storytelling for Refuge/Storytelling as Refuge

Delegate Pack



University of
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Welcome

To the 12th Annual Storytelling Symposium of the George Ewart Evans Centre for Storytelling

Storytelling for Refuge, Storytelling As Refuge

The George Ewart Evans Centre for Storytelling is delighted to welcome you to our twelfth annual symposium, two days of provocations and presentations on the theme of “Storytelling for Refuge, Storytelling as Refuge.” We aim to inspire, encourage and showcase important projects across a wide spectrum of storytelling practice and are thrilled to bring an exciting range of speakers to the Centre to present lectures, provocations, performances, response sessions, film screenings and much more.

Refuge is an apt and timely theme given the crisis of displacement and migration currently engulfing Europe and causing profound disruption and disquiet at every level of society. Storytelling is becoming increasingly vital in creating narratives around exile and refuge. The way we tell our stories can be as diverse as the subjects within them, from oral traditions of storytelling to film documentary. Whatever the medium, storytelling contains the potential to create its own kind of refuge--safe spaces of listening where human truths can be shared and understood beyond the hardened postures of political exploitation.

Prof Joseph Sobol, Director of the George Ewart Evans Centre for Storytelling

We hope you will find everything you need in this pack including:

- An itinerary
- Abstracts and speaker biographies
- How to find us
- Where to stay

In your pack, you will also find a programme for the Friday evening’s **#STORYREFUGE** Performance Festival, a name badge, and a pen.

If you need any more information or there is anything else we can help with please do get in touch. You can call us on 01443 668547 or email storytelling@southwales.ac.uk

The George Ewart Evans Centre for Storytelling is the only UK academic research centre devoted to the study of storytelling and its applications. We believe storytelling creates better understanding between individuals and communities across society. Our expertise includes digital storytelling, applied and community arts, folkloric studies, performance, oral history and storytelling in health and social care. Students, academics and anyone who wants to include storytelling as part of their professional practice will find a wealth of resources at the centre. If you would like to find out more about the work of the George Ewart Evans Centre for Storytelling visit our website at <http://storytelling.research.southwales.ac.uk>.



Itinerary

Friday 6th April 9.00am-9.00pm

09.00	Registration (tea and coffee will be served in the 'Atrium Street')		
09.15	Welcome with Prof Barry Atkins, Dean of FCI, USW and Prof Joseph Sobol, Director of George Ewart Evans Centre for Storytelling		
09.30	Session 1: Opening Plenary Panel Cath Heinemeyer, Joanna Gilar, Gauri Raje		
10.30	Tea and coffee will be served in the 'Atrium Street'		
10.45	Session 2: Parallel Workshop Session		
	Workshop 1	Workshop 2	
	Christine Cooper & Max Bremer	Chance Marshall & Theodoris Kostidakis	
12.00	LUNCH		
13.00	Session 3: Parallel Paper Session		
	Panel A	Panel B	Panel C
	David Ongenaert	Casey Hayward	Helen Taylor
	Alex Kendall & Mary-Rose Puttick	Chris Morris	George Gumisiriza
	Small World Theatre		
14.00	Session 4: Parallel Paper Session		
	Panel A	Panel B	Panel C
	Aqeel Abdulla: ACTA	Becky Finlay-Hall & Sam Berkson	Loughborough University Panel
	Kate Duffy & Syed Najibi	Cath Little	
		Sue Mach	
15:00	Tea and coffee will be served in the 'Atrium Street'		
15:15	Session 5: Emily Underwood-Lee and Catrin James, Forty Voices, Forty Years		
16:00	KEYNOTE: Patience Agbabi		
17:30	Welcome Reception featuring Cath Little with The Oasis Women Singers (led by Laura Bradshaw)		
18.30	#STORYREFUGE Performance Festival Live and film performance from artists and storytellers such as Ava Hunt, Elva Makins, Joanna Gilar, Casey Hayward, Gauri Raje, Sam Berkson, and Kristina Gavran and, The Oasis Women Singers		
21:00	Close		

George Ewart Evans Centre for Storytelling
Symposium 2018

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Saturday 7th April 10.00am-4.45pm

10.00	Registration (tea and coffee will be served in the 'Atrium Street')				
10.15	Provocation 1: Jodie Allinson & Jesse Schwenk				
11.15	Session 6: Parallel Workshop Session <table border="1"><tr><td>Workshop 1</td><td>Workshop 2</td></tr><tr><td>Kate Duffy & Syed Najibi</td><td>Sophia Ansari</td></tr></table>	Workshop 1	Workshop 2	Kate Duffy & Syed Najibi	Sophia Ansari
Workshop 1	Workshop 2				
Kate Duffy & Syed Najibi	Sophia Ansari				
12.30	LUNCH				
13.30	Provocation 2: Eirwen Malin				
14.30	Provocation 3: Bambo Soyinka				
15.30	Tea and coffee will be served in the Zen Room				
15.45	Session 7: Respondent Panel				
16.45	Close				

Keynote Speaker

Patience Agbabi

Friday, 6th April, 4.00pm, The Atrium Theatre

Chair: Prof Hamish Fyfe,
Emeritus Director of George Ewart Evans Centre for Storytelling



Patience Agbabi is a poet much celebrated for paying equal homage to literature and performance. Born in London to Nigerian parents and fostered in a white English family in North Wales, her work moves fluidly and nimbly between cultures, dialects, voices; between page and stage. After reading English at Pembroke College, Oxford, she completed an MA in Creative Writing at Sussex University. Prominent on the London spoken word circuit since the early nineties, she has toured extensively in the UK and abroad with the British Council. From 2002 to 2005 Agbabi lectured in Creative Writing at Greenwich, Cardiff and Kent Universities and for 20 years has facilitated writing workshops in comprehensive and public schools. In 2004 she was selected as one of the UK's Next Generation Poets, and is currently a creative writing fellow at Oxford Brookes.

Her work is musical in every sense, attuned as much to the punning and political immediacy of the rhythms of rap and dub, as it is to traditional forms like the sonnet, sestina and Chaucer's rime royale. A self-proclaimed 'poetical activist', Agbabi says she wrote her first largely autobiographical book, *R.A.W.*, to right the wrongs of the world. Steeped in the plights of Thatcherite Britain, frenetic, furious and formally adventurous, the book won the 1997 Excellence literary award. Her second book, *Transformatix*, was centred more on acts of ventriloquism; Agbabi said she 'wanted to see what happened if I let the characters speak for themselves rather than edit them'. It contained her first retelling of Chaucer, the Wife of Bath as the Nigerian 'Mrs Alice Ebi Bafa', who 'went down a storm in performance'.

A review of her third collection, *Bloodshot Monochrome* in *The List* said Agbabi is 'honest, darkly funny and endlessly creative, she takes the sonnet, chats it up, tattoos it, gives it some motherly advice and then sends it away again'. This poetic street-wisdom might be 'bold [and] brassy' (*Independent*) in tone, but it is dextrous and formally wrought. 'Josephine Baker finds herself' (selected here) sees a 'twenty-

something, short black wavy-bobbed diva' become the 'twenties chic' club idol she worships, in a mirrored poem which inverts perspective with a stanza break, as the viewpoint is switched; the text rewriting itself with the same words.

Agbabi began working on *Telling Tales* during her time as Canterbury poet laureate in 2009. The book appeared in April 2014, and sees *The Canterbury Tales* transposed to twenty-first century Britain, in all its multicultural fervour and hubbub. Characters talk in dialect, via the song titles of soul records, with experimental typography, blank verse and from a dog's point of view; their pilgrimage that of a London Routemaster bus. The book embodies Agbabi's passion for 'a sense of range, both in the forms and the actual tensions of the language, whether it's slang, standard English, street language, or text language'.

Her longer featured poem, 'The Doll's House', was commissioned by the Ilkey Literature Festival, and shortlisted for the Forward Prize for Best Single Poem in 2014. The poem is haunted by the fact that Harewood House in Yorkshire – a symbol of opulence, magnitude and splendour – was a demonstration of wealth amassed from the transatlantic slave trade, and seeks to carve out a fresh perspective to examine this distressing legacy. 'The Doll's House' stands for both the set of deftly constructed stanzas – or rooms – made of rime royale, and the replica model of Harewood made by the house-chef's daughter, Angelica, its detail described with all the meticulous 'rich design' of the saccharine 'haute cuisine'. And as with Harewood's legacy, the more we listen to Angelica recall how she would 'gorge / on bubbling syrup, mouth its language; learned / the temperature at which burnt sugar burnt', the more the taste turns bitter, it starts to 'blacken your sweet tooth'.

Her readings for the Poetry Archive are as lively and exuberant as the stories they tell (or re-tell); each character monologue arrives punchy and emphatic from the start, full of verve but carefully paced. Each one is testament to her ars poetica, that 'the written must be spoken. The chasm between page and stage must be healed'.

Abstracts and Biographies

FRIDAY, 6th April

9.30am - Session One

Opening Plenary Panel - The Atrium Theatre

Chair: Prof Joseph Sobol, Director of George Ewart Evans Centre for Storytelling

Dr Joanna Gilar (University of Chichester)

- **Storytelling as Xenia: The Art of Making Welcome**

While xenia, the art of sacred hospitality, is an ancient Greek notion, wonder tales the world over narrate the art of hospitality as a key to living life well. From Scotland to the Caribbean, France to South America, we hear stories in which the giving of shelter to the traveller, as well as food to the hungry, company to the lonely and care to the bereft are the only possible routes to health, wealth and happiness.

This paper will explore whether it is possible to use wonder tales to help us negotiate our 21st century relationship with the stranger, whether that stranger be of alien race or other species. Can the telling of hospitality tales - our own and those of other cultures - inspire us to develop the art of interconnectedness? What can we learn from shapeshifting fairy tales in which welcome to the traveller is also welcome to the potentiality of life, luck and wonder?

Furthermore, can the telling of a tale be considered an act of xenia in itself? Storytelling (much like hospitality) depends for its success on the maintenance of an invisible contract between teller and hearer, and offers the listener a few moments of refuge at the imaginative hearth of the speaker. In what ways does the art of storytelling school us in the ability to open our doors to the unknown and provide refuge to the infinitely unfathomable stranger?

Dr Joanna Gilar has a PhD in fairy tales and ecological storytelling from the Sussex Centre for Folklore, Fairy Tale and Fantasy. She is currently teaching Folk and Storytelling at the University of Chichester, and working with Sharon Blackie to develop teaching for the Hedge School. Her recent publications include The World Treasury of Fairy Tales and Folklore (Wellfleet Press, 2016). As a professional storyteller she has performed stories and poems across Europe, and is passionate about telling stories that reconnect us to our places, open us to our others, and re-embed us within our world.

Dr Cath Heinemeyer (York St John University, UK) and Dr Michalis Kakos, (Leeds Beckett University, UK, in absentia)

- **Multi-artform storytelling and migration: a refuge from the limelight**

In Michalis Kakos' research into the experience of refugee children arriving in Leeds schools, children often 'silenced themselves' - either to protect themselves from being pigeonholed as refugee children, or indeed to protect their classmates from hearing realities no child should have to deal with. Refugee children's stories may often be simply too all-consuming to tell.

They are also under pressure to tell them, to the authorities as a form of what Alison Jeffers (2016) calls 'bureaucratic performance', or to teachers who wish them to 'open up' for therapeutic or educational reasons. As with all storytelling, we need to pay attention to the context for performance, and how it positions the storytellers and their stories. Refugee children may wish to share their perspectives and experiences, and society certainly needs to hear them, but rather than placing them forcibly in the centre of the cultural gaze, we need to find ways for children to participate in exploration of the refugee experience on their own terms.

Our current practice research in two Leeds secondary schools draws on an approach developed at the International Centre for Arts and Narrative (see Reason and Heinemeyer 2016), using myth and folktale as containers for oblique multi-artform dialogue. In first exploring and then retelling flood myths, pupils (both refugee and non-refugee) have the opportunity to add their own layers of experiential knowledge of universal human issues of conflict, rejection, refuge and hospitality. The myth is thus both a vehicle for communicating personal experience, and a refuge from having to do so. The project will also involve trainee teachers, our longer-term aim being to support teachers to develop narrative approaches to classroom dialogue on sensitive global issues affecting their pupils.

Cath Heinemeyer is a storyteller and researcher, interested in the dialogic potential of storytelling across cultural faultlines and around complex issues. She completed her PhD at York St John University and York Theatre Royal in 2017 and is currently a postdoctoral research fellow at YSJU. Her projects there include a collaboration with Leeds Beckett University investigating the use of multi-artform storytelling to enable better dialogue about the experience of new arrivals in education, and Things As They Are, a network of young artists with experience of mental ill health. She is also a youth theatre practitioner and university teacher, and a performer when time allows.

Dr Gauri Raje (Silent Sounds)

- **The Homecoming Road of Storytelling: Reflections on storytelling with refugees, asylum-seekers and migrants in UK**

In the past few years, the awareness of refugees and migrants arriving to the UK has grown exponentially. With that have come various artistic projects, including storytelling. 'Raising awareness' and 'giving voice' to refugee experiences have led to a growing number of empathetic storytellers working with emancipatory potentials of storytelling.

I will present this paper critically reflecting on my own experience as a migrant, a storyteller and my concurrent work with asylum-seekers, refugees and migrants in my storytelling projects since 2012. In the paper, I will critically look at the issues in facilitating traditional and true life storytelling sessions with migrants, and the ways in which storytelling can/ cannot offer sanctuary to those seeking shelter in a new country. I will be focusing on the concepts of 'home', 'witnessing', 'voice' and the impact of stories on the body of the migrants and the storyteller, to create a shared community through story-work.

Gauri Raje is a storyteller and anthropologist who has worked through storytelling with refugees and asylum-seekers in night shelters, refugee charities, Immigration Removal centres and run regular monthly storytelling evenings with migrants in the UK since 2010. Her PhD thesis (University of Warwick, 2005) focused on the ways in which retelling of myths in a displaced tribal community in India created the potential for community healing. Her storytelling piece 'Tales of Exile and Sanctuary' has travelled over U.K., Sweden and India. She has published an article on her work 'Searching for Home: Some Thoughts on

Personal Storytelling with Migrants' in the Storytelling Magazine, National Storytelling Network, USA (2018). She is a core group member of Tellers without Borders.

10:45am - Session Two Parallel Workshop Session

WORKSHOP 1 – The Zen Room

Chair: Prof Barry Atkins, Dean of Faculty of Creative Industries, USW

Christine Cooper and Max Bremer, (Story Sharing Universum, Universum Theatre, Helsinki)
- **Storytelling for Refuge**

Story Sharing Universum is a multicultural team of 20 people based at Universum Theatre, Helsinki. We host regular Story Sharing Cafés in venues across the city of Helsinki and Finland. A Story Sharing Café is a fun event where asylum seekers, immigrants and Finns meet and share stories of their everyday lives over coffee. Using a simple game structure, we bring different cultures and nationalities together. When we meet

as equals around coffee tables, no-one is objectified; we all become subjects. There is no them and us; there is only we.

Story Sharing Universum began in 2014, with two parts to the project: workshops with asylum seekers in reception centres, and Story Sharing Café events. In 2017 we were hired to deliver events for the integration program of the City of Helsinki. We held 14 events with nearly 1000 participants, and the project was awarded Theatre Action of the Year 2017 by the Theatre Centre of Finland. Our team currently has members from 11 countries, and includes storytelling and theatre professionals, integration professionals, asylum seekers, immigrants, and Finns. Between us, we speak English, Finnish, Swedish, Arabic, Farsi, Dari, Pashtu, French, Russian, and more.

In this workshop, we propose to hold a demo version of a Story Sharing Café. This should be in a setting where people can gather around tables with coffee and tea, ideally 4-6 people per table. The number of tables is not limited (except by space). We will ask one person at each table to act as a host for the story sharing game. Before the game we will give a short presentation about the past and future of Story Sharing Universum, and afterwards, there will be a moment for reflections from the participants.

***Christine Cooper** is a storyteller, musician and performance artist originally from Pembrokeshire. In 2010 she completed a Masters in Arts & Ecology at Dartington College of Arts, with a focus on storytelling. The resulting piece, *The Battle of the Trees*, toured extensively in the UK, Canada, the US and Scandinavia, and was shortlisted for a British Award for Storytelling Excellence. In the years following the Masters, Christine completed a number of artistic commissions based in community storytelling practices and oral history. In 2015 she relocated to Helsinki to begin studies for a Masters in Folk Music at the Sibelius Academy, where her research focuses on trance and ritual work. She joined the Story Sharing Universum team in 2016.*

***Max Bremer** is a Finnish actor, director and producer living in Helsinki. He also works as a theatre pedagogue specialised mainly in Trance-Mask and improv and is a trained Gestalt therapist. He is the co-founder of the theatrehouse Universum in Helsinki where he acts, directs and produces a wide range of artistic stage and off-stage productions, often with an outspoken political and social theme.*

Since 2014 he has worked as the co-director and leader of the Story Sharing Universum project and the Story Sharing Cafés that aims to promote the meeting of immigrants, asylum seekers and the indigenous population through the sharing of life stories in this participatory art project.

WORKSHOP 2 – Room CAB414

Chair: Catrin James, Research and Project Associate, George Ewart Evans Centre for Storytelling

Chance Marshall and Theodoros Kostidakis (RCSSD, UK)

- **“Through our dreams and [...] myths we can learn to know and come to terms with the greater horizon of our deeper and wiser, inward self.**
– Joseph Campbell

Drawing from our experience of having worked therapeutically with refugees and migrants, this experiential workshop explores dramatherapy’s capacity to utilise storytelling, story-making and enactment as means of creating an awareness of refugee and migrant issues; of working directly and therapeutically with refugees and migrants, as well as its ability to provide ‘moments of refuge in the midst of chaotic events’.

We explore how relationships between people and place can be strengthened through storytelling in dramatherapy. As a theme, the notion of displacement is at the core of this workshop. We employ the fairy tale of ‘Prince Ring’; a story we have previously used with refugee and migrant groups in order for them to explore and process emotions around displacement. In this workshop, the story functions as a way of inviting participants to embody images of displacement as a way of understanding and reflecting upon the refugee/migrant experience.

We use the Sesame structure as a ritual process that provides wider containment for the exploration of archetypal themes and experiences of the participants. As co-facilitators, we guide participants through a succession of different phases. In these phases, participants move into the imaginative and archetypal realm, before returning to everyday reality with potentially new insights and perspectives into experience of displacement.

Through this process, we investigate storytelling’s position within dramatherapy, and raise questions of how might its use facilitate a sense of belonging; ameliorate feelings of dislocation, reconnect to lost homes; offer insights into the formation of identity; and promote inner resiliencies such as empathy, compassion and interconnectedness within and between people.”

Chance Marshall is a Dramatherapist trained at The Royal Central School of Speech and Drama, University of London. Chance has experience working with clients in settings ranging from Adult Mental Health, Addiction Recovery, Refugee and Migrant Day Centres, Mainstream Schools and schools specialising in the provision of education for children with Autistic Spectrum Condition and PMLD. Chance has a background in theatre-making, film-making and storytelling. He has received commissions from Northern Film and Media, Channel 4 and The Baltic, with publishing credits from Triarchy Press.

Areas of research interest include the psychological significance of attachment to place and the relationship between place, memory and identity.'

Theodoros Kostidakis is a dramatherapist, a shadow theatre performer (Greek traditional Karaghiozis) and a drama facilitator. His 14-year working experience in Greece, Cyprus and UK involves planning and facilitating drama process workshops with refugees and asylum seekers, socially excluded children and children and adolescents at mainstream schools.

His dramatherapist background involves sessions with children and adolescent asylum seekers, children with PMLD, adult mental health and children with special social, emotional and mental health needs. As a shadow theatre artist, he has collaborated with storytellers, musicians, fine artists and theatre-makers, having offered multi-modal performances and workshops on shadow theatre.'

13:00 - Session Three **Parallel Paper Session**

PANEL A – The Theatre

Chair: Prof Mike Wilson, Emeritus Director & Visiting Professor, George Ewart Evans Centre for Storytelling

David Ongenaert (Ghent University, Belgium)

- **Displaced people for sale. A multi-methodological research project on international refugee organizations' public communication strategies towards the Syrian and Central African displacement crises (2011-2018).**

While forced displacement has increased sharply recently (UNHCR, 2017), several countries have implemented restrictive refugee policies (Betts, Loescher & Milner, 2012). Consequently, public communication – as a tool for informing, storytelling, sensitization and agenda-setting (Atkin & Rice, 2013) – is crucial for refugee organizations' operations (Dijkzeul & Moke, 2005). We will present the objectives, research design and literature review of a recently started multi-method project on refugee organizations' public communication strategies. Although international organizations such as the United Nations High Commissioner for Refugees, European Council on Refugees and Exiles, and Norwegian Refugee Council significantly contribute to the public perception of displaced people and crises (Chouliaraki, 2012), few studies have examined how such organizations attempt to influence media agendas and public opinions in terms of “what to think” (“second-level agenda setting”) (Sallot & Johnson, 2006, p. 152, original italics).

Therefore, our research project's general objective is to investigate if and how the textual, production and reception dimensions involved in these international refugee organizations' public communication strategies towards the recent Syrian and Central African crises interact with each other. First, we will examine the storytelling strategies of representing refugees, by applying a critical discourse analysis (Machin & Mayr, 2012) and quantitative content analysis (Riff, Lacy & Fico, 2014) on the selected organizations' press releases, news stories, videos and photos of 2011 till 2018. Second, we will analyze the production practices by conducting 18 expert interviews with the organizations' communications managers. Finally, we will examine this communication's reception by conducting focus group and in-depth interviews with citizens, refugees and journalists, living in Flanders. Apart from its topical nature

and relevance to better understand the political, economic and socio-cultural dimensions involved in international refugee organizations' public communication strategies, this project will contribute significantly to key debates in the research fields of non-profit and international communication.

*In October 2017 **David Ongenaert** started as a FWO PhD fellow at Ghent University (Belgium) under supervision of Prof. Dr. Stijn Joye. Currently, he is a member of the Centre for Cinema and Media Studies (CIMS), the Center for Journalism Studies (CJS), the Center for Persuasive Communication (CEPEC) and the Centre for the Social Study of Migration and Refugees (CESSMIR). David's research project investigates international refugee organizations' public communication strategies towards refugee crises by exploring processes of production, content and audience reception. This project is deeply embedded in the academic fields of mediated humanitarianism, distant suffering and strategic non-profit communication.*

Professor Alex Kendall & Mary-Rose Puttick (Birmingham City University, UK)

- Open School Doors: supporting schools and refugee parents

In this paper we share our work in progress on the Open School Doors project, a two-year, Erasmus funded, collaboration involving four EU countries (UK, Germany, Greece, and Austria), which aims to support education outcomes for young people by supporting schools and teachers to build positive and effective relationships with parents/carers of refugee and migrant children. In the UK we have been working with primary and secondary schools in Birmingham with 'Schools of Sanctuary' status; a strand of the City of Sanctuary movement. Schools of Sanctuary carry out diverse creative projects to raise awareness of the challenges faced by newly arrived refugees, asylum seekers, and other newly arrived migrant families, many of which involve local community groups in order to build a network of hospitality and welcome to families. Our particular focus for this paper is the narratives teachers tell about practical challenges inside and outside the classroom for both the families and the teachers themselves, including the complex intergenerational identity negotiations as both child, parent and the wider family adapt to a new context. We focus on both digital and artefact-based storytelling to present these inspiring stories, as well as sharing examples from across the wider EU context.

***Alex Kendall** is Professor of Education, Associate Dean Research and Director of the Centre for the Study of Practice and Culture in Education (CSPACE) in the Faculty of Health, Education and Life Sciences at Birmingham City University. Alex began her career teaching English and ESOL in further and adult education both in the UK and overseas and her current teaching and research interests focus on adult literacies and teacher development in further, higher and community education contexts in UK, European and Global contexts.*

***Mary-Rose Puttick** is a PhD student and Assistant Lecturer in the School of Education at Birmingham City University. Prior to this she taught Family Literacy and ESOL in adult education contexts for 12 years. Mary-Rose's PhD is a Critical Race Feminist autoethnographic pedagogical based study exploring the role of third-sector family literacy provision in the being and belonging of refugee and migrant mothers. As part of this she is a voluntary teacher of family literacy classes for asylum-seeking and refugee mothers at two Migrant Community Refugee Organisations in Birmingham.*

Dr Sue Lyle and Bill Hamblett (Small World Theatre)

- 'Diogel/Safe?'

Based in Cardigan, Small World Theatre has been working in the field of refugees and education in Wales for over 25 years. Their work has included sharing stories and creating performances within refugee camps in Africa and Asia as well as with refugee groups and host communities in Wales.

This presentation will argue that narrative portrayal of refugee situations in live performance engenders positive attitudes and behaviour in audiences and host communities. Drawing on one of our many projects to illustrate our approach, 'Diogel/Safe?' exemplifies our partnership work with refugee mentors, children in schools, and local communities to develop empathy for the plight of refugees. Our approach incorporates puppetry, participatory drama workshops and the Community of Enquiry to create a sophisticated inclusive experience. Our work is informed by socio-cultural theory and has been extensively researched and evaluated by Dr Sue Lyle from UWTSU. Key findings support the argument that narrative understanding is the primary meaning making tool and that participatory drama engages children's imagination as they explore complex issues through a story. We argue that reason and emotion are not separate but entwined and both are necessary to promote the critical, creative, collaborative and caring thinking needed to engage with the complex issues the arrival of refugees raise.

The presentation will end with a short animated film Noddfa. Created in 2017 in collaboration with refugees from the Oasis Centre in Cardiff and Winding Snake Productions (a media education company) as an accessible way to communicate their side of the story widely through social media and in cinemas at film festivals. Aiming to balance current powerful negative stereotyping of immigrants and refugees in the media.

***Dr Sue Lyle** has been an educator for 44 years as a Classroom Teacher, Advisory Teacher, Curriculum Developer for both primary and secondary schools in ESDGC and evaluator over 25 years for Small World Theatre. She spent 20 years in Higher Education as a Teacher Educator, and led Continuing Professional Development for practicing teachers. Retired from full time work at the University of Wales, Trinity St David she established Dialogue-Exchange, a consultancy to promote dialogic education and the storytelling curriculum. Sue is a senior trainer in Philosophy for Children with SAPERE and an active researcher and writer.*

***Bill Hamblett** is co-founder of Small World Theatre | Theatr Byd Bychan based in a near zero carbon building designed for the company in West Wales. As creative director of this small charity he produces and tours original theatre and uses drama, puppetry, forum theatre and other art forms as educational tools. Since 1979 part of his work is with refugees and disadvantaged people within diverse communities in UK, Africa, Asia and the Middle East using theatre for development techniques and participatory arts to support 'best thinking' and positive life choices on projects often leading to behavioral change.*

PANEL B – The Zen Room

Chair: Dr Emily Underwood-Lee, Research Fellow, George Ewart Evans Centre for Storytelling

Prof Casey Hayward (Bentley University, Massachusetts, USA)

- “(No) Refuge for the Refugee”

I spent four years in [a refugee camp in] Jordan and I haven't seen a mouse. A mouse! Imagine 8 mice in one day... Sedra would start screaming, “mama there is mouse,” Jabr is the same. Anas wouldn't sleep and Iman too. We brought the kids here for safety. This is America?

- Heba Alloh

The Alloh family fled the civil war in Syria where they had endured daily attacks and were eventually placed by a refugee agency in Lowell Massachusetts, U.S.A. The Allohs, who had considered returning to Syria to escape the unsanitary conditions in Zatari refugee camp were shocked to find the living conditions provided in America to be so deplorable.

Their story, a vivid depiction of life crumbling around them and an aid organization powerless to help, became a rallying cry for local activists and social media groups. In this paper, I examine the appropriation of refugee narratives by activist and other groups to frame the current global refugee crisis. As a documentary filmmaker I am fascinated by the telling, retelling, and honing of this particular story as a motivator for action—including prompting my own documentary about the family. Reflecting on my work, I noticed that not only was it the pathos of the story but the irony as well that makes it such a useful rhetorical tool.

Drawing on material from the documentary as well as new insights from various stakeholders, I trace the transformation of this story. What began as an anecdote told by the Alloh family to encapsulate their hopelessness, ultimately evolved into a call to action, filmic device and polished public relations narrative for a new non-profit organization.

This paper explores the intersections of story, activism, filmmaking and philanthropy and how those relationships take advantage of and repurpose refugee narratives in particular.

*Emmy award-winning documentary filmmaker **Casey Hayward** has a knack for finding the beauty and passion in life. His films explore what it means to be human, spanning topics from the arts, healthcare, and social justice. Professor Hayward enjoys finding small stories that speak to larger concerns in our society, culture and environment.*

He has won numerous festival and broadcast awards in his 15-year career. His films have screened theatrically, on the web and on PBS. He continues to search out topics of interest and import to audiences craving uncommon stories drawn from the world around us.

Prof Chris Morris (Falmouth University)

“I’m glad I shared my shit with you”: Story as refuge and mirror

This paper concerns Lucy (not her real name) a student currently studying in Wales. Lucy is studying law. She is also a sex worker.

Her story as an escort featured in ‘Fog of Sex: stories from the frontline of student sex work’, (USW 2015) a 60-minute drama documentary about student sex workers that I made as part of the lottery funded ‘Student Sex Work Project’ in collaboration with academics at Swansea University. The film won, Best Film for Young People at the 2016 Celtic Media Festival.

When Lucy was first interviewed in 2014, the story was one of secrecy, stigma, marginalisation and physical violence, but it was the mental strain – the continual need for secrecy which she says was ‘driving her crazy’.

Lucy took an active role in the filmmaking/storytelling process – as a side project to the main film, Lucy kept a video diary of her life as a sex worker – taking the camera with her to work and confiding to it after seeing clients. The film she shot, was then recreated using actors. This short film has never been screened publicly. I will show clips in my talk.

Lucy’s life at this time was confused and chaotic and this paper will explore the impact that seeing her life and her words re-rendered, reordered and reimagined on screen, had on her attitude to herself, her sex work and her future. The act of storytelling (shooting footage) became a refuge in a time of upheaval and when she watched the finished film, the story acted as a mirror on her life, informing her and empowering her to move forward positively – she later summed up her thoughts succinctly to me in an email: “I am really glad and privileged that I shared my shit with you”.

Christopher Morris is an award winning documentary filmmaker and professor of documentary practice. His work in radio and television encompasses documentary, drama, commercials and party political broadcasts. Recurring themes include children (and changing nature of childhood), religion and marginalized communities. Since leaving the BBC in 2003, Chris has been working as a freelance documentary director/producer and story consultant. Recent projects include Fog of Sex, a Lottery funded drama/documentary about student sex workers and Mametz, a Lottery funded WW1 site-specific play with Owen Sheers and National Theatre of Wales.

He is the winner of 3 BAFTAs, a Royal Television Society award, the Premios Ondas and prizes at the Berlin, Chicago and Celtic film festival.

He is now the director of the School of Film & Television at Falmouth.

PANEL C – Room CAB414

Chair: Karen Lewis, Emeritus Director & Visiting Fellow, George Ewart Evans Centre for Storytelling

Dr Helen Taylor (Stories & Supper)

- 'Whose story is it anyway? Storytelling at a refugee supper club in East London.'

Recent forced migrations have led to unprecedented levels of media attention, resulting in powerful storytelling through documentaries and cultural production featuring the voices of refugees. However, there has also been a proliferation of reports which dehumanise refugees by subsuming individual stories into a grand narrative of mass migration, or sensationalise the devastating consequences of forced migration.

At the same time, refugees are compelled to produce stories of persecution in order to gain asylum – stories which must satisfy the requirements of the asylum system, as well as being judged to be true. Such stories are often met with suspicion due to a culture of scepticism within the immigration offices of receiving countries. However, for refugees, stories can also be a way of keeping the lost home alive and passing on memories to subsequent generations, as well as testifying to past injustices and challenging life experiences.

This paper will explore the storytelling aspect of the Stories & Supper refugee supper club project in East London. For the past 12 months, the project has been staging supper club events with refugee and local volunteers, inviting paying guests to eat food cooked by refugee chefs while listening to stories and poems about migration from refugees and migrants living in London.

The project asks: How do you provide refugees with a safe space in which to explore their stories and a platform from which to share those stories? How do you offer local residents the opportunity to hear stories of migration directly from the people making the journeys? How can you counter negative migration narratives perpetuated by media and political discourses? It suggests that the telling of refugee stories within the supper club context challenges prevailing discourses and breaks down barriers, while allowing the storyteller to assert their agency and be the author of their own narrative.

Helen Taylor is the coordinator of the Stories & Supper refugee supper club project in Waltham Forest, London. She has a PhD from the University of East London and her monograph Refugees and the Meaning of Home: Cypriot Narratives of Loss, Longing and Daily Life in London was published by Palgrave Macmillan in 2015. She has researched and lectured in the fields of refugee studies, migration and heritage, as well as working as a journalist, in fringe theatre and as a community activist. She is currently writing a novel, which she hopes may one day grow wings and fly.

George Gumisiriza (The Gap Wales Newport)

- Song of a Potted Plant: Exploring migrant experience from inside by George Gumisiriza

"I have kept this tree in the pot for as long as I can remember, passed down to the family over the decades," says the plant owner.

Evidently, the branches are trimmed back, the flowers and fruits are restricted according to the size, shape and location of the pot to the desire of the pot owner. Plants in pots live in a world of conformity

and oppression, a situation of standing choked, feeling trapped and only living in part. This is the song of a potted plant. My story, my song!

Culture, religion, educational and political systems are all forms of pots in which people find themselves. Pots forced upon people. Like plants in pots, they are shifted to concrete or metallic pots and sometimes completely uprooted and banished to maintain the dominance. Do all migrants share the song of a plant in a pot?

Uganda my homeland has just amended the National Constitution to remove the term limit to presidency. The incumbent has ruled the country for 32 awful years. I've seen culture override reason, religion conflict with culture and education manipulated to create more confusion than correction. Politics exploits culture and religion to maintain the status quo.

When I chose to speak against social injustice, I was rejected, persecuted and told I was vile. Pondering the loss upon leaving my home country...the label "refugee" best describes me, a status most migrants love to hate with fading celebration after being granted.

Migrants endeavour to recover their loss in various ways. Starting from a fresh ending requires accepting one's current status quo as the starting point. How easy is it for a refugee to accept freedom after lifelong oppression?

A song of a plant in the open space where bridges prevail – the song for refuge!

George Gumisiriza is a Further Education lecturer and spoken work artist who is passionate about social community cohesion and integration. He is a refugee and mainly positive about his experiences in the UK. He now works with The Gap Wales Newport as Community Engagement Officer and ESOL tutor.

George has been able to utilize his skills and direct experience to help people compare similarities and differences and share good practice.

George has become an in-demand public speaker at school, prisons, community projects, festivals and conferences. He specializes in motivating individuals and groups.

14:00 - Session Four

Parallel Paper Session

PANEL A – Room CAB414

Chair: Michael Carlin, Reader in Applied and Interdisciplinary Teaching and Learning, University of South Wales

Dr Aqeel Abdulla (University of Exeter)

- ACTA theatre – React

ACTA theatre has been an essential partner in an EU-funded 2 year project called React, which responds to the issue of theatre made by refugee in Europe. The project is in partnership with two other theatre companies: Rotterdams Wijktheater (Holland) and Centro per lo Sviluppo Creativo Danilo Dolci (Sicily, Italy). This project culminates in a festival for theatre made by refugees hosted by ACTA in Bristol between 26-29 March 2018. The festival will include plays (premiers and returning plays), workshops, talks, and seminars by performers and practitioners from ACTA, the European partners, and other British community theatre companies.

This paper will attempt to offer an evaluation of the festival, and the React project as a whole, from my perspective as a member of ACTA, a drama worker who's working with a group of refugees on a play that will premier in the festival, and, most importantly, as a refugee myself. I have been involved in theatre as a researcher for a long time, but now as a practitioner who is a refugee and working with groups that are predominantly made up of refugees I am very self-conscious of every step of the process, because as a researcher I am for the first time the subject of my own research; I am constantly asking myself is what I'm doing with these men and women helping them, is it helping me? Or are we all taking part in a practice of numbing the pain as much as possible?

These are the questions I will be reflecting on as I assess my work and that of others in this festival, and will present my thoughts on that in an academic paper, hoping for an open and frank discussion to follow.

Aqeel Abdulla is an associate lecturer in Drama, and a visiting lecturer in Human Geography at The University of Exeter, and a drama facilitator at ACTA Community Theatre Company in Bristol.

He received his PhD in Drama in 2016 in Exeter for a thesis entitled: Representations of Muslim Women in Contemporary British Theatre, and his master degree was also from Exeter in 2010 for a dissertation entitled Representations of Arabs in Contemporary British Theatre. Currently, Aqeel is trying to start a practice-lead research on participatory theatre with refugees in the UK.

Aqeel is a Syrian national, and has been living in the UK since 2009.

Kate Duffy and Syed Najibi, (Phosphoros Theatre)

- 'In my chicken shop people look at me like I am nothing, but these people pay to hear my story'.

In this paper, Kate Duffy and Syed Najibi discuss the social role Theatre with refugee actors has in disrupting passive readings of 'Refugee'. Phosphoros Theatre's radical Applied Theatre was born out of the suggestions of residents in a Supported Housing Project for Unaccompanied Minors in North London,

who thought they had stories to tell. Their 2016 show *Dear Home Office* was nominated for an Amnesty Freedom of Expression Award, and their 2017 show *Dear Home Office: Still Pending* continued to share the stories of UASC in the UK on mainstream stages. With barriers to rehearsals including destitution, mental health issues, ongoing asylum claims and exploitative labour, they position the work as theatre against the odds; a unique example of storytelling as refuge. From her perspective as one of the directors Kate will analyse the impact of young adults sharing stories onstage, and the artistic decisions made to ensure ethical responsibility. Syed explores how performance has impacted his relationship to his own forced migration experience, contrasting the confidence he has onstage to the hostile environment of asylum hearings, where telling my story holds a different power. Reflecting on performing a speech in *Dear Home Office* about his own harrowing experience he explains why he wants to go even further in bringing invisible stories to light, and the responsibility he feels as an asylum seeker to do so. This paper argues that Applied Theatre has radical potential as a space where refugees can take centre stage, playing a vital role in shaping their own representation. Kate Duffy is one of the founders of Phosphoros Theatre and also works in senior management of a London refugee charity. Syed Najibi joined Phosphoros Theatre in 2016 as a performer and currently assists with drama workshops for the company. He is training to be an electrician.

Kate Duffy is an interdisciplinary theatre and youth practitioner based in London. She works in senior management of Afghan Association Paiwand, a refugee community organisation, and is also on the management board of Springboard Youth Academy, a learning programme for Unaccompanied Minors. She founded Phosphoros Theatre in 2015 after her work with Unaccompanied Minor young men gave her insight into the underrepresented experiences of young people in the UK immigration system. She holds a BA in Drama, Applied Theatre and Education from the Royal Central School of Speech and Drama and an MA in Migration and Diaspora Studies from SOAS.

*Syed Najibi has been a core member of Phosphoros Theatre since 2016. He has performed in both *Dear Home Office* (2016) and *Dear Home Office: Still Pending* (2017-18), and contributed his own experiences to the stories. Since 2017 he has co-delivered drama workshops and trainings refugee youth, social work students, teachers and Local Authority staff on issues relating to Unaccompanied Asylum Seeking Children. He has spoken at events at the Royal College of Paediatric Health, UCL and Student Action for Refugees. He came to the UK in 2013 as an Unaccompanied Asylum Seeking Child from Afghanistan, and is currently pursuing a career as an electrician.*

PANEL B – The Zen Room

Chair: Prof Chris Morris, Professor of Documentary Practice, Falmouth University

Becky Finlay Hall and Sam Berkson, (Olive Branch Arts)

- **HOLDING ON BY A THREAD: INSIDE AND OUTSIDE THE REFUGEE LABYRINTH**

Olive Branch Arts has been engaging creatively with the Saharawi Refugee Community in South West Algeria since 2010. As we continue to be present, witness, experience and share the Saharawi story we also look to the future in hope of building relationships that celebrate the Strength of Exile everywhere. In this interactive presentation we will be using elements from the myth of Theseus & the Minotaur, drama, poetry, music & art to explore the Saharawi Refugee journey and its place in the global Labyrinth of Exile. Sharing our feelings, questions and thoughts we aim to investigate the freedoms and limitations of creatively engaging amid the freeze and chaos of forgotten & remembered stories.

How do we build and sustain relationships with refugee communities? Can holding the thread as they journey provide a sense of connection, humanity & hope? Does a creative language offer a deeper, therapeutic experience that transcends our differences and unite our similarities? How do we exchange art forms and use them as tools for resistance? How are our own experiences of exile, recent or ancestral, impacted, used and honoured? Can we find refuge inside and outside the Labyrinth?

A Collective Search. A way for all of us to find our way back home again to the Heartland.

Olive Branch delivers annual creative arts training programmes, work creatively and therapeutically with elders in the Land Mine Centre and offer training and support to staff in the Special Needs Schools on the Saharawi Refugee camps. Part of our focus is promoting and nurturing artists both here in the UK & on the camps to raise awareness of the Sahrawi plight through their chosen art form

Becky Finlay-Hall works as a Dramatherapist and uses mythology & folk tales to explore, support and heal. She's currently establishing the therapeutic department for NGO Play for Progress, which offers creative & therapeutic support to young asylum seekers and refugees in London.

In 2010 Becky set up creative arts training in the Saharawi Refugee Camps and has continued to run projects annually with young people, land mine survivors and special needs children. She also recently facilitated training across the UK with Olive Branch & The FGM Centre Barnardo's. The interactive training focused on safeguarding girls and women from Female Genital Mutilation.

Sam Berkson is a London-based poet & part of the Hammer & Tongue collective. His book *Settled Wanderers* (Influx Press) is a collection of his own poems and translated poems by Saharawi poets. Sam has hosted and spoken at events and demonstrations promoting the cause of Saharawi self-determination, written articles for newspapers, and spoken about *Settled Wanderers* on the Tariq Ali show on Telesur TV and on radio stations including Soho Radio and the BBC World Service.

Cath Little (Storyteller)

- What's the point of telling traditional tales?

What's the point of telling traditional tales? Wouldn't it be better to tell true stories about things that really happened? What's the point of Once upon a Time?

I work as a storyteller and English Language Teacher at Oasis Cardiff. I share traditional stories from Wales and the wide world and through them help people to learn English. Oasis Cardiff provides a warm Welsh welcome to refugees and asylum seekers. Oasis takes the long term view, aiming to help Refugees and Asylum Seekers to integrate into their local community.

In my lessons I tell folk tales and wisdom tales, local legends and fragments of myth. Because traditional stories share common human themes, everyone either knows them already or recognises their truth when they hear them. This shared understanding connects us with one another and makes us feel at home together. And this human connection brings peace.

Traditional stories are like dreams. They reveal truth through metaphor and archetype. The act of simply telling a story, "eye to eye, mind to mind, heart to heart" can create a profound connection, an understanding that can reach deeper than words.

This is what one man said to me after listening to a traditional story from Wales:

“I can’t believe you come from here and not from my country. I understand your story and I understand you.”

When we tell traditional stories and when we listen to traditional stories, our country is the world and we are at home.

***Cath Little** is a Storyteller and Singer from Cardiff. Cath has performed at Beyond the Border Storytelling Festival, Festival at the Edge, Aberystwyth Storytelling Festival, Glastonbury Festival of Performing Arts and the BBC Proms Folk Day. She works as a Language Support Teacher at Kitchener Primary School, Cardiff and teaches English through Storytelling at Oasis, a Cardiff charity which offers a warm Welsh welcome to refugees and asylum seekers.*

She is the author of Glamorgan Folk Tales for Children, published by The History Press.

Sue Mach (Clackamas Community College, Oregon, USA)

- Water as Refuge: Willamette Falls Digital Storytelling Project

The Willamette Falls is one of the most important landmarks in the state of Oregon. For over eight thousand years it has provided the native Clackamas and surrounding tribes with salmon and lamprey. In the early nineteenth century, it was a destination for settlers migrating across the Oregon Trail. In 1829, the first lumber mill was created and the east and west banks of the Falls have been the site of a number of lumber, paper, and woolen mills up until this past summer when the West Linn Paper Mill finally went bankrupt after 128 years of operation. This followed a 2011 bankruptcy of The Blue Heron Mill in Oregon City, which left all its workers not only unemployed, but also bereft of retirement benefits. The Blue Heron Mill was purchased by a private developer, and the municipality of Oregon City is attempting to work with him to convert the mill area to a public park and mixed-use area that would include restaurants and living spaces. The city is also working to restore habitat damaged by years of pollutants in the river. At present, there is a conflict over easements between the current owner of the property and the city. Because I teach a digital storytelling class at the nearby Clackamas Community College, I was asked to conduct two separate weekend digital storytelling workshops involving former mill workers, tribe members, and others in the community who have a relationship with The Falls. The goal of the workshop is to provide connection through storytelling among the various interested parties and factions involved in the redevelopment of this incredible area, in hope that the restoration can continue. At the time of the conference, I will have completed one workshop and will be preparing for the next. I would like to do a presentation about how the project began; I will further show some of the digital stories of the workshop participants.

Finally, I will seek feedback from other storytelling practitioners about what is working and what I can do to improve the workshop process.

***Sue Mach** teaches literature, composition, creative writing, and digital storytelling classes at Clackamas Community College in Oregon City, Oregon. She has an MA in Playwriting from Boston University. Her plays have been produced at Theatre for the New City in New York City, the Bloomsburg Theatre Ensemble, Portland Repertory Theatre, Artists Repertory Theatre, Third Rail Repertory Theatre, Icarus Theatre Ensemble, Portland World Theatre, CoHo Productions, and Clackamas Community College. She was awarded a fellowship from Oregon Literary Arts, as well as the Oregon Book Award for her play, *The Lost Boy*, which was also part of Portland Center Stage’s JAW/West development series. Additionally, Sue has received grants from the Regional Arts and Culture Commission, the Oregon Arts Commission, and the Oregon Council for the Humanities.*

PANEL C – The Theatre

Chair: Prof Mike Wilson, Emeritus Director & Visiting Professor, George Ewart Evans Centre for Storytelling

The Loughborough University Storytelling Research Panel

Dr Antonia Liguori will at the time be on an AHRC International Placement at the Smithsonian, so will Skype in to the panel and talk about both DIST and the work she will be doing at the Smithsonian which will have a refugee dimension.

Dr Antonia Liguori joined Loughborough University - School of the Arts, English and Drama as Research Assistant in November 2014 to work on Drought Risk and You (DRY) Project with a focus on digital storytelling.

She has a PhD in History and Computer Science from the University of Bologna and a Masters in Contemporary History from the University of Rome. She is also a journalist and a Web content and SEO manager.

Since January 2006, she has coordinated the Multimedia Department at BAICR Sistema Cultura, a Consortium of five cultural institutions with the aim of contributing to the enhancement of the Italian historical and cultural heritage through the use of innovative methodologies, communicative approaches and the creation of digital environments.

Terrie Howie will talk about her work on storytelling as a way of building identity in a 'new town' and the way that incoming community stories interact with existing narratives. She'll be looking at the notion of the new town as a refuge.

Terrie Howie is a Storyteller and PhD researcher. Although having told stories throughout her life she only began to get paid to do it in 2004. In 2007 she founded Red Phoenix Storytelling and Productions which promotes oral storytelling, and provides storytelling performances, workshops, performance skills coaching, and freelance dramaturgical services suitable for events and educational engagements. Her passion for supporting new and young Tellers took her to America and Canada in 2012 on a Winston Churchill Memorial Fellowship exploring the methods of support and mentoring structures in place for new and young Storytellers. Storytelling has been a strong theme throughout her academic career. She graduated from Queen Margaret University, Edinburgh, in 2007 with a first-class honours degree in Drama and Theatre Arts (specialising in Dramaturgy) for her thesis and practical project exploring theatre and Storytelling. Terrie began her doctoral studies in 2016 at Loughborough University, where she has been awarded a department scholarship, to research: the process and application of storytelling in relation to the intangible cultural heritage of Milton Keynes and the effect it has on the residents' 'sense of place'.

Kristina Gavran will be looking at true life storytelling and will talk about the place of migrant/refugee stories within the 'true life story' repertoire.

Kristina Gavran is a first year PhD student at the University of Loughborough. Her research is on true-life storytelling movement in the UK, mainly focused on tellers, performance strategies and audiences around true-life storytelling clubs like The Spark, The Moth, True Stories Told Live, etc. Kristina loves telling true-life stories live, and she is an awarded writer and a dramaturg.

15:15 - Session Five

George Ewart Evans Centre for Storytelling Presentation, The Theatre Chair: Karen Lewis, Emeritus Director & Visiting Fellow, George Ewart Evans Centre for Storytelling

Dr Emily Underwood-Lee & Catrin James (George Ewart Evans Centre for Storytelling, USW)

- **Forty Voices, Forty Years**

'Forty Voices, Forty Years' is an HLF funded collaboration between Welsh Women's Aid and the George Ewart Evans Centre for Storytelling at the University of South Wales running from February 2018 for 15 months. 'Forty Voices, Forty Years' will gather information, memories, successes, and materials across the 40 years of the Welsh Women's Aid movement, from its beginnings as a collection of grassroots women's organisations created out of the Women's Liberation Movement of the early 1970s, to the present day. In this presentation Dr Emily Underwood-Lee and Catrin James will introduce the project.

***Emily Underwood-Lee** is Research Fellow at the George Ewart Evans Centre for Storytelling. Her research is concerned with the stories we hold in our bodies, how we tell them and how we receive them. In particular she focuses on performance, autobiographical stories and the body in a variety of contexts including feminist performance art, narratives of illness, performance and the maternal, and performance and disability.*

In her artistic practice, Emily creates and studies autobiographical performance. She is principally concerned with the construction of gender and how the female body can be presented and represented in performance. Recently her work has focused on the performance of the post-operative and cancer-marked body, storytelling and health/illness, and performance and the maternal.

***Catrin James** is an Archivist and Artist working mainly with collections linked to post war Wales. Extra curricular activities include collecting 7" singles from the UK chart period of 1964-1966 & post war architecture of the 50s & 60s.*

Catrin is currently the Project Associate for 40 Voices 40 Years project partnered by The George Ewart Evans Centre for Storytelling and Welsh Women's Aid.

The project will gather information, memories, successes, and materials across the 40 years of the Welsh Women's Aid movement, from its beginnings as a collection of grassroots women's organisations created out of the Women's Liberation Movement of the early 1970s, to the present day.

Saturday, April 7th

11:15 - Session Six Parallel Workshop Session

WORKSHOP 1 – Room CAB414

Chair: Prof Joseph Sobol, Director of George Ewart Evans Centre for Storytelling

Kate Duffy & Syed Najibi (Phosphoros Theatre)

Phosphoros Theatre are an Applied Theatre company based in London who work entirely with young men aged 18-24 who came to the UK as Unaccompanied Asylum Seeking Children. Their shows *Dear Home Office* and *Dear Home Office: Still Pending* have been performed over 40 times across the UK in 2016 and 2017 and have attracted unusually high numbers of refugee and BAME youth audience members. Their work is currently funded by Arts Council England. Their outreach commitment includes leading drama workshops on the theme of forced migration, with the intention to inspire, educate and raise consciousness about the experience of Unaccompanied Minors. The intention of this workshops is not to give strategies for best practice, but to result in deeper empathy for the experience of forced migration, and provide an alternative perspective to dominant representations. The workshop will be led by Kate Duffy, an experienced Applied Theatre practitioner who also has spent the past 5 years working with Unaccompanied Minors in London in Supported Housing and casework, and Syed Najibi and Tewodros Aregaw, two of Phosphoros Theatre's performers, who bring their own expertise of navigating both the care system and immigration system as Unaccompanied Minors from Afghanistan and Eritrea respectively. The workshop uses role play, creative writing and play and offers music, oral testimony and found objects as stimuli for the drama. Participants are invited to imagine how they may feel if faced with the decision making of youth-on-the-move, with added context from Syed and Tewodros' input. The workshop will conclude with an exploration of how displaced youth may use storytelling to protect themselves and their families from the hostility and isolation they are experiencing in the UK, and the impact this could have on their sense of self.

Kate Duffy is an interdisciplinary theatre and youth practitioner based in London. She works in senior management of Afghan Association Paiwand, a refugee community organisation, and is also on the management board of Springboard Youth Academy, a learning programme for Unaccompanied Minors. She founded Phosphoros Theatre in 2015 after her work with Unaccompanied Minor young men gave her insight into the underrepresented experiences of young people in the UK immigration system. She holds a BA in Drama, Applied Theatre and Education from the Royal Central School of Speech and Drama and an MA in Migration and Diaspora Studies from SOAS.

*Syed Najibi has been a core member of Phosphoros Theatre since 2016. He has performed in both *Dear Home Office* (2016) and *Dear Home Office: Still Pending* (2017-18), and contributed his own experiences to the stories. Since 2017 he has co-delivered drama workshops and trainings refugee youth, social work students, teachers and Local Authority staff on issues relating to Unaccompanied Asylum Seeking Children. He has spoken at events at the Royal College of Paediatric Health, UCL and Student Action for*

Refugees. He came to the UK in 2013 as an Unaccompanied Asylum Seeking Child from Afghanistan, and is currently pursuing a career as an electrician.

WORKSHOP 2 – The Zen Room

Catrin James, Research and Project Associate, George Ewart Evans Centre for Storytelling

Sophia Ansari (psychotherapeutic counsellor & Integrative movement therapist)

Everybody tells a story

A somatic, trauma informed approach to story- telling.

Painful stories of the past are carried onwards in inter-generational transmission, where the body as the site and receptor of oppression and trauma will remember patterns of distress (Van der Kolk, 2014) . We live in a social context where structures based on differences of race, sex, gender, income and class marginalise large numbers of people (Robin Di Angelo, 2012). Refugees or UK born children of immigrants are amongst those people whose bodies will hold a story of facing enduring micro- aggressions, prejudice and exclusion as well as inter-generational pain from violence and dispossession (Kevin I Nadal, 2018).

Telling a story or making meaning through the body becomes the way to empower individuals to find solace and a ground of belonging. When bodies can choose to tell a story rather than re-enact a trauma or a social narrative imposed upon them, individuals can restore their resilience, agency and dignity.

The objective of this proposed workshop is to demonstrate a somatic, trauma informed method of story -telling that can be used in therapeutic or educational work. Participants will become involved in an experiential process utilising movement, stretches, breath, embodied imagination and voice to diminish symptoms of distress and actualise a story with and through the body. This method draws upon an axiology of story -telling intrinsic to many marginalised- BAME and refugee communities where story telling is phenomenological (as opposed to performance based) and therapeutic and connects individuals to soul myth, ancestral & personal wisdom and collective wellbeing.

***Sophia Ansari** has a Masters in History from SOAS, she is a psychotherapeutic counsellor & integrated movement therapist in private and community practice in Cardiff, Wales. Sophia offers specialised consultancy and somatic trainings in diversity and inclusion to mental health, caring and teaching professionals. She is a mother of 3, an activist and a Sufi story teller.*

Provocations

SATURDAY, April 7th

10:15 - Provocation 1 - The Zen Room

Dr Jodie Allinson & Dr Jesse Schwenk (University of South Wales) – The Theatre

In this provocation, I will tell stories about my experience of recovering from a stroke, about the dislocation I felt from my body and the ways in which I sought refuge and safety during this time. I discuss how being able to voice my experience was in itself an act of refuge. For me, 'voicing' is both an individual act and one facilitated by the community I am part of, and I have worked together with my friend and colleague Jesse Schwenk to find a way to tell these stories today.

Jodie Allinson is a lecturer in Drama in the Faculty of Creative Industries, University of South Wales, where she teaches both practical and theoretical classes in twentieth and twenty-first century performance at undergraduate and masters level. In 2011 Jodie completed a PhD entitled Approaches to Multimedia Theatre: Theory, Practice, Pedagogy, in which she wrote about the creative and training processes of practitioners working across the disciplines of theatre, dance and video, as well as the pedagogy of interdisciplinary performance practice. Since completing her PhD her research themes have been interdisciplinary working practices, the nature and process of artistic collaboration, multimedia theatre practice, storytelling and autobiographical performance, theatre and ecology, and performance and landscape. Underpinning all of these areas is a broader investigation into the interconnected relationship between language, cognition, body and space, as evident in the learning processes and development of performers and artists. She is a member of the Theatre, Media and Drama Research group and the Centre for the Study of Media and Culture in Small Nations. Jodie is also a recipient of USW-initiated Excellence in Learning and Teaching Awards, in 2008 and 2012 for Research-Informed teaching, and in 2013 for Excellence in Learning and Teaching Practice

Jesse Schwenk is Senior Lecturer in Drama at University of South Wales. Having trained originally as a theatre designer, he has worked professionally as designer, director, writer and dramaturg in theatre. His areas of interest in both teaching and research include: performance practice and performance analysis; writing for performance; authorship and performance; queer perspectives on gay drama; dramaturgy and dance – gesture as a mode of inscription. He has written, produced and performed his own theatre work, such as do i come here often?(Chapter Arts Centre Cardiff, 2004), orangelove (also Chapter Arts Centre, 2006), and Resistor (Experimentica Live Art Festival, 2009). More recently his creative practice has been devoted to scriptwriting and dramaturgy: two short film scripts, Cheesylicious and Clusterfuck City, were shortlisted for the It's My Shout Short Film Production Scheme (in association with BBC Cymru Wales and S4C); full length play I'm Freddy X-Ray was longlisted for the Bruntwood Prize for Playwriting 2015, organized in partnership with the Manchester Royal Exchange Theatre (the play made it to the final twenty-one); his previous play School Night was shortlisted for the Drama Wales Award 2014, organized by the BBC Writersroom, BBC Cymru Wales and National Theatre Wales (the play made it to the final six). He has been most recently working as writer with Bombastic Dance-Theatre and Digital Media Company for young people, creating three mini-web series, Super-Local Heroes, Head in the Clouds, and Mystic Pet Shop

13:30 - Provocation 2 - The Zen Room

Chair: Prof Joseph Sobol, Director of George Ewart Evans Centre for Storytelling

Eirwen Malin (Storyteller)

Eirwen worked for many years in the third sector in Wales and harnessed the power of storytelling in a variety of areas. Currently she is chair of the Board of Trustees of Beyond the Border International Storytelling Festival and using her own storytelling to stimulate discussion around diagnoses of life changing health conditions.

Eirwen will be presenting her ideas under the theme of Storytelling as refuge. Based on her own performance piece *Sorting the Sock Drawer*, she will be considering how story can help to identify and nurture positive identity capital at challenging times.

14:30 - Provocation 3 - The Zen Room

Chair: Michael Carklin, Reader in Applied and Interdisciplinary Teaching and Learning, University of South Wales

Prof Bambo Soyinka & Ella Simpson (Bath Spa University, UK)

Bambo Soyinka will explore the ways in which story can act as a lifeboat: both refuge to and from liberation. Her provocation will begin with an exploration of the Trickster mythology. In the second part of the presentation, we will see what, if anything, trickster can teach us about the freedom to author stories and the freedom to author life.

It has been written that creative writing in prisons is a kind of refuge, 'the only legal form of escape'*. However, in response to Bambo's provocation Ella will suggest that escape is an equivocal notion. While it is possible to get pulled through the long drag of a sentence by taking flight on the wing of fictional form, narrative also has powerful potential for those who want to reshape their lives in ways that defy the straight and narrow path of conventional reform. Stories, in this view, don't stay on the page, they break out of their cage, narrative is no longer contained within its plot, and becomes a defiance not a compliance to the rules that once held it prisoner to someone else's history.

*Clive Hopwood, Writers in Prisons Network

Bambo Soyinka is a Professor of Story at Bath Spa University. Bambo collaborates with others to create stories, performances, films, books and live experiences. Her projects tease out relationships between the mundane and the mysterious, the magical and the mythical. Story first and media second, audiences can experience her work through a range of platforms and modes of distribution, including gallery exhibitions, print, online environments, theatre and site-specific locations. A fundamental character and concurrent theme for both of Bambo's projects is the trickster. The trickster is a classical icon, a subversive, shape shifting changeling. The trickster can envelop you into an alternate world that is hard to escape from, much like Alice down the rabbit hole. The trickster is often referred to as a person but it also a

manifestation of fate, chance and circumstance. With it's many faces and approaches in playing and engaging with audiences the trickster provides a universal platform for stories to unfold.

Ella Simpson is a PhD researcher and Lecturer in Criminology at Bath Spa University. Ella's PhD research is concerned with the role of creative writing interventions in prisons, with a particular focus on the role of the practitioner in engaging prisoners. Ella is an established creative arts facilitator with several years of experience in designing and delivering creative arts interventions in prisons and other custodial settings. Ella has recently completed work on an independent evaluation of the Making for Change fashion training programme designed and delivered by London College of Fashion in Partnership with HM Prison Service.

The Conference Team

The George Ewart Evans Centre for Storytelling at the University of South Wales (formerly the University of Glamorgan) is dedicated to promoting, teaching, developing and researching storytelling in all its forms. The Centre was launched in April 2005 by Prof Hamish Fyfe and Prof Mike Wilson.

The Centre consolidates and builds upon the University's existing strengths in storytelling and is named after the socialist and oral history pioneer George Ewart Evans, who was born and raised in the former mining community of Abercynon, a stone's throw from the University's Treforest campus.



Storytelling

Storytelling is both a unique art form and a valuable tool for promoting understanding and communication. Its uses range from health care to working with disadvantaged communities, from social work to oral history. We believe storytelling should be instrumental in enhancing inclusion, social justice and cultural life at individual, local, national and international levels. Our work contributes to the development of storytelling, raises public and civic awareness of storytelling, and challenges cultural values and social assumptions.

Dr Emily Underwood-Lee is a performance artist and researcher based at the George Ewart Evans Centre for Storytelling and Creative Industries Research Institute at the University of South Wales. Emily creates autobiographical work and is principally concerned with the construction of gender and how the female body can be presented and represented in performance. Her areas of interest include performance and the body, feminist performance art, narratives of illness, autobiographical performance, and performance and disability. Her recent performances use her radically changed and continuously changing body, which bears the marks of breast cancer treatment, double mastectomy, salpingo-oophorectomy, motherhood and menopause, to consider her relationship to femininity. She is a founder member of the Factory Floor creative network for women solo performance practitioners. Emily has recently been awarded a PhD at the University of South Wales titled "The Body Exposed: Strategies for confronting objectification in women's autobiographical performance".

Joseph Daniel Sobol, Ph.D. is a Professor of Storytelling in the Faculty of Creative Industries. From 2000-2017 he was Coordinator of the Graduate Program in Storytelling at East Tennessee State University. His dissertation on the American storytelling revival was published in 1999 by the University of Illinois Press under the title "The Storytellers' Journey: An American Revival." He is a co-founder of the Storytelling in Higher Education Special Interest Group of the National Storytelling Network, and a co-founder and co-editor of the journal *Storytelling, Self, Society: an Interdisciplinary Journal of Storytelling Studies*.

Denis Cryer-Lennon is a Research Assistant at the George Ewart Evans Centre for Storytelling and part time Lecturer in the Drama Department of the University. He has been working as a theatre actor, director and writer for the last 16 years in Ireland and Wales. His key research interests include voices studies, actor and performer training, and autobiographical performance . He is in the mid to late stages of his PhD entitled *Breathing Through the Text: The Role of Breathing Work in Twentieth and Twenty-first Century Actor Training for Shakespeare's Text*'. He also works as a theatre reviewer and sits on the Wales Theatre Awards judging panel. Since 2016 Denis has been co-director, with Dr Rob Smith, of *Graveyard Voices: Heritage Trail and Tales at Cathays Cemetery, Cardiff*.

With special thanks to **Dr Christina Papagiannouli**, Research Assistant at the Faculty of Creative Industries Research Institute, whose constant support has been paramount to the success of this symposium.

How to find us

All events take place at the Atrium, Cardiff School of Creative and Cultural Industries, Adam Street, Cardiff, CF24 2XF.

By train

Our ATRiuM building is right at the heart of the city. ATRiuM is a short walk from Cardiff Queen Street station or Cardiff Central station. Arriva Trains

By coach

Cardiff is served by regular National Express Coaches from London, West Wales, the North, Midlands and South West England. There is also a direct service from Heathrow, Gatwick and Bristol Airports. The coach station is a short walk from ATRiuM.

By air

Cardiff International Airport is 11 miles from the city centre and is serviced by regular bus and rail links. London's Heathrow airport is about two-and-a-half hour drive away and there is also an airport at Bristol.

By car

Travelling by car, it can be reached from junctions 29, 32 or 33 of the M4. There is a large car park opposite the Atrium Building on Adam Street, alternative parking can be found at Knox Road. You need to turn left off Fitzalan Place to reach Knox Road Car
Park if you are coming from the Atrium building. The postcode is CF24 2FN.

Where to stay

You can search and book accommodation online at <http://www.visitcardiff.com/accommodation>. The Atrium is located in central Cardiff and is within walking distance.

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