

Storytelling – A way of bringing people together

Qualitative research on the potential of storytelling to facilitate cultural understanding in diverse societies

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Arbetets namn:	Sagoberättande – Ett sätt att föra människor samman En kvalitativ undersökning om sagoberättandets potential att underlätta kulturell förståelse i mångfaldiga samhällen.
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<p>Sammandrag:</p> <p>Faktum att immigrationen ökat markant under de senaste decennierna i Finland har satt igång mycket diskussion kring mångkulturalismen i Finland och dess integrationsprocess. Denna studie kommer att undersöka sagoberättandets potential att underlätta och förbättra mångkulturell medvetenhet i mångfaldiga samhällen, med särskild hänvisning till evenemanget Flerspråkig Sagofest (<i>Monikielinen satujuhla</i>) i Helsingfors 2017. Denna studie behandlar tre centrala forskningsfrågor: På vilka sätt kan delandet av folksagor/mytologier/arvshistorier hjälpa till med att skapa mångkulturell medvetenhet i mångfaldiga samhällen? Hur uppfattar sagoberättarna sin roll och påverkan som kulturella representanter i detta evenemang? Hur svarar publiken på en mångfald av kulturella historier i detta evenemang?</p> <p>Materialet för denna forskning samlades genom två kvalitativa metoder: etnografi och intervjuer med sex deltagare kopplade till sagoberättande. Resultatet visar att sagoberättande är en lättillgänglig form av kommunikation på gräsrotsnivå. Genom att dela berättelser introduceras kulturer som skapar förståelse för dem. Sagoberättarna uppfattar sig själva som underhållare och kulturella lärare. Under evenemanget, Flerspråkig Sagofest, visade publiken nyfikenhet för en sådan form av berättande, men förlorade snabbt fokus då de gick för länge utan att förstå språket som talades. Överlag, har sagoberättande potential att underlätta integration i mångfaldiga samhällen.</p>	
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<p>The fact that immigration numbers have risen significantly in Finland during the past few decades has led to a lot of discussion on multiculturalism in Finland and its integration process. This study will investigate the potential that storytelling has to facilitate and improve multicultural awareness in diverse societies, with specific reference to the Storytelling in Many Languages (<i>Monikielinen satujuhla</i>) event in Helsinki, 2017. This study addresses three core research questions: In which way can sharing folktales/mythologies/ heritage stories help in creating multicultural awareness in diverse societies? How do storytellers perceive their role and influence as cultural agents in this event? How does the audience respond to a diversity of cultural storytelling in this event?</p> <p>The material for this research was gathered using two qualitative methods: ethnography and interviews with six participants connected to storytelling.</p> <p>Findings show that storytelling is an easily accessible form of communication on a grassroots level. Through the sharing of stories, cultures are introduced in an accessible way which creates understanding about them. Storytellers perceive them selves as entertainers as well as cultural teachers. During the event, Storytelling in Many Languages, the audience showed curiosity for this form of storytelling, but were quick to lose focus once they went too long without understanding the language spoken. Overall, storytelling has the potential to facilitate integration in diverse societies.</p>	
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1. INTRODUCTION

Immigration numbers have been rising during the past few decades and with the refugee crisis bringing in large amounts of people from the Middle East and Africa, the past few years have been exceptionally high. In 2016, approximately 35000 people moved to Finland, whereas in 2005 the number was just over 20000 (Tilastokeskus 2017). The fast rise in immigration has led to a lot of discussion about multiculturalism in Finland and its integration process.

This study will investigate the potential that storytelling has to facilitate and improve multicultural awareness in diverse societies, with specific reference to the Storytelling in Many Languages (*Monikielinen satujuhla*) event in Helsinki, 2017. This study addresses three core research questions:

RQ1 In which way can sharing folktales/mythologies/ heritage stories help in creating multicultural awareness in diverse societies?

RQ 2 How do storytellers perceive their role and influence as cultural agents in this event?

RQ 3 How does the audience respond to a diversity of cultural storytelling in this event?

For my thesis, I have decided to do an ethnographic research from a cultural point of view by focusing on the event, Storytelling in Many Languages (*Monikielinen satujuhla*), as a case study. The event was organized by the Nordic Culture Point in Helsinki and was carried out during the *Maailma kylässä*- Festival 27-28.5.2017.

Our society benefits greatly from integrating newly arrived people as fast as possible. Successful integration contributes to increased economic growth and welfare. Immigrants can also be a valuable asset considering cultural diversity and labor in the new homeland (Rezania, n.d.). That is why we need to constantly expand our knowledge on integration matters and especially get a deeper understanding of the immigrant's perspective and needs, in order to further develop and create new functioning

integration strategies. With more people with different backgrounds coming into Finland, it would also be highly recommended that the citizens of Finland get more knowledge from the immigrants about who they are, and what their customs and norms are, in order to create a mutual understanding of each other. At the moment, it seems as if most of the information that is known of the immigrants by the Finnish public is from what is heard and read in the news, which may not always paint the brightest picture of who they are as a people. That is why I have decided to investigate how we could possibly improve and speed up the integration process for the immigrants, as well as finding solutions for how the Finnish public could get more involved and learn about the immigrant's cultural heritage and customs. Since all cultures have storytelling as an integral foundation (Chaitin 2003, Zipes 2012), it seems logical to start multicultural conversations through the sharing of these key narratives.

This research will first provide an outline of existing thought and research in the field. It will then discuss how the study was conducted and the method of analysis used. Findings will be presented, referring to evidence collected during and after the event. The thesis will conclude by presenting the main trends and recommendations for future events in order to best use the potential that storytelling has to offer.

2. LITERATURE REVIEW

People with the same kind of cultural background have a tendency to interpret life in the same way. They share a similar understanding of the way things happen. On the contrary, people that have different backgrounds, other sets of experiences or values may see things completely differently. For centuries though, with the help of pictures and stories it has been possible to study these differences and share our experiences (Hall 2003).

The word *culture* has been a difficult word for people to define as it has a lot of different meanings (Eagleton 2000, Stier 2009, Kupiainen & Sevänen 1996). Traditionally speaking, the word culture has been linked with what has been thought of as a society's high culture. The best of the best that has come out of a society in the form of fine art, music, literature, philosophy. Another way to look at it is to describe a society's more widespread form of music, art, literature and even popular hobbies, in other words: a society's pop/popular culture or mass culture (Kupiainen & Sevänen 1996, Hall 2003).

These definitions differ a fair bit from the anthropological way of looking at the word and what has lately become the more commonly used definition for the word - a society's, group's or team's *way of life*: the sum of all their doings (Hall 2003).

Storytelling is one of the oldest art forms there is besides cave paintings, dance and song. It has lived on through many forms such as: teaching, entertainment and as a means to express cultural heritage. Storytelling has always had a role in humanity and besides being a way of entertaining, it has played an important role in preserving and sharing different societies history, wisdom and everyday life (Pellowski 1990).

People with different cultural backgrounds and experiences interpret life in different ways. Through narratives, drawings and photos, experiences have been made possible to share, and differences between cultures can be explored. This kind of cross-cultural approach can even change people's understanding of how to interpret the world. Looking at the world through another person's eyes can alter the way we see the rest of the world, how we relate to others and their ways of doing things, and it can possibly even create a new perspective of how people interpret their own lives (Hall 2003, Storti 1994, Schneider et al 2014, Stier 2009).

There are a number of benefits that storytelling provides. Sean Buvala (2012), a professional storyteller and author of numerous books on storytelling, defines the storytelling benefits as building; *emotional connections, an understanding of others and a growing intimacy*. There are plenty different kind of emotions that can be discovered through storytelling for all ages. A child may explore emotions such as wonder, fear or courage within a safe place, while youth or young adults may explore feelings in their emotional lives that they have not yet explored. For adults the emotions experienced through storytelling can for example, trigger memories or create resolve by hearing a story to which they can relate. Stories help us *understand each other* and learn about one another's cultures, ideas and way of thinking. They teach us how things were before and how challenges were faced at that time, or how people on the opposite side of the world face challenges similar to the ones we face ourselves. For children and youth, storytelling provides the base for where empathy for others starts to grow. With *growing intimacy*, Buvala (2012) means that people have the need to be seen and heard. People want to feel that they are not alone and by sharing stories, completely different people have the

opportunity to find connections to each other through common emotions, feelings, experiences or values (Buvala 2012):

Storytelling is like opening a window into the minds of the listeners.

Storytelling is a widely used method in different fields such as: teaching, entertainment, health care, leadership and marketing. For this research however, I find it essential to focus on storytelling, especially folktales, used in multicultural settings to promote multicultural awareness.

Storytelling can also be seen and used as an applied art form. Applied art is when arts and culture is presented in a non-traditional way, or for a marginalized community. It is used in a matter that is not primarily aesthetic. With applied arts, you try to confront cultural and social areas from a grassroots level in order to exact change. Fields where applied art is common are: education, healthcare, homeless shelters, social welfare, prisons and people in crisis. The purpose of it is to try to acknowledge, improve, question or undermine current circumstances. With applied art, you try to challenge people to challenge themselves or to explore change. It is also used to educate, reflect, rehabilitate and to manage crisis (Vettraino & Linds 2015, Maeve & Prendergast 2014, West 2001).

Cristy West (2001), a creative arts therapist and arts educator, believes that through stories and storytelling you can help people with their recovery, inspire hope or help them grow. West (2001) mentions that more and more storytellers are feeling compelled to work outside of entertainment in ex. prisons, hospitals or with people in crisis. A lot of professional storytellers' salaries may in fact come from organizing support workshops or other applied forms where the audience is encouraged to be part of the performance than only an audience.

Storyteller and English teacher, David Heathfield (2011), uses folktales as a teaching method when teaching English as a second language for newly arrived immigrants. He has his language learners pick a folktale from their own culture and translate it into English where after they get to present it for the rest of the class:

For them to operate effectively as a group, one of my main roles as a teacher is to give them the chance to learn about each other's culture on an equal footing, so mutual understanding needs to be nurtured. By giving the students the opportunity to tell short folktales from their own cultures in English the cultural divide is often bridged through a blend of curiosity, close listening and the realization that they have a great deal in common. – Heathfield (2011)

Heathfield (2011) also points out that he finds that the sharing of stories is the only way he knows to give language learners insight into other cultures. At the same time, storytelling can act as a teaching method for language skills and to build self-esteem, but also a way to celebrate cultural diversity.

In schools, the telling of folktales is a promising method to teach about world cultures. Stories from different cultures or tales with characters from different ethnic backgrounds can help to increase cultural awareness as well as the appreciation of how diverse humankind is. It helps people understand themselves and others, and shows what themes and values are important in different cultures. For children, empathy can start to grow towards people from other cultures, and it gives knowledge about different languages, geography, history and social encounters (Newell 1995, Fuhler et al 1998).

For example, the British theatre company Cardboard Citizens had a production in schools called *Home and Away*, which addressed subjects around refugees and asylum seekers. The play weaved together a traditional Ethiopian folktale with the story of a young Ethiopian refugee living in England. A narrator moves from ignorance to understanding as she learns about this man and his culture, but she is too late to show her empathy and the refugee commits suicide. After the performance the audience is split into groups where they can discuss the events and seek ways to create more positive endings for the story. The theatre group then re-interprets these new endings by acting them out with the help of volunteer students in a forum theatre session (Maeve & Prendergast 2014).

The use of folklore in Finland can be seen and heard all around the country mostly through the national epic *Kalevala* (1849). *Kalevala*, the most common and meaningful folktale for the Finnish culture, was written by Elias Lönnrot in the mid-19th century.

For years, Lönnrot travelled around the country collecting Finnish and Karelian folklore and mythology that he then turned into one epic poetry called *Kalevala*. The epic has had a huge impact on the way the Finnish national identity has developed. It has influenced the way the Finnish people see themselves, how the culture is built and what the Finnish people find valuable. *Kalevala* has also been translated into 61 different languages so it also affects the way the Finnish culture is perceived around the world. *Kalevala* has been used a lot in literature, in art and music in Finland with the most popular probably being the paintings by Akseli Gallen Kallela (1865-1931) picturing the events of the epic. Shorter and simplified versions of *Kalevala* have been made for children and schools, and the story has been made into films and TV-shows. Plenty of Finnish names have their origin from *Kalevala*, ex. Ilmari, Kyllikki, Väinö, Aino, Tuulikki, Seppo and Marjatta, as well as many Finnish businesses such as: Sampo, Ilmarinen, Pohjola, Tapiola and Lemminkäinen. Even outside of Finland artists and writers, ex, J.R.R. Tolkien and Don Rosa, have mentioned getting inspiration from *Kalevala* (Folkloresuomifinland.fi 2016, Stenberg-Gustavsson & Björkstrand 2016).

Given Finland's history of storytelling, it is fitting that such an approach should be chosen as part of an integration strategy.

3. BACKGROUND AND CONTEXT

3.1 Immigration and Integration in Finland

Immigration in Finland began rising in the early 1990's. Authorities realized a need to do something about it so they started working on an integration plan and in 1999 the first law related to integration services and their organization was introduced. Since then the amount of immigrants has risen steadily. In 2015, there were 339 925 people living in Finland with a foreign background, which amounts to about 6% of the population, and in 2016, approximately 35 000 new immigrants were welcomed to Finland. (Saukkonen 2016, Tilastokeskus 2017).

The integration policy of Finland (2016) promotes the immigrant's participation in the Finnish society. The integration policy supports the employment of immigrants and

helps them in becoming active members of the Finnish society. It seems to that the integration process is a two-way process and that immigrants are included in all areas of the Finnish society (Työ- ja elinkeinoministeriö 2017).

Finnish researcher Pasi Saukkonen (2016) mentions that the Finnish integration policy has gotten a lot of praise internationally and in the latest Migration Integration Policy Index measurement (2015) Finland ranked fourth (Mipex 2015). Saukkonen (2016) still questions if everything in the Finnish integration policy is as good as it seems. The job market for example, has been difficult for refugees in Finland to get their foot in and especially women from non-western countries have had trouble finding jobs. This has to do with the high standard of language and professional skills that are required at most work places and similar situations have been seen in other Nordic countries as well (Nieminen, Sutela & Hannula 2015, Saukkonen 2016).

Saukkonen (2016) also criticises the Finnish integration policy for having an overly complex organisational structure. Local authorities are given free rein to steer the integration in their municipalities which has made the overall coordination of integration much more difficult when most municipalities have different integration systems (Saukkonen 2016, Söderling 2015).

The lack of financial means for integration programs has also been a problem for a long time and has caused the education and training in integration matters to suffer (Söderling 2015, Nyström 2015, Saukkonen 2016).

Last but not least there have been incidents that suggest that whilst the Finnish society has become more ethnic and culturally diverse there is still a lot of reluctance from the native Finnish people to accept these changes. Nationalistic, hateful and racist activity has risen not only in Finland, but all over Europe. One of the bigger challenges the Finnish society faces is how to change the attitudes of the native Finnish people and therefore create an integration process where both parties mutually adapt to one another (Saukkonen 2016).

3.2 *Maailma Kylässä* festival

The *Maailma kylässä* festival is a free multidisciplinary culture festival produced by Kepa ry, which is an NGO platform and expert on global development representing more than 300 Finnish civil society organisations and promoting actions that build for a ‘just world’ (Kepa.fi).

The festival, which has been held each year since 1995, is one of the largest festivals in Finland. With around 80 000 festival attendees throughout the weekend it is the largest of it’s kind as a festival for organizations, development cooperation and multiculturalism. The festival is held each year in the end of May in Kaisaniemi Park and the Central Railway Station Square in the center of Helsinki allowing for easy access to anyone travelling around the area. Each year the festival has a few main themes and for 2017, those themes were: Civil Society; Refugees; Corporate Responsibility; and Latin America. The two-day festival offers a variety of different programs such as music and dance performances as well as topical discussions and exotic food from all around the world. It is also a fair for organizations bringing over 270 exhibitors such as, non-governmental organizations, public authorities, educational establishments, businesses and dozens of food vendors to present themselves at the festival grounds. Exhibitors in 2017 included amongst others: the Department for Foreign Ministry, Maailman Kuvalehti, Amnesty International, Suomen Punainen Risti (SPR), World Wildlife Fund (WWF), Kulttuurikeskus Caisa and Nordic Culture Point. By participating in the topical discussions, watching one of the countless music or dance performances or just eating some exciting new dish, the festival hopes to provide people with new experiences, perspectives and insight to build a tolerant multicultural environment, development co-operation, sustainable development and global affairs (Maailma Kylässä 2017).

3.3 Nordic Culture Point

The Nordic Culture Point is an official cultural institution operating under the auspices of the Nordic Council of Ministers. The organization runs a library and a Nordic cultural center in Helsinki. It also administers four Nordic funding programs that provide opportunities for creating culture, managing projects and forming meetings between cul-

tural workers and artists in the Nordic region and Baltic States. In the cultural center, and around the country, hundreds of cultural events and activities are organized throughout the year with a focus on Nordic art and culture: “the activities create physical, economic and digital spaces for cultural encounters in the Nordic region and beyond” (Nordic Culture Point 2017). These will be discussed in more detail below.

The aim of the Nordic Culture Point is to be a central space for Nordic cultural encounters. The Nordic Culture Point is one of the more important tools in achieving the aims of the Nordic Council of Ministers Strategy for Cultural Cooperation 2013-2020.

The main goals for the Nordic Culture Point (Nordic Culture Point 2017) are:

- To contribute to continued renewal of the Nordic and Nordic-Baltic cultural cooperation with the support of the Nordic Council’s funding programs
- To form a central Nordic meeting point aiming to strengthen Nordic linguistic and cultural presence in Finland and in the other Nordic countries and therefore be a visible part of the Nordic arts and culture
- To shape and develop the Nordic cultural cooperation in Finland, in the Nordics and Internationally
- To contribute in giving children the same opportunities as adults in being in a central position in Nordic cultural co-operations

The main task for the events team at the Nordic Culture Point is to emphasize and encourage Nordic culture and Nordic cultural cooperation with focus on arts and culture. The events and activities organized at the Nordic Culture Point are arranged to support the strategic goals set by the Nordic Council of Ministers. That is why the center identifies a few different general themes each year. The general themes set for 2017 have been:

- Sustainability
- Children and young people
- Equality and diversity
- Languages

- Finland 100
- The Presidency of the Nordic Council of Ministers

The events organized at the Nordic Culture Point are held in Scandinavian languages, in Finnish and in some cases in English. Notably, in the event under discussion, the stories were told in the five major languages in Finland after Swedish and Finnish: Russian, Estonian, Arabic, Somali and English (Tilastokeskus 2017).

3.4 The Event: Storytelling in Many Languages

During the World Heritage Festival, the Nordic Culture Point organized a storytelling event called Storytelling in Many Languages. During the event five storytellers, speaking the five most common languages in Finland after Finnish and Swedish (Russian, Estonian, Arabic, Somali and English) told fairytales from their own culture to an audience of all ages, but mainly for families with children. The storytellers performed in their own native language, and a Finnish translator was there to give a quick recap of each story in Finnish so that all of the audience would understand.

The idea for the storytelling event came during the fall when planning the Nordic Culture Points spring program. The senior advisor for events at Nordic Culture Point wanted to bring in more storytelling to the Nordic Culture Point's events and complement story hours that were organized together with the Nordic library. While planning a story hour for the beginning of May, questions arose if anyone would attend, because a lot of families start heading out to summer cottages at this time of the year. That is when the idea came to organize an event for the newcomers in Helsinki who probably do not have a summer place to go to. The event went hand in hand with the general themes set by the Nordic Council of Ministers, equality and diversity and the fact that the Nordics aim to be the most integrated society. It was a political statement that the Nordic Culture Point happily supported. Strategically the next five most commonly spoken languages in Finland were chosen for the event. The storytellers were quickly found through social media and through the Finnish translator's contacts. A workshop was organized with all the storytellers where the storytellers could teach their narratives to the Finnish translator and were able to try out ideas about how the stories would be told in the best way for the audience to stay interested for as long as possible. A pilot program for the event was

organized a few weeks prior to the festival at the Nordic Culture Point where the storytellers could all practice their narratives in front of a real audience and try out at which times would be suitable for the translator to jump in for a quick recap to keep the audience intrigued. The pilot program was a success in that the storytelling went incredibly well combined with the translation, but as there was hardly any audience (only two adults and three children) it was difficult to know what to expect from the audience at the festival.

4. METHODS

This study relies on the triangulation of research using two qualitative methods: ethnography; and interviews with participants. In this way, the researcher was able to gather data from both the perspectives of those involved in the event, and from the observation of participants' responses to the event. This allows for an in depth analysis of the experience of storytelling as a tool for social integration.

4.1 Ethnography

Ethnography is a method often used when researching a specific group, team or community and their way of doing things, such as behavior, interactions and perceptions. In other words, researching their point of view (Seale 2004, Ahrne & Svensson 2012, Reeves 2008). By gathering sufficient data by detailed observations and interviews, the researcher tries to achieve a deep understanding of people's interpretations and actions. During the Storytelling in Many Languages event at the *Maailma kylässä* festival, the researcher observed the audience that came and went in order to see if people were interested in hearing stories told in languages they did not understand and what kind of reactions they had to those stories.

When conducting participant observation, the researcher has a choice of different forms to take (Seale 2004, Bryman 2008).

The *complete participant* role is where the researcher becomes a fully functioning member of the scene without revealing his/ her true identity to the others. In other words, the researcher is in disguise as a participant throughout the research. As a com-

plete participant, the researcher is fully committed to the group and is a part of affecting the decisions the group makes. This is why this role raises ethical questions, as it is not certain that the group would have made the same decisions without the researcher's input. It is also a difficult role to take, because the researcher does not have the opportunity to step out of the role at any point during the investigation, as that would compromise his/her identity.

As *participant-as-observer* the researcher acts as both researcher and participant at the same time. This way the researcher can participate in the interactions, but still take notes and conduct research at the same time without having to worry about concealing his/her true identity. This can however put a lot of strain on the researcher who will have to be able to do two things at same time by being an active team member and researcher at the same time.

As *observer-as-participant* the researcher continues to act as both participant and observer, but focuses primarily on observing (Seale 2004, Bryman 2008). The researcher has been allowed access to participate in the group interactions, but does not take on an essential role. The risk of this role is that by minimizing participation the researcher makes it more difficult to make complete observations and valid evaluations of the interactions.

As *complete observer* the researcher acts only as observer and does not interact in any way with any of the other members. No interviews are conducted, no questions asked. The other members may not even know that the researcher is there. The difficult part with this role is that the researcher has to rely solely on what he/she personally observes (Seale 2004). In (Bryman 2008) Gant's (1968) devised way of explaining the roles is also presented, which adds that the roles will all coexist throughout the research and be employed at different phases. These roles are the *total participant* where the researcher takes on a complete participatory role. *Researcher-participant* where the researcher takes on a semi-involved role and the *total researcher*, where the researcher can make observations without involvement in the interactions.

The role I has chose in this study during the event itself can be best described as the *complete observer* or *total researcher*, as I did not need to take a central role in the in-

teractions. By standing in the audience, I was able to take notes on different kind of reactions that came from others in the audience and keep score on things such as, how many people that showed up, how many stories they listened to before they left, and whether they were actively listening.

As the festival was open to the public I had no trouble gaining access to the stages where the storytelling events were held. I had chosen a more covert role so I usually stood somewhere in the back where I had a good view of everything that happened on the stage and in the audience. I chose not to announce my existence to the others in the audience as I felt that the information could have made people uncomfortable and unnecessarily self aware in the situation. The storytelling event was held during five different occasions throughout the two-day festival. Once on the children's stage for 90minutes, and four times for 30minutes at the Nordic Culture Points own tent located at the railway station square. I had beforehand made up a template to make it easier for myself to stick to the same themes in all five occasions. For each event I had written down the time and date and exact place where it was held. A copy of the template can be found in Appendix B. In the template I had 5 different questions that I took notes on throughout the events:

#1 How many people came and watched? This section was divided into adults and children.

#2 How many stories did each person listen to? This was a little challenging as I had to make some kind mark for each person/ family when they came so that I would recognize them when they left and therefore be able to count how many stories stayed and listened to.

#3 Were people actively listening/participating or doing other things at the same time? Once again I divided it into children and adults and made marks for everyone who seemed to be actively listening, and the ones who were not I marked in a different column.

#4 Was there a particular storyteller that was more popular than others? Why? Here I took notes of people's reactions to the different styles used by the storytellers, ex, "In the children's tent the English storyteller who used a violin to create sounds while tell-

ing stories was very popular both with children and adults.” The word “popular” was measured by examining how well the performance was received by the audience (how actively the audience was listening, how many that left during the performance, the amount of applause after the performance).

#5 Other notes. Here I wrote down other note worthy things that happened during each event, ex, “The stage next to the Nordic Culture Point’s tent had very loud music which made it difficult for the audience to hear the storytellers which led to them losing interest.”

When conducting participant observation there are a few important ethical aspects to take into consideration. The first is of course to not put anyone in harm’s way (Bryman 2008, Seale 2004, Smith 2005). By keeping all the participants in my research anonymous and all the private information I gained confidential I have eliminated the chance of anyone’s identity going public and thus putting anyone in harm’s way.

Another ethical principle to consider is informed consent (Bryman 2008, Smith 2005). It is important to make sure that all the participants involved are aware of the research being done and that they are involved. They should also have the option of refusing to participate if they do not wish to be a part of the research. However, in some cases a covert role is chosen by the researcher, who feels that announcing his/her existence may interfere with the actions made by the participants. Then the researcher can consider the lack of informed consent to the participants. This however entails that the researcher keeps to the other ethical principles of keeping the participants anonymous and research data confidential (Bryman 2008, Seale 2004). In my case, I had received informed consent from the organization and performers to conduct my observations, but I chose a covert role in the audience and withstood from announcing my existence to everyone that arrived to watch. I have, however, made sure to keep everyone involved anonymous and refrained from describing anyone in such a matter that could make it possible for anyone to discover anybody's identity.

4.2 Interviews

For my research, I was able to interview the Nordic Culture Point's event organizer, four of the storytellers we had chosen for the event, as well as the Finnish translator. A semi-structured interview seemed like the best choice of method in order to get a discussion where the interviewees had the opportunity to give their own opinions on matters and discuss freely about what they thought was relevant. Interviews are in many ways a preferred method to hear people's reflections on matters from their own point of view (Ahrne & Svensson 2012).

In a semi-structured interview, the researcher can prepare a set of fairly specific topics to be covered during the interview as guidelines, but is in no way obligated to keep to a 'script' and may ask follow up questions and even vary the order in which way questions and wordings are presented (Bryman 2008). By having fewer questions that are open ended a more natural discussion is encouraged and gives the informant the opportunity to further elaborate answers. The objective of the interview is to gather as much information as possible on the subject, so it can be helpful to take a step back and not try to steer the interview in a specific direction (Hedin 1996, revised by Martin 2011).

For my interviews I had prepared an interview guide with a few topics that I wanted to cover during the interview such as the reason why the interviewees had chosen a career in storytelling, their thoughts on storytelling as a way to create multicultural awareness, their thoughts on how the 'Storytelling in Many Languages' event went, how they perceive that audiences reaction to storytelling and a few options for follow up questions if I felt like I needed to get more in depth answers. The interview guide I used can be found in Appendix A.

During interviews it is important to have well formulated questions that will help you with your research question, however it is also important to make sure that the questions asked are not leading that can compromise the validity of the research (Bryman 2008). Before carrying out the interviews I tried the questions on a few 'test' subjects to make sure that the questions were well formulated and could easily be answered without leading the informant in any way.

Due to accessibility and time pressures, a number of the interviews were conducted by telephone. There is research that states that answers from telephone interviews and face-to-face interviews do not differ that much (Sturges & Hanrahan 2004) but, there are still some facts that need to be taken into consideration, such as the inability to see body language or the fact that a telephone interview may be a lot easier for the informant to terminate than the one conducted face-to-face (Bryman 2008). The telephonic interviews ranged between 20 to 50 minutes, allowing the opportunity for all questions to be answered. The interviews conducted face to face were of a similar length and addressed the same topics.

When conducting interviews, it is important that the interviewee feels comfortable with the setting and can trust the researcher. This is why it is essential that the researcher keep to the ethical principles of conducting interviews (Kvale & Brinkmann 2014). In order to do so the interviewees were informed about the research that was being conducted and about their rights as participants in the research. I discussed this with them prior to the interview. I informed them about what I was researching, their roles as participants, anonymity and the fact that participation is completely voluntary and that they have the right to back out at any point of the research if they wish to do so.

Kvale & Brinkmann (2014) emphasize the importance of the interviewee's anonymity, which has to be guaranteed throughout the research if not otherwise agreed upon. In this study, participants have therefore been allocated numbers to ensure their anonymity. Participants are identified as P1 – 6:

P1 is from Finland and has been working with storytelling events for the past 30 years for various organizations around Europe.

P2 is from Somalia and has been living in Finland for the past 18 years, and for the past 5 years worked as a part time storyteller.

P3 is from Estonia and has been living in Finland for the past 10 years. Although not a professional storyteller, P3 has a huge interest in storytelling, and theatre has always been a part of her life.

P4 is from Russia and has been living in Finland since 2005. Her interest for poetry and storytelling grew at a young age and has been a part of her life ever since.

P5 is from Morocco and has only been living in Finland for a little bit over a year. She began taking lessons in storytelling when she moved to Finland and quickly after started doing it professionally. In her background, storytelling has always played a big part as she grew up in Marrakesh near the market square Jemaa el-Fnaa, which in 2008 was recognized by UNESCO as the first "Masterpiece of the Oral and Intangible Heritage of Humanity."

P6 is also from Finland and has been a storyteller since the beginning of the 21st century when he first discovered it at a storytelling workshop he participated in in Sweden.

5. FINDINGS AND ANALYSIS

Once the data had been collected, I decided to do a thematic analysis following the steps of Braun & Clarke's (2006) six-phase approach.

Step 1 is *getting familiarized with the data*. By reading and re – reading the material it was easy to move to step 2, *coding the data*, where I picked out frequently occurring or emphatic information that would help me answer my research questions. In step 3 I began *searching for themes* by trying to sort the data into clear categories or arguments, and in step 4, *reviewing themes*, I ensured that the picked themes were relevant to the dataset and that it would address my research questions. The final themes chosen for analysis are discussed under each research question below. In step 5 *defining and naming themes*, I started creating the analysis of each theme, sorting out all the relevant data under each related question and in the last step, *writing up*, I wrote down the analysis using research questions as headers and the themes (T) as subheadings to create a convincing narrative contextualized with existing literature that would answer my research questions in best possible way (Braun & Clarke 2006).

The findings follow below.

5.1 In which way can sharing folktales/mythologies/heritage stories help in creating multicultural awareness in diverse societies?

From the gathered material I was able to identify two themes that clearly stood out that help me answer my first research question. These are: that storytelling is a soft way of introducing new cultures; and storytelling creates understanding of other cultures.

What has already been stated in this research is that all cultures have storytelling as an integral foundation, and the use of folktales, mythologies and heritage stories have been used for centuries as a way to teach about different cultures, traditions and values. What was easily detected from both the interviews that were done for this research and existing literature on the subject is that storytelling is a way to build awareness of other cultures. Be it a folktale where the storyteller speaks about another culture's traditions or personal stories where the storyteller expresses their own beliefs and values, the stories invite the listener to try and see the world through another person's perspective.

5.1.1 T1: Storytelling is a soft way of introducing new cultures

The first theme that I will discuss is that storytelling is a soft way of introducing cultures. By this I mean that it is a very simple communicative form from one person to another, which is on a grassroots level. Storytelling is not necessarily mass communication and this was stated well in one of the interviews:

You have to remember that storytelling is not mass communication. It is not something that is seen or heard on the news and then instantly a whole nation is enlightened. It is something that happens on a person-to-person basis. -P1

The fact that sharing stories is such an easy way to introduce cultures can also be because it is such an undressed form to present something and it happens on a person-to-person basis. When someone shares a story, you are actually in contact with the person telling it and can feel the emotions that the storyteller brings to the performance. In most of the interviews the storytellers agreed that because of this, storytelling is such a special way of communicating which builds on that specific moment and the human con-

tact from one person to another. A couple of examples of this are presented in the following quotes:

I believe that sharing stories is a great way to from a grass root level start to build towards a more open society. Everyone can read about these things and call themselves tolerant, but it is not until you actually meet a person from another place that it actually opens up towards who they really are and where they are from. Even though the teller might be up on a stage, the performance is still in a way so naked that it can become a close experience for the listener and therefore easy to relate to and understand that this actually is real. -P6

You open a door for possibilities and you can counter a fear, a defensive fear when you feel insecure towards another culture. When you get a good experience of cultures that you do not know and they communicate to you, I believe it gives both the storyteller and the people having been in the audience a newfound confidence for future meetings between other cultures. It is on that personal level that it happens. -P1

5.1.2 T2: Storytelling creates understanding of other cultures

By telling stories such as folktales, cultures are introduced which give listeners the knowledge of how things may be done in another place or by another group. This creates understanding and through that, people can start to relate to each other, which is key when trying to get along with other people. The next quote is from a storyteller who strongly felt that sharing stories can help people understand each other better:

Storytelling helps us know more about each other and learn about one another's cultures. It will help how we relate to each other and it takes away preconception. It is good to know about other people's cultures in order for them to get along. -P2

In my literature review I bring up the benefits of storytelling stated by Buvala (2012). One of them which was that storytelling builds understanding for each other. In this discussion, he mentions the same examples as the storytellers; that storytelling teaches us

how things are in different places or how they were before, what the customs are and what those people value, and by learning these things it helps us build understanding for each other.

In my literature review, I also presented an example from storyteller and teacher, David Heathfield (2011). He uses folktales as a teaching method when teaching English as a second language for newly arrived immigrants, which also clearly supports the arguments of the participants in this study. By presenting folktales from their own cultures, they feel that the cultural barrier is diminished and instead a curiosity is awakened for new cultures and communities.

In another interview, emphasis was put on the importance for children to know more stories about different cultures. The world is constantly becoming more multicultural, which makes it important to have an understanding of how other cultures work in order for them not to clash later. People also have a tendency to feel fear for things they do not understand; so the more knowledge and understanding we have of other cultures could have a positive effect on how people accept one another:

I would want for people to know more stories about each other's cultures. Especially for kids I think it's good to know stories from different cultures to know them (the people) better. It would be nice if everyone would have stories from different cultures in their back pockets that we could share to each other so that everyone would have a better understanding of each other and would feel that they belong together. -P4

This statement agrees with what Newell (1995) and Fuhler et al (1998) mentioned about storytelling being a promising method in schools to teach about world cultures. That it increases cultural awareness as well as the appreciation of the diversity of humankind. It gives knowledge about different languages, geography, history and social encounters and especially for children, allowing empathy towards other cultures to grow.

What Heathfield (2011) also stated was that often when his students present their folktales they will realize that another culture may have the exact same story, maybe with a few environmental alterations such as the scenery or the animals presented, but the moral of the story is the same and this can help in creating a mutual understanding

of each other. The feeling that maybe we are not all that different. This same idea was also captured in one of the interviews:

Folktales are interesting because when you listen to them you often notice that the same story that is told in your own culture also has its own version in another culture and you kind of realize that wherever you go this is still the same world we live in and we are all the same human beings... -P6

5.2 How do storytellers perceive their role and influence as cultural agents in this event?

What I interpreted from the answers in the interviews about how the storytellers perceived their roles as cultural agents was both the fact that they are entertainers and that the chance they have to spread knowledge about different cultures has great significance. They also agreed that through storytelling you create a social gathering, which is interactive, and therefore creates a space for people to meet each other in a peaceful environment.

5.2.1 T3: Storytellers are both entertainers and cultural teachers

Another one of the benefits of storytelling stated by Buvala (2017) was that storytelling builds growing intimacy where he mentions that people have a tendency to want to be seen or heard, to have a sense of belonging. So for a foreigner living in a new country storytelling can be a life changing experience, which I think was summarized well in the following quote:

Well it's like first for a foreigner it gives you a voice, because it's hard for you as a foreigner to tell about yourself. But this like storytelling is giving you a voice to tell about your culture about your background and introduce yourself to other people... -P5

When a storyteller gets the chance to get up on a stage or in front of a group of people to share about himself/herself and the culture that he/she grew up on in, they open up a

window to their culture. It is a big step to what one of the interviewee's calls 'empowerment', the feeling to be able to be proud of your own culture and heritage.

But storytelling is also about creating entertainment through a shared bond. Storytellers do not want to get up on a stage and just present a narrative to an audience. They want to create emotion. They want to make the audience laugh or cry, or tell a story with some sort of moral wisdom to make the audience think. In one of the interviews, the interviewee felt that the messages taught through stories are more easily welcomed when a person is entertained:

I want to share my culture, I want to tell, storytelling is about telling about the unconsciousness of culture, so you introduce the whole cultures truth through stories. It is hard to explain, but when you tell stories, you say it indirectly, you say like the whole system that programs your brain and you can live as a human being part of a certain culture...

... when you say things directly there is confrontation, which brings conflict, but when you tell stories you entertain. And when people are entertained they accept and they take in the good sides of the culture. I mean you can transmit a message through fiction as well as non-fiction... -P5

Storytelling is one of the oldest art forms and carries cultural heritage forward. Stories that we have heard before and the stories that are told today are both collective cultural heritage and personal cultural heritage. Even though a storyteller is telling a story that might not be their own from the beginning, they can add own life experiences or cultural traditions that will make the story feel more like their own. Participant 5 brings up this matter when discussing the event, Storytelling in Many Languages, where the storytellers were encouraged to pick their stories themselves.

Everyone's stories are different. The choices of stories but also the storytellers and the way they tell stories. I get to learn about my interests as well like Nordic mythologies or just picking stories that have nice moral wisdom like the one I told about democracy. Expressing myself through those stories even if it's not my story. I can express my values and the stuff I believe in. -P5

5.2.2 T4: Storytelling invites people to interact in a social environment

Storytelling is an interactive communication form. Even though it may only be the storyteller who is doing the talking, the storyteller needs to be good enough to be able to describe the story in a way that the listener can easily picture it through their own minds and this creates a connection between teller and listener for that moment.

Storytelling in this form, where it is used for teaching, to spread awareness or to manage crisis can be thought of as applied storytelling. Even though applied storytelling is commonly associated with a workshop or some kind of discussion where the audience can get more involved, West (2001) still suggests that simply the sharing of stories can be deeply therapeutic even though it is not offered in an explicitly therapeutic form.

What Buvala (2012) also mentions is that people like to know that there are other people who share the same kind of emotions, feelings, experiences or values and through storytelling they are able to discover these connections with complete strangers. Interaction can be achieved through a shared implicit consensus to join an audience and participate in a storytelling event as a listener.

Storytellers bring knowledge about that there are different cultures around us and describe the ways these other cultures do things. Even though some folktales may be very similar in different countries, the way they are presented may still be different: how they use their voices, how they use their hands, the humour or in which way the moral wisdom of the story is presented:

They (the storytellers) live into their performance and by using their voices or hands or even instruments they teach how things are done in different cultures... -P3

In the Storytelling in Many Languages event there was also the chance to create awareness of these other languages. By telling the stories in a variety of foreign languages, the storytellers invited the listener to hear and “communicate” in an unknown language. By translating the stories quickly the listener was always able to keep up with the story and again try to interpret in their own mind which way the story was going by looking at hand movements or listening to the storytellers voice. By listening to these languages

for a longer time you start to realize that they are all languages that you hear almost everyday on the bus, in the supermarket or any other public place:

I guess it brings on one of those feelings that “we are all here together”. These languages are heard in most places where you go, but it’s seldom that you actually stay and listen to it. By listening to it for a longer period and through the translations you can understand what it’s about and I think that, hopefully it opens a door towards their culture. -P6

The fact that a child was picked out from the audience before every performance, to choose in what language he/she wanted to hear a folktale, made the interactive aspects work from the start and it enabled the audience to be alert and involved from the beginning.

5.3 How does the audience respond to a diversity of cultural storytelling in this event?

In this section, I will refer mainly to the observations of the audience that I made during the storytelling event “Storytelling in Many Languages” held at the *Maailma kylässä* festival, but also from interview responses about how the storytellers felt that the storytelling was perceived by the audience during the event.

5.3.1 T5: Audience response demonstrates curiosity and the fact that people quickly lose focus in things they do not understand

During the five performances that were held during the *Maailma kylässä* festival, approximately 250 people stopped to listen to at least one story. Around 60% of these attended the first performance, which was held on the Children’s Stage in the children’s area of the festival. It was definitely easier for the audience to find than the ones held later in the Nordic Culture Point’s own tent, which was not located in the most noticeable spot, next to a large stage in one corner of the Railway Station square. The first performance on stage was 90-minutes, and the rest that were held in the tent were 30-minutes each.

During a festival like *Maailma kylässä*, where there is constantly many things going on simultaneously, it is difficult to expect people to stay for a long time in one spot. People tend to stop and watch one thing for a short while and then move on to the next. Considering this, I believe that the storytelling program did fairly well as more than half of the people stayed and watched two or more stories in each performance of three. Stories varied from around 5 – 15 minutes. Most stayed for two stories, around 20 minutes. Around 25% only stayed for one story, and around 20% stayed for three or more stories (in longer sessions).

During the first performance on the Children's Stage, it was positive to notice that people did listen to the stories even though they did not understand. A lot of praise has to go to the Finnish storyteller who was so good at reading the audience that he knew exactly when to jump in for a Finnish recap of the plot, before people lost interest. There was also a huge difference in how children and adults perceived the performances. Adults were quick to lose focus compared to the children who most seemed to enjoy the foreign languages and the different ways of telling stories. Evidence to this was for example that both times during this 90 minute performance when the English storyteller came on the adults seemed a lot more focused, probably because they could understand the stories:

After a while it started working pretty well. With some of the storytellers we understood each other well and knew how to tell the stories in a way where the other tells and the other translates in a way that wouldn't disrupt the flow of the story. -P6

In the first performance in the Nordic Culture Point's own tent, it was immediately realized that it would be a lot more difficult to get people to come and listen there. The Nordic Culture Point's tent was not well placed because it was in one of the corners of the railway square and not in a place where you would have to pass. The tent was also placed next to a large stage, which took away a lot of the attention. However, during the first performance approximately 15 people stopped to watch what the performance was about and one family even stayed to watch the whole 30-minute performance where both adults and the children seemed to be interested and actively listening.

The next day another three 30-minute performances were held in the Nordic Culture Point's tent. The first one was a complete failure, because a loud concert played on the stage next to the tent. The music completely drowned out the storyteller's voices even though they tried to speak up and because of this the people who came to the tent quickly lost interest and left.

The stage next to the Nordic Culture Point's tent made things difficult sometimes. Once there was music that was so loud so it was difficult to hear anything anyone said... -P3

For the second performance of the day, the storytellers moved from the back of the tent to the front where it would be easier to spot them. Still, it was difficult to find the performance and again only around 15 people stopped to watch for a while. Most people only stayed for the one story but a few who were interested to see in what language the next story would be told in and stayed to listen.

For the last performance, the storytellers left the tent and placed themselves in the middle of the pathway and began telling stories in a sort of Marrakech-style circle, which awoke a lot of curiosity from the people passing by. Almost 50 people stopped to listen during the 30-minute performance and the atmosphere was very positive. The audience seemed to enjoy the performances and even the storytellers seemed to get a bit of an excitement boost from the change of scenery:

...it was a very nice experience where we have been performing in the Rautatientori square (Railway Station square). I kind of felt just like being in Marrakech, being in a public place and telling the stories. It was a little emotional. - P5

With the audience standing close to the storyteller in a half ring the performances became very intimate and I think that especially for adults the closeness made it easier to concentrate and not lose focus so quickly even though stories were told in a foreign language.

6. DISCUSSION

The purpose of this study was to investigate the potential that storytelling has to create multicultural awareness in a diverse society, with specific reference to the Storytelling in Many Languages event during the *Maailma kylässä* festival. The main findings of this research can be linked directly to the themes that I have analysed in the previous chapter under the relevant research questions.

For the first research question: In which way can sharing folktales/mythologies/ heritage stories help in creating multicultural awareness in diverse societies? The themes were *Storytelling is a soft way of introducing new cultures* and *Storytelling creates understanding of other cultures*. Even though the first theme *Storytelling is a soft way of introducing new cultures*, does not exactly answer my research question I think it is a good base for discussion on storytelling as it sets the storytelling scene as a calm, easily accessible place for people to communicate and interact on a grassroots level.

This leads to the next theme, *Storytelling creates understanding of other cultures*, because a lot of it builds on the fact that storytelling is such a simple form of communication on a grassroots level from one person to another, which can create a close experience between the teller and the listener. By telling stories, such as folktales, the listeners are invited on a journey into another culture. They get to learn about how things are done in this culture, their beliefs, their values, and their customs. Through this close experience the listener not only gains knowledge of other cultures, but can also, by living in the story through the emotions elicited by the teller, create understanding for a new culture and maybe even find something they can relate to. I believe that having some knowledge of another culture or understanding the other culture can also counter a sort of fear of the unknown. By having some information about another culture through a shared positive experience should in fact give both the teller and the listener confidence for future encounters with this new culture.

For my second research question: *how do storytellers perceive their role and influence as cultural agents in this event?* The themes analyzed were that *storytellers are both entertainers as well cultural teachers* and that *storytelling invites people to interact in a social environment*. In this event, the storytellers found themselves being mainly enter-

tainers, but also in a way, cultural teachers. The point of the performances was to entertain the audience, but also introduce new cultures. By picking out stories that described their culture well or stories from their culture with a moral message or something else that expressed significant value to the culture, they were able to introduce the audience to that culture, as well as things they personally valued in it. By telling the stories in different languages they were also able to create awareness of other languages. Because the stories were in foreign languages, more emphasis was placed on helping the audience understand through the use of different tones or voices for characters, gesticulating with their hands or even using instruments to create sounds during stories. They were able to keep the audience interested and were even able to get laughter and other reactions from time to time.

My third research question: *How does the audience respond to a diversity of cultural storytelling in this event?* Had one theme: *that audience response demonstrates curiosity and the fact that people quickly lose focus in things they do not understand.*

During the event people showed a lot of curiosity for this kind of storytelling. I think that most people stumbled upon the performances without really knowing what to expect and then stayed and watched for a while. The fact that more than half of the people who stopped by stayed for at least a second story showed that a lot of people also found it interesting. However, what was clear was that people were quick to lose focus when they went too long without understanding, so in order to keep the audience interested the translator had to be good at reading when to jump in for a translation. From my findings it was also clear that adults were a lot quicker to lose focus than children. The children were more excited about just listening to the different languages and the way the storyteller presented it, while the adults seemed more interested in the plot.

7. CONCLUSION

I chose to do research in storytelling and multiculturalism due to the fact that, regardless of that immigration numbers have been rising in Finland and our society has become more globalised, I believe that we tend to leave it at just living side by side with each other instead of integrating with the other cultures and actually learning something

about them. It is clear from my study that storytelling has the potential to facilitate integration.

While my sample may be small, in that I interviewed six people connected to storytelling and observed performances during the one storytelling event, my research has still shown that storytelling has a multitude of positive benefits when it comes to creating multicultural awareness. However, it still seems as though this use of storytelling in Finland is very small and in a way “new” even though storytelling itself is a very old art form. Based on my observations, many of the people that came to listen to the performance came there accidentally and stayed out of curiosity, which would suggest that people are not entirely sure what to expect from a storytelling event, but enjoy the experience when given the opportunity to do so. The fact that you could tell from the audience that they got restless from time to time when they went too long without understanding means that they were still listening to the performances and wanted to know more, and that most of them stayed to listen for more stories could indicate that there is an interest for storytelling in this form. Another fact was that the most successful performances were the ones held on the main children’s stage, which was easy to find, and the performances that were literally brought into the public space using a Marrakech-style performance. This could also indicate that at this point in Finland, storytelling in this form needs to be easily accessible or in some ways brought to the public, such as through schools or as pop up shows at cafés or bars. What was also noticed during the event was that young children were good at listening to the stories, even in foreign languages. So it would be beneficial for schools to start implementing storytelling to create a more culturally aware society. However, this event took place at a festival where people are more prone to stop and watch things that they maybe would not stop for on an ordinary day. In order to get more answers as to whether people in Finland have an interest in multicultural storytelling on a larger scale outside these events, further research is required.

I cannot see that the need for a working integration system will diminish in the near future. The contrary would seem more fitting. I therefore recommend that storytelling is developed as a tool to build and facilitate integration, making our society a more culturally aware one.

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APPENDICES

APPENDIX A

INTERVIEW GUIDE

- **Can you tell me a little bit about yourself and where you are from?/ *Voisitko kertoa vähän itsestäsi ja mistä olet kotoisin?***
- **How did your career as a storyteller begin? (Why did you become a storyteller)?/ *Miten urasi tarinankertojana alkoi (Miksi sinusta tuli tarinankertoja)?***
- **What motivates you most in being a storyteller?/ *Mikä motivoi sinua eniten kertomaan tarinoita?***
- **Because of globalisation we live in a very diverse society today. How do you see that storytelling has or can have the potential in making people more aware of different cultures?/ *Globalisaation vuoksi asumme erittäin moninaisessa yhteiskunnassa tänä päivänä. Miten näet että tarinankerronnalla on tai voisi olla potentiaalista vaikutusta tekemään ihmisistä enemmän tietoisia eri kulttuureista?***
- **In maailma kylässä you participated in an event called "Storytelling in Many Languages". How do you feel that it went?/ *Maailma kylässä- festivaalissa osallistuit Pohjoismaisen kulttuuripisteen ohjelmaan jonka nimi oli "Monikielinen satujuhla". Voisitko kertoa miten ohjelma meni sinun mielestäsi?***
- **How would you say that people react to storytelling?/ *Miten mielestäsi ihmiset reagoi tarinankerrontaan?***

APPENDIX B

ETHNOGRAPHY TEMPLATE

Date:

Performance number:

1. How many people came and watched?

Adults	Children

2. How many stories did they watch?

Stories									
1	2	3	4	5	6	7	8	9	10

3. Did They actively listen/participate or were they doing other things?

Actively listening	Concentrating on other things

4. Was a particular storyteller more popular than others?

Notes

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5. Other notes

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