

# STORYCRAFTING EMPOWERS

# LISTENING UNITES

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**CHILDREN'S VOICES IN THE TURMOIL OF WAR -  
BEIT ATFAL ASSUMOUD (BAS) REDRAFTING THE HISTORY**

Ali Hamza Fayed, a 9-year-old boy, stayed in summer 2006 at the refugee camp of Shatilla in Lebanon with his six sisters and their pregnant mother. He narrated the following story:

"I was on the balcony. The bomber attacked towards us. I fell from the chair. Then, another rocket took a water tank as the target. I was afraid because the house was shaking. Father shouted at us all and said we should take all our things and jump into the car. So we all packed into the car one on top of the other and drove to Saida. My sister cried after her doll and I would have wanted my bike.

In Saida we played together with my aunt's children. Then, we left to Beirut and saw all the destroyed bridges and one car and one van that were totally burned down. I was not afraid but my sisters cried.

Then, we came to Shatilla to my aunt Anissi. I hugged and kissed her, and she asked how it had been in the south. I was tired and I slept. When I woke up, I realized that everything was different from the south. They have no milk. I wanted it, but nobody gave me. Then, I asked my mother. She brought me the milk powder and cooked milk. Then, I went to BAS. I started to play and draw. Now, I'm happy. I will meet new friends.

Together we will draw and play."

The Palestinian staff of the National Institution of Social Care and Vocational Training - Beit Atfal Assumoud (BAS) encouraged children to narrate their own stories and create drawings during the war in Lebanon in summer 2006. With Storycrafting -method the history of these children, families and the people on the camps was redrafted. With children's own stories, their thoughts and experiences about the war was brought to the awareness of Palestinian, Lebanese and Finnish people.

Children are precise in their observations about the events around them. They are also competent narrators. The staff of BAS didn't push the children to the shadows because of the cruelties of the war, the horrors and grief that the adults felt. They didn't downplay children's stories, their thoughts and fears. Instead, they asked children to tell; they wrote these children's stories down, and they read the stories back to the narrator(s).

The stories were later on translated to English by Hanan Masri. She then sent them by email to the Finnish Psychologists for Social Responsibility (PSR) -association. Psychologist Kirsti Palonen from PSR further communicated these stories in Finland: she translated the stories to Finnish and published them in a www-blog "Adults fight - Children tell". (<http://psvkerays.vuodatus.net/>)

### ***THE STORYCRAFTING METHOD HAS THERAPEUTICAL EFFECTS***

Psychologist Kirsti Palonen described the significance of the children's messages: "When I received the official news from the war areas, I often felt that I had already heard about the events. Children described the events in their stories."

By documenting and sharing children's experiences of horror in their own stories, narratives and drawings, the damage of the traumatic experiences are alleviated and the psychic healing resources are in use. The appreciative attentiveness and presence of the listener comforts the narrator. Even the children should have the right and the possibility to express the difficult experiences and thoughts. The effect of these alleviating stories was felt even as far as in Finland. The images of the destruction of the war come to our homes by media and cause sensations of powerlessness and incapability. The realistic descriptions of the survival stories within the war by the children and youth give comfort. When we read those stories in the North, it encourages us to act.

The Storycrafting-method that unites narrators and listeners is both an adult- and a child-centered action. Bridges are built among war and peace, among Palestinian refugees, Lebanese, Finnish people, children and adults. These bridges can not be destroyed by the bombers. Listening to each other creates solidarity and communal feelings. In Storycrafting, the germ of a change grows and makes possible the respect and valuing of each individual.

### ***THE METHOD INCREASES CHILDREN'S AND ADULTS' PARTICIPATION***

The Storycrafting -method is an important Finnish social innovation. Instead of necessitating many instruments, the demands for the use of the method are different: one needs to be equipped with a democratic approach to human beings, to both children and adults. Storycrafting is based on a premise that regardless of age, gender, cultural background, level of education, or degree of disability, we all have something to say that nobody has ever heard before. Together with an engaged listener anyone, from the young children to the elderly, is able put their thoughts in to words in a story form.

While working as a psychologist in school in the 1980's, Monika Riihelä developed the Storycrafting -method together with children. She withdraw from channeling children's interests to something specific with tasks or questions, and concentrated on listening to what kinds of issues the children brought up in their discussions.

The Storycrafting -method differs from other narrative methods on the grounds on the four steps it includes. In addition to narration, the Storycrafting -method includes verbatim writing, reading of the written story, and the possibility for narrator's corrections. The recorder of the story needs a pen and a paper, and begins by describing how she or he is about to engage in listening.

"Tell a story that you want.  
I will write it down just as you will tell it.  
When the story is ready I will read it aloud.  
And then if you want you can correct or make any changes."

In the Storycrafting -method, the recorder neither channels the narration, nor judges the story. How the narrator expresses himself or herself, should be up to his or her decision. The narrator should be able to decide what she or he includes or leaves out from the story.

The Storycrafting method comprises six principals.

- Making an open situation, without hidden intentions for the encounters both in professional and every day settings.
- Giving the opportunity to equal participation.
- Giving the opportunity for exact documentation by the staff.
- Giving the opportunity for narration of free choice.
- Literal retelling, repetition of the story, for a deeper understanding.
- Creating interrelationships between children and adults with the help of their own narratives.

If there is no story or narration, the narrator doesn't come up with a story; the writer may state that there was not a story this time; maybe some other time. One can inspire to narrate, but not force to do so. Some shy narrators may want to listen to the other's stories first, then, come up with their own stories. They can first draw their own story and then narrate about it. The results from the wide storytelling projects in different countries show clearly that everybody can narrate regardless of their age and educational background. The prerequisite for a story is that the listener is really interested and she or he writes the story down exactly as the narrator narrates, word by word, sound by sound. The stories are written as they are told, in a colloquial language. The mistakes in grammar are not corrected, neither are the repetitive words deleted. The story is as the narrator it creates, even if the narrator experiences difficulties in pronouncing some specific sounds and words because of speech defect. After the story is written, the writer reads the story and asks if the narrator wants to change something in the story. Some of the children with speech defects or impairments like to do that, some don't. After the story is finished, the narrator and the writer agrees to whom the story is shown, where the story is kept and if it will be published or presented to others on the wall, for example. The narrator has the copyright to the story, and she or he decides what is done with the story.

## ***STORYCRAFTING IN PRACTICE***

Storycrafting is a method for recording stories in diverse settings: in pairs or within a group from intimate situations to public places. Storycrafting brings people closer to each

other; it encourages and consoles. The experiences with Storycrafting –method show that people often establish new profound levels and bonding in their relationships.

Storycrafting halts the rush and assists in concentrating on the essential, namely, the words and the silent messages underlying the words.

The power of the Storycrafting -method relates to the fact that for a moment the narrator and the recorder engage in an encounter “on the same wavelength” as the ancient oral history narrators. In this mutual encounter, they fall into the stream of narration freely floating in the borders of dreams and realities.

Storycrafting is an event of interaction where the recorder attains an access to the internal dialogues with the storyteller. The method is based on the notion that in addition to a general knowledge each person has a wide array of subjective knowledge based on ones personal experiences. Because the quality of narration is free of judgments, Storycrafting gives an opportunity for the narrator to truly reflect on her experiences and thoughts with her own words.

The research on the use of Storycrafting -method has shown that every human being owns the capacity to tell own stories and that the culture of communication evolves towards genuine democratic relations between people. This change has wide-ranging effects. The voices of the silent individuals are heard and the talkative individuals become more interested in listening. The Storycrafting partners get to know each other in a new way.

#### Storycrafting

- Pauses, stops to the moment
- Makes people to know each other
- Brings people close to each other
- Creates trust and confidence
- Creates a feeling of sharing
- Creates joy and togetherness

The research has also shown that every told story is different from all the other stories. In Finland we have collected 6000 stories told by small children. In this collection there are not two exact similar ones.

Storycrafting has also proved to give a deeper understanding of the child's problems in therapeutic and pedagogical settings. Employees who have applied Storycrafting in their work, have noticed, that the amount of time working with children increases compared to the feelings of great loss of time when using traditional methods. They have begun to listen, instead of only hearing to their clients and to understand the others point of view instead of evaluate. The Storycrafting situation itself has given the staff new meanings and a lot of energy. It has created shared meanings and collectiveness in the group. It has given disabled children self-respect and pride about their capacities. Children with vulnerable life experiences and living in orphanages have been given a new imaginative possibility to tell about their problems by using symbols and in personal, self-made fairy

tales. In 1999, the Storycrafting method was accepted as a preferable therapeutic method in the European Network on promoting Mental Health for 0 – 6-year-old children. Children who get used to tell own narratives also learn to demand for attention and participation. Children also learn to read and write during the Storycrafting process.

Storycrafting method can be used:

To support an interview

In therapeutic occasions

As a method for documentation

To support writing and reading skills

To support learning in different matters

To give the teacher insight in how the pupils are thinking of the subject

As a method of sharing and understanding

To handle with many problems, like speech disabilities, insulting treatment, physical and psychic illness

To make persons co-operate in groups and to avoid enhance

To improve co-operation between adults and children

To change working practices towards more client-centered habits.

- With one person or in groups;
- At home or outside;
- In parental advice;
- In day-care settings;
- In school;
- In hobby activity
- In therapy;
- In special education;
- In social-work;
- In school psychology-work;
- In speechtherapy;
- In hospital with patients;
- In adult education;
- In different work communities and places;
- In care of the elderly.

This Storycrafting method, which respects children's own knowledge and experience, has opened up a new channel of interaction, which gives the floor also to children. The Storycrafting method provides an open situation. There are no rules that the participants would not be aware of. The rules are also set so that either the adult or the child can follow them. The adult has specified the framework for the activity in advance. During the activity, that is the progress of the story, its plot and narrative style, the rules are at the disposal and control of the child or the group themselves.

When research focuses on the producers of knowledge (in the broad sense), children and adults are offered the chance for a non-objectifying dialogue and the shaping of shared knowledge. In child-related research the biggest problem is to render visible and significant the knowledge of child and childhood.

Aleksi (4-year-old boy) and Carita (4-year-old girl) were together telling seven stories. One of them was the story about

### THE TALKING DOOR

It walked like this. It said: bodibadi... Then it went here under.

Help, help! The door opened. A giant kicked it.

Now the door shut. Bang bang, the penguin hit the door.

Batman hit, bang! Bang! Then it hit it to pieces with its fist. Like this.

Yes. Then it drilled with a drill.

Then this hit it. Then it hit it. Then it drilled.

Then it sawed. Sawed with a motor machine.

Then hit with a car. Then the car drove over it.

Then the car stroked it. It drove like this.

Then it said it was sorry. Sorry granny, sorry finger

### **STORYCRAFTING VERSUS STORYTELLING**

Storycrafting method differs from the traditional and still very useful storytelling in a couple of ways. People have told stories to each other through the history. It is a good way to get acquainted with traditions, with other people, different cultures etc. It is also very useful in the contacts with children. The Storycrafting method does not replace the benefits of storytelling, but it brings something new and particular to the relation between attendants. The difference to storytelling is that in Storycrafting you actively make situations for concrete sharing, by writing down the heard story and by retelling it. In addition you don't evaluate the content of the story or the way the narrative is dictated. The Storycrafting method lies on a dynamic assumption of knowledge. It means that it is presumed that every human being, no matter of age, sickness or disabilities the narrator has a lot of knowledge and also the right to express it.



## ***COPING WITH PROBLEMS***

### **WHEN READING AND WRITING ARE TROUBLESOME**

When the stories are written down, the difference in the speed of writing and speaking is what the child and the adult often notice first. The writer can not write the story down as fast as the narrator narrates. Writing is slower than narration. The narrator learns to keep pauses so that the writer manages to write the story down entirely. In Storycrafting the child notices the linkage among the spoken and written language. Both are related to communicating a message to the other. In spoken language takes a small break when one has said a thing or an issue. Similarly, in written language, one adds a period. The writer lifts the pen up and waits for the next sentence. In this sense, the distinct rhythms of written and spoken language are made concrete.

For the writer, it is often challenging to transform the spoken language to the written form. In Storycrafting the story is written exactly as it is told: in colloquial language and recording the variety of sounds produced by the narrator. Some narrators use more formal language, some use colloquial language. To write down colloquial language is challenging, only few have practice in it. At the beginning it may feel like distorting the formal, written language. Despite of this, the spoken language is the first and most important language the person has. Often the differences among the written language and the spoken language cause confusion to children and prevent them to learn to read and write more fluently. In Storycrafting one can show to a small child that her or his speech can be recorded in a written form. It can be read from the same paper again and again, within a new context, as at child's home.

When the child carries this paper to home, she or he brings in a concrete form his or her own story, narrated and written in paper from one person to person, from day care centre or school to home. She or he will discover why things are written and read: in written the story remains the same and it can be read by the other people who were not present the moment the story got the written shape.

In the event of Storycrafting, it is recommended to write the story down in a way that the narrator is able to follow how the letters are drawn to the paper. When one reads aloud the story to the narrator, it is good to keep the writing so that the child can observe how the voice follows the written form of the story that the child just narrated. The child can observe and hear the link among the narration, the writing and the reading.

Around the age of five, children's interest to narrate, write and read emerges; particularly the interest to find out the magical link between narration, writing and reading. Because the story is child's own, created on the basis of his or her own interests, she or he is connected to the process of learning to read and write in a very personal and intimate way.

This was the observation Paulo Freire, 1921 – 1997, a Brazilian educationalist, applied in his campaign with illiterate poor in Brazil. He emphasized that people are most efficient in learning to read while using their own personal language. The written language was originally the language of the individuals in power, and it was often used to disturb and control the poor citizens. Freire showed that also the illiterate adults acquire writing and reading skills on the basis of their own spoken language.

Paulo Freire has left a significant mark on thinking about progressive practice. His *Pedagogy of the Oppressed* is currently one of the most quoted educational texts, especially in Latin America, Africa and Asia. Freire was able to draw upon, and weave together, a number of strands of thinking about educational practice and liberation.

It has been proved to be very interesting and rewarding to collect all the stories from the same kindergarten or school class to the same folder, together with the pictures the children have drawn. From the folder the teacher can read the stories to the whole group. Some children have started to read by using this story folder as a reading book, and they have started with their own story that they have memorized fast. When they link the words they recollect to the written sentences the words and letters become understandable almost without any intentional attempts.

If one sees Storycrafting only as a method for learning to write and read, and forgets that the most important thing is the interest to the message the other has, Storycrafting may also prevent learning. No joint experience and pleasant encounter will be promoted.

If the Storycrafting becomes a search for and evaluation of the child's mistakes, the child may refuse to speak. In Storycrafting, the most essential thing is the genuine listening. One may ask if the method dangers the learning of written, formal language. This will not become a problem when the adult's stories and books are kept nearby, and when the children hear stories from them also. As soon as the child has learned to transfer the sounds to written signs, she or he has solved the secrets of writing and reading and she or he is able to apply this skill to other languages too.

Liisa Karlsson (1999, 2000, 2005) has been the main researcher on the wide Storyride project. The research included qualitative and quantitative evaluation on the process and on the effects. The Storycrafting -method has shown considerable positive results.

”There are certain features of the project that are primarily responsible for the success of this project. One feature is that the simple, easy and inexpensive method is used over a prolonged period. In addition to the training of story adults, the costs consist of pen and paper. The starting point of the method is the same, but its further development is open to changes depending on the participants and the context of the situation. Although the method is apparently easy, it nevertheless requires that the adults should be trained and initiated to understand the idea. In the beginning the adult often is uncertain. She needs to practice the Storycrafting method with some children or other adults. In this process she will find the sureness and benefit of using the Storycrafting method. This avoids incorrect application, such as interpretation or correction of stories or laughing at "silly", or “too

short” or “not good enough” stories. One important feature of the project is that the professionals have contacts and discussions with each other. The main results of the project were:

The children's own initiatives and thoughts are now heard and seen in another way than earlier.

The children's self-confidence, self-knowledge and self-esteem have increased.

The children have become courageous enough to be spontaneous and to take the initiative.

The children and adults have been pleased with and enjoyed the activity.

The group spirit has increased because Storycrafting is a fast and efficient tool for getting acquainted.

The staffs' attitudes and practices have become more observable to the child.

The personnel have begun to appreciate children's thoughts and become more sensitive to listening to the children.

Activities are developed on the basis of children's ideas and with the children.

The adults' ability to move into conversation with children has improved.

Using the method has had preventive effects and has also dealt with existing problems.”

## PROBLEMS IN SPEECH PRODUCTION AND OTHER DIFFICULTIES

Storycrafting is as positive way to talk about difficult matters. For example, in some cases discussions about child custody have been started with a story chosen and told by the child. That difficult moment could also turn into be a nice and warm moment with laughing, joking or dreaming. The child doesn't have to think about his/her negative thoughts or experiences the whole time. To think about something positive and playful may have healing effects on the child. She or he could also find out new solutions to difficult situations by telling stories.

Children's activities are promoted, they are empowered. For example children with dysphasia diagnosis have begun to use significantly more speech with more rich variety in their communication. Kaija Kemppainen describes (2001):

”The symptoms of dysphasic children are often described as disabilities or lacks. The child has difficulties in trusting his language as a medium for communication. Narrating feels exhaustive and the child has to repeat things because the others don't understand the speech. Even if there is a positive intention, the child may feel his or her training or teaching as a reminder of the disability. Still, the difficulty with the language is only one part of her/him. When we search for the capabilities, strengths, and activity of these children, we will find the skillful child behind the disability. With their own language these children have narrated stories that are thought provoking and colorful. The experiences improved the children's self esteem and status in the class.”

The children with dysphasic problems that have participated in Storycrafting have become interested in the variety of languages. They started to practice the narration of a

variety of stories after their own language, with all the differences, were written down to paper and the stories were read aloud later on the way they had narrated. In speech therapy, there have been significant results in applying the already established working methods with Storycrafting.

## THE ACTIVE AND INTERRUPTING CHILDREN NEED A LISTENER

The staff in child groups, trainers and teachers often experiences the active people, both children as well as adults, as a disturbance for activities and other participants. The others are waiting without anything to do, while the staff attempts to control the active and troublesome participant. One method to intervene is the group narration using Storycrafting method. To create own stories, to write down and to read has often given more confidence, improved the self esteem and increased the significance of belonging to a group.

## WHEN SORROW TAKES THE WORDS AWAY

The narration is both individual act, and a social event. With symbols and metaphors, it both brings forth and hides the issues that children are pondering about. Because of this feature, the local contacts in narration are important in a therapeutically sense too. Communities that narrate create arenas for self-help.

The Storycrafting method has its place in the treatment of children's crises and traumas. This occurs together with memory narrations and facing the realities as a first-aid. The story provides a field for hopes, dreams and alternatives. It provides a field for fantasy. Among the communities facing crisis, the Storycrafting has a particularly important role in the treatment after the crisis and traumas, when there is an attempt to build optional futures and hopes to replace the ones that were destroyed.

The staff of BAS has many methods to encounter children who are afraid and traumatized. The staff is present for the children. They invite children to act, to play, to sing, to do sports, to draw, and to narrate. From the page xxx you will find examples of narrations and drawings.

## ***CHILDREN'S CULTURE OF STORYCRAFTING AS AN AGENT OF CHANGE IN PEDAGOGY***

There is widespread agreement that teaching is to "give" skills and knowledge and learning is to receive them. We need a paradigm shift regarding teaching and learning. From the experiences of the Storycrafting method we got to know that the function of teaching and learning is probably the opposite of the traditional understanding. Telling one's own stories seems to be a way of teaching. Children teach teachers and other

children to listen, to be sensitive to the thoughts and feelings of the storyteller. Children teach adults to share the very moment the child has decided to express. The teacher will know something about the child or the group of children that is not yet written in any theory or in any curriculum. And the teacher is in fact learning. He who has to teach should sit down to learn, and he who has to learn should stand up to teach in order to learn and get a deeper understanding of the subject.

The stories told by children are traditionally treated as an indication of how they, the children, are getting on in their personal development, and how they develop their skills in handling words and concepts in the "right" way. A paradigm shift is also necessary to understand children's own storytelling culture as a part of the field of human culture, which is created by people of all ages, genders, and cultures. Children's own culture has long been hidden, and the aim here is to achieve for it a legitimate space in the arena of human interaction and culture.

According to Peter Moss' analysis (1997, p. 23), seeking for an alternative paradigm for understanding work with small children means that the central question deals with diversity and democracy. Using the paradigm of diversity, limited participation will be replaced by broad access to the process of definition, power concentration will give way to power distribution, few voices will make way for many, and an assumption of rational objectivity will be challenged by recognition of the essential subjectivity of the process (Pence & McCallum, 1994).

Interaction that includes Storycrafting and documentation create the potential for achieving fresh diversity and democracy in the relationship between children and adults. (Riihelä 1996). Traditionally children are treated as the target of examination or professional work in service provision. In fact the basis of reciprocal dialogue in social interaction implies sensitivity to listen, and a readiness to take part and collaborative. We need a view of children that emphasizes them as active individuals guiding their own culture and the view of knowledge as a dynamic process. At the root of these viewpoints is for the counterparts listening to one another's expectations and intentions. Children need the freedom to play, investigate and try, make mistakes and correct them and choose where and with whom to apply their curiosity, intellect and emotions without anybody synchronizing or dimensioning their work in a random manner. At the same time, however, children are able to participate in broad and active interaction.

## TEACHING MATHEMATICS

In the teaching of mathematics for instance, there is seldom paid enough attention to the fact that numbers represent the relationship between a measure and what is being measured. One can most easily remember the abstract meaning of numbers. "Two times two is four, is it not? If the reader is certain that this is an absolute, incontestable truth, he will never become a good mathematician but in the best case a good counter... Truth is absolute only when you multiply (or add) abstract units (such as written symbols) or objects that are more or less identical: building blocks, balls or other 'absolutely hard' impermeable pieces. Let us combine two lots of two drops of water. Whatever the result

is, it will hardly be four. Maybe it will be one drop of water, maybe 44 small pearls of water. Two times two is four only provided that what is being multiplied consists of such particles of material that will not change as a result of this operation..... The incompatibility between calculated and actual numbers is a sign to a physicist of some previously unknown phenomenon occurring during the experiment which, through its unanticipated nature, has made the calculations null and void." (Iljenkov 1984.)

According to the dynamic notion of knowledge, knowledge is correct only in certain circumstances. Dynamic does in fact signify something based on action, something vigorous that functions through its own energy. Knowledge is seen as relative. Our knowledge changes and develops. Earlier theories are refuted or adjusted until it is shown that a new theory is only one certain point of view of whatever is being researched. The development of science means an increase in the scientific image of the world. Galileo's conception of the world was better than that of Ptolemy simply because it covers a wider spectrum.

## TEACHING FIRE PHENOMENON

Research (Riihelä 2000) has been based in a Finnish kindergarten on the knowledge gained through listening to children's stories. Work with children was arranged in a new way in order to start the project from the point of view of the children's thoughts and feelings about the topic. Even the topic, to study the characteristics of fire, was initiated by the children. The project lasted for a half year and consisted of playing, drawing, experiments outside and discussing with the fire brigade. The children were five to six years old. All the children were asked to tell their own stories in different occasions, for instance when the adults were planning the activities with the children.

As an example of the children's stories about fire, here is Johanna's Dragon story in picture and in words.

### PICTURE

"Once upon a time there was the most enormous dragon. One day it was lumbering through the forest. Then it saw a good tree – and he spat fire at it. Then the fire brigade arrived – and the fire brigade sprayed the tree with their hose. It didn't help but the dragon got angry – and set the fireman's head on fire. Nearby there was a lake and the fireman dived in there. The dragon bit the hose in two. The fireman was angry about that but the dragon didn't get angry – it just showed its teeth and went on its way."

It was interesting to follow Johanna's expression when the teacher read her story out loud to the whole group. Johanna had been heard her own story already many times. But never the less she even in the front of the video camera entered deeply into the plot. In the moment when the dragon in the story is showing its teeth, she touches her own set of teeth with her tongue.

Johanna's tongue slippers her teeth when "The dragon bits the hose in two..."

## PICTURE

### **STORYBRIDGE FROM ONE COUNTRY TO ANOTHER - KISSAH WA TAWASUL**

Children's own stories that have been mailed to other countries have made the children curious about the other country and eager to know more about the foreign culture.

Kissah Wa Tawasul means "story and communication" and the name was created by 2000 in FGC by the assistance of the director BAS Kassem Aina.

The Storycrafting has a bonding effect in relationships not only within close circle of acquaintances but also internationally. The awareness of other cultures and ways of living increases with the exchange of stories among narrators from different countries. A good example of this is the ongoing exchange among children in Finland, Palestinian children in Lebanon, children in Kirkuk, and Sri Lanka. Children are participating the projects of *Kissah Wa Tawasul* (Lebanon), *Prdi Chirok* (Kirkuk), and *Lotus Hill* – the rehabilitation project of disabled children in Baddegamassa (Sri Lanka).

The method of Storycrafting (in Finnish: "saduttaa", in Swedish: "sagotera") could be a joyful and dynamic bridge across not only the gaps between teachers and pupils, but also across the gap between cultures. Heraklit assumed 2500 years ago that you are able to descend into the same river only once. Life is like a stream. Some of the processes in life are translated into stories. And the spoken stories are all different. Possibly the heart of the quality in childhood services is not to be found in individual skills and knowledge, but between people in suddenly passing moments of collectively told narratives.

Storybridge - Kissah Wa Tawasul creates a lot of translation work for the staff. The stories are translated from Finnish to English, and from English, and sometimes from French, to Arabic and vice versa.

See the instruction of the Storycrafting method in different language:

[http://www.edu.helsinki.fi/lapsetkertovat/lapset/In\\_English/Storycrafting\\_method/in\\_dif\\_languages.html](http://www.edu.helsinki.fi/lapsetkertovat/lapset/In_English/Storycrafting_method/in_dif_languages.html)

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