

Press Kit

StoryTANK

July 2024

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Press Release 2024

26 July 2024

LIM | Less is More unveils the 4th season of StoryTANK What stories for our time?

Stories

To project us,
To open us up,
To connect us,
To regenerate us,
Stories to understand it.

Powered by Creative Europe — MEDIA, the StoryTANK creates an organic link between the world of research and the world of story makers.

Each season aims to bring a new angle of exploration around the notion of narrative, its physiological function as its social function, enlightened by this dialogue between researchers and authors, scriptwriters, playwrights...

This summer and until the end of the year, StoryTANK unveils its 4th and new season:

What stories for our time?

It proposes to question, explore and enlighten the practice of fiction authors, at a time when the generation of narratives is transformed by digital revolutions, from artificial intelligence to algorithms; at a time when our social, political and ecological benchmarks are wavering.

The first three seasons were nourished by exchanges and decoding around the creative processes leading to narratives, around their function of underpinning our imaginaries, or their ability to help us build or deconstruct.

For its new season, StoryTANK has been installed at Les Champs Libres in Rennes (Brittany, France) to create a cross-dialogue between writers and researchers around the construction of these **Stories for our time**. The presence of witnesses from civil society gives the conclusion of these exchanges an unusual and striking form. They dedicate their lives to care, to others, from the brigade of minors, to the midwife, the teacher, or the physiotherapist... and stick to the stories at life-size, and enlighten the work of the writers with a kind of urgency to take care of the living.

There will be 4 lectures / round tables, 6 interviews with researchers and 3 interviews with scriptwriters, all of which will be revealed over the coming weeks and months on the StoryTANK web platform and YouTube channel.

« We are made of movement. Everything moves around and within us at various, incalculable speeds, in all directions. Our world never stops moving, changing, and constantly challenges us to create new narratives, new fictions to keep up with this incessant movement, to inhabit it and continue to move and live together. For the 4th season of StoryTANK, we invite researchers, thinkers, healers, screenwriters, and storytellers to pose the questions required for constructing narratives for our time. »

Yann Apperry, Nicolás Buenaventura & Vassili Silovic – editorial direction of StoryTANK Season 4



The 1st episode of Season 4 of StoryTANK is available now

The new StoryTANK Season was recorded on 1 & 2 December 2023, exceptionally in Rennes, at Les Champs Libres, and brought together:

6 researchers

Roberto Beneduce - ethnopsychiatrist and anthropologist (Italy)
Samah Karaki - neuroscience researcher (Lebanon)
David Le Breton - anthropologist and sociologist (France)
Nancy Murzilli - philosopher and literary theorist (France)
Anne Querrien - sociologist and urban planner (France)
Tamara Russell - neuroscientist and martial arts specialist (United Kingdom)

4 scriptwriters

Julie Budtz Sørensen - scriptwriter (Denmark)
Bohdan Piasecki - poet and scriptwriter (Poland)
Jan Schomburg - scriptwriter and director (Germany)
Aurélie Valat - scriptwriter (France/Greece)

5 witnesses from civil society

Hubert Allignol - Head of the Personal Offences Department, Rennes Police Headquarters
Valérie Le Dorven - Head of the Minors' Brigade, Rennes Police Headquarters
Mathilde Delespine - midwife, coordinator of the Maison des femmes Gisèle Halimi at Rennes University Hospital
Manue Gaquère - PE teacher
Thomas Rose - osteopath

3 moderators

Yann Apperry - screenwriter, playwright and novelist
Nicolás Buenaventura - writer-director and storyteller
Vassili Silovic - writer and director of documentary films

From today, the following episode is available:

Round-table conference #1: How can narratives change the lives of beings?

How do fictions affect our lives, and what fictions can we hold on to? How can stories guide our steps and permeate our bodies?

With Aurélie Valat - scriptwriter (France/Greece), Nancy Murzilli - philosopher and literary theorist (France) and David Le Breton - anthropologist and sociologist (France), Hubert Allignol & Valérie Le Dorven - Rennes Police Headquarters.



StoryTANK

And to come in the next weeks...

Round-table conference 2: Stories for Healing?

As the stories of a world in crisis shock us, how can we avoid sinking into madness? How can we think about the stories of reweaving, of individual and collective construction?

With Julie Budtz Sørensen - scriptwriter (Denmark), Roberto Beneduce - ethnopsychiatrist and anthropologist (Italy), Tamara Russell - specialist in neuroscience and martial arts (UK)

Round-table conference 3 : Map the imagination

Stories construct complex worlds into which we find ourselves projected. Following in the footsteps of the «Rhizome Theory», the imaginary as a space for co-elaboration, a space for the proliferation of possibilities...

With Bohdan Piasecki - poet and scriptwriter (Poland), Anne Querrien - sociologist and urban planner (France) and Nancy Murzilli - philosopher and literary theorist (France)

Round-table conference 4: Storytelling; the business of all?

Neuroscience sheds new light on the myth of creative genius. Could we all be capable of creating torrents of imaginary worlds and breathtaking stories?

With Jan Schomburg - writer and director (Germany), Samah Karaki - neuroscience researcher (Lebanon) and Tamara Russell - specialist in neuroscience and martial arts (UK)

And interviews with each guest researcher and scriptwriter.



« The StoryTANK is a time-out, out of the world - but to better return to it, deploy us there - like a network of singular organisms, poetically and amicably connected to each other, like a natural bridge between creative and living processes. »

Aurélie Valat – screenwriter & editorial direction of the Season 05 (to come) of StoryTANK

Who are we?

StoryTANK

The 1st European Think Tank dedicated to storytelling

Initiated by Le Groupe Ouest, , and supported by the European Commission in the framework of Europe Creative, StoryTANK has become one of the pillars of LIM | Less is More - 1st European programme that explores and disseminates new approaches to screenwriting for cinema. Its ambition is to refine the understanding of what forms narratives, their participation in weaving new links as well as the evolution of our views on what surrounds us.

The StoryTANK brings together a European coalition of authors, screenwriters and filmmakers, all makers of fictional worlds, in close collaboration with researchers from all backgrounds, invited & gathered to explore the involvement of living, our bodies, and human societies with those who relate, tell and build today's stories.

The StoryTANK opens new passages, questions what we believe we have acquired and explores new ways of working.

Every year, StoryTANK promotes fertile exchanges between two worlds: the world of fiction makers (authors, screenwriters, directors...) and the world of research, with researchers covering all fields connected to the notion of human narrative: anthropology, ethnology, semiology, sociology, psychology, philosophy, neuroscience, cognitive sciences, as well as seemingly more distant disciplines such as mathematics, astrophysics, geography or architecture...

Thought and built like a real Think Tank - which gets richer season after season - StoryTANK creates impulses for the development of innovative tools related to fiction writing, which concern both scriptwriters and professionals involved in accompanying the writing phase (consultants, producers, broadcasters, platforms, publishers, game creators...). It is also a useful platform for reflection on all the ecosystems that structure our lives: from education to business, from art to the environment, from health to justice... And this in the perspective of a common & sustainable future.

Each season forms an annual research laboratory that defines new angles of approach, through which the screenwriters-witnesses feed & question their work as storytellers, as the researchers are feeding the screenwriters with unprecedented transdisciplinary encounters.

Set up over 5 days, at the end of the year, StoryTANK is then deployed as part of a season to be found on its web platform & YouTube channel.

The StoryTANK is a Le Groupe Ouest / LIM | Less is More initiative supported by Europe Créative (Media), filmed by Atelier 7 & Les Parasites. Developed with LIM | Less is More, and its partners: Control N (Romania), Vlaams Audiovisueel Fonds - VAF (Belgium), Krakow Festival Office - KBF (Poland), Norwegian Film Institute - NFI, Région Bretagne (France), Focal (Switzerland), MOIN Film Fund Hamburg Schleswig-Holstein (Germany), Fís Éireann/Screen Ireland and Ffilm Cymru Wales.

LIM | Less is More

The 1st European programme to develop new approaches to writing for cinema

LIM | Less is More is the European feature film development programme for filmmakers committed to a changing world - created by Le Groupe Ouest.

Each year, LIM welcomes writers and directors from (and/or residing in) the European Union, Eurimages countries and third countries participating in the Creative Europe programme, as well as the United Kingdom, who present a fiction project at an early stage of development. LIM is also open to applicants from the theatre, documentary and visual arts sectors.

Le Groupe Ouest

A unique venue in Europe for tomorrow's young cinema

Anchored in the Côte des Légendes region, since 2006 in Plouneour-Brignogan, Le Groupe Ouest supports the creation of fictional narratives as part of a European cooperation approach and a commitment to rural and coastal areas.

The only place of its kind in Europe dedicated to supporting writers in residence and monitoring script development, Le Groupe Ouest is a platform for applied research into storytelling. With over 50 films coached at Le Groupe Ouest selected at Cannes, Berlin, Sundance and Venice, the Film Lab has become Europe's leading centre for coaching authors and scriptwriters for cinema and series, and France's leading centre for professional training for filmmakers and scriptwriters.

« With Le Groupe Ouest, we are collaborating in a very joyful effervescence, supported by the vitality of a new generation of authors struggling with the world as it is. By bringing them together, we are creating a unique richness and plurality — exciting and stimulating, in a porous relationship with the world and in a permanent logic of mutual assistance. »

Antoine Le Bos - screenwriter,
founder & director of Le Groupe Ouest

StoryTANK

Presentation

Le StoryTANK

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[Site web](#)

[Youtube](#)

[Instagram](#)

[LinkedIn](#)



« StoryTANK is about opening doors, creating new possible metaphors for authors and researchers. »

Antoine Le Bos - screenwriter,
founder & director of Le Groupe Ouest

StoryTANK

A plea for a humanist storytelling factory

The story is not just for the scriptwriters.

It is a question more central to human life than it seems: how the stories we write today collaborate in drawing out a world in which to live has meaning. For today and tomorrow. How can these stories help us forge a world of opportunity and humanity that we can consider an appropriate legacy for future generations?

StoryTANK's main objective is to build a European coalition of talent and researchers to refine our understanding of how stories work, how fiction is constructed and how meaning emerges, apart from the systematized archetypes produced by Hollywood or video games installed in the apologia of a form of destruction. We want to bring together skilled film and fiction writers to work proactively and pragmatically with researchers in fields that juxtapose narrative (cognitive sciences, human sciences, physiology, etc.).

« The StoryTANK is an island as well as a source where to drink, regenerate, experiment, explore, think, resist, not lose the taste of utopia, find the find the vast possibilities. »

Aurélie Valat – screenwriter & editorial direction of the Season 05 (to come) of StoryTANK

« With the StoryTANK, we created a European Think Tank that relies on the incredible diversity of thinking, the exceptional profusion of narratives generated by this thirty European film laboratories that, each with its language and culture, allows a wealth of new perspectives. »

Antoine Le Bos - screenwriter, founder & director of Le Groupe Ouest

Edito 04

What stories for our time?

« We are made of movement. Everything around us and inside us moves at different speeds, incalculably, in all directions. Our world never stops moving and changing, and we are constantly challenged to come up with new stories and new fictions to keep up with this ceaseless movement, to live in it and keep moving and living together. For the 4th season of StoryTANK, we're inviting researchers, thinkers, pansies, scriptwriters and storytellers to ask the questions we need to ask in order to build the stories of our time. »

Biographies

RESEARCHERS

Roberto Beneduce

Psychiatrist and anthropologist, is Professor of Medical Anthropology at the Department of Cultures, Politics and Societies (University of Turin) & Director of the Frantz Fanon Centre, which he founded in 1996 with the aim of building a critical ethnopsychiatry.

His clinical work and ethnographic research focus on the condition of immigrants and refugees, the treatment of victims of torture, the anthropology of social and political violence in sub-Saharan Africa (Cameroon, Mali, Democratic Republic of Congo), and changes in local therapeutic knowledge.

David Le Breton

David Le Breton is Professor of Sociology at the University of Strasbourg, a Senior Member of the Institut Universitaire de France and a Member of the Institut des Études Avancées de l'Université de Strasbourg (USIAS). He is the author of a considerable body of work, including: "Marcher la vie. Un art tranquille du bonheur", "Rire. Une anthropologie du rieur", and "La saveur du monde".

Nancy Murzilli

Nancy Murzilli holds a PhD in Philosophy from Aix-Marseille University and is a lecturer at Paris 8 University.

She is interested in literature and its power to influence reality, individuals and society. Her research also focuses on the encounter between literature and other art forms.

Her latest essay is entitled "Changer la vie par nos fictions ordinaires. Du tarot aux rêves éveillés, comment nous mettons nos avènements en jeu".

Tamara Russell

Neuroscientist, author, clinical psychologist, martial arts expert, she has helped people around the world transform their lives using her revolutionary mindfulness techniques designed for the brain. With two PhDs and a black belt in Shaolin Kung Fu, Tamara integrates mind, brain and body in a totally unique approach to well-being and fulfilment that combines movement, neuroscience and creativity.

Tamara is involved in international research into how mindfulness changes the structure of the brain. She teaches neuroscience and mindfulness at Kings College London.

Anne Querrien

Anne Querrien is a French sociologist and urban planner. Her research focuses on urban and social housing policy, schools as a «space to be liberated», and gender and sexual duality.

One of the leaders of the 22 March Movement in Nanterre and Paris in 1968, she was general secretary of the CERFI (Centre d'Études, de Recherches et de Formation Institutionnelles) set up by Félix Guattari in the 1970s, where she became friends with Guy Hocquenghem and others.

She is a contributing editor to the journals «Annales de la recherche urbaine», «Chimères» and «Multitudes».

Samah Karaki

Franco-Lebanese neuroscientist. She is the founder and director of the Social Brain Institute (SBI), an association that uses cognitive science to manage environmental and social issues.

Her first book, “Le talent est une fiction”, was published in 2023 on the Nouveaux Jours label by Lattès (Le Livre de Poche, 2024). In it, she deconstructs the mythology surrounding individual success stories.

SCREENWRITERS

Julie Budtz Sørensen

Graduated from the National Film School of Denmark in 2015. She is the head writer on the Viaplay original series WHERE WERE YOU? (HÅBER DU KOM GODT HJEM, 2022), based on her fictional podcast DET MED LIV, for which she won Best European Radio Drama Series at the Europe Prize in 2018.

She has worked on several television series, including as a member of the writing team on the Netflix Originals THE RAIN (2018) and CHOSEN (2022), as a co-writer on the second season of LIMBOLAND (2020), and as a member of the writing team on an upcoming mini-series adapted from Tove Ditlevsen’s autobiography, GIFT (DEPENDENCY).

Aurélie Valat

Aurélie Valat was born in Paris in 1977 to a Greek mother and a French father.

A four-stage education: first theatre and acting at the Cours d’Art Dramatique Jean Périmony, then film at NYU-SCPS with a certificate in 16mm directing, then Professional Coaching at the Académie du Coaching, and finally a degree in Narrative Therapy at Aix-Marseille University.

Her professional life ranges from co-writing feature films for the cinema (with directors such as Yann Gozlan, Thomas Kruthof, Emma Luchini, Simon Moutairou and Eric Valli), to individual consultations on projects (for writers, directors, actors and amateurs), to creative workshops combining writing and walking on the island of Crete.

In 2024, development of a documentary film.

Jan Schomburg

Jan Schomburg has written and directed films («Above us only sky» 2011, «Forget my Self» 2014, «Divine» 2020), written screenplays with Maria Schrader («Stefan Zweig - Farewell to Europe», «I’m your man») and written two novels («Das Licht und die Geräusche», 2017, «Die Möglichkeit eines Wunders», 2024).

In secret, he has even written and directed sketch comedies for German television.

His films have been shown at the Berlinale, Locarno, Rotterdam and New York, among others, and he won the German Film Prize for the screenplay of «I’m your man», while «Stefan Zweig - Farewell to Europe» won the European Film Academy Audience Award.

In 2024, he is the main author and showrunner of «Other people’s money» (WT), an eight-part international TV series for ZDF and DR which will be broadcast from 25 March. Jan Schomburg has been working with Groupe Ouest since 2023.

Bohdan Piasecki

Poet from Poland based in Birmingham. A committed performer, he has taken his poems from the upstairs room in an Eastbourne pub to the main stage of the Birmingham Repertory Theatre, from underground Tokyo clubs to tramways in Paris, from a bookshop in Beijing to an airfield in Germany, from niche podcasts to BBC Radio. He enjoys the creative chaos of big field festivals just as much as the composed concentration of literary events. Bohdan was awarded the Forward Prize for Best Single Poem: Performed in 2023, the category’s inaugural year.

Bohdan founded the first poetry slam in Poland before moving to the UK to get a doctorate in translation studies. He has worked as Director of Education on the Spoken Word in Education MA course at Goldsmiths University, and was the Midlands Producer for Apples and Snakes between 2010 and 2017. He is Assistant Professor in Creative Writing at the University of Birmingham. He also works as Creative Producer, and sits on the board of the Poetry Translation Centre.

Edito 03

Between ethics and the social and sensory utility of storytelling

StoryTANK presents its third season of meetings and interviews dedicated to the construction of narrative. Created by Le Groupe Ouest, this European think tank confirms its determination to become a genuine platform for dialogue, reflection and mutual enrichment between scriptwriters and researchers from a wide range of scientific disciplines.

In a world dominated by the global audiovisual and mass storytelling, it is more necessary than ever to rethink our work as storytellers, screenwriters and story-makers. It is about opening new perspectives and broadening our view to encompass all the possibilities that storytelling allows, breaking down the walls of habits and automatisms.

Do we need to define an ethic for scriptwriters? Are TV heroes social actors in their own right? What stories are told in non-human-centered cultures? How do we enter new sensory worlds? What happens in our brains when an 'aha' moment occurs? Is the writer's state of 'flow' comparable to that of a marathon runner? Or how can we encourage the brain to break out of its all-too-familiar circuits?

These are just some of the questions that arise in the course of exchanges between storytellers and researchers working in fields as varied as ethnology, semiology, sociology, psychology and neuroscience.

StoryTANK draws on the expertise of the storytelling professionals taking part, all of whom have had remarkable careers and have retained the qualities that are essential to our profession: the enthusiasm to think outside the box, the ability to challenge oneself and the capacity to explore the imaginary.

Biographies

RESEARCHERS

Florence Brunois-Pasina

Florence Brunois Pasina is an ethnologist, researcher at the CNRS / Social Anthropology Laboratory, attached to the Chair of Anthropology of Nature at the Collège de France. She teaches at the School of Higher Studies in Social Sciences as part of the seminar entitled « Anthropology of ecological know-how and skills ».

After having realized a first ethnographic field in *Belle-Ile en mer*, she conducted research in Papua New Guinea where she stayed for almost six years since 1994 with the Kasua tribe, immersed in their tropical forest whose ecological wealth is unmatched.

Sabine Chalvon-Demersay

Director of studies at the EHESS, director of research at the CNRS.

Research themes in Sociology of the Media: Research on television fiction, approached through its professionals, content and audiences, with the aim of analysing the role of the imagination in understanding the social world.

This research focuses on the development and dissemination of new forms of social representation concerning the management of links. It is organised around a central question: what are the consequences of the decline of institutions on the forms of the social bond?

Giovanni Corazza

Professor at the Alma Mater Studiorum at the University of Bologna, founder of the Marconi Institute of Creativity.

François Jost

French semiologist, Emeritus Professor of Information and Communication Sciences at Sorbonne-Nouvelle University.

Carola Salvi

Cognitive Neuroscientist at University of Texas, Austin, studying Creativity and Insight problem solving.

Dimitri van der Linden

Professor at the department of Work and Organizational Psychology at the Erasmus University Rotterdam.

Vlad Glăveanu

Professeur associé, directeur du département de psychologie et d'orientation de l'université Webster de Genève, président du réseau des études de faisabilité (PSN).

SCREENWRITERS

Jérémy Bernard

Jérémy grew up in the Vosges (France) and has always been fascinated by cinema.

After a school in Paris, he quickly worked on the sets of cinema, and interacted with the jobs of director, assistant-director or editor.

In 2013, Jérémy founded *Les Parasites* with whom they hold the video contest "Faire un film en 48h".

Vegan, he is committed to life and his creations, the animal cause being at the heart of his concerns. He is also passionate about comics.

In 2019, *Les Parasites* created, wrote and directed the series « L'Effondrement » produced by Canal+.

Guillaume Desjardins

Since the age of eleven, Guillaume has been making small films and putting them on the Internet before YouTube. He left Picardy (France) to attend a film school. They then merge with Jérémy and Bastien *Les Parasites*, with whom they hold the video contests "Faire un film en 48h". In 2014, they won the award for "best film" in four cities and were awarded at the Hollywood final.

In parallel, Guillaume gives advice on video creation on YouTube with his *Rouge Vert Bleu* channel and makes videos for other web creators including Ludovik, Raphaël Descraques, Cyprien, and a small series « A Night at the Lab » for Gaumont TV.

With *Les Parasites*, he writes and realises « L'Effondrement » a series produced by Canal+.

Tony Grisoni

Tony Grisoni worked in many different areas of film making before turning to screenwriting. *QUEEN OF HEARTS* (1989) was his award winning first feature directed by Jon Amiel.

He has worked closely with a number of directors including Michael Winterbottom (*IN THIS WORLD* – 2002, winner of the Berlinale Golden Bear), John Boorman, Sean Durkin (*SOUTHCLIFFE* – 2013) and Marc Munden and has co-written with Terry Gilliam (*FEAR & LOATHING IN LAS VEGAS* – 1998, *TIDELAND* – 2005 and *THE MAN WHO KILLED DON QUIXOTE* – 2018.) *RED RIDING* (2009) was a TV trilogy adapted from the David Peace Yorkshire Noir novels. Directed by Julian Jarrold, James Marsh and Anand Tucker. *THE UNLOVED* (2009) was Samantha Morton's directorial debut which won BAFTA – Best TV Single Drama. Tony is also writer and executive producer on a number of projects including *THE YOUNG POPE* (2016) by Paolo Sorrentino starring Jude Law, and *THE CITY & THE CITY* (2018), a 4-part BBC 2 drama based on the novel by China Mieville.

Tony has collaborated with artists including, Brian Catling, Oona Grimes, Dryden Goodwin and Marcia Farquhar. Tony has also written and directed a number of short films including the BAFTA nominated *KINGSLAND #1 The Dreamer* (2008), *SYNCING* featuring Peter Capaldi (2009), the award winning *THE PIZZA MIRACLE* (2010) and *THE SANDS OF VENUS* (2019).

Edito 02

A new humanism through storytelling

The function of stories is to bring communities together through shared visions, emotions or imaginary constructs. And films, series, video games... on a global scale, stories propelled by moving images have become the driving force behind the representations and projections of our societies. For better, but sometimes for worse.

Indeed, the massive export across the world of standardised Hollywood creations - box-office movies that feature weapons, brutality, violence and superheroes - is causing problems. The art of storytelling is much richer than what this globalised cinema offers.

Our challenge, as writers and filmmakers, is to explore how the spectrum of narrative possibilities and cultures can help to rebuild a new humanism. Attempting to redefine «what a story is» is becoming a fundamental lever in the making of meaning and a humanist tool in a world facing enormous transformations.

Europe's strength lies in its multiculturalism, its secularity, the singularity of real individual experiences, the integration of social critique into individual stories... And beyond Europe, other narrative traditions can help us understand how the game of storytelling can be an incredibly powerful tool for celebrating life more than power and violence.

That's why the second season of StoryTANK has opened its microphone to storytelling specialists from Africa (in partnership with 'La Saison Africa 2020'), the Middle East, Amazonia and pre-Socratic Greece, as well as researchers in Narratology, Anthropology, Psychology and Neuroscience.

Biographies

RESEARCHERS

Anaïs Goudmand

Anaïs Goudmand holds an agrégation in Modern Literature and is a former student at the École Normale Supérieure in Paris. She completed her doctorate at the Centre de Recherche sur les Arts et le Langage (CRAL) at the EHESS. She is now a researcher at the KU Leuven in Belgium. A specialist in serial narratives in media culture, she is keenly interested in the exacerbation of the effects of suspense and curiosity in this context, linking it to the commercial objectives that these narratives fulfil. She is developing an empirical approach based on the study of comments made by readers and viewers.

Kris Rutten

He works as a full professor in the Department of Educational Studies at Ghent University, where he heads the Culture & Education research group. He studied art history and comparative cultural studies and obtained a doctorate in educational sciences with a thesis on the rhetorical and narrative turn in education. His areas of expertise are: the rhetorical curriculum, the rhetoric of cultural literacy, the ethnographic turn in the arts, and the pedagogical role of cultural institutions.

Frédéric Lambert

He has a doctorate in the history and semiology of text and image, and is a lecturer and researcher in information and communication sciences at IFP (Institut français de presse) and the University of Paris 2 Panthéon-Sorbonne. He is also a researcher at CARISM (Centre d'Analyse et de Recherche Interdisciplinaires sur les Médias). His work is multidisciplinary: in semiology, anthropology of contemporary worlds, history and language sciences. His research themes examine collective legends and the communities that are imagined around information and communication texts and images: mythographies; theories of adherence; a semiotics of belief; theories of denunciation; a pragmatics of stigmatisation.

Christophe Recasens

A psychiatrist specialising in autism at the Hôpital Intercommunal de Créteil, in several IMEs, in charge of psychiatry and mental health in the Créteil Solidarité health network and a trainer in various establishments. This initial clinical training has been supplemented by regular work on the development of neuroscientific knowledge, a particular interest in education and learning (linked to his experience in an ITEP for children with behavioural regulation difficulties), training in hypnosis, and generally a more phenomenological orientation to his clinical and therapeutic thinking.

Massamba Guèye

He is a griot, storyteller, writer and teacher in Dakar. He tells stories on stage and publishes books of stories. Massamba Gueye is also a poet. He works regularly for Radio Télévision Sénégalaise, where he hosts programmes on poetry and African storytelling («Contes et légendes»). As a teacher, he is in charge of writing workshops at the Maison de la Culture Douta Seck in Dakar and accompanies Model United Nations. Massamba Gueye is a member of the scientific committee of the Observatoire de la Musique et de l'Art: O. M.A. R. T. He is regularly invited by the Centre Culturel Français to tell his tales and give lectures.

Jacqueline Thompson

She obtained a BSc in Cognitive Science from Yale University and a PhD in Experimental Psychology from Oxford University. Her previous research interests have focused on numerical/spatial cognition and individual differences in social cognition. She is currently working on the psychology of aesthetics, creativity and the arts (on transport), and on the differences between 'reality' and 'fiction'.

Ralf Schmäzle

He is an adjunct professor in the Department of Communication in the College of Communication Arts & Sciences at Michigan State University, USA. He has a unique cross-training in communication, health psychology and cognitive neuroscience. He received his doctorate from the University of Konstanz, Germany, where he also held a postdoctoral position. His research focuses on the brain mechanisms of successful health and risk communication, as well as the brain dynamics underlying public responses to entertainment media and mass communication in general. This involves a radically interdisciplinary approach that integrates theories from biopsychology, cognitive neuroscience and communication.

Maxime Besenval

A doctoral student in sociology, he is working on a thesis entitled «Investing in fragmented work: scriptwriting in action». His work focuses on the anthropology of fictional writing, the sociology of work and the sociology of science and technology. He is also a research engineer at the Centre de Sociologie des Organisations between the CNRS and Sciences Politiques.

SCREENWRITERS

Moussa Séné Absa

He is a film director, painter, writer and composer. In the cinema, he wrote the screenplay «Les Enfants de Dieu», which was honoured at the Francophone Film Festival. His first film, the short «Le Prix du Mensonge», won him the Tanit d'argent at the Carthage Festival in 1988. His film «Tableau Ferraille» won the prize for best photography at the 1997 FESPACO. His next work, «Madame Brouette», won the Silver Bear at the 2003 Berlin Film Festival. He has also produced a popular daily comedy sketch (400 parts), «Goorgoorlu», for Senegalese television.

Christelle Berthevas

As a writer, Christelle Berthevas teaches literature and general culture before training herself in writing. Graduated from the European Conservatory of Audiovisual Writing, she collaborates for the first time with Arnaud des Pallières with whom she adapts « Michael Kohlhaas » (2013), selected in official competition at the Cannes Film Festival and awarded by two César. They co-wrote « Orpheline » (2016), Bayard d'Or at the FIFF in Namur. In 2018, continuing her collaboration with Arnaud des Pallières, she finished writing « A man disappears » and engaged a new co-writing on a historical film. She is also developing an adaptation of a children's film and literary projects.

Nicolás Buenaventura Vidal

Born in Cali, Colombia, he is a narrator, storyteller, writer, scriptwriter and film director. After a long period working at the Théâtre Expérimental de Cali (TEC), he focused on oral storytelling, which has led him to present his shows in Africa, Europe and Latin America. He has also published a number of books of stories, and has written over a dozen feature films and documentary series for television. He has won several awards for his screenplays. He directed a documentary entitled «Le charme des impossibilités» in 2005 and has just finished shooting «Kairos», the screenplay for which was awarded a prize by the Gan Film Foundation.

Pierre Hodgson

Pierre Hodgson was born in London in 1959.

After Oxford, he came to Paris where he was coordinator on Olivier Assayas' first film DESORDRE and 1st AD to Raul Ruiz on TREASURE ISLAND.

The next years were split between working as a TV producer in London and screenwriting for Joao Canijo in Lisbon. Two of these films went to 'Un Certain Regard'.

He continues to combine making documentaries with screenwriting. Credits include Philippe Grandrieux' SOMBRE, Randa Chahl's INFIDÈLES, Hany Abou Asad's PARADISE NOW which won a Golden Globe and three features by Jerome de Missolz, the last of which went to Directors' Fortnight.

Ralitza Petrova

Ralitza Petrova (b. 1976, Sofia, Bulgaria) studied film and video art at University of the Arts London, and later fiction directing at the UK's National Film and Television School (NFTS). Her shorts have won wide acclaim at the film festival circuit, including Cannes, Berlin and Locarno, as well as on numerous art platforms, such as Tate Modern and the Centre Pompidou. In 2016, her feature debut GODLESS premiered at Locarno Film Festival, where it won four awards, amongst them the Golden Leopard for Best Film. Since, the film has won 27 awards, and has been nominated for European Discovery 2017 – Prix FIPRESCI by the European Film Academy. Ralitza Petrova is a fellow of the DAAD Artist-in-Berlin Program 2019, where she developed her next feature film LUST, a Bulgarian-Danish-Swedish coproduction, supported by the Bulgarian National Film Centre, The Danish Film Institute, FilmiVast, and Eurimages, which is currently in post-production in Denmark.

Ralitza Petrova is a film lecturer, and a script consultant at numerous international film labs and platforms, amongst them Le Groupe Ouest's LIM | Less is More (France, Lithuania, Norway, Scotland, Switzerland), Ventana CineMad (Spain), La Sélection Annuelle du Groupe Ouest (France), PridexPower Lab (Bulgaria), Creative Academy "Rabbit Hole" (Bulgaria).

StoryTANK

Matthieu Taponier

Born in Paris, he studied Modern Literature and obtained an M.F.A. from New York University's Tisch School of the Arts. Since 2009, he has worked as a scriptwriter, script editor and editor. He took part in the ScriptLab programme at TorinoFilmLab (Italy) as a story editor in 2012. In 2014, he was a scriptwriter-consultant for the Semaine de la Critique's «Next Step Lab» programme. He is Laszlo Nemes' co-screenwriter on «Son of Saul» (Grand Prix at the Cannes Film Festival 2015) and «Sunset» (2018).

Atiq Rahimi

Novelist and film-maker Atiq Rahimi was born in Kabul, but when the war broke out in the 1980s, he went into exile and came to France.

After studying and researching semiology and cinematographic narratology at the Sorbonne Nouvelle, he went on to direct advertising films and documentaries, before penning his first feature film, Terre et cendres (Earth and Ashes), adapted from his own novel, in 2004. Presented at Cannes 2004, the film won the Un certain Regard vers l'avenir prize. In 2012, he adapted his Goncourt Prize-winning novel Syngué sabour for the screen. He has just directed his 3rd drama, Notre Dame du Nil, in Rwanda, and L'ours de Cristal at the Berlin Film Festival, an adaptation of the novel written by Scholastique Mukasonga.

In addition to his literary works, he has invented callimorphism, a graphic art form combining drawing with Persian and Japanese calligraphy. His work has been exhibited at La Galerie Cinéma, the Salon d'Automne in Paris, in New York...



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« Facing the huge transatlantic armada, we must give ourselves the means and tools to make cinema in all its dimensions, in all its strength, not to let go because that's what it is: cinema. »

Matthieu Taponier - screenwriter & editor. Collaborator of Le Groupe Ouest and StoryTANK

Edito 01

Spectator Physiology, Creativity Dynamics, Narrative's Anthropological Function

Spectator Physiology

Designing a fictional narrative generally requires that authors and script-writers maintain a paradoxical relationship between the notion of the recipient-spectator being both the motivation and the source of constraint. Though the recipient is central to the storytelling mechanism, a less essential approach would sometimes be preferable because of the implications related to marketing alone. This paradoxical relationship presents an obstacle to the construction of a common core of understanding of the spectator's experience from a practical point of view.

Bearing in mind the idea of facilitating the emergence of this core of understanding relevant to the community of fiction writers, this unprecedented first StoryTANK session will entail a meeting between scriptwriters bearing practical skills, and researchers or experts, bearers of specific expertise in key areas of reflection:

The description of the neuro-psychological and physiological experience when immersed in a fictional film. What kind of activity does this involve? What are the physiological mechanisms or reflexes involved? What are the conditions for success? What are the circumstances when immersion fails? Are these conditions universal?

The spectator's motivations: what does he/she expect from this experience?

What kind of conscious satisfaction needs are mostly sought by the spectator? What are the existing less conscious expectations?

The emotions involved in this immersive experience. The association between these emotions and the pragmatic dimensions of the story.

Are we expecting to experience familiar or unprecedented emotions? To be entertained or to delve deeper into self-discovery through the fictional experience? Do film stories satisfy specific emotional needs? Is the central phenomenon of empathy rooted in an emotional experience?

The conditions for the emergence of meaning from an emotional experience.

What role does moral judgment play in the spectator's experience? Is this a key factor? In what way does the emergence of meaning depend on the spectator's construction of a metaphor?

Each of these themes will be addressed through discussions relative to our main concern: in what way can scientific expertise support or contradict the scriptwriters' intuitive skills and how can it enhance their writing methods? To what extent does it challenge established theories and assumptions in the field of scriptwriting?

Creativity Dynamics

Since the 1980s and the so-called « scenario crisis » in Europe, scriptwriters have had at their disposal a set of methods and theoretical models to organize and structure their work. But what of the originality of the ideas themselves and their singularity? In what way can we facilitate author creativity to encourage them to think outside the square, to dare explore new territories or to explore them in a different way?

The very notion of creativity has been the object of scientific studies and analyses for several decades. The creative process with its different stages are now known. Yet, this precise description of the conditions for innovation and the emergence of ideas has had little influence on the practices of screenwriting professionals to date.

This second segment of the StoryTANK aims to initiate exchange between scientists and scriptwriters on the genesis

of ideas, the nature of the storytelling creative process, the conditions and devices needed to facilitate this creativity.

What is a new idea? How is it achieved? How do we recognize it?

How can we generate an abundance of possibilities to avoid limitation to an initial idea we think we might have? Are some attitudes more creative than others? Are there methods or circumstances which facilitate the generation of new ideas?

What is the process for culling and selecting ideas?

What happens between the apparition of an initial idea and the confrontation of this idea with competing and sometimes complementary ideas? And according to which process can a set of ideas lead to a singular construction? To what extent is the creative process at work in storytelling comparable to the process at work in scientific disciplines? How do these contemporary creativity concepts compare to the classical learning model which goes from concept to application, from general to particular, from plan to realization (top-down mode)? What are the advantages of a bottom-up approach (from concrete matter to conceptualization)?

Fictional narrative's anthropological function in the 21st century

In today's societies, fictional narratives (films or series) are generally classified in the «entertainment» category. To entertain, for recreational purposes. As if their anthropological importance is equivalent to a game of pinball. And yet it is these image-determined fictional narratives which forge our emotions, our representations of the world, our projections.

At the same time, a fundamental trend prevails since the 1960s among European authors (theatre, cinema, novels, etc.) which tends to belittle the very notion of storytelling. As if populism is inherent to the narrative construction, debasing in sorts. What are the consequences of this tendency in decline of storytelling in Europe?

In contrast, on the other side of the Atlantic since « Star Wars », structurally speaking Hollywood narratives have become standardized, industrialized, generalising the story's paradigm along with superhero characteristics. What are the current or foreseeable consequences of this type of evolution?

These differences between Europe and the United States may appear incidental if we consider that storytelling is commonly perceived as second rank within the rituals of a society or culture. How true is this? Precisely what role does "entertainment" play in today's society?

In their work, feeding off their personal sensitivity and judgment, scriptwriters are often unaware of their anthropological or societal role, of their geographical affiliation (or not) or of their interpretation of the world we live in.

In what way can we help them to better understand the consequences of what they are aiming to develop?

In this third segment, participating researchers will share their hypotheses on the nature of the anthropological function of storytelling. For example, for Johan Braeckman, a Flemish philosopher, the fictional narrative is a kind of «flight simulator» which prepares us for interactions with our fellow kind, with the outside world with its transmutations and dangers.

From this central theme, other more specific issues can be addressed on the moral and collective impact of narratives, consideration of audience cultural differences, the means of the narrative, be it of an oral or written nature.

Biographies

RESEARCHERS

Thomas Axelson

Uppsala University 2008, Doctor of Theology defending his thesis, *Movies and Meaning. Studying the Audience, Favourite Films and Existential Matters*. Associate Professor in sociology of religion at Uppsala University 2015. My field of expertise is vernacular meaning making and the construction of world views in everyday life in the crossroad of media and religion, with a special interest in fiction film and religion and how main-stream viewers comprehend and use movies as a resource in life. My theoretical interest has been to develop a more nuanced understanding of these processes with the help of advanced concepts dealing with reception; 'thick viewing'.

Samira Bourgeois-Bougrine

Samira Bourgeois-Bougrine earned her PhD in ergonomics and human factor engineering. Her initial research focused on human-machine interactions, ergonomic analyses of behaviour and best practices in the aviation agency in terms of pilots and air traffic controllers. Samira Bourgeois went on to focus her research on analyses of best practices in the creative process of engineers and writers, based on in-depth analyses of responses to interviews and activity traces. Her current work focuses a) on ways to enhance creativity in educational settings, through pedagogies that seek to improve specific aspects of the creative process and b) on the use of virtual environments to unleash the creative potential of engineers.

Alexis de Saint-Ours

I have a background in mathematics, physics and philosophy and specialized in the philosophy of physics and mathematics. In recent years, I have been working more specifically on environmental issues. I have worked in particular on the status of time in relativity and quantum gravity (in the spirit of Carlo Rovelli's work) and on the different mechanisms of production and invention of new ideas.

Marc Marti

Marc Marti is a lecturer-researcher in the Spanish department of the University of Nice Côte d'Azur and director of the electronic journal « Cahiers de narratologie ». He was the director of the Interdisciplinary Laboratory for Cultures and Societies (LIRCES EA3159) from 2005 to 2016. He hosts two master's seminars dedicated to storytelling: « The narrative, from the object of analysis to the scientific statement » and « Video-game narrativity: from narrative to design narrative ». His research focuses on two main areas: firstly, the history of ideas and cultural productions from the 18th to the 21st century in Spain, on the other hand, a theoretical research on narrative genres and socio-technical devices of narration.

Thierry Servillat

Childhood and youth in Paris. Consider to become a writer but choose to study medicine (1978). Choose to become a psychiatrist and leave Paris for living in Nantes (west of France). Rapidly experiments disappointment about classic psychiatry. Chooses to train in hypnosis and still practices hypnosis today. Very involved in the development of hypnosis in France: practitioner, trainer, founds numerous schools in this domain. Organize numerous congress (CFHTB Nantes 2009, 1000 attendees; World congress in Paris 2015, 2000 attendees). Chief Editor of the journal « Hypnose & thérapies brèves » (2004-2009). Leave and creates the journal « TRaNSSES » (2017). International trainer and lecturer, author of numerous articles and books in the domain.

Bernard Victorri

Bernard Victorri is a former CNRS research director in language sciences. His interests are the semantics of languages, cognitive linguistics and the origin of language.

SCREENWRITERS

Philippe Barrière

Philippe Barrière studied Philosophy & Formal Logic. Script consulting allowed him to combine his interest for analysis and his passion for cinema. He works internationally as a script consultant since 2014. He co-wrote “Made in Bangladesh” with Rubaiyat Hossain (Toronto IFF 2019). He teaches scriptwriting in Paris, and works for several script development workshops, such as Le Groupe Ouest, TorinoFilmLab, La Scénaristerie and Pustnik. He is also a script editor for the BFI London Film Festival.

Ollivier Pourriol

Ollivier Pourriol is a French screenwriter, philosopher and novelist. He created the *Cinephilo* Conferences, combining films extracts & philosophical analysis. He wrote « Cinéphilo » (Hachette littératures, 2008) and « Vertiges du désir : comprendre le désir par le cinéma » (Nil, 2011).



« The StoryTANK opens the infinite paths of storytelling with the human being at its centre, in this profound definition of what it means to tell, in a societal, geopolitics and ecology context in profound change. »

Atiq Rahimi - Novelist, Screenwriter, Filmmaker & Playwright. Collaborator of Le Groupe Ouest and StoryTANK

StoryTANK

Partners

LIM | Less is More

The 1st European programme to develop new approaches to writing for cinema

LIM | Less is More is the European feature film development programme for filmmakers committed to a changing world - created by Le Groupe Ouest.

Each year, LIM welcomes writers and directors from (and/or residing in) the European Union, Eurimages countries and third countries participating in the Creative Europe programme, as well as the United Kingdom*, who present a fiction project at an early stage of development. LIM is also open to applicants from the theatre, documentary and visual arts sectors.

Le Groupe Ouest

A unique venue in Europe for tomorrow's young cinema

Anchored in the Côte des Légendes region, since 2006 in Plouneour-Brignogan, Le Groupe Ouest supports the creation of fictional narratives as part of a European cooperation approach and a commitment to rural and coastal areas.

The only place of its kind in Europe dedicated to supporting writers in residence and monitoring script development, Le Groupe Ouest is a platform for applied research into storytelling. With over 50 films coached at Le Groupe Ouest selected at Cannes, Berlin, Sundance and Venice, the Film Lab has become Europe's leading centre for coaching authors and scriptwriters for cinema and series, and France's leading centre for professional training for filmmakers and scriptwriters.

Le Groupe Ouest, a film laboratory in Brittany, a European centre for cultural decentralization

Every year, Groupe Ouest strengthens its position as a place where meaning is created.

Meaning for and through the stories that are written here.

Meaning rooted in its geographical location and its humanist approach.

Meaning for the villagers who get involved to make the improbable possible.

Meaning, by drawing on humanity to create stories that enable us to face, understand and dream our lives.

At Le Groupe Ouest in Brittany (France), authors are pampered! They are welcomed into residency at Plouneour-Brignogan, on the windswept coast, where they work in small groups under the guidance of consultant-writers experienced in working with scriptwriters for international independent film networks or in writing series. Meticulous organisation is essential to enable the writers to plunge unhindered into the deep exploration of their story.

StoryTANK

For scriptwriting support

Why all this attention? It's simple: the work of a scriptwriter is much harder than you might think, and is often the longest and most laborious part of making a film or series. Screenwriters are at the heart of these creations and we need a variety of geographical and social contexts to depict our world in order to help us understand it. Offering quality support to today's scriptwriters is essential if we are to offer future generations rich and powerful films.

Strengthening the foundations of European independent cinema

The aim of this close collaboration with scriptwriters is to strengthen the foundations of European independent cinema and enable it to open up to new audiences. It is during the grueling writing process that each unique strategy used by the filmmaker to connect with the audience is defined. This stage is essential for revealing the essence of the film, which cannot be reconstructed during shooting or editing.

To optimise the creation of European series

Using a highly collective approach enriched by expertise from recent research in cognitive science, neuroscience and the humanities, we offer screenwriters new materials to develop their creative singularity, as well as the narrative power of their projects.

An interdisciplinary approach to film storytelling

Le Groupe Ouest's approach has matured through years of experience working with the screenwriters of today and tomorrow, and can draw on the experience of writers in Europe and around the world and their efforts to select the most useful and varied methods.

Le Groupe Ouest

Plouneour-Brignogan, Finistère



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« StoryTANK is an open project: little by little, we give ourselves benchmarks, we look for the keys to questions that arise collectively and individually to us. **Virtuous and abyssal.** »

Antoine Le Bos - screenwriter,
founder & director of Le Groupe Ouest