

Storytellers of Ireland Aos Scéal Éireann

# Strategic Plan 2023 - 2025



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Cover: Connemara Co. Galway C 1930 by Kathleen Price ©Dúchas  
Left: Mary Martin (native of Kerry & native speaker) and John Johnson (native of Gallarus, Ballydavid, Kerry & native speaker), Westfield, Massachusetts, 1982 with Leo Corduff. ©Dúchas  
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# Foreword



Pádraig Ó Nía, Bríd Ní Nía, Carna 1985, le Bairbre Ní Fhloinn & Ríonach uí Ógáin (CBÉ), 1985 ©Dúchas

In 2021, the Committee of Storytellers of Ireland agreed to commission a review and strategic planning process for the organisation and with support from The Arts Council of Ireland, we embarked on this journey. We engaged the professional services of an experienced cultural consultant to undertake a review of Storytellers of Ireland as an organisation and engage in an extensive consultation process. The strategic development process has been informed by member consultations and surveys and consultations with a diverse range of individual and organisational stakeholders who support and engage with storytelling as a practice and artform.

Oral storytelling still lives on; despite all the technological advances of recent years and ironically even flourished during the pandemic with the help of these same technologies.

Storytelling in Ireland is at a crossroads now, I believe. Do we, in Storytellers of Ireland, continue as a voluntary organisation, a network of individuals, some professional, some not, interested in the importance of tradition and the development of that tradition in a contemporary context; some who want to open it out and include improvisation, the healing power of stories, storytelling as a community engagement, storytelling in theatres, or as spoken word artists. The strategic development process has unearthed many of the attitudes to storytelling and storytellers from a broad spectrum of people. We in Storytellers of Ireland are aware that the world wide interest in the Irish storytelling tradition is very much alive and growing, however it does not hold a strong position in the established arts ecosystem in Ireland.

A crossroads in this case can be an opportunity. This strategic plan not only presents the fault lines in our present situation, but also points to the direction and the actions we need to take, in order to build on our achievements and to consolidate the organisation in the future. By pointing out clearly in the context of our purpose, vision, ambition, mission and values, a series of very definite

actions, beginning with a revision of Governance structures, the consolidation of partnerships both current and new, and the active engagement of a professional Development Officer in the future, this strategy presents a viable pathway. This is such a clear-thinking document, that if we follow the suggestions it could be the blueprint for very effective and creative and sustainable support for those who follow us on the road of story.



By following this we would build on the goodwill and the amount of work and time, the committee of voluntary members, many of them practising storytellers and artists have given over the past 20 years. We thank the members of Storytellers of Ireland for their continued support and to Storytellers of Ireland committee members past and present. On behalf of my colleagues on the committee, and the membership of Storytellers of Ireland/Aos Scéal Éireann, I would like to thank Siobhán Ó Malley for the attention and commitment she has given to the process of collection and collating the material. In the appendix document, she has also gathered very valuable information and contacts which will hopefully propel this initiative on in the future.

I would also like to express gratitude to the Arts Council for supporting this strategy. The hope is that it will mark a turn on the road, and the new path will bring us to a place where the stories and the storytellers will flourish, not only here on this island, North and South. This is a movement which needs and deserves support now. At this time of turmoil and great challenges for us all, not only in Ireland, but across the globe, the stories we tell will sustain us.

**Nuala Hayes**  
Chairperson

Storytellers of Ireland / Aos Scéal Éireann

# Introduction and Context

The context in which this strategy is developed sees a time of great change, coming out of a global pandemic, the war in Ukraine, the impact of Brexit, increasing racial and political tensions, acceleration of the environmental crisis and an increasing reliance on digital technologies. A large cohort of our population is aging; another cohort is emerging and diversifying, bringing to the fore opportunities to re-think our ways of being in a more culturally diverse society, ways of maximising opportunities presented by new and emerging technologies and respecting and protecting our natural environment.

We understand the need to situate ourselves within this evolving and challenging context and believe that storytelling has an important role to play in speaking to these challenges. Given the range of contexts within which storytelling is practiced, there are significant opportunities for Storytellers of Ireland to develop partnerships across many sectors, artforms, disciplines, cultures and geographical territories, working together to ensure a sustainable and professional environment for oral storytelling. The diverse contexts within which storytelling is relevant, and of value, opens new opportunities for the artform and practice. As an innate and intuitive practice that is common across cultures, it has a valuable role to play in the context of equality, diversity and inclusion in the arts. In the context of arts and cultural policy,

Storytellers of Ireland aims to achieve stronger alignment with the national policy context of The Arts Council and Creative Ireland. The Arts Council's Strategy Making Great Art Work, with its twin focus on the artist and on public engagement and Creative Ireland's focus as a cultural and wellbeing programme that inspires and transforms people, places and communities through creativity, aligns with our strategic direction and priorities.

As we look to secure our future and respond to the needs of the artform and practice of storytelling in an effective way to achieve the desired outcomes in this plan, we will need to evolve as an organisation. We must review and strengthen our operational and organisational capabilities in a number of key areas, including income generation, governance, organisational growth and human resource capacity. We aim to operate in a collaborative way appropriate to the diverse networks that align with our work on advocacy, policy development, strategic relationships, programme initiatives and promotion, in partnership with key organisations and agencies to support our ambitions. We aim to cultivate an engaged community of storytellers, and supporters of storytelling, and promote opportunities through strengthened connections and partnerships. We are committed to promoting and developing storytelling in Ireland to ensure it remains a vibrant part of people's lives and an important contribution to Ireland's cultural heritage and contemporary society. We will advocate for its position in cultural policy and across a diverse range of contexts.



## What is Storytelling?

Storytelling is an intimate and interactive art. A storyteller tells from memory rather than reading from a book. A tale is not just the spoken equivalent of a literary short story. It has no set text but is endlessly re-created in the telling. The listener is an essential part of the storytelling process. For stories to live, they need the hearts, minds and ears of listeners.

The skills of a storyteller include the ability to improvise and adapt to the needs of the audience and the listeners who can be of all ages and backgrounds; a knowledge of the rich tradition of storytelling and the history of the oral tradition which has been passed on through the generations; and the performance skills to adapt to the many different contexts in which storytelling is practiced in contemporary society.

## Our Purpose

To promote the study, practice and knowledge of storytelling in Ireland through the preservation and perpetuation of traditional storytelling and the development of storytelling as a contemporary art through the fostering of storytelling skills among all age groups, from all cultural backgrounds, and the telling of stories in public places such as schools, colleges, prisons, community centres, churches, libraries, hospitals, elderly care centres and festivals, throughout the entire island of Ireland.

## Our Vision

Our vision is of an Ireland where storytelling is valued as a significant cultural asset, a vibrant artform and a practice that enhances the lives of those who engage with it.

## Our Ambition

That Storytellers of Ireland will be the leading voice for storytelling in Ireland, nationally and internationally recognised for its work in promoting and positioning storytelling as one of Ireland's most significant cultural assets.

## Our Mission

To enhance the profile and recognition of storytelling as a performing art, a professional practice, a participatory practice and an activity of interest across a range of contexts and to advocate, advise and develop the artform and practice in partnership with key agencies and funders.

## Our Values

Our stories tell us who we are, where we come from, where we are now, where we are going, our connection to one another, and to our places.

Our Values are what we stand for. They guide, and motivate our attitudes, behaviours and decision making as we put best practice at the heart of everything we do. They can be shared and expressed by our management committee, our members, our partners, our artists, our audiences.

**Respect** - for preservation and perpetuation of traditional storytelling and for progression of storytelling in contemporary and innovative expressions and contexts.

**Collaboration** - we connect with individuals and organisations in Ireland and internationally, to forge the relationships, identify opportunities and create the connections that support our future progression.

**Openness** - we embrace all forms of storytelling and are open to new ideas, new approaches and new ways of working.

**Inclusion** - we honour all cultures and all people's stories equally in promoting cross-cultural and cross-community respect and understanding and we encourage diversity in our membership.

**Expertise** - we combine a wealth of experience and expertise in storytelling practice, and we share our knowledge to create opportunities for others to develop and share.

## Our Strategic Priorities:

- **SUSTAIN** Strengthening our organisational structure.
- **ADVOCATE** Championing storytelling as a significant cultural practice.
- **PARTNER** Developing the organisation in association with partners and projects.



# Summary of Our Aims and Objectives

## SUSTAIN: Strengthening Our Organisational Structure

**Aim:** To ensure a dynamic future through practices that strengthen the work, reach and recognition of the organisation. Focusing on governance structures, organisational capacity and financial stability.

1. Revise Governance structures.
2. Develop organisational capacity and resources.
3. Develop a robust financial strategy that strengthens and diversifies our income streams.
4. Ensure best practice standards for all involved in our work.

## ADVOCATE: Champion Storytelling as a Significant Cultural Practice

**Aim:** To advocate for storytelling as a creative practice in a range of contexts and with diverse audiences. Championing storytelling as a contemporary art-form, participative practice, and as a traditional cultural expression.

1. Advocate for stronger position and recognition of storytelling in arts policy.
2. Support and promote the special character and the range of this cultural practice.
3. Strengthen the organisational brand and communications.
4. Value, practice and promote equality, diversity and inclusivity.

## PARTNER: Develop the Organisation in Association with Partners and Projects

**Aim:** To build and strengthen relationships to support the ambitions of the organisation and its members through cross-sectoral alliances.

### Objectives

1. Establish partnerships in education.
2. Develop partnership opportunities to strengthen capacity in our work.
3. Develop cultural and cross sectoral partnerships and collaborations.
4. Develop the range and reach of our work internationally.



Participant FEST Conference , Lithuania 2022



John Cadigan, Holyoke, Massachusetts, 1982 with Leo Corduff ©Dúchas

# SUSTAIN: Strengthening Our Organisational Structure

**Aim:** To ensure a dynamic future through practices that strengthen the work, reach and recognition of the organisation - focusing on governance structures, organisational capacity and financial stability.

**Objectives**

- 1 Revise governance structures.
- 2 Develop organisational capacity and resources.
- 3 Develop a robust financial strategy that strengthens and diversifies our income streams.
- 4 Ensure best practice standards for all involved in our work.

Objectives	Recommended Actions	How will we know we have achieved this?	By When
<b>1.1 Revise Governance Structures</b>	1.1.1 - Review and update constitutional documents and legal status (Constitution & Deeds of Trust) to ensure they reflect the purpose, vision and activities of the association.	<b>We will have:</b> - Engaged professional services in organisational development & governance to advise on most suitable org. structure & status to achieve our ambitions. iii	February 2023
	1.1.2 - Review and implement best governance practices and procedures in line with The Governance Code, adhering to best practice in policies and procedures to deliver on ambitions. See VAI & IWC. i	- Strong governance structure in place, incorporating required areas of expertise and recommended legal status - Achieved full compliance with the Charities Governance Code and ready to report on compliance in 2023 as required by the Charities Regulator. - Subscribed to The Wheel membership scheme to avail of training in governance & organisational management iv	April 2023
	1.1.3 - Integrate and organise all company records and documents in a shared online or physical space.	- Partnered with ITMA on developing an online archive of SOI resources and materials (eg. newsletters, articles, governance docs and other digital / film / video / audio content relating to Storytellers of Ireland)	April 2023
	1.1.4 - Review skillset, range and areas of expertise, including sectoral representation, required for the governing structure of SOI.	- Reviewed skillset of current committee and identified additional requirements. v	Nov./Dec. 2022
	1.1.5 - Agree and document the roles of the officers and ordinary committee members/directors and the terms of reference for sub-committees. ii	- Availed of training through The Wheel. vi - Identified suitable representative for Sol committee/Board with experience in governance and cultural organisation management. - Identified and agreed on who is responsible for overseeing implementation of this strategy.	Nov./Dec. 2022

Objectives	Recommended Actions	How will we know we have achieved this?	By When
<b>1.2 Develop organisational capacity and resources</b>	1.2.1 - Pursue opportunities for financial support to engage professional service of Development Officer to support Storytellers of Ireland committee/directors in delivering this strategy. See Appendix 7	- Submitted applications for support to The Arts Council, International Fund for Ireland and explored potential through other funding schemes. See Appendix 1	June 2023
	1.2.2 - Invest in Committee/Board development through relevant training and capacity building to renew the leadership role of the management committee/Board, including due attention to succession planning. vii	- Discussed and agreed on capacity building needs and succession planning at our quarterly meeting	Dec. 2022
	1.2.3 - Establish sub- committee to progress governance and fundraising to enable delivery of actions in strategic priorities.	- Identified committee members with relevant experience and skills to lead the progression of strategic priorities	Dec. 2022
	1.2.4 - Consider skills and representation across fundraising/sponsorship, governance, youth, education, heritage, cultural diversity to support renewed organisational focus.	- Discussed with core committee re. nominations to fulfill gaps and needs in delivering our ambitions	Dec. 2022
	1.2.5 - Pursue opportunities to identify a physical space for the organisation in partnership with other organisations that align with our focus and priorities.	- Explored possibilities to share space with peer organisations in Words Ireland - Formalised a letter to Poetry Ireland regarding space in their new premises once completed -Contacted the National Folklore Dept UCD about allocating an available space for storytelling on site -Received updates from Cavan County Museum about their plans for a National Storytelling Centre	

Objectives	Recommended Actions	How will we know we have achieved this?
<p><b>1.3</b> Develop a robust financial strategy that strengthens and diversifies our income streams</p>	<p>1.3.1 - Review our business and management practices that leverages our cross-sectoral alliances to build a broader base of income sources: public, private, and earned income.</p> <p>1.3.2 - Agree committee/director roles around fundraising plans and actions.</p> <p>1.3.3 - Review membership fees, methods of collection and types of donations from the membership and public. See VAI viii</p>	<ul style="list-style-type: none"> <li>- Discussed and identified approaches to strengthening our operational and financial structure, including strategic alliance with relevant organisations.</li> <li>- Strengthened our financial position and capacity through funding programmes and strategic partnerships. For example, in the arts, culture, creative industries, education, health and wellbeing, heritage, libraries, rural and community development and tourism sectors. (see Appendix 1)</li> <li>- Discussed and agreed roles and responsibilities within current committee to identify and progress income generation to support our strategic priorities.</li> <li>- Revised membership pricing structures according to categorisation of member types (eg. individual and subsidised membership, organisations gold and silver membership etc.)</li> <li>- Revised and clearly set out membership criteria in constitution. See CBI ix</li> </ul>
<p><b>1.4</b> Ensure best practice standards for all involved with our work</p>	<p>1.4.1 - Operate and audit the arc of policies that guide the actions of all involved in SOI in their compliance with best practices and ensure these are shared with all committee members/directors on their appointment.</p> <p>1.4.2 - Implement procedures for regular review of policies and issues arising, updating the organisation in respect of governance and best practice.</p> <p>1.4.3 - Develop a code of conduct to be shared with members, contemporising the skills and awareness necessary to engage with various communities of interest. See VAI x</p> <p>1.4.4 - Review process and criteria for inclusion in online Directory of Storytellers and champion best practice standards.</p>	<ul style="list-style-type: none"> <li>- Availed of professional advice and guidance on required policies for best practice in our work - for committee/Board, members, volunteers, contractors</li> <li>- Joined Theatre Forum performing arts network &amp; attend training, members meetings.</li> <li>- Partnered with peer organisations in sharing knowledge and expertise on best practice.</li> <li>- Joined Words Ireland and subscribed to their Charter for Inclusion xi</li> <li>- Revised the process for inclusion in Directory of Storytellers, including a plan for monitoring and review on a regular basis, See PI WISxii</li> <li>- Agreed roles and responsibilities around management of membership scheme.</li> </ul>

Objectives	Recommended Actions	How will we know we have achieved this?
	<p>1.4.5 - Broaden membership base to include key advocates and supporters of storytelling, key organisational partners, professionals who use storytelling in their work and audiences of storytelling.</p>	<ul style="list-style-type: none"> <li>- Agreed on revision of membership scheme based on learning from peer organisations, considering different levels and categorisation of members and associated fees.</li> <li>- Enhanced functionality for membership through website in line with policy on donations/fundraising. See CBI xiii</li> <li>- Promoted the revised scheme to new and existing members and attract and broaden the scope of membership scheme and income. See VAI xiv</li> <li>- Conducted survey with membership on regular basis to monitor progress and inform practices in development of membership scheme.</li> </ul>



Set for film "Oíche Sheanchais", filmed in London 1934. From left: Robert Flaherty, Séamus Ó Duilearga, Seáinín Tom Ó Direáin (an scéalaí), Micilín Ó Dioláin, Paits Rua Ó Maoláin, Maggie Durrane, Robin Flower, "Tiger" King. © Dúchas



# ADVOCATE: Champion Work of Storytelling

**Aim:** To advocate for storytelling as a creative practice with a range of expressions, contexts and with diverse audiences. Championing storytelling as a contemporary art-form, participative practice, and as a traditional cultural expression.

**Objectives**

1. Advocate for stronger position and recognition of storytelling in arts policy.
2. Support and promote the special character and the range of this cultural practice.
3. Strengthen the organisational brand and communications.
4. Value, practice and promote equality, diversity and inclusivity.

Objectives	Actions	How will we know we have achieved this?	By When
<b>2.1 Advocate for stronger position and recognition of storytelling in arts policy</b>	2.1.1 - Engage with multi-disciplinary teams in Arts Councils (NI and Ireland) to advocate for stronger position and recognition for the art of storytelling.	<b>We will have:</b> - Connected with The Arts Councils of Ireland and N. Ireland - Joined National Campaign for the Arts (NCFA) as representative voice for storytelling. xv	March 2023
	2.1.2 - Seek clarity on positioning of the artform across Arts Council funding streams. (Eg. Trad Arts, Literature, YPCE, Arts Participation, Festivals),	- Connected with head of Depts. in The Arts Councils of Ireland and N. Ireland	March 2023
	2.1.3 - Advocate for a wider understanding of the practice of storytelling and its potential, including recognition and support for storytelling as part of multi-disciplinary.	- Organisational membership of national & European advocacy bodies for arts & culture, such as National Campaign for The Arts, Theatre Forum and other European organisations. See xvi	January 2023

	Recommended Actions	How will we know we have achieved this?	By When
<b>2.2 Support and promote the special character and the range of this cultural practice</b>	2.2.1--Explore potential of UNESCO status for Irish storytelling, to ensure traditional storytelling / scéalaíocht is safeguarded as an important aspect of Ireland’s intangible cultural heritage. xvii	- Submitted expression of interest and engaged with Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media for addition of storytelling to Ireland’s National Inventory of Intangible Cultural Heritage for UNESCO.	September 2023
	2.2.2--Advocate for initiatives to strengthen the profile and recognition of storytelling, such as an International Storytelling Festival, awards schemes etc. xviii	- Discussed with The Arts Council of Ireland / ACNI Literature Dept, Trad Arts Dept. & Festival’s Dept and re. development of an International Storytelling Festival in Ireland. - Discussed with TG4 re. inclusion of storytelling in Gradam Ceoil Awards. - Connected with Trad Éireann re. representation on Board of Directors xx Attend ‘Trad Talk’ Nov 2022.	November 2022
	2.2.3--Support the lead agencies progressing the development of a National Storytelling Centre.	- Supported Cavan County Council and Cavan County Museum in their plans to build a national storytelling centre in Cavan & to programme and produce an annual storytelling festival.	Ongoing
	2.2.4--Work with networks and partners to showcase and promote programming of storytelling across festivals and arts centres, highlighting examples of creative storytelling projects taking place across Ireland and Europe. Consider communications & branding to connect with audiences.... See xix	- Focused social media communications to highlight storytelling initiatives through podcasts, videos, features etc. - Contacted Arts Council Festivals about including storytelling initiatives in their seminars and conferences (ahead of AC Festival’s Conference February 2023) and Theatre Forum about inclusion of storytelling in annual conference programme. - Connected with St. Patrick’s Festival about their curated Abair series. xxi -Identified curators to develop pertinent thematic storytelling projects and events through project applications with Storytellers of Ireland.	June 2023 November 2022 November 2022

Objectives	Actions	How will we know we have achieved this?	By When
<b>2.3 Strengthen the organisational brand and</b>	2.3.1 - Consider name change to reflect renewed strategic direction and objectives.	- Obtained agreement from SOI members for name changes of the organisation. (Storytelling Ireland / Scéalaíocht Éireann has been suggested by various stakeholders through this consultation process)	December 2023
	2.3.2 - Re-brand and update the organisation's identity and logo, to reflect articulated values and strategic priorities.	- Obtained support for re-brand and re-development of Sol website in line with agreed strategic objectives. (AC CBSS 2022)	June 2023
	2.3.3 - Refresh and develop website to reflect the organisation's renewed focus and vision.		
	2.3.4 - Develop communications policy for online engagement across website and social media platforms and maximise opportunities that digital technologies gives to engaging new members and audiences for storytelling. See IWC xxii	- Collaborated with peer organisations to maximise approaches to online engagement (themed discussions, webinars, symposia, highlighting storytelling across broad and diverse contexts etc).	December 2023
	2.3.5 - Review purpose, focus and resource requirements for the quarterly newsletter. See xxiii	- Reviewed and agreed on purpose of newsletter and revised accordingly.	January 2023
	2.3.6 - Develop a Communications and Public Participation Campaign around key calendar dates or festivals to attract public participation and media attention. See xxiv	- Considered more ambitious plans for relevant calendar dates such as World Storytelling Day, St. Patrick's Day, Imbolc, Bealtaine, Lughnasa, Samhain.	January 2024
	2.3.7 - Strengthen relationships and communication with members of Storytellers of Ireland to create a stronger support network and organisational voice.	- Reviewed approach and location for our AGM to reflect the nature and geographical spread of membership. Considered gathering of members, sharing expertise and experience, promoting collegiality and opportunities to meet and connect.	January 2023

	Recommended Actions	How will we know we have achieved this?	By When
<b>2.4 Value, practice and promote equality, diversity and inclusivity</b>	2.4.1 - Ensure that all aspects of the work of Sol welcomes and respects all people, regardless of class, disability, race, ethnicity, gender, religion, sexuality or age.	- Engaged with peer organisations on Equality, Diversity, Inclusion Policies (EDI), Code of Conduct, to be shared with new and existing members. See IWC EDI. xxvii	June 2023
	2.4.2 - Promote the role of storytelling in arts audience development and public engagement, inclusion (its role in EDI) and investment in people's own creativity. xxv	- Met with Arts Council arts centre, festivals and arts participation personnel about the role of storytelling in public engagement and audience development, such as development of storytelling cafés in arts centres, storytelling residencies in festivals etc.	
	2.4.3 - Aim to achieve a wider social awareness and engagement of storytelling through;	- Identified ambassadors for storytelling in every county and a plan to engage increased audiences and participants in storytelling activity. With libraries, arts centres, festivals, museums, Creative Ireland programmes of local authorities.	
	<ul style="list-style-type: none"> <li>• Promoting traditional and contemporary storytelling in the Irish language,</li> <li>• Showcasing storytelling in Traveller cultures</li> <li>• Promoting storytelling in other languages that comprise contemporary Irish society. xxvi</li> <li>• Promoting inclusive opportunities to engage with storytelling creating opportunities for people to story swap and share stories in an informal context, in communities</li> </ul>	- Facilitated and promoted residencies and storytelling clubs/groups in partnership with County Libraries, (similar to a traditional music/song session or Storytelling Houses of Wexford) xxviii - Explored programming partnerships with festivals such as Imram Féile Litríocht Gaeilge, Mother Tongues Festival and others celebrating our language, cultural heritage and cultural diversity.	

# PARTNER: Develop the Organisation in Association with Partners and Projects

**Aim:** To build and strengthen relationships to support the ambitions of the organisation and its members through cross-sectoral alliances.

**Objectives**

1. Establish partnerships in education
2. Develop partnership opportunities to strengthen capacity in our work
3. Develop cultural and cross sectoral partnerships and collaborations
4. Develop the range and reach of our work internationally

Objectives	Actions	How will we know we have achieved this?
<p><b>3.1 Establish partnerships in education</b></p>	<p>3.1.1 - Cultivate and grow partnerships for national storytelling in schools' initiatives to engage and collaborate with young people.</p> <p>3.1.2 - Re-establish partnership with Teacher Training Colleges to incorporate storytelling training/skills in their curriculum for trainee teachers, delivered by storytellers.</p> <p>3.1.3 - Explore potential of storyteller in residence at Teacher Training Colleges.</p> <p>3.1.4 - Explore partnership opportunities with third level institutions, such as National Folklore Department at UCD, Irish Department at NUIG and various departments at DCU, Maynooth University, Ulster University and more. xxix See Appendix 4</p>	<p><b>We will have:</b></p> <ul style="list-style-type: none"> <li>- Continued to work with Poetry Ireland WIS</li> <li>- Connected with other initiatives such as Creative Schools (AC) and Creative Youth xxx</li> <li>And with Education Centres in each county re. arts in education such as BLAST residency.</li> <li>- Shared these opportunities with our storyteller membership.</li> <li>- Connected with relevant Teacher Training Colleges re. partnership initiatives.</li> <li>- Shared artist residency opportunities with membership to encourage participation of storytelling. See also Creative Change project. xxxi</li> <li>- Explored and established key partnerships and collaborations with third level institutions -Met with Arts Council Traditional Arts about supporting a Storyteller as traditional artist in residence at UCC. xxxii</li> <li>- Advocated for multi-annual Arts Council funded partnership with UCD Folklore Dept, to support an annual storyteller in residence</li> </ul>

Recommended Actions	How will we know we have achieved this?
<p><b>3.2 Develop partnership opportunities to strengthen capacity in our work</b></p> <p>3.2.1--That Storytellers of Ireland formalise connections with national resource organisations through membership or partnership to serve the needs of Sol members and practitioners.</p> <p>3.2.2--Support storytellers and storytelling festival members through connecting and partnering with other organisations/ practitioners to provide mentoring, professional development and capacity building.</p> <p>3.2.3--Formalise partnership with Armstrong Storytelling Trust to share learning and approaches to community engagement and storytelling development and to integrate storytelling activity north and south. See VAI xxxiii</p> <p>3.2.5- Embrace digital technology and natural symbiosis for storytelling - podcasts, online festivals, connecting with digital radio and other radio. xxxiv</p>	<ul style="list-style-type: none"> <li>- Formalised working agreements with existing partners (eg. MOU) such as Poetry Ireland, Armstrong Storytelling Trust and membership of Theatre Forum, National Campaign for the Arts, Words Ireland etc.</li> <li>- Joined Words Ireland and the National Mentoring Programme for professional development opportunities - Connected with European training and professional development programmes in storytelling. See Appendix 4</li> <li>- Partnered with the Armstrong Storytelling Trust on their storytelling training for teenagers, approaches to community engagement and storytelling development - Identified opportunities to partner on cross border &amp; European funding programmes.</li> <li>- Collaborated with partner organisations to incorporate storytelling in multi-disciplinary projects and online platforms, See xxxv</li> </ul>



FEST Conference  
An Grianán, Co. Louth 2017

	Recommended Actions	How will we know we have achieved this?	By When
<p><b>3.3 Develop cultural and cross sectoral partnerships and collaborations</b></p>	<p><b>Explore potential partnerships with national initiatives across diverse contexts and sectors</b></p> <p>3.3.1 - Libraries – Through LGMA Libraries Development (Local Government Management Agency &amp; Libraries NI to advocate for storytelling projects &amp; residencies through libraries.</p> <p>3.3.2 - Health and Wellbeing- advocating for benefits of storytelling practice in healthcare. See xxxvi</p> <p>3.3.3 - Heritage – Explore partnership opportunities with The Heritage Council for Heritage Week and local authority heritage programmes</p> <p>3.3.4 - National Museums – explore partnership potential for storytellers in residence, commissions</p> <p>3.3.5 - Cultural Tourism - engage with Failte Ireland regional authorities, county tourism offices, re. potential for storytellers as tour guides or to deliver tour guide training</p>	<p>- Explored partnership with Libraries Ireland / Libraries NI. - Proposed storytelling presentation at Libraries Conferences.</p> <p>- Shared examples of and benefits of storytelling residencies such as Waterford Healing Arts Trust, to encourage adoption within Healthy Ireland initiatives across the country.</p> <p>- Advocated for storyteller residencies through initiatives such as Oral History Projects, gathering stories and contributing to the oral history archive in each county.</p> <p>- Connected with National Museum of Ireland re. storyteller in residence and commissions to engage with collections and communicate to enhance visitor experience at Museums.</p> <p>- Discussed potential for storytellers integrated into tourism plans and strategies, eg. OPW historical buildings, Open House Dublin, storytelling walks interpreting history of buildings, spaces.</p>	<p>January 2024</p>

	Recommended Actions	How will we know we have achieved this?
	<p>3.3.6 - Promote and support development of storytelling among the younger age cohort.</p>	<p>- Discussed potential for storytelling and outdoor experiences, green spaces, gardens and biodiversity, sensory gardens, botanic gardens and national parks – storytelling walks, commissions, residencies. (Green Policy)</p> <p>- Discussed project partnership opportunities with youth organisations for storytelling to engage diverse themes and concerns for young people such as climate action, cultural diversity and more. xxxvii</p> <p>- Explored funding partnerships to enable mentoring &amp; development opportunities for young people through bursaries, projects, collaborations. See MOLI young writer's bursary xxxviii</p> <p>- Explored potential for support and collaboration with international initiatives such as Young Storytellers Festival of Wales and Fest Young Storytellers Residencies.</p>
<p><b>3.4 Develop the range and reach of our work internationally</b></p>	<p>3.4.1 - Partner with Culture Ireland to promote Irish storytelling to international presenters and audiences, through showcases for international presenters and other opportunities. xxxix</p> <p>3.4.2 - Partner with DFA re. Irish Mission Network for Irish festivals such as Imbolc, Bealtaine, Lughnasa, Samhain, St. Patrick's Day Festival internationally – virtually and in-person engagements. See ITMA example xl</p> <p>3.4.3 - In association with FEST, raise the ambition for World Storytelling Day activity in Ireland.</p>	<p>- Connected with Culture Ireland re. inclusion of storytelling in their international trad arts showcase at Temple Bar Trad Festival, about storytellers participating in Folk Alliance, Celtic Connections and other international platforms for Irish folk and traditional arts.</p> <p>- Connected with DFA Cultural Officers in NY, Berlin, London.</p> <p>- Discussed with Cultural Director, DFA, re. potential of storytelling to fulfill programme objectives for significant festival calendar dates with DFA Irish Mission Network overseas.</p> <p>- Considered connecting virtual storytelling sessions for World Storytelling Day activities with international St. Patrick's Festival activities through DFA Mission Network to strengthen international profile of Irish storytelling practice.</p>

# Footnotes

i [https://visualartists.ie/about/governance\\_/](https://visualartists.ie/about/governance_/) and <https://irishwriterscentre.ie/governance/>

ii <https://www.wheel.ie/advice-guidance/governing-your-organisation>

iii Explore option of incorporation as Company Limited by Guarantee in conjunction with professional services - example <https://www.formations.ie/> and note <https://childrensbooksireland.ie/about-us/company-information> Delegation of day to day management powers point 81 in CBI Memo & Articles - add this to SOI new constitution if intending to employ part time development officer)

iv <https://www.wheel.ie/training/governance>  
Upcoming Training Dec 2022 - <https://www.wheel.ie/training/2022/12/trustee-guide-introduction-role-trustee-governance-charities-governance-code>

v Consider representation of Irish language and culturally diverse practitioners or ethnic minorities, young emerging practitioners, Governance, fundraising and legal skills, third level institution representative?

vi <https://scope-skills.eu/en-ie/start-learning/>

vii <https://www.wheel.ie/training/governance>

viii <https://visualartists.ie/members-area/join-vai/#join> and [https://visualartists.ie/about/governance\\_/conditions-and-definitions-of-membership-2/](https://visualartists.ie/about/governance_/conditions-and-definitions-of-membership-2/)

ix Section 5 - Membership - CBI - chrome-extension://efaidnbmnnnibpajpcglclefindmkaj/  
<https://childrensbooksireland.ie/sites/default/files/2021-08/FINAL-Constitution-of-Childrens-Books-Ireland-CLG.pdf>

x [https://visualartists.ie/about/governance\\_/code-of-conduct-for-members/](https://visualartists.ie/about/governance_/code-of-conduct-for-members/)

xi Words Ireland Charter for Inclusion <https://wordsireland.ie/a-charter-for-inclusion/>

xii <https://www.poetryireland.ie/education/information-for-writers/>

xiii Ethical Fundraising <https://childrensbooksireland.ie/ethical-fundraising-policy>

xiv VAI Membership benefits and supports <https://visualartists.ie/members-area/about-membership/> & <https://visualartists.ie/members-area/membership-fees-entitlements/>

xv <http://ncfa.ie/whats-being-done/> <http://ncfa.ie/how-you-can-help/>

xvi Membership of orgs such as Theatre Forum, National Campaign for the Arts, National Campaign for the Arts, Culture Action Europe, Creative Industries Federation, Europa Nostra

xvii To submit expression of interest and engage with Department of Tourism, Culture, Arts, Gaeltacht, Sport & Media for addition of storytelling to Ireland's National Inventory of Intangible Cultural Heritage for UNESCO ( <https://www.gov.ie/en/publication/8ef0e-intangible-cultural-heritage/#> )

xviii <https://www.storytellers-conteurs.ca/en/recognition-and-awards/Story-Keeper-Award.html%20%20and%20https://www.storytellers-conteurs.ca/en/recognition-and-awards/StorySave-Award.html>

xix example of branding and producing storytelling performance to enhance venue communications and messaging and attract a broader audience cohort

Leeds Storytelling Takeover as part of Leeds Lit Fest <https://www.adversecamber.org/shows/leeds-storytelling-takeover/>

<https://danielmorden.org/projects/>

And collectives working together to strengthen the offering

- <https://www.dalriadalegends.co.uk/events>

- <https://candlelittales.ie/about/>

- Adverse Camber productions work closely with festivals, arts centres, rural touring and national and international partners to commission, develop and tour new work in storytelling .<https://www.adversecamber.org/about-us/>

xx Trad Éireann is a newly established resource organisation to promote the traditional arts throughout the island of Ireland, with no representative of storytelling on governing body <https://www.trad-ireland.com/governance>

xxi <https://stpatricksfestival.ie/events/abair>

xxii Irish Writers Centre Social Media Policy chrome-extension://efaidnbmnnnibpajpcglclefindmkaj/  
<https://irishwriterscentre.ie/wp-content/uploads/2022/01/Social-Media-Policy-UPDATED-31.1.22.pdf>

xxiii Revising newsletter - Would more regular email updates on news and opportunities meet membership and storyteller needs, within the limited human resource capacity of the current committee? Would the newsletter articles on storytelling serve a more focused purpose in promoting a deeper understanding of storytelling to national arts and cultural organisations? Would time be better utilised through regular sharing of updates on social media platforms (eg. highlighting level of storytelling activity across the country, raising awareness, increasing visibility and understanding of storytelling projects and performances, keeping storytelling on the radar of cultural programmers, funders and influencers and also highlighting opportunities for storyteller members such as Creative Schools, BLAST and other residency or commission opportunities for storytellers, to help increase awareness and engagement across the island.

xxiv See example Talking Statues - <https://www.theskinny.co.uk/art/features/scottish-storytelling-festival-talking-statues>

xxv See Arts Ekta World of Words <https://www.artseka.org.uk/world-of-words-1>

xxvi Suggested projects would partner with Kids Own promoting work with Traveller communities and partner or collaborate with Mother Tongues Festival, Age Action Ireland, Healthy Ireland, First Fortnight Festival, Arts and Health.ie

xxvii Irish Writers Centre EDI Statement chrome-extension://efaidnbmnnnibpajpcglclefindmkaj/  
<https://irishwriterscentre.ie/wp-content/uploads/2022/01/IWC-EDI-Statement-2022.pdf>

xxviii See Wexford Story Houses as an example – could every county do this, supported by heritage, tourism, arts in Local Authorities? Through libraries, community organisations, local development organisations, healthcare etc. storytelling in health and healing, in education, therapy etc. Scottish Storytelling Forum facilitate opportunities for people and communities to participate in storytelling (inclusion, arts participation, public engagement adult education, storytelling groups etc) <https://www.storytellingforum.co.uk/>

xxix Explore potential for Arts Council funded partnership with UCD Folklore Dept to support an annual storyteller in residence (similar to UCC trad musician in residence supported by AC). Explore potential for partnership with Heritage Council for Heritage Week, with local authorities, that storytellers could be engaged to gather stories around the counties as storyteller in residence, contributing to the county's oral history projects. Example <https://www.laoispeople.ie/launch-of-laois-folktales/>

xxx Potential for partnership with Creative Youth Programme <https://www.creativeireland.gov.ie/en/creative-youth/>

xxxi Creative Change Project with Schools and Teachers <https://www.ulster.ac.uk/news/2012/december/triangle-primary-schools-celebrate-creative-shared-education>

xxxii <https://www.ucc.ie/en/fmt/music/news/traditional-artist-in-residence-2022.html>

xxxiii VAI –All Island body for Visual Artists – with base in North and South <https://visualartists.ie/ni-portal/ni-members-area/>

xxxiv Connect with UCD Folklore Dept. Bluiríní Béaloidis podcast to highlight traditional storytelling from its collection. Podcasts to highlight scope and potential of storytelling, through interviews with storytellers working in various contexts – eg. VAI <https://visualartists.ie/services/podcasts/> Storytellers of Canada Digital Radio <https://www.storytellers-conteurs.ca/en/SC-Radio-CC.html>

xxxv Partner with relevant organisations, festivals, venues to encourage inclusion of storytelling in multi-disciplinary contexts with other artforms to broaden the scope and strengthen the profile, eg. a storytelling stage or inclusion in spoken word stage at Electric Picnic, St. Patrick's Festival, Dublin Fringe Festival, Body & Soul, Theatre, Music, Literature, Heritage, Folk and Multi-disciplinary festivals, Ploughing Championships, Bloom and other national initiatives. Advocate for storytelling to feature and integrate more with Spoken Word and Literature Programming and with Storytelling with Music.

xxxvi Benefits of Storytelling in Healthcare Settings <https://www.artsandhealth.ie/case-studies/storytelling-residency-at-university-hospital-waterford/> and AST with Dementia Engaged & Empowered <https://www.facebook.com/ArmstrongStorytellingTrust/posts/2365382826948250>

xxxvii Climate Action initiatives with young people Foroige Future Proof Programme <https://www.foroige.ie/our-work/foroige-future-proof-programme> NYCI Climate Justice Fund <https://www.youth.ie/climate-justice/> Cultural Diversity Kids Own Languages <https://kidsownpublishing.com/program/kids-own-languages/> <https://www.youththeatre.ie/membership-services/youth-theatre-support-scheme>

xxxviii MOLI young writers bursary <https://www.writing.ie/guest-blogs/moli-and-the-edna-obrien-young-writers-bursary-2022/>

xxxix Culture Ireland – Showcase opportunities at Temple Bar Trad Fest, Folk Alliance US, Celtic Connections Scotland and promote Culture Ireland financial supports for international performances and festival visits. See also NICCoNA network (network of Irish Cultural Centres of North America) <https://www.facebook.com/groups/1842380615784741>

xl ITMA Collaboration with DFA on new commissions with DFA for Imbolc 2022 <https://www.itma.ie/blog/st-brigid-day-la-fheile-bride-2022>



Colm Ó Coadhain Glinsk, Co Galway, 1945 with Séamus Ennis ©Dúchas

