

Fuinseoga

**Project Proposal
MA CAT Curation
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Curatorial Text

'The recovery and restoration of memory is just as important as, and needs to be a vital component of, the recovery and restoration of land'

- **Leanne Unruh (2015)**

In Ireland, it's common knowledge not to destroy a ring fort unless you desire a lifetime of bad luck, and also to protect your land and cattle from píseogs (sinister fairies) with holy water on the eve of May 1st. As a European country, Ireland occupies a unique position in its relationship with mythology and folklore, as ancestral beliefs permeate public consciousness in countless ways. Even as a predominantly Catholic country, pre-Christian thought still seeps through, creating a hybridity of ancient and contemporary traditions. This enduring belief system has manifested in remarkable ways, even influencing state decisions. Folklore however is a dying art, as while superstition may still exist regarding ring forts, magpies, and whitethorn trees, it is slowly but surely fading out with each new generation.

Fuinseoga (the Irish word for ash trees) serves as both an artwork and a living 'Ciorcal Comhrá' (conversation circle), where art and storytelling merge. The installation physically centres ash - a tree threatened by the fungal disease Ash Dieback - arranged in a circular formation of twelve sculptures/seats by artist Eamonn Heffernan. Within the circle, storytelling workshops hosted by Seanchóiche (a travelling storytelling platform) will create space for the exchange of folklore and ancestral knowledge. Outside of structured workshops, visitors are encouraged to occupy the circle and share their own inherited stories with fellow participants, or read folklore tales supplied by Dúchas.ie (a free online archive of Irish folklore)¹ from a free booklet. By reimagining the gallery as a site for ancient knowledge exchange, *Fuinseoga* hopes to curate a living archive of folktales within the gallery space. As put by Leanne Unruh, historical knowledge 'should not be relegated to the past, and instead be considered in terms of (its) significance to current peoples and cultures'.²

¹ <https://www.duchas.ie/en>

² Leanne Unruh, "Dialogical Curating: Towards Aboriginal Self-Representation in Museums," *Curator: The Museum Journal* 58, no. 1 (2015): 88.

Fuinseoga is informed by Ailton Krenak's concept of 'ancestral future' (2024), the idea that ancient wisdom isn't fixed in a stagnant past, but rather represents 'an ethical mode of knowledge production that emphasises how we built, inhabit, and create existence on and with the earth'.³ As Ireland, along with the rest of Europe, faces the ecological crisis of Ash Dieback, *Fuinseoga* proposes that reviving knowledge of the ash tree's sacred status from ancient Ireland could foster a new relationship with the threatened species.

In pre-Christian Ireland, the native ash tree was revered as a guardian, associated with protection, fertility, healing and sovereignty.⁴ Considered a chieftain tree, it was seen as a crime to cut down the ash, with their destruction being seen as the ultimate form of revenge from an opposing tribe.⁵ Three of the five great Bile (sacred trees) in ancient Ireland were ash trees, positioned at the centre of the island for protection of the nation at large. While the installation's materiality references pre-Christian Ireland, so does its form. Diarmuid Ó Giolláin remarks, 'The notion of time in traditional societies is understood as being repetitive and circular, reflecting the rhythms of nature'.⁶ *Fuinseoga*'s circular layout deliberately echoes this cyclical understanding, creating a space where linear time is temporarily suspended and within which ancient knowledge of the land can be reactivated as a way of addressing current ecological challenges.

While the 'truths' revealed by folklore today don't hold as much power as they once did in Ireland's ancient past, they still stand as a template for preventing biodiversity loss. Blindboy Boatclub, an Irish podcaster and art historian, commented on this when referring to the whitethorn tree. Irish mythology warns us about the danger of cutting down this species due the fatal superstitions attached to it, yet science *also* warns us against its destruction due to the integral role it plays as a keystone species. As Blindboy observes in his podcast, 'Evidence-based science is saying the same thing folklore is saying, but in a different way'.⁷

Fuinseoga does not aim to present folklore as an artefact, but rather create conditions to keep it alive and relevant, with Seanchóiche's involvement activating *Fuinseoga* as a discursive and interactive exhibition. *Fuinseoga* invites visitors to consider how ancestral knowledge – passed

³ Ailton Krenak, *Ancestral Future*, trans. Alex Brostoff and Jamille Pinheiro-Dias (Cambridge, UK: Polity, 2024): 8.

⁴ Niall Mac Coitir, *Ireland's Trees: Myths, Legends and Folklore* (Dublin: The Collins Press, 2015), 153.

⁵ Fairy Council of Ireland, "Chieftain Trees," accessed April 26, 2025, <https://fairycouncil.ie/chieftain-trees/>.

⁶ Diarmuid Ó Giolláin, "Rethinking (Irish) Folklore in the Twenty-First Century," *Béaloideas* 81 (2013): 38.

⁷ Blindboy Boat Club, *The Blindboy Podcast*, "FairyForts, Anthrax, Dubai Chocolate Bars and Seagulls Are All Intimately Connected and Flow as One in the Cognitive Ether," 41:35, April 23, 2025,

on through folklore which is embedded in relationship to nature and place – might help us navigate our current crisis of biodiversity loss with knowledge and care.

Wall Text

Eamonn Heffernan

Fuinseoga (*Fwin-show-ga*)

2025

Ash

Drawing inspiration from Fionn Timmins *Ciorcal na nDéise* (2024) (fig.1), *Fuinseoga* takes a similar form, featuring a commissioned work by Irish artist Eamonn Heffernan. The layout features twelve wooden sculptures/seats are arranged in a circle made of salvaged wood from fallen ash trees as a result of Ash Dieback.

Artist + Participant Profiles

Eamonn Heffernan

Eamonn Heffernan is a bog oak artist based in Wicklow. Originally from Dublin, Heffernan worked as a builder in London for three decades before returning back home to pursue formal studies in art.⁸ Heffernan's practice focuses on creating abstract sculptures using ancient oak salvaged from bogs. His deep connection to the material stems from what he describes as 'the spirit and the history that is in the pieces'.⁹ It's this appreciation for ancient materials which embody a 'timeless quality' that makes Heffernan an ideal collaborator for *Fuinseoga*. The commission would see an evolution in Heffernan's practice, as he will work with ash as opposed to bog oak. Taking this into consideration and to ensure responsible sourcing, Axe Forestry in Athlone would be commissioned to supply and transport the ash. While Heffernan's practice usually takes a few weeks due to the drying process of bog oak, the ash will allow for an accelerated process.

Heffernan's artistic process is deeply intuitive and responsive to the material on hand. In interviews he describes how the sculpture's form is revealed to him upon discovering the wood, a methodology which showcases Heffernan's sensitivity to the material.¹⁰ His acute awareness of the wood's history and the memory it holds manifests itself in the abstract and unpolished form his sculptures take. Considering his relationship and experience with ancient materials, coupled with his profile as a local, small scale artist, makes Heffernan the ideal candidate to work on *Fuinseoga*. Heffernan would apply his material-sensitivity to create abstract ash sculptures which also function as seating. This dual purpose would activate the immersive and discursive

⁸ Janine Kennedy, "Meet the Maker: Irish Bog Oak Sculptor Eamonn Heffernan," *Irish Farmers Journal*, March 6, 2024, <https://www.farmersjournal.ie/life/craft/meet-the-maker-irish-bog-oak-sculptor-eamonn-heffernan-801832>.

⁹ Ibid

¹⁰ Ibid

nature of the exhibition, platforming the relationship between the stories shared and the threatened trees.



Eamonn Heffernan, *Ent Bogman*, (2013),
https://www.facebook.com/photo/?fbid=423338189808743&set=a.423338156475413&locale=en_GB

Form

Fuinseoga enters into dialogue with Fionn Timmins's *Ciorcal na nDéise* (2024). This translates as 'circle of the Déise', which references an ancient Irish tribe. Described as 'a beautiful love letter to the Irish landscape',¹¹ Timmins' work is made of 12 bog oak sculptures arranged in circular formation. It draws inspiration from ancient Irish megaliths and considers our relationship with the land and Ireland's past. Before its life as an indoor sculpture, the piece was installed outdoors at its place of origin during the spring equinox of 2024. Later installed at the Royal Hibernian Academy, Timmins was awarded the RDS residency award - attributed only to graduate artists.¹²

¹¹ Royal Hibernian Academy, "Fionn Timmins," accessed April 26, 2025, <https://rhagallery.ie/fionn-timmins/>.

¹² Ibid

Like Timmins' work, *Fuinseoga* will feature wooden sculptures made from native trees arranged in a circle. Where it differs is in the material used and in the dual function of the sculptures as seating. Like *Ciorcal na nDéise*, *Fuinseoga* will also feature twelve sculptures, with Timmins revealing that the number functioned as a Calander or clock like in pre-Christian Ireland, and subsequently 'allowing the viewer to draw something out of it'.¹³



Fionn Timmins, *Ciorcal na nDéise* (2024), photographed by Emily Geary (Jan 2025)

¹³ Emily Geary (interview with @Fionn_Mac_Tiomain), Instagram, April 13, 2025.

Seanchóiche

(Shanna-key-huh)

Seanchóiche represents a contemporary revival of Ireland's storytelling heritage, a practice described by founder Cormac Gaffney as 'a tradition that has always been there'.¹⁴ Its name is a combination of the Irish words 'seanchaí' (a storyteller in ancient Irish culture) and 'oíche' (the word for night), embodying both the cultural practice and the evening gatherings where their events unfold. As put in their mission statement:

'Seanchóiche is a storytelling platform founded in Dublin that currently runs in several countries...We host nights for people from all corners to come and listen and engage with spoken stories, ranging from personal anecdotes, prose, monologues, fictional narratives and anything in between'.¹⁵

The organization has developed a model which hosts events in various venues in Ireland and overseas. Events are announced through their Instagram and newsletters, with interested participants and audience members purchasing tickets in advance. Each event has a predetermined theme, and those who wish to tell a story can apply through an online form. Some examples of upcoming themes are 'Stories of Hope' in London, and 'Stories about Nature', in Dalymount Park, Dublin.

For *Fuinseoga*, Seanchóiche will facilitate workshops within the installation space over three consecutive evenings. Through collaboration between curator and Seanchóiche, themes based on folklore and inherited knowledge would be decided upon. Examples of themes are as follows:

¹⁴ EPIC The Irish Emigration Museum, "Seanchóiche: Reviving the Irish Storytelling Tradition," accessed April 20, 2025, <https://epicchq.com/story/seanchoiche-reviving-the-irish-storytelling-tradition>.

¹⁵ Seanchóiche, "Home," accessed April 21, 2025, <https://www.seanchoiche.com>.

Inherited stories: This theme invites participants to share narratives passed down through their own family lines, combining personal heritage with collective memory.

Stories about my hometown: By actively opening the circle to inherited stories from across the globe, this theme would acknowledge the importance of ancestral knowledge across different cultures.

Folklore and Nature: This theme would directly address the ecological concerns at the heart of *Fuinseoga*.

Seanchóiche has a self-sustaining financial model, where they manage venue rental through ticket sales revenue. This represents an advantageous opportunity when collaborating as the organisation would not have to be considered in *Fuinseoga*'s budget. The arrangement would also ensure that established followers of Seanchóiche would be reached, expanding the *Fuinseoga*'s reach beyond the gallery walls. *Fuinseoga*'s collaboration with Seanchóiche would activate the space, transforming the ash sculptures into vehicles for storytelling and active listening. The collaboration would demonstrate how contemporary art institutions can meaningfully engage with cultural practices, such as folklore, that extend beyond traditional visual arts.

Public Programming

Fuinseoga will be open to the public for a two-week period September, strategically timed to coincide with beginning of Autumn – a season that naturally draws attention to ecological transitions.

- During the weekdays, the exhibition will welcome general public. Small booklets containing folklore from the Dúchas.ie website archive will be available for those who to engage with ancient stories while in the circle. Visitors will also be encouraged to share their own folktales and/or listen to others sharing theirs.
- It will be an informal setting with no music, with the sounds from outside (water and birdsong) to filter through open windows and doors to maintain a connection with nature.
- A designated day will specifically be programmed as a sensory-friendly time, creating accessible opportunities for those who are neurodivergent or sensitive to over-stimulation by noise or crowds. Those who wish to avail of this can book with the gallery via telephone for a private viewing of the work on the designated day.

Seanchóiche Residency Weekend:

Seanchóiche will take residency for the middle weekend. For this, three distinct storytelling sessions will take place.

Friday and Saturday Evenings (19:00-21:30)

- Extended gallery hours, with formal closure at 22:00.
- A structured 20-minute intermission at the midway point for a comfort break.
- Complimentary beverages (alcoholic and non-alcoholic) on a donation basis, with proceeds going towards the Native Woodlands Trust, a charity dedicated to protecting native Irish woodland and biodiversity.¹⁶
- Ticket will managed by Seanchóiche's registration system. Participants may register as a storyteller or audience member.
- Extra chairs will be provided and circled around the installation, with speaker placed in the centre.

Sunday Afternoon (14:00-16:30)

- A daytime session designed to accommodate families, children, and those who prefer earlier gatherings
- Similar format to evening sessions
- Special focus on stories suitable for all ages, highlighting the intergenerational nature of folklore.

Accessibility and Documentation

- Professional Irish Sign Language interpreters will be hired for each Seanchóiche session.
- With consent from participants, stories will be audio-recorded and professionally transcribed. Transcriptions will be made available online as part of developing a digital archive on the exhibition website.

¹⁶ Native Woodland Trust, "Home," accessed April 20, 2025, <https://www.nativewoodlandtrust.ie>.

Delivery Format

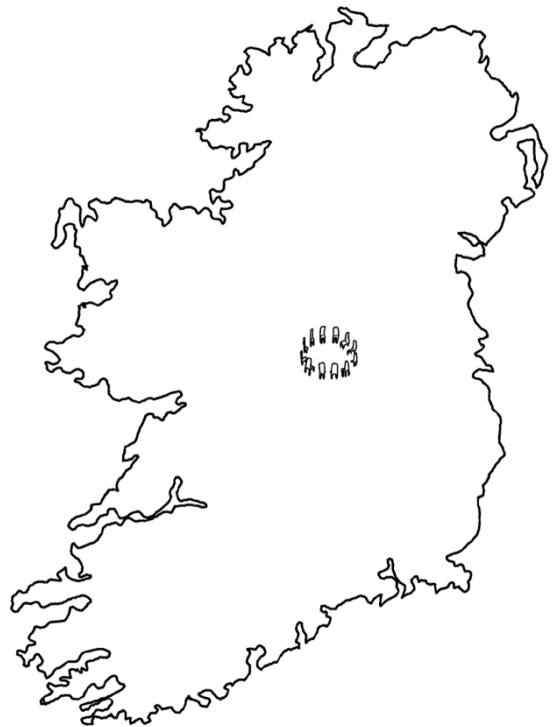
Date	Time	Event	Notes
1/9/26	All day	Install	
2/9/26	11-5pm	Exhibition open	No opening night due to workshops
4/9/26	7-9pm	Seanchóiche Event #1 Theme: Stories about Home.	ISL Interpreter Microphones and audio recorder Alcoholic and non-alcoholic beverages
5/9/26	7-9pm	Seanchóiche Event #2 Theme: Folklore and Nature.	ISL Interpreter Microphones and audio recorder Alcoholic and non-alcoholic beverages
6/9/26	2-4pm	Seanchóiche Event #3 Theme: Intergenerational Stories.	ISL Interpreter Microphones and audio recorder Non-alcoholic beverages
9/9/26	All Day	Accessibility Day	For those with sensitivities to crowds, noise and bright lights.
11/9/26	All day	De-install	

Location + Layout

Luan Gallery

Fuinseoga will take place at the Luan Gallery in Athlone, Co. Westmeath, Ireland – a venue choice that carries geographical and symbolic significance. Overlooking the river Shannon, the Luan Gallery is free to visit and hosts a range of exhibitions every year, giving a platform to both local and international artists.

The choice of location is deliberate. Positioned at Ireland's centre, Athlone is often considered the heart of Ireland. This position has ties to Irish tree mythology. In ancient Irish tradition, three famous Ash trees, named Bile Uisnigh, Bile Tortan, and Craobh Daithi were all placed in and around Ireland's centre. Bile Tortan is described as 'so big that it was able to shelter all the people of the region beneath its branches during times of danger'.¹⁷ The placement of the three trees enabled 'a triplication of the idea of a great ash tree standing at the centre of the land, as a sign of the protection of the Goddess of the land of her territory and its fertility'.¹⁸ The site-specificity of *Fuinseoga* creates a spatial dialogue with this ancient tradition. Its location metaphorically reactivates the tree's forgotten role as guardian, reconnecting both its material and contemporary audiences with indigenous knowledge systems. The geographical positioning engages *Fuinseoga* with deep historical currents in ancient Irish memory.



Emily Geary, *Luan Gallery Location*, 2025

¹⁷ Manchán Magan, *Listen to the Land Speak* (Dublin: Gill Books, 2022), 57.

¹⁸ Niall Mac Coitir, *Ireland's Trees: Myths, Legends and Folklore* (Dublin: The Collins Press, 2015), 153.

Exhibition Form + Layout

Fuinseoga will occupy the main room of the Luan Gallery, presenting a singular installation of Heffernan's work. The twelve sculptural elements will be positioned in a circle, with each piece oriented inward to face the other. As mentioned previously, while the circle directly references ancient Irish tradition, it also evokes contemporary design elements of conversation pits, architectural features designed to foster face-to-face interaction. Artists such as Fran Cottell have adopted conversation pits as a way of fostering community. When unoccupied, the installation stands as an installation, with roots in Ireland's ancient past through its materials and layout. When activated by human presence, the installation facilitates interaction and exchange amongst visitors.



Emily Geary, *Conversation pit at Gilmore Place*, 2025



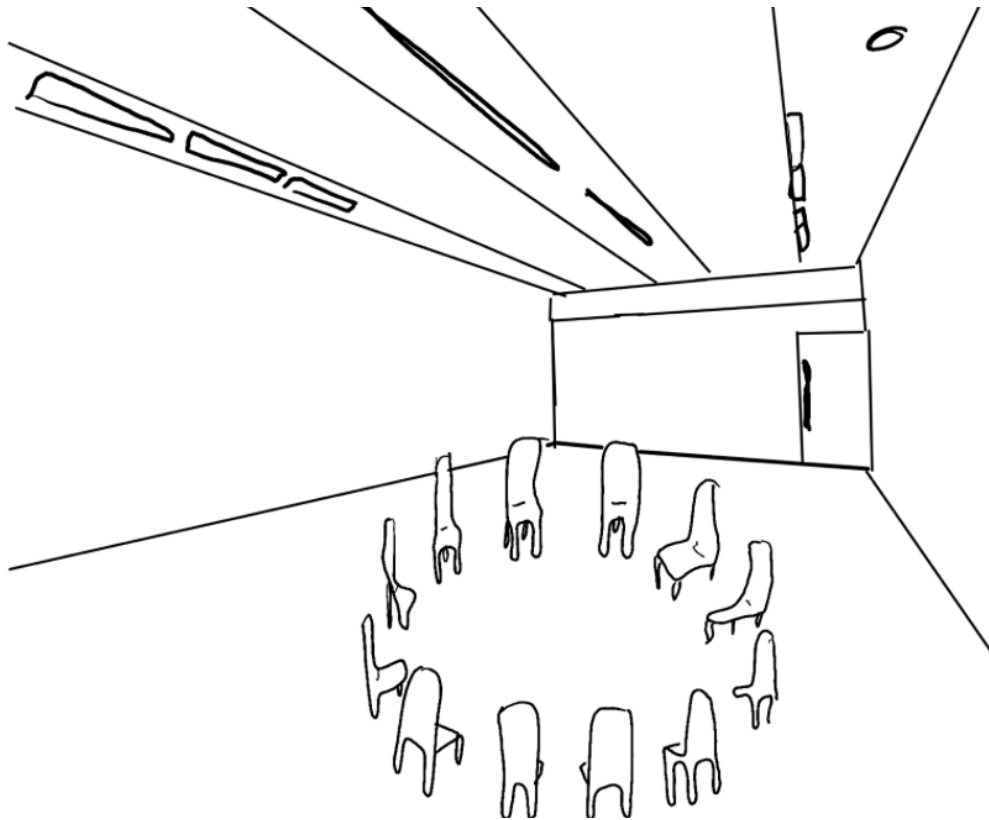
Fran Cottell, *Pentagon Petal*, 2016,
<http://www.francottell.com/artwork/pentagon-petal>



Emily Geary, *Conversation Pit at Tramway, Galsgow*, 2025.



Luan Gallery Interior, "The Luan Gallery," *Discover the Shannon*, accessed April 26, 2025, <https://discovertheshannon.com/listings/the-luan-gallery/>.



Emily Geary, *Fuinseoga Mock-Up*, 2025

Timeline

Date	Timeline
June 2025	Apply for funding, closes 24.07.25 @ 17:30
August 2025	<p>Once funding confirmed, contact:</p> <ul style="list-style-type: none"> - Luan Gallery - Artist - Seanchóiche - Gallery Technician <p>Begin writing researching and writing for publication.</p>
April 2026	<p>Finalise writing</p> <p>Liaise with Graphic Designer</p> <p>Book Equipment</p>
June 2026	<p>Confirm and finalise graphics</p> <p>Send posters and publication to be printed</p>
July 2026	<p>Collect prints</p> <p>Begin advertising</p> <p>Design website</p> <p>Ticket sales go live with Seanchóiche</p>
August 2026	Source equipment
September 2026	<p>Transport work (Tuesday 1st)</p> <p>Install (Wednesday 2nd)</p> <p>Workshops (Friday 4th – Sunday 6th)</p> <p>De-install (Tuesday 5th)</p> <p>Update website</p>

Budget

Fuinseoga will seek funding through the Traditional Arts Project Award from the Irish Arts Council – a grant specifically designed to support works that preserve and revitalize Ireland’s heritage. This funding is appropriate for the project as it prioritises projects that ‘are performance orientated and focus on repertoire across all traditional-arts genres (music, song, dance, and/or the oral arts such as **storytelling** and *agallamh beirte*), and/or offer experiences unique in the context for which they are intended’.¹⁹ The grant extends to €20,000 (£17,382). For the sake of this project, £15,000 (€17,500) would be requested.

The inclusion of storytelling as a specifically mentioned discipline aligns perfectly with *Fuinseoga*’s programming, particularly the collaboration with Seanchóiche and the emphasis on folklore through printed stories from dúchas.ie.

****While I have applied for an Irish grant, for ease I will be consulting Scottish rates and therefore working in pounds.***

£15,000	‘Traditional Arts Project’ Grant from the Irish Arts Council
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Budget	Item
£10,600	Artist: <ul style="list-style-type: none">• £8,400 for 24 days of work, presuming he would take one day off a week (four weeks)²⁰• £2,200 for finishing materials and additional tools needed

¹⁹ Arts Council of Ireland, "Traditional Arts Project Award," accessed April 26, 2025, <https://artscouncil.ie/funding-opportunities/project-award/traditional-arts-project-award/>.

²⁰ Artists’ Union Scotland, "Rates of Pay," accessed April 26, 2025, [https://www.artistsunion.scot/rates-pay#:~:text=£28.30%20per%20hour%20for,\(previous%20rate%20£42.00\)](https://www.artistsunion.scot/rates-pay#:~:text=£28.30%20per%20hour%20for,(previous%20rate%20£42.00).).

£1,750	Graphic Designer: <ul style="list-style-type: none"> • Harry Mayston, Graduate artist • Exhibition booklets and Posters • Five days' work @ £350/day.²¹
£500	Gallery Technician: <ul style="list-style-type: none"> • Install and deinstall rate £250/day, x2 days of work.²²
£1,200	Gallery Hire: <ul style="list-style-type: none"> • Luan Gallery has no prices listed. However, if I compare it to the prices of Dundas Street Gallery in Edinburgh which is a rental exhibition space in New Town which charges £1,500 per week during September (https://www.dundas-street-gallery.co.uk/cost/), Luan Gallery would probably charge less. This is due to its smaller scale, location in the countryside, as well as its municipal function. • This would include invigilators and other gallery staff.
£192	Website: <ul style="list-style-type: none"> • I would pay for one year of Wix Core package. This would allow me to place up to 50GB of recordings on the site.²³ • After the year is up I would enquire if the OPW (Culture and Heritage sector in Ireland) would be interested in paying for the website upkeep. If not, I would move the recordings to YouTube.
£175.50	Publishing: <ul style="list-style-type: none"> • www.edinburghcopyshop.co.uk • 250 A4 8 Panel Leaflets (exhibition booklets) containing folklore from dúchas.ie • 100 A4 Posters for locality
£410	Sign Language Interpreter:

²¹ Craft Agency, "Creative Project Manager – London," accessed April 26, 2025, https://craftagency.co.uk/jobs/uncat/685268/?utm_campaign=google_jobs_apply&.

²² BECTU, "BECTU Freelance Rates," accessed April 26, 2025, <https://members.bectu.org.uk/advice-resources/library/3170>.

²³ Wix, "Website Plans & Pricing," accessed April 26, 2025, <https://www.wix.com/plans>.

	<ul style="list-style-type: none"> • x3 evenings for workshops, 2.5 hours work per day.²⁴
£150	Wine and Soft Drinks
£0	Seanchóiche: <ul style="list-style-type: none"> • Seanchóiche hire the venue and make money from ticket sales.
£0	Advertising: <ul style="list-style-type: none"> • Visual Arts Ireland – free service (https://visualartists.ie/adverts/) • Instagram – free service • Arts Council – free service (https://artscouncil.ie/find-arts-near-you/)
£0	Equipment from Book-it: <ul style="list-style-type: none"> • Microphones x2 • Cables for mics • Recording equipment

Budget remaining: £22.5

Audience + Publics

The intended audience for *Fuinseoga* is anyone and everyone. Although *Fuinseoga* is an artwork in an art gallery, it aims to reach beyond the realms of traditional art audiences.

History and Irish mythology enthusiasts are a target audience, particularly those interested in myths and history on a local scale. Nature lovers and activists also make up the audience. School

²⁴ INTERPRETER Northern Edition, "Real Time Communities 2023," accessed April 26, 2025, <https://interpreter-ne.ie/2023rtc/>.

children and the elderly are also encouraged to engage with the work to promote intergenerational storytelling taking place during the alcohol free Sunday Seanchóiche session. For the Seanchóiche events, participants who volunteer to share a story do not have to share specifically Irish folklore. The aim is to share old stories, rather than isolating participants without knowledge of ancient Ireland.

Marketing + Media

Fuinseoga will take a marketing approach that balances local engagement with a larger national visibility.

- Posters will be hung up in the local area and surrounding towns, informing local schools, clubs, shop goers, etc.
- For larger advertising, *Fuinseoga* will advertise with Visual Arts Ireland and Arts Council Ireland, both of which are free.
- *Fuinseoga* will be advertised through be Luan Gallery social media platforms and websites.
- *Fuinseoga* will also be advertised through Seanchóiche social media platforms and websites.

Archiving

When *Fuinseoga* ends, a website will be launched as an archive of the event. It will contain audio-recordings from the Seanchóiche events, as well as transcriptions. Following the layout of the Rural Futurism website (www.ruralfuturism.com), the website design will be simple, with emphasis placed solely on the story recordings. The budget will account for the website to run for a year. After this, the website will be offered to the OPW (the government body for Culture and Heritage in Ireland). If they choose to not run the website, all recordings will be moved to YouTube.

Publishing

A small booklet will be designed for the event, available for free around the installation. They will contain various tales of folklore taken from the dúchas.ie website. Information on the history and ancient significance of the ash tree will also be printed, along with information on ash dieback and its impact on biodiversity and the economy.

Ethics

EDI for *Fuinseoga*

Ethical Practice and Acknowledgements

Artistic Attribution: *Fuinseoga* openly acknowledges the inspiration it takes from Fionn Timmins' *Ciorcal na nDéise* (2024). This acknowledgement will appear in exhibition materials, gallery texts, and promotional content to ensure proper recognition of Timmins' influence.

Content and Data: All participants in storytelling sessions will provide written consent in advance of sharing their stories being recorded and transcribed, or included in the digital archive. Participants will have the right to remove their contributions from the website at any point.

Environmental Responsibility

Ethical Sourcing of Materials: The ash used in the installation will be sourced from trees that have fallen naturally or that have been affected by ash dieback and require managed removal.

Education: *Fuinseoga* will include information materials about ash dieback in the free booklet.

Post-exhibition: As the wood will be varnished the installation will not be able to decompose naturally. Instead the work will be donated to the local community, with the option to split up the installation and disseminate amongst local businesses, schools, community centres, etc.

Charity: As mentioned, drinks will be available on a donations basis during the Seanchóiche events. Proceeds will be donated to the Native Woodlands Trust.

Cultural Inclusivity

While *Fuinseoga* focuses on Irish folklore and the Irish landscape, the project is designed to foster intercultural dialogue and exchange also. This is evident in the theme ‘Stories about my Hometown’. Key exhibition texts will be available in both Irish and English.

Accessibility

An Irish Sign Language interpreter will be present at each workshop, with the stories’ recordings and transcriptions then being shared online through the exhibition’s website. The Luan Gallery is wheelchair accessible, with an accessible toilet. The *Fuinseoga* website will feature a large print and a simple black and white layout for those who are visually impaired. Captions and Alt text will be included for any imagery. Outside of workshop hours, the exhibition will be sensory friendly with no loud noises or bright lights.

For those who cannot afford tickets to the Seanchóiche events, free tickets will be put aside.

Economic Equity

Artist Fees: Eamonn Heffernan will be paid in line with the Scottish Artist Union rates as an artist with 5+ years’ experience.²⁵

Worker Fees: ISL interpreter will be paid in line with Sign Language Interpreting Northeast rates.²⁶ The graphic designer will be paid in line with craftagency.co.uk’s rates.²⁷ The gallery technician will be paid in line with Bectu Arts Technicians’ rate.²⁸

Local Economic Impact: Where possible, materials, services, and support will be sourced locally from the Athlone/Westmeath region, contributing to the local economy.

Through these EDI commitments, *Fuinseoga* aims to create an experience that is environmentally responsible, accessible, and culturally respectful, and economically mind

²⁵Artists’ Union Scotland, "Rates of Pay."

²⁶ INTERPRETER Northern Edition, "Real Time Communities 2023".

²⁷ Craft Agency, "Creative Project Manager – London."

²⁸ BECTU, "BECTU Freelance Rates."

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EPIC The Irish Emigration Museum. "Seanchóiche: Reviving the Irish Storytelling Tradition." Accessed April 20, 2025. <https://epicchq.com/story/seanchoiche-reviving-the-irish-storytelling-tradition>.

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