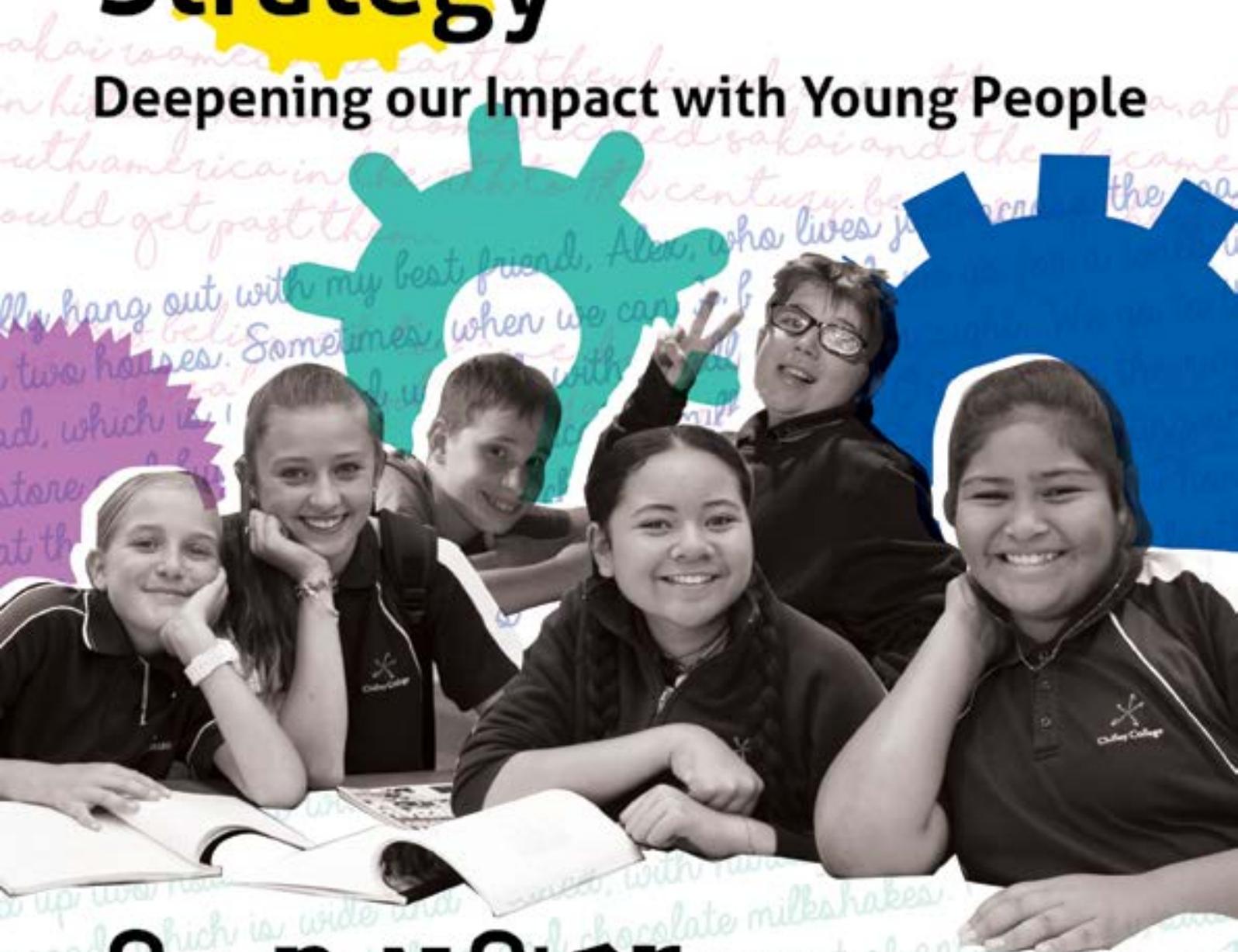


Our 2018 - 2020 Strategy



Deepening our Impact with Young People



Sydney Story FACTORY

THANK YOU!

This strategy was developed with the pro-bono support of Boston Consulting Group. Building on their earlier work developing a strategy for Sydney Story Factory's expansion into Western Sydney, BCG gave us a dedicated team of consultants who worked over many months to help us develop the plan here. Their insights were invaluable, as was their ability to gather ideas from multiple sources and synthesise them into a strategy that is both theoretically robust and practically achievable.

Our sincere thanks to Partner and Managing Director, Anna Green, and to the outstanding team led by the unflappable James Argent: Emily Wu, Ed Barker, Katherine Wilson, Rachel Krust, Daniel Selikowitz and Alice Lang (who no longer works for BCG but still agreed to help).

The Sydney Story Factory acknowledges and pays respect to the traditional owners of the land on which our home is built, the Gadigal people of the Eora Nation.

Stories changed my life.

As a kid of migrants in the pre-internet coastal suburbs of Queensland, I read everything I could find. In primary school, I was all about Roald Dahl and Paul Jennings. In high school, I buried myself in magazines like Rolling Stone, Juice and HQ.

Stories – whether they were made-up tales about a smart girl who could move things with her mind to punish horrible adults; or real-life, in-depth political journalism in what was essentially a music magazine – expanded my world and helped me to imagine my place in it.

Cut to adulthood and writing is my life. It's why I was attracted to volunteering at the Sydney Story Factory when I first moved to Sydney half a decade ago. Even Queenslanders like me had heard of this creative writing centre for kids, inspired by the one novelist Dave Eggers had set up in San Francisco.

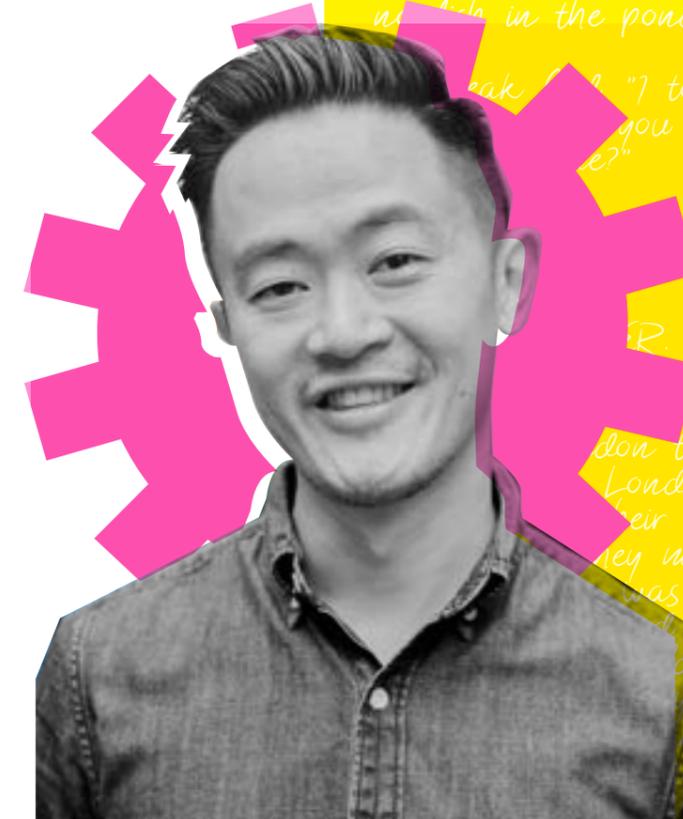
From Day One, I was astounded by the professionalism of Sydney Story Factory's staff, the tireless energy of its army of volunteers and the enthusiasm of the kids. In mere hours, I'd watch young people transition from shy kids barely able to speak sometimes, to being the first one to raise their hand, insisting they wanted to read their work out loud.

Creative writing isn't just for bookworms or people who want to be authors. All of us need to be creative in order to think laterally and solve problems in our work and lives. We all need robust literacy to communicate with family, friends and colleagues. (And given Australia is a country where over 40% of adults have low literacy levels, improving literacy in kids is paramount.) And we all need the confidence that comes from the one-on-one attention and care from adults that even the best schools struggle to give.

Sydney Story Factory has been changing kids' lives through stories for years in Redfern. In 2018, we expand to Western Sydney where Sydney Story Factory is needed most. It's such an exciting time. By getting involved and supporting us through your time or money, you're also supporting Sydney's next generation of storytellers.

Want to know what happens next? Keep reading.

Benjamin Law



...in a mansion. One morning, Buckbeak was so hungry because he woke earlier than his owner Arvind. He howled out so loud, but Arvind was still sleeping. At 12 o'clock, so, Buckbeak sneaked into the kitchen and grabbed 3000 fish from the fridge.

Buckbeak enjoyed all his fish until Arvind woke up at 1 o'clock instead of 12 o'clock and went into the kitchen and checked the fridge for any fish. He was confused because there weren't any more fish, so he went to Buckbeak and asked him, "Blaahdiblahblah" which means, "Where is the fish from the fridge?" in Buckbeak language.

Buckbeak said that there were some fish in the pond, so Arvind was free to take what you want. However, Arvind couldn't find any fish in the pond. He stomped angrily back to Buckbeak, and he said, "There are no fish in the pond!"

"I took all the fish from you want to eat?"

"No, I want breakfast."

"P."

Buckbeak said, "I don't go to buy fish in London fish market. Their way to get fish is they met a vendor who was so poor that he had to get fish from the market and sell it to him. I can't do that. You. I can't do that. Buckbeak said, 'I will give you fish but you can't get fish from the market.'"

Buckbeak and I don't need much fish to cook fish for ourselves.

Then, he meets someone who...



"The students were engaged straight away, and also were provided with great scaffolding to ensure they all experienced success. All our students, regardless of their needs, felt supported and had a great time. It was great as a teacher to see my students shine and come out of their shell in a different setting where they felt like they could be anyone."

Our Vision

We want to see an Australia where all young people have the skills and confidence to tell their stories.

About Us

We are a not-for-profit that runs creative writing and storytelling programs for marginalised young people aged 7 to 17. Supported by our community of expert educators and volunteer tutors, young people are empowered to create stories of all kinds, which we share and celebrate. Young people develop the skills and confidence to find their voice and shape the future.

Our Mission

Our mission is to enrich the lives of marginalised young people through creative writing and storytelling.

Our Outcomes for 2020

- Our centres are thriving and working effectively together.
- We have increased our reach and impact through a combination of large programs and long-term residency programs.
- We have developed and implemented impact and success frameworks that guide the development of all our programs and are used to make a greater change in the lives of the young people we work with
- We have investigated different options for the next stage of our growth and developed a strategic growth strategy.

2018 INTEGRATE

our existing and planned operations in Sydney and Western Sydney

- Launch Parramatta centre in June 2018
- Focus staff and board efforts on establishing the Parramatta centre and integrating operations with the Redfern centre
- Refine use of outcomes framework to measure and drive data-driven view of impact
- Develop framework of success factors that make our programs most impactful
- Launch one more large program and two more school residency programs

2019 OUTREACH

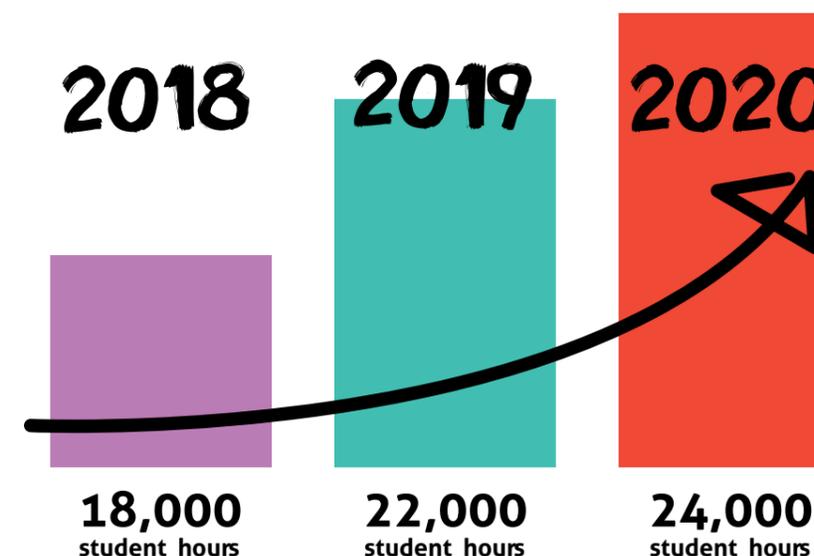
through targeted and high-impact initiatives

- Establish two to four new large programs
- Establish at least two new school residency programs
- Begin measuring impact across representative programs
- Use outcomes framework and success framework to guide the development of new programs and residencies
- Explore opportunities for technology-enabled growth, in particular explore digital options already in use in affiliated organisations in London and the US

2020 GROW

through tactical opportunities that we will assess on a case-by-case basis

- Establish two to four new large programs
- Establish at least two new school residency programs
- Outcomes and success frameworks fully integrated into programming decisions
- Explore opportunities to work with local arts organisations across NSW to deliver SSF-style programs and other growth opportunities
- Position ourselves for sustainable growth



OUR STRATEGIC PLAN 2018 2019 2020

At the heart of our plan is a commitment to deepen our impact on young people over the next three years. Our priority is to successfully establish our new centre in Parramatta and ensure it works with our Redfern centre in an efficient and sustainable way.

This will position us to grow our reach and impact through targeted outreach initiatives of two main types:

LARGE PROGRAMS

We will use large programs with multiple schools and a clear public outcome as an important way to build relationships with new schools. These outcomes might be anything from a book to an art installation or play script. In delivering new large programs, we will:

- Work with partner organisations where possible, to improve the efficiency of program delivery
- Ensure the programs we undertake clearly connect to our vision and objectives, and enable us to successfully expand
- Deliver an impressive finished product that is shared widely
- Create a funnel system for identifying new schools we can work with longer-term

SCHOOL RESIDENCIES

We will use school residencies as an important source of new growth. These programs are focussed, longer-term programs for ~1 day each week in the same school, working across multiple classes and multiple grades to deepen impact.

To support the establishment of new school residency programs, we will:

- Work only with schools committed to long-term partnerships and ensure that our new programs build on the success of previous programs, including large programs
- Ensure buy-in from schools and communities - we will work not just with one teacher in a school but with the principal, a number of teaching staff, and where possible, the parents
- Ensure appropriate resourcing - we expect this approach will be resource intensive and require ~1 FTE each term to deliver programs to two schools.

We will then explore options for strategic growth, as outlined in the following pages.



"Can I pass on my thanks to the SSF for providing this opportunity for our kids. This is probably our top excursion school wide throughout the year, the kids just come back buzzing and enthused."

"You did a top notch job, and have shown the boys that writing books is hard work but fun and rewarding. I very much admire your approach in allowing the kids to be themselves and tell it in their words. So much of life is crammed into a pre-existing structure, but this book shows them as they are."

"The students were engaged and inspired from the moment they arrived at SSF. The workshops allowed them to explore a way of storytelling that was new to them in an environment which fostered creativity. Matt's warmth and humour inspired confidence in the students, who felt empowered as storytellers."



Our outcomes

We will focus on achieving seven outcomes for our students. We will continue to develop and refine our approach to measuring our impact over 2018–2020.

Outcome	Metrics	Measurement Approach
Increased enjoyment of writing and storytelling	Change in level of desire to do more creative writing and storytelling	Self-reported
	Change in level of enjoyment of writing and storytelling	Self-reported
Creative and critical thinking	Extent to which student work displays agreed indicators of critical thinking	Teacher and SSF staff survey
	Extent to which each student's comments during lessons display indicators of critical thinking	Teacher and SSF staff survey
Developing skills in writing and storytelling	Change in quality and complexity of student writing and storytelling	Teacher survey and writing analysis
Confidence	Change in level of confidence to answer questions in class	Self-reported
	Change in level of confidence to present work to peers	Self-reported
	Change in number of students willing to share and/or present work over course of program	Teacher and SSF staff survey
	Change in level of confidence in ability to set goals and achieve them	Self-reported
	Pride in work produced	Self-reported, parent and guardian survey
Engagement with learning	Number of questions asked and answered during program relative to average class	Teacher survey
Sense of belonging and community	Change in sense of connection to others	Self-reported
	Change in level of desire to connect with broader community	Self-reported
Aspiration	Change in level of motivation to set goals and achieve them	Self-reported

Additional Funding Requirement

	2018/19	2019/20	2020/21	2021/22
Salaries	214,333	329,175	447,156	510,513
Superannuation	20,362	31,272	42,480	48,499
Workers Comp	1,972	3,028	4,114	4,697
Evaluation	50,000	50,000	0	0
Digital Pilots	45,000	0	0	0
Feasibility	0	0	40,000	0
Program Expenses	21,433	32,918	44,716	51,051
Total Expenses	\$353,100	\$446,393	\$578,465	\$614,759

"The work you did created a platform for self expression for these boys, irrespective of literacy and self esteem hurdles. It allowed the boys to voice their opinions in a positive and supportive framework."

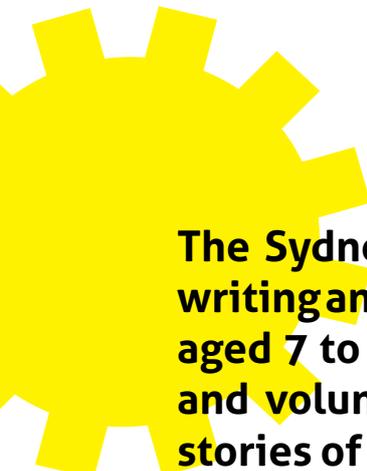
I live in the main street of Smithtown called Belmore Street where all drama happens, such as kids fighting. Sometimes I walk out on the street, like to see nan and next old, c thing their house. They yell at the TV, sometimes you can't even understand them. My mum and the old couple argue sometimes because they have little cats that go in my yard and my mum hates cats, they give her a hard time. Hopefully I move away from this boring town very soon.

This strategy will enable us to continue our trajectory and become a flourishing not-for-profit, with strong relationships with partner communities across Sydney and Western Sydney. In the next three years, we will be able to enrich the lives of thousands more marginalised young people, helping them find a voice and develop the skills and confidence to shape the future.

**WE LOOK FORWARD TO
WORKING WITH YOU TO
REALISE OUR VISION
AND OBJECTIVES TO 2020.**



called Michael with a mask that was very glittery and they became friends. They went to the local store and bought hot chips and chocolate milk. Michael and Michael went to the beach together because it was hot and they went to the riverbank at the bottom of a hill and watch waiting in the sun. At the beach they saw a bottle with a message in it and in the afternoon, sitting on a log. We love to take photos of already in front of the sunset on our iPhones. I'm not complaining because to wait for my food to come. I wished



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