

OUTCOMES AND IMPACT

Project Aims

- To bring about an attitudinal change and shift in values within the farming community on the Dingle Peninsula with regard to the role that agricultural emissions play in Ireland's carbon footprint.
- To support the farming community in transitioning to less carbon intensive methods including approaches that will sequester carbon and support biodiversity.
- Combining practical and creative approaches, to create an understanding in the wider community about the challenges that farmers face, thus creating a more supportive environment in which farmers can diversify.

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| <p>(as outlined in our project proposal and the Creative Ireland Evaluation Workshop)</p> <p>Through the creative input, visualization exercises, knowledge exchange and site visits, the ten participating farmers will have increased their understanding and acceptance of the need for diversification and change.</p> | <ul style="list-style-type: none"> • Lisa's farm visits and drawings. • Eight familiarisation trips. • Visits to two organic farms. • 'A Creative Imagining' climate change workshop. • Creative Climate Wall at the Ploughing Championships. • What's App Group chat. • Five online discussions. • Three information/knowledge exchange events. | <p>The shifts in thinking around diversification and the changes the farmers want to make were picked up in the survey sheets, online interviews and film interviews.</p> <p>It is important to note here that we put out an open call looking for farmers from the Dingle Peninsula to apply. This inevitably meant that those who responded were interested or curious, and some had already started their diversification journey. The project was committed to including farms at different transition stages and didn't select farmers who were already very advanced on the journey. We also wanted the group to represent different types of farming and different areas on the peninsula.</p> |

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| <p>The participating farmers will have explored diversification options, considered which are viable for them, and will have begun to make some effective changes.</p> | <p>Familiarisation trips to sustainable farms and other projects of interest were organised for the participating farmers. These included:</p> <ul style="list-style-type: none"> • Thomas Reidy's organic farm. • Maharees Conservation Association. • The Burren Programme. • Green Gas Anaerobic Digester Plant. • Gearóid Maher's dairy farm. • Glenilen Farm. • Top of the Rock Pod Páirc and Walking Centre. • The BRIDE Project. • MacGillycuddy Reeks European Innovation Partnership (EIP) Project • Kerry Woollen Mills. <p>Other events included:</p> <ul style="list-style-type: none"> • Visit to Tom and Nora Greaney's farm. • Visits to Leagh Organic Farm and Lisa and Rena's organic farm. • Carbon sequestration evening. • 'A Creative Imagining' Climate Change Workshop. | <p>All the farmers have said that the project has:</p> <ul style="list-style-type: none"> • broadened their thinking. • brought climate action issues and the importance of local food to the fore. • heightened their awareness and appreciation of their surroundings and the efforts they are already making. • convinced them of the need to protect and promote biodiversity. • demonstrated the positive role of creativity and art, particularly in relation to climate action. <p>The following practical steps have begun or are being considered:</p> <ul style="list-style-type: none"> • Many of the farmers decreased their use of artificial fertiliser and chemicals during the year. • Two are going organic. • One is currently planting 500 trees. • One plans to plant 500-600 metres of hedging. • One is considering forestry. • One is considering agri-forestry. • One is thinking about cutting his stock. • One has ordered a solar powered water pump and electric fence. • One is looking at producing renewable energy on their land. • Three are considering glamping pods. • One is now using the Local Link bus instead of driving. • Two have joined Kerry Social Farming. • All want the group to continue so that they can continue their transition journey together. <p>The full impact of this project will be seen over the coming years. Therefore, it is important that progress is documented annually over the next five years.</p> |

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| <p>Learning will have been shared with other communities and stakeholders nationally via creative, multi-media outputs and an end of project event.</p> | <ul style="list-style-type: none"> • The Creative Climate Wall at the Ploughing Championships (20-22 Sept 2022) • Earth Rising Eco-Art Festival at the Irish Museum of Modern Art (IMMA) (21-22 Oct 2022) • 'Guthanna ón nGort/Voices from the Field' Film (Screened in Dun Chaoin on 18 Jan and in Carlow on 1 Feb 2023) • Three learning briefs: <ol style="list-style-type: none"> 1. The Creative Climate Wall 2. The Experience of the Participating Farmers 3. The Experience of the Project Team • Local and national media coverage • Project page on Dingle Peninsula 2030 website. | <p>We shared our learning as best we could throughout the project but the wider dissemination of the film and learning briefs will really only happen over the next year or so. We hope to secure additional funding to allow the Dingle Hub to co-ordinate this.</p> <p>While there was a relatively low level of media coverage throughout the year, it picked up at the end of the project and is expected to increase as the film is disseminated.</p> |

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| <p>Through the sharing of experiences and learning, the wider community on the Dingle Peninsula and further afield will have gained a better understanding of the challenges faced by the farmers, the options open to them, and how the participants are beginning to make the transition.</p> | <ul style="list-style-type: none"> • 'Guthanna ón nGort/Voices from the Field' - Féile na Bealtaine, Dingle Mart (20 April) • 'Guthanna ón nGort/Voices from the Field', Féile Lios Póil. Lispole (29 July) • The Creative Climate Wall at the Ploughing Championships (20-22 Sept) • Farmers' Food Forum, Dingle Food Festival, An Diseart, Dingle (30 Sept) • 'Guthanna ón nGort/Voices from the Field' Film Screening, Blasket Centre, Dunquin (18 Jan 2023) | <p>We were unable to evaluate this. The challenges included:</p> <ul style="list-style-type: none"> • It was too big an expectation for the time and resources available. • In order to get an accurate baseline of local attitudes before the project began, we would have had to employ market research services. We did not have the resources to do this. Instead, we tried to circulate an initial survey through different local organisations, so as to capture a range of people's opinions. This was not successful - we got less than 30 responses, which were from people who were already interested in the topic. • We took to the street with a camera and tried to get vox pox responses. While these were interesting, they were not representative enough to be a baseline. Many people declined to be interviewed. • While we discussed handing out feedback sheets at our public events, we decided against it because it would have been hard to separate the responses from project supporters (farmers' family members, farmers from other Dingle Hub projects, etc.) and those from the general public. We experimented with a Menti Poll in the Food Forum, which attracted responses from less than half the attendees and we e-mailed a Survey Monkey after the Film Screening to the 40 members of the public who attended (over and above the invited audience). 19 responded. |

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| <p>The Creative Practitioner will have deepened their practice with the potential for carrying this experience forward to other projects.</p> <p>This project can proceed in the event of increased Covid 19 restrictions as much of it takes place out-of-doors, and much can be facilitated on-line.</p> | <ul style="list-style-type: none"> • Drawings and creative interaction with the farm families on the ten farms. • Graphic harvesting at 'A Creative Imagining' Climate Change Workshop (29 June) • The Creative Climate Wall at the Ploughing Championships (20-22 Sept) • Directing the 'Guthanna ón nGort/Voices from the Field' film portraits. <p>Work began on the project in August 2021. However, Covid restrictions meant that we held no in-person indoor meetings or events until end of March 2022. Nevertheless, we were able to hold the following activities and processes successfully online:</p> <ul style="list-style-type: none"> • Project team meetings. • Selection of embedded artist/creative practitioner (Sept-Nov 2021) • Information session for farmers interested in applying (13 Dec 2021) • Selection of ten farmers/farm families (Nov-Dec 2021) <p>Introductory meeting for farmers (20 Jan 2022)</p> <p>Our first familiarisation trip had to be scheduled a little later than originally planned. It also had to be local as we weren't sure if we would be able to put the group on a shared bus – if not they would have had to drive in separate cars (and we wanted to keep carbon emissions to a minimum).</p> | <p>The project has brought new awareness to Lisa of the power and impact of her drawings and graphic harvesting and how they help to spark the imagination and contribute to better understanding of climate change and climate action amongst farmers and the public. She has also learnt a lot from the experience of filming with the farmers and telling their stories.</p> <p>Lisa is keen to bring this experience and learning into her future work.</p> <p>Covid did not directly affect the project, as we were able to proceed largely as planned. Lisa and Catriona were able to visit each farm during February because the engagements were outside.</p> <p>However, we were very lucky that Covid restrictions ended in February because feedback from most of the farmers was that they did not like engaging online.</p> |

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| <p>The engaged researcher & MaREI will have developed a better understanding of creative engagement practices which will inform future research and engagement activities.</p> | <p>Clare, the engaged researcher:</p> <ul style="list-style-type: none"> • participated in the project team. • attended most of the familiarisation trips and other events and learnt how they impacted on the farmers. • watched Lisa's creativity evolve. • monitored the reactions and opinions of the farmers through surveys and interviews. • monitored the reactions of the project team through written responses to questions, and individual and group interviews. • tried and failed to monitor the public response. | <p>The following was very useful learning:</p> <ul style="list-style-type: none"> • The importance and effectiveness of the familiarisation trips and workshops in opening the farmers' minds to opportunities and new ways of thinking. • How the non-directional approach and working at the pace of the farmers really helped to build trust and relationships, both within the group and between farmers and project team. • The evolution of Lisa's creativity and its catalytic importance in bringing the farmers' awareness to the impact of climate change on their farms and sustainable options available to them. • The effectiveness of the Creative Climate Wall and the use of graphic harvesting and drawing as a way of involving people, sparking their imagination and sharing a message in an entertaining and fun way. • Choosing to work with a group of ten farm families as opposed to a bigger number, or the broader 'farming community' was very effective. It gave us a chance to work intensively and directly with the same people throughout the year and was an efficient use of the resources available. It also aided in the evaluation process as it allowed us to follow the progress of, and monitor the impact of the project on, the same group of people throughout the year. • Evaluating how the project influenced the wider public was a much bigger ask. Clare and the team did not have the time or capacity to do this effectively. Our efforts at getting baseline data on the peninsula largely failed. |

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| <p>The Corca Dhuibhne Hub will have developed skills and knowledge relating to creative engagement practices which will inform proposals & projects.</p> <p>The experience and learning from this project will have influenced policy in the area.</p> <p>The experience and learning from this project will have influenced the development of other creative climate action projects.</p> | <p>The proposal, the sustainability policy, the embedded artist's brief are all hugely valuable tools and templates to develop future proposals in this space.</p> <p>The project outputs (film, project overview video, three learning briefs) will be circulated to relevant departments and policy makers over the next year</p> <ul style="list-style-type: none"> • Presentation on the project at the Creative Ireland Briefing on their next round of creative climate action funding (12 Dec 2022) • Publication of three learning briefs (end Feb 2023) | <p>We will test this out for the upcoming Creative Climate Action Fund!</p> <p>Because this project is now over, we are not in a position to evaluate the long-term impact on policy makers or policy making.</p> <p>However, the Dingle Hub has been provided with rich content from this project that will allow us to present to policy makers and continue to push for changes where needed with for example, Udarás na Gaeltachta, Dept Transport, Dept Rural & Community Development, and the relevant Ministers.</p> <p>The Stakeholder Feedback work undertaken by MaREI/Maria Power is an ideal framework within which to assess impact. The Hub could seek resources to re-visit this perhaps every two years to give us long-term impact evaluation.</p> <p>It is too early to assess the impact.</p> |

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| <p>Sustainability will be integral to the project from the outset, limiting our environmental impacts across energy, waste, water, materials, and transport.</p> | <p>Sustainable choices, particularly those minimizing the carbon footprint of the project, were a priority from the outset. A Sustainability Policy was drawn up and input invited from all of the participants. https://dinglepeninsula2030.com/wp-content/uploads/2023/02/Sustainability-Policy-Corca-Dhuibhne-Inbhuanaithe-July-2022.pdf</p> <p>TRAVEL</p> <ul style="list-style-type: none"> The artist was utterly committed to travelling sustainably throughout the project even though this was more time-consuming and tiring. This influenced others in the project. The project manager drove an electric car or car-pooled when required. Much of the travelling was connected with the Familiarisation Trips which were undertaken using a shared minibus and were within Munster (apart from the Ploughing Championships) Farmers were encouraged to carpool for any additional journeys. Initial visits to the farmers were undertaken by car-pooling in an electric car. A travel log was maintained for the first six months of the project. <p>FOOD</p> <ul style="list-style-type: none"> For each Fam Trip, sustainable food options were prioritized to ensure that local, seasonal food and local producers were used, and waste of all kinds was minimized. We used local suppliers, local and seasonal food, with zero waste for all of our public events (Féile na Bealtaine, Farmers' Forum at the Food Festival, Guthanna ón nGort final event at the Blasket Centre). For example, at the conclusion of the Farmers Forum event at the Dingle Food Festival, having fed 60 people, there was no more than one quarter of a black bag of waste. Attendees had been invited to take any surplus food away with them and used soup cartons were provided for that purpose. Any gifts we gave (where hosts of visits didn't want payment) were locally sourced - honey & apple juice from Michael O'Dowd, vegetables from Aidan O'Connor and Dingle Whiskey. We also used Aidan's vegetables and sausages and Seamus's lamb for the Farmers' Forum. We made biscuits or ordered cake from BÁCÚS or Courtney's Baker rather than buying pre-packaged goodies. We avoided using disposable plates or cups. Almost all project team meetings were held on Zoom. We recruited the artist and farmers on Zoom, largely due to Covid restrictions. | <p>We realised this outcome by prioritizing sustainable travel, sustainable and local food, and zero waste throughout the project.</p> <p>While the project did have a carbon footprint, everything was done to minimise it.</p> <p>We can estimate that the approach Lisa and Catriona took to travel reduced their carbon footprint by approximately 46.5% (depending on whether you compare it to a diesel or petrol car). This comes from a sample calculation. From the 13th of January to the 11th of February, when Lisa and Catriona visited each of the ten farms, they worked up a carbon footprint of 90.74kg. If they had travelled all of those distances in a diesel car, they would have notched up a carbon footprint of 139.58kg. If they had travelled that distance in a petrol car, they would have generated 214.74kg.</p> <p>Using the minibus reduced the impact of the Fam Trips by approximately 72% (compared with those ten farmers travelling in individual cars). For instance, the Fam Trip to the Burren generated a carbon footprint of 173kg. If each participating family had travelled separately by diesel car, that footprint would have been 502kg, if by petrol car, the footprint would have been 772kg.</p> <p>On seeing and experiencing our approach to food and waste at the Farmers' Forum, Declan Murphy, Fáilte Ireland (Southern Peninsulas/Kerry) was so impressed that he committed to basing future Fáilte Ireland events on this model.</p> |