

THE TIME MACHINE

FINAL REPORT
JANUARY 2025
Prepared For :
Creative Ireland

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EXECUTIVE SUMMARY

The Time Machine Final Report

During 2023 and 2024 this project was embedded in the Miltown Malbay Community. We worked through stages of research and consultation with expert mentors, community engagement and production to co-create an immersive exhibition called The Time Machine. The work reflected the hopes and values of the town, through a prism of climate science and research, where the audience could experience a room in 1984 and a room in 2084. The process had five thematic pillars that reflect the primary systems of the home; materials and waste, food, textiles and clothes, energy and media and culture. These themes provided a scaffolding for the project to connect all of our research, and creative interventions, as well as offers from the community into a cohesive example of the home; how we live in our homes, what we use, what we waste, and the wider provision of food and energy we rely on for our comfort and safety. Translating this across three contexts - past, present and future - was effective for generating interest and engagement.

Using a systems thinking approach to the design of the project allowed us to be playful and creative in unexpected ways. Through the research stage we were able to identify the key themes in consultation with our expert mentors. They opened up our understanding of areas of innovation and invention that are likely to inform these domestic systems in the future. We invited the community into monthly conversations with each theme as our subject and presented some of these new areas of research or technology; this was a facilitated conversation that gently guided people into a discussion of shared values around each theme and the effective or ineffective systems of provision that we can identify in the past and present of our homes. From this place of comparison between 1984 and 2024 it becomes easier to speculate on a possible relationship between 2024 and 2084. These meetings brought together members of the community who had not met before. It strengthened discussion around the future of the town to have these different perspectives and generations in conversation together.

The project came to life through the design and delivery of an immersive promenade piece and exhibition space that converted an old bank on the main street of Miltown Malbay into a Time Machine. The success of our approach came in combining information in three ways; immersive, sensory and experiential details were carried through the promenade journey for the audience. Scientific ideas made accessible, local research and fact based information was available in the exhibition to expand on the ideas; In person conversation where we were available to discuss ideas and topics that had resonated and direct audience to information about systems in their own home. The Time Machine stoked emotion and curiosity; we could then offer detailed research and get the person thinking about the way their own home functions, and might function in the future. We made information available about each thematic pillar and how the ideas of the Time Machine were generated through climate science, and available research, but filtered through the values and priorities of the community and young people of Miltown Malbay.

The feedback demonstrates that the success of this project is in combining the personal, the local, the collective, with the best available climate science. It was equally gentle, familiar and completely unexpected. This format built trust with the local community and made the invitation to imagine the future one that felt community oriented and generative instead of isolating and dystopic. We would like to thank the community of Miltown Malbay for their participation across the project and for their engaged and generous input in co-creating The Time Machine. Our thanks, too, to Clare County Council Climate Action Team and Arts Office for their additional support of the work. To Aoife O'Malley whose support and invitation to use The Design Bank as our venue allowed to the project to take flight. To the local schools for their time and contributions, and to Brandon and Lisa Lomax who we began the journey with.

**“It made me question
sustainability for the future and
how we can change our
behaviour to make the future
more sustainable for my
children and my children’s
generation.”**

Audience
Feedback

INTRODUCTION / BACKGROUND

The Time Machine Final Report

The home, how we live together and as individuals, is a space where all our practical, social and cultural systems converge. Each home is a microcosm for society and can demonstrate its own spectrum of needs, wants, supplies and wastes. Crucially it is also the place where we have power to change things immediately and directly. The home is also a personal space, filled with memories and knit together by love and dependency.

With The Time Machine we wanted to use a creative approach to map the systems of the home, first in conversation with mentor experts and then with community members in a small rural town. We wanted to build an immersive experience that establishes shared values, and creates a possible path to a future home by considering what has been important in the past and what is important today. By focusing on the home it is possible for us to have a personal approach while also introducing large - sometimes overwhelming - topics around food and energy security. We were interested in using techniques from immersive theatre to create a feeling of the future, using detail, performance and interactive elements to make big ideas feel tangible.

The project's main goal was to co-develop an engaged method for reframing domestic systems with residents and academics, and to explore how this could scale across other rural communities in Ireland, not only activating individual agency but also the social and cultural values of shared spaces through collaborative placemaking.

We chose five key themes to consider across the project; Energy, Food, Media, Material and Waste.



STAGES OF THE PROCESS

Research and Preparation

This phase involved scoping; seeking out the right location and community, initial contact with our expert mentors in Trinity and MaRei and the beginning of creative research into the themes. We established a research methodology across the original artistic team which was split between Ireland (Maeve Stone / Alex Gill) and the USA (Brandon / Lisa Lomax) and had regular meetings online. We chose Miltown Malbay as the right community because it has a creative engine and identity in the week of the Willy Clancy festival but is otherwise undisturbed by creative events for the rest of the year. With a population of just over 900 it also mirrors many rural towns around Ireland that have struggled with depopulation and loss of industry. We sought out community champions and found two who are very embedded in the activities of the town and who really care about their place thriving. This helped us to establish the best mechanisms for connecting to existing groups and helped when building trust and establishing relationships. We also secured a space to create the project in January 2024 - a former Bank of Ireland building recently bought by a local teacher. We created a website and launched the project via a press release to local and national press.

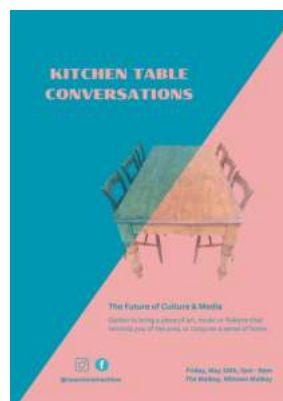
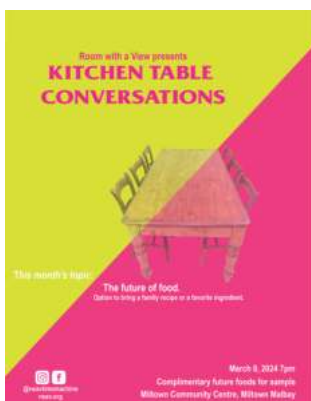


Community Development

Community Development happened in a number of ways - the most critical being a monthly meeting we called 'Kitchen Table Conversations' which were a structured discussion of one of the five themes; materials and waste, food, energy, media and a final table on the 'future of Miltown'. These ran from February until June on a Friday between 7-9pm. In each instance we invited the community to bring something with them that connects their values on the topic; for example for materials we named the event "Objects of the Future" and the invitation was to 'bring something you use everyday or that you couldn't live without'. These invitations proved an effective strategy in stoking conversation around values on each theme, and were universal enough that the meetings were very intergenerational. The fact that most people who came were able to think in advance about what they might bring and were willing to share the story of the idea or item made for really rich conversation. The table we met around was always covered in a piece of calico and markers were made available with an invitation to write or draw any ideas that resonated over the course of the evening. These conversations inevitably brought up ideas from the past and present and so the second part of each Kitchen Table Conversation was a discussion of the future. We used several workshop ideas to generate ideas of what the future could include based on the shared values established in the first part of the discussion. For example; putting the group into pairs we asked them to select an item of clothes they were wearing and list its materials, properties and how it functions. We then asked them to imagine the same item in 60 years time, how might its materials, properties and functions have changed? The popularity of these evenings varied depending on the topic and time of year - food being the clear favourite - but it also established a core group of roughly 8 community members who became very involved and committed to the project.

The conversations during one Kitchen Table Conversation with a local woman Cora O'Grady led us to understand that the Marsh Fritillary Butterfly has breeding grounds in Miltown Malbay and is the only insect on Ireland's endangered species list. This led to a conversation with the Climate Action Team in Clare County Council and ultimately resulted in the commissioning of a mural of the butterfly on the side of the Design Bank.

The conversation about culture in Miltown Malbay never strays too far from the subject of traditional music and so we saw an opportunity to apply for local funding through the Clare Arts Office to commission concertina player Jack Talty to write a new tune that could live in the Willy Clancy Summer School of 2084. This music ultimately formed the heart of the narrative in the immersive experience for the audience who came to The Time Machine.



In March we did a workshop in every school in the Miltown Malbay area including national schools St. Joseph's, Moy, Rineen and Rockmount and St. Joseph's Secondary school.

We also hosted a Kitchen Table Conversation in Dublin with the experts on the topic of energy which was a four hour workshop that brought us together in person and allowed for in depth discussion of domestic systems and current innovations in technology that may one day become commonplace such as solar windows, solar paint and tiles as well as biodigestion. Jerry Murphy gave us a link to MyGUG as a company based in Cork working with domestic scale biodigesters.

We reached the community through an online survey which was hosted by the Clare County Library 'Have Your Say' Portal called 'Homes and Habits' which was open from 18th March to 30th June and which we promoted at all of our local events as well as on local radio and in social media networks. There were 80 respondents.

We also did two community canvases in July with a group of volunteers from the community, going door to door to speak to locals about the project, what they see as the challenging system issues in their own homes and what they see as blocks in future resilience for the community as a whole.



Installation

The first big piece of work in this stage in the project was forming the production team. Our collaborators Brandon and Lisa needed to step away from the project in April. This also meant we now needed to recruit; production manager, production assistant, stage manager, set builder, sound engineer, and crew. Drawing on our creative networks we were able to find a really experienced and talented group of people who were passionate about the project's ideas and methods. The prep for the installation began in June with designing and sourcing the spaces. The design in both the 1984 room and the 2084 room formed through a creative synthesis of information, research, ideas and storytelling that had happened across all of our activities to date.

The installation happened in three movements for the audience: the ground floor was an open space that held documentation of the Kitchen Table Conversations including tapestries made from Kitchen Tablecloths by textile artist Kristina Gribhoff, a small library of books and seating area on the themes of the project, a collage of images of the future drawn by students during the workshop as well as an 'accidental poem' written through the descriptions the children gave of their drawings, a clothes swap rail, a plant and seedling swap, an illustrated map of the town and an invitation to add what you would like to see in the future, a selection of chromatographic images taken from soil samples of key community spaces, developed and displayed by artist Eileen Hutton and in the centre of the room a giant table and seating with calico tablecloth inviting feedback in the same manner the kitchen table conversations did. Workshops on repair and craft skills ran in this space through the week, some hosted by community members.



“The key message for me is that we live in partnership with nature. If we respect the world around us the world around us respects us. And that’s a lesson we badly need to learn.”

Audience
Feedback



Installation

The second movement was the performance experience when an audience of 6 people was brought by the production team to a waiting area where they could vote for one of three community benefactors who would receive the profits from the ticket sales of the production. The options were selected via each of our community engagement mechanisms; the first was edible hedges which was selected at a Kitchen Table Conversation, the second was an Orchard which was the most popular answer to the survey question 'what do you wish you could see more of outside your window' and the third was a youth club which was the most common answer to 'what does Miltown need more of to be resilient into the future' during the community canvass. From here the audience were guided upstairs into a room designed to look and feel like 1984 and which was filled with narrative ideas that emerged through local research and donations from the community of items from the era, including the local youth club magazines from 1984 and the original directory when the town switched over to an automated phone system. The main performance narrative came via the radio which included news stories from the moment that highlight the distance and similarity between the 80s and today. The audience were invited to read a letter aloud that explained the changes in industry that had begun in the 80s and which would redefine the shape of the community over the coming years, seeing local textile and food production closing down. The audience followed a music cue out of 1984 - an original track commissioned from Jack Talty called "In Imeacht na mBlianta" - and through a 'portal' wardrobe that led to 2084. In this future room the audience were greeted by a Bean an Ti played by Roisin Stack in the form of AI who explained to them as 'prospective house buyers' all of the ways the house functions. These systems included; local food production (in the form of apple cake), local community co-op schemes, a blanket jacket, solar glazing, a living wall protected by the rights of nature, a 'myGug' biodigester egg and a 'plastic will' again read by an audience member that explained that plastic as a commodity has been limited to a lifetime allowance and can be used and reused via a local 3D printer. .



Installation

The audience returned to the ground floor into a space set up as a 'theme exhibition' that expanded on all of the ideas in each theme that had come together to create the 1984/2084 rooms. Five stations that gave more information on energy, food, clothes and textiles, materials and waste. This space also included a feedback booth with a small tape recorder for people to capture their thoughts.

The opening event for The Time Machine included a panel discussion with the academic mentors who were also on site to offer workshops the following day.



Evaluation

The final stage of the project was evaluation which we conducted in three ways; the first was to document and assess all of the feedback gathered during the week of the project including written (tablecloth and post its) and audio via the tape recorder. The second was to share a questionnaire across our community channels to seek responses to the impact questions provided by Creative Ireland, the third was to host a final Kitchen Table Conversation in September that brought the community back together into a conversation about what resonated most and where they would see the future impacts being. This meeting was recorded and some community members filmed feedback.



TEAM / PARTICIPANTS The Time Machine Final Report

Cracking Light Productions:

Maeve Stone (theatre and film artist)

Alex Gill (film and documentary maker)

Academic Mentors

Dr. Sarah McCormack (Professor In Sustainable Energy, TCD)

Dr. Quentin Crowley (Director TCD Centre for the Environment)

Dr. Jerry Murphy (Director of MaREI, the Science Foundation Ireland Centre for Energy, Climate and Marine)

Production and Creative Team

Emma O'Grady (Production Manager)

Molly Sterling (Production Team)

Gilly Kelly Dunne (Production Team)

Adam Stapleton (Production Team)

Jacinta Sheerin (Production Team)

Tina O'Connell (Production Team)

Oonagh O'Dwyer (Horticulture Consultant)

Mikey Dawson (Set Construction)

Niall Gaffney (Sound Design)

Róisín Stack & Niall Gaffney (Voice Actors)

Neill Hynes (Videography)

Sarah Moloney (Graphic Design)

Martin O'Malley (Recording Engineer),

Mike O'Halloran (Sound Installation)

Original Collaborators / RWAV Creators:

Brandon Lomax (visual artist)

Lisa Lomax (journalist)



**“I’ve been along to the Kitchen
Table Conversations and its
been a real eye-opener because
the future of the town is people
I haven’t come across before - it
wasn’t the same old faces.”**

Audience
Feedback

Commissioned Artists

Jack Talty (music commission funded by Clare County Council Arts Office)

Marcus O'Connor (West Walls - Marsh Fritillary Butterfly Mural funded by Climate Action Team)

Community and Participants:

Eileen Ryan (community champion)

Miltown Malbay Community Centre - Neil Hynes

The Design Bank - Aoife O'Malley

Stitch and Bitch Group - Eileen Considine

Bridge Group - Nell Fitzgerald

Vegan Kitchen - Cora O'Grady

St Joseph's Primary and Secondary

Rockmount National School

Moy National School

Rineen National School

Miltown Malbay Enhancement Group

The Frozen Spoon - Joe Beaky

The Malbay - Vincent Downes

Old Kilfarboy Society

Baby and Toddler Group - Arlene Dorris

Local Studies Centre - Michael Talty

Patrick Hillary Library Miltown Malbay

Key Partners:

Clare County Council Climate Action Team


Clare County Library / Creative Communities Engagement Officer

Clare Heritage and Arts Office

Transport for Ireland MidWest



OUTCOMES

- **An immersive experience of a room in 1984 and 2084 co-designed with the local community** and created in a local space that highlights the conscious and unconscious ways we live in our homes and in our community and which engaged 434 people over a week with 399 being adults and 45 being children.
 - **An exhibition space that offers practical information about changing habits in the home** including a Home Energy Kit from the local library, an explanation about biodigesters and information about local suppliers, information about local food suppliers, local clothes repair and timetables for local bus connections.
 - **Skill Sharing within the community** via a series of workshops hosted in the exhibition space across the week including; quilting, compost making, jewellery repair and a series of workshops hosted by the academic mentors on solar innovation, systems thinking and biodigestion. These were attended by 82 people from the community.
 - **Meaningful connection** was established with the local community through a series of six community events called Kitchen Table Conversations that brought the community together around a table in an intergenerational discussion about the systems we rely on to provide our food, clothes, heat, media and everyday objects. The total attendance for all of these events was 64 people with 14% attending more than three.
 - **Data collection around domestic behaviours and intergenerational learning** was gathered via an online survey and in person exercises at the Kitchen Table Conversations.
 - **A new mural celebrating local biodiversity and boosting awareness** in the form of the Marsh Fritillary Butterfly which came about through a conversation at a Kitchen Table Conversation followed by a discussion with the local Climate Action Team. It has a QR code embedded that offers more information on the species and its importance to Miltown Malbay.
 - **Climate Championing.** Through The Time Machine individuals from a broad cross-section of the community were encouraged to engage in new ways and feel supported to move from a bystander position to participant as evidenced in our feedback survey results.
 - The Time Machine research helped to **create a picture of the area and its evolving industry that sparked conversation about local supply today** and the need to support local producers to protect it for the future.
 - Having **expert scientists** to speak at the opening and being available for one to one conversations the following day **sparked a considerable interest in solar energy and biodigesters.**
- 

- **The project inspired members of the community who might not normally get involved** with addressing climate change issues to engage creatively. Comments in the feedback noted the value of the variety of ways people were offered to engage.
- **Intergenerational connections were formed.** We worked with young people without making them the focus of the project and this had multiple benefits; it de-siloed thinking and brought different generations into the conversation (at three kitchen table conversations our youngest attendee was between 10-13 and the eldest was between 70-78). It also created a route for engagement with the hardest to reach generation; the parents.
- **New connections made** within the community that will continue beyond the project as evidenced in our feedback survey.
- **The bigger picture of time and nature** was developed through our hundred year approach and made it easier for people with an interest in the past of Miltown to engage in a broader discussion of its future. This was helped with input from Geologist mentor Dr Quentin Crowley who specialises in deep time, and also through Eileen Hutton's exhibit of soil sample chromatography from spaces that provide services to the local community.
- **The project has created a methodology and approach which are replicable** and could be used for similar creative climate engagement across other rural communities which are often hard to reach.
- The Time Machine has demonstrated how immersive theatre in combination with scientific and local research can **create an emotional connection between an audience and the abstract, sometimes overwhelming ideas of the future.** The feedback demonstrates a relief at encountering a version of the future that is not all good or all bad but that is hopeful and leads back to the present with clear ideas of how to act now.



OUTPUTS

- We **met with local community leaders** (two in person meetings and one phonecall) to establish that Miltown Malbay was the right town to create the project.
- We **conducted research** into the themes and ideas we wished to develop within the project.
- We **consulted our academic mentors** on these themes and ideas.
- We **hosted six Kitchen Table Conversations** in the development stage of the project, each in a different location in the town, one during the exhibition week, and one after it had ended. The subjects for discussion at each were: objects and waste, food, energy, clothes and textiles, media and culture, the future of Miltown Malbay, the future of traditional music and the future of The Time Machine (feedback and evaluation).
- We offered creative consultation to The Design Bank on a **mural for the side of the building** - suggesting a Rebecca Solnit quote "To Forget the Past is to Forgo the Future". This was accepted and the mural is now in place.
- We ran a **creative workshop in every class in every primary school** in the area working with prompts around "what do you imagine outside the window in the future" and "draw a house in the future; does it make energy? Does it make food? Is there somewhere to play?".
- We held a **creative workshop with our academic mentors** in The Lab in Dublin in March which happened across 4 hours and generated many of the technical ideas for the future room which emerged in the final work including solar glazing and biodigestion.
- We had multiple **meetings with Clare county Council Climate Action Team** (3 on zoom and 2 by phone) and members of the team attended the launch event.
- We had multiple **meetings with Clare County Library team** (1 zoom, 4 by phone)
- We distributed a **survey via the Clare Library 'Have Your Say' Portal** on the habits of the home and intergenerational learning.

- We **created a collage from the workshop drawings** of the young people across the five schools. This is now on display in the local community centre.
- We **created an illustrated map** based on input from those who attended the 'future of Miltown Malbay' conversation. This was displayed during the week of the exhibition with the invitation to add what you would like to see in Miltown's future to the map. The map is now a permanent exhibit within The Design Bank.
- We **designed and sourced the elements to create both our 1984 and 2084 room** including set design, props and furniture, narrative and local history elements, plant and seaweed sourcing.
- We **wrote and recorded narrative elements** in collaboration with Neill Gaffney (radio 1984) and Roisin Stack (Bean an Ti 2084).
- We **commissioned Jack Talty** using funding from Clare Local Area Grants Scheme 2024 to write an original tune called 'In Imeacht na mBlianta' on the concertina.
- We **commissioned Marcus O'Connor** (West Walls) using funding from Clare County Climate Action Team to create a mural of the Marsh Fritillary Butterfly.
- We had multiple **communications with TFI Limerick and Clare** to co-design a bus schedule of local connections serving Miltown Malbay during the exhibition week.
- We had **multiple meetings (2 zoom 2 phone) with MyGUG** - a biodigester company based in Clonakilty who loaned a display model of their egg and an information stand to include in the exhibition.
- We **canvassed five housing estates** in the town on two evenings in July with members of the community and advice on where to target from our community champion.



“The whole focus on community cooperation and repair shops, developing farmer markets and home growing is very interesting. To move away from the high cost - especially carbon cost - of supermarkets bringing in fruit from halfway across the world. I think it’s really important to develop those networks at a local level”

Audience
Feedback

The Time Machine Final Report

- We **hosted seven workshops in the public space** over the course of the exhibition week: three happened simultaneously and were run by the academic experts on soil, solar and biodigestion. The remaining four were run by Oonagh O'Dwyer (local horticulturist) on Composting, Eileen Considine (local seamstress) on quilting and repair, Cora O'Grady (local vegan cook) on organza flower making and Maeve Stone (lead artist) on jewellery repair.
- We were **onsite every day** and discussed the project with anyone who wished to know more.
- We **sourced over 95% of our design second-hand** with the majority of our 80s furniture on lease from Clare Haven Charity for two weeks or found and rehomed via Adverts. The only bought items came from Ikea and were primarily used to set up the exhibition space with picture frames and curtain dividers.
- **Everything was donated or rehomed** at the end of the project to members of the team, the community or using local whatsapp groups and Adverts.
- We invited a test audience from the local community to experience the piece and solicited feedback four days before we opened.
- We hosted an **opening event on Saturday 17th** with our expert mentors as special guests who also formed a panel for discussion as part of the opening.
- We **ran the Time Machine over a week in August (17-25)** with opening from 11am and closing at 7pm except on evenings that included an event when the space closed at 9pm.
- We **sold 434 tickets** online and in person. The audience voted on which local community action they would like their ticket sales to go towards. The winner was votes for a local youth programme. The ticketsales generated just over €1500 which will be put towards a youth project in early 2025.
- We **gathered feedback** during the week long exhibit via tape recorder, afterwards via an online survey and in person at a final Kitchen Table Conversation.



The Time Machine Final Report



ADDITIONAL FINDINGS The Time Machine Final Report

i. What worked and what didn't work

The process we designed for community engagement has been very effective and the feedback has been positive (see attached feedback material). The keys for us being successful in engaging and connecting with people are layered but we've broken down some aspects that felt important to us:

1. **Community Champions** - having people in the community to guide early encounters and to act as a trusted connection for groups and individuals.
2. **Introducing ourselves and the project to existing community groups in person**, not relying on flyers or online information.
3. Focusing on **narratives around imagining the future** instead of framing the project within the context of climate action meant we reached more people who wouldn't self nominate as having an interest in climate as a subject.
4. **Consistency in engagement**: We held our Kitchen Table Conversations and our Community Canvasses on Fridays between 7-9pm which was a key to gaining additional engagement. People knew when things would be happening and could plan in advance.
5. **Clear communication**: On the advice of the community champions we prioritised Facebook as our social platform and we also shared a mailing list signup at each event made it easier to reach people directly.
6. Including memory and a reality based in the 1980s was a really helpful way of instigating **discussion around values, resources and resilience in the community** without jumping straight into an unsettling discussion of what the future may mean for supply and security in our energy and food provisions.
7. Identifying the **core themes of the work by mapping the systems of the home** and shaping engagements according to these.
8. Making engagements hospitable, using food and drink to welcome people and ensuring there was **fun and creativity** in the workshops.
9. Listening and responding; **adapting what our project could offer according to what the community was most interested in** meant the workshops and the exhibition space was filled with ideas we knew there would already be an audience for.
10. **Not judging the future as utopian or dystopian** makes it easier for people to imagine themselves there. The key aspect of this world building is detail and none of the work would have been effective without layers of detail in how, where, why, what and the challenge was to communicate this information using all of the senses.



ii. What other partners did you connect with or learn from

We had huge support from the departments in Trinity as well as MaREI via our expert mentors. In the case of the solar element Dr. McCormack had a small team of PhD students work together on a solar display for our exhibition space which explained the ideas in an immediate and engaging way. Our creative ideas for the future room were audited for viability in advance.

In the early days of research we were in conversation with LEVERS which is a research group in Trinity but it ultimately didn't serve the project to continue with that connection.

We also connected with the Climate Action Team in Clare County Council as well as the local library services and their engagement and support led directly to additional funding for the Fritillary Butterfly mural.

We also worked with Transport For Ireland to design a local flyer to promote public travel to the exhibition.

We benefited from the support of MyGug in Clonakilty who allowed us to include a prototype of their domestic biodigester as a prop in our design and then an explanation of their products in the exhibition space.



LOCAL BUS LINKS

BUS EIREANN

From Ennis - 333 Bus Route
Departing from Ennis Bus Station - 11am (arrive 12.14pm), 2pm (arrive 3.14pm) and 5pm (arrive 6.14pm)
Departing from East Duggan - 11.30am, 2.30pm, 5.30pm
Departing from Glacast Road Stop - 12pm, 3pm and 6pm

TFI LOCAL LINK

From Ennis - C12 Bus Route - Monday to Friday
Departing from Ennis Bus Station - 11.02am (arrive 11.50am), 6.20pm (arrive 7.11pm)

From Miltown Malbay - C12 Bus Route - Monday to Friday
Departing from St. Joseph's Church - 7pm (arrive 1.48pm), 7.12pm (arrive 8.24pm)

From Ennis - C12 Bus Route - Saturday
Departing from Ennis Bus Station - 12.30pm (arrive 1.20pm), 6.20pm (arrive 7.11pm)

From Miltown Malbay - C12 Bus Route - Saturday
Departing from St. Joseph's Church - 3pm (arrive 3.48pm), 7.12pm (arrive 8.24pm)

THE TIME MACHINE

MILTOWN MALBAY



iii. What was the key moment of impact for your project

There were moments where it felt like the venn diagram of science and mentorship / local expertise and imagination / our creative practice were incredibly effective. To have that level of expert guidance from Quentin, Sarah and Jerry provided a really solid foundation from which we could open up creative spaces and thinking with the local community. Ultimately we became the synthesiser of the ideas that resonated across both aspects of the project. The fact all three of these experts took the time to join us for the project launch in Clare added another layer of value as it linked local farmers, producers and community with their expertise through the workshops they offered.

There was also a few moments where the consistency in our engagement really paid off and led to new seeds or ideas taking root - some of which will continue long beyond our work. The ones that have stayed with me most clearly are: Community Connection, Scientific Consultation and Immersive Experience.

Cora O'Grady bringing an embroidered square to the kitchen table conversation, where she shared the image of the fritillary butterfly and knowledge of its important breeding site at White Strand. This was the foundation for a conversation with the local Climate Action Team who were interested in supporting our work with additional funding and were excited for the potential for a mural celebrating this endangered local species. That mural will remain on the wall for years to come. An initial conversation with the building owner - Aoife O'Malley - also prompted her to want something on the gable wall and when she asked our advice on what to put up we made a number of suggestions including "To Forget The Past Is To Forgo The Future" from Rebecca Solnit which she chose and is now a reminder to the community on a daily basis that we must take an active role in remembering and building into the future. Another community moment was at the Kitchen Table Conversation where our youngest participant, Rosie Downes, and our eldest participant, Maire Hooey shared a moment of shared experience, discussing how they had both learned weaving techniques in primary school. Rosie was so engaged in the overall process that we decided to honour her spirit and commitment to nature and the environment in the project itself. In 1984 the president of Ireland was Patrick Hillary and in our imagined 2084 we used AI ageing technology to make Rosie Downes the president of Ireland. This small gesture, I was told by her father, has lit a real fire in her and Rosie is now starting a youth council for nature in her school.



When consulting with the team of experts we were able to discover a window into the future that is available now. A number of key ideas that were embedded in the 2084 room came through direct conversation with Dr. Jerry Murphy, Dr. Sarah McCormack and Dr. Quentin Crowley. Dr. Murphy, whose area of expertise is biodigestion, was able to connect us with a local Irish innovator called MyGUG who not only provided us with a display model of their domestic biodigester, but was able to surprise audiences with the fact that this technology that creates a closed loop system in the kitchen is actually available now. There was incredible interest in this aspect of the work.

One final reflection is on the impact of the immersive experience for people who came to see the project. The evidence of its impact is best seen through the feedback we have gathered but I was struck by three comments made to me that have stayed with me. The first was a woman who burst into tears when she entered the 1984 room, we included the smell of turf and cigarettes to make it feel very lived in and real, she commented that it felt so immediate and hearing the news on the radio made her realise we just keep repeating the same things over and over as a species. The next was a man who was beaming when he 'landed back' in the present and was so excited to talk about this image of the future. His comment was that he felt a sudden relief at the idea that it might not be terrible or brilliant, but just people living. The community board particularly resonated for him and got him switched on to how much of those ideas could begin today. The final moment of audience feedback I'll share was a Polish woman who has lived in Miltown Malbay for 20 years but who said the 1984 room was a replica of her own living room growing up. She said the experience made her feel at home in the community in a completely new and unexpected way and that for the first time she was asked to think about what she might offer back to make it a better place in the future.

Beyond this we have been approached multiple times with enquiries about continuing the Kitchen Table Conversations as a tool for true local, democratic and creative engagement around issues that affect everyone. We plan to seek future funding to continue this work.

We believe we have succeeded in creating this project as a template for the effective synthesis of information into an experience that can move and engage a local community to imagine the future of their own family, and their community, and provide a gentle guide to immediate action in key areas.

We believe The Time Machine could have similar impacts in similar towns across Ireland. We believe The Time Machine makes the past and the future feel closer and this makes it clearer why action is needed now and gives easy routes to explain how.



**“It’s made me think differently
about what could happen in my
own home. I just loved the way
the whole thing is linked - the
old and new, young and old, and
how we really need to bring
everyone together in order to
go forward”**

Audience
Feedback

CONCLUSION

The Time Machine Final Report

The Time Machine has succeeded in engaging a small community in rural Ireland on topics of climate, biodiversity and the shared and individual actions they can take to make the systems of the home, and the community more climate ready. The feedback clearly demonstrates the immediate and longer term impacts of this work. Through a co-creation process that spanned half a year and used multiple strategies for engagement across all generations the work was embedded with the values, shared past and possible future of the town of Miltown Malbay. By focusing on the systems of the home we were able to make large and often overwhelming subjects like food security, energy security or materials and waste feel rooted in the personal and the domestic. This, in turn, empowered participants towards personal action and agency.

Through the process we have created a template for engaging in a layered and detailed way that incorporates local knowledge, climate science and emergent technology with immersive and theatrical experience. We have demonstrated the profit in using art, science and community to speculate on the future of a place, to create a totally immersive, emotional, sensory offering that engages not only the body and mind, but shared values and the hope that grows from tangible experience. We have brought the future closer, and without judging it as utopian or dystopian, have offered clear ideas for what a person and a community can do now to head towards that horizon.

The Time Machine demonstrates the importance of interdisciplinary approach across art, ecology, climate science, technology, craft, design and history to fully expose the rich and complex potentials of embedded community work to change the shared vision of a place.

Cracking Light Productions led the project from beginning to end and we feel incredibly lucky for the skills and vision of the production team, scientist mentors, community leaders, artists and participants across the work and who were incredible collaborators. A generosity of spirit and intention has guided every aspect of The Time Machine and made it an exceptionally generative and hopeful experience.

We would like to thank Clare County Council, both the Arts Office who supported the new music that became a heartbeat for The Time Machine, and the Climate Action Team who offered insights, expertise and support in the form of funding for a Marsh Fritillary Mural to stoke local interest in an endangered species. We are grateful to the businesses and organisations in Miltown Malbay who made their spaces available for our Kitchen Table Conversations, to the local schools for participating in workshops and to the

Thanks finally to Creative Ireland, and all the other teams who participated in the Climate Action Spark Programme. We look forward to seeing how the lessons learned in this project can be scaled up and out, to engage other similar communities and neighbourhoods, to affect lasting positive change, co-designing and creating climate resilient futures that feel tangible and possible.

Maeve Stone and Alex Gill // Cracking Light Productions



CRACKING
LIGHT
PRODUCTIONS



APPENDIX

**“I think it has very much to do
with examining our own values,
reshaping it and making a
collective goal from here. I
really enjoyed the whole
journey and it’s absolutely
amazing what you have
created.”**

Audience
Feedback

KITCHEN TABLE CONVERSATIONS

COLLECTED REFLECTIONS

The concept for the Kitchen Table Conversations emerged through discussion of the question "Where are we able to have difficult conversations and where is it safe to disagree?". The consensus was that the Kitchen Table in most homes continues to fulfil this function, albeit less efficiently than it might have once when communication was less complex or divided. The idea for this series of community engagements was to explore the themes of the project with the community while hosted around a 'Kitchen Table' which makes every participant an equal contributor and as a result, every perspective given equal weight. It was important to us that they be fun, and incorporate generosity and hospitality into their design. The idea to include a tablecloth that could capture the ideas of the event by inviting the audience to write on a sheet of calico came to define the aesthetics of these events. We have commissioned local textile artist Katerina Gribhoff to create sculptures for the exhibition in August that celebrate these community exchanges.



The Future of Objects

February 2nd 7-9pm 2024 - The Frozen Spoon

Hosted by Alex Gill and Maeve Stone

In advance of this first Kitchen Table Maeve Stone and Alex Gill visited a number of established community groups in person in order to explain the project and make a personal invitation to people to participate. This included: The Stitch and Bitch Group, the Art Group, The Bridge Group, The local resource centre Art Programme as well as posting notices in the Parish Notes, on Facebook and social media across the community and putting up hardcopy posters in multiple locations across the town. We also brought on two community champions, Neill Hynes and Eileen Ryan who shared the invitation across their local networks.

This inaugural Kitchen Table Conversation was hosted in The Frozen Spoon thanks to Joe Beaky's kind support. Joe prepared a central table with plates of cake and tea and coffee. We covered the long table with a strip of Calico - an action that became consistent across all of our Kitchen Table Conversations. The evening had some competition to it as there was an important Rugby match happening from 8pm. It was also very poor weather and initially we were concerned that there might not be much of a turn out.

We had an attendance of 17 people - which was the maximum capacity for that venue and a really great showing given the challenges of weather and sport! The group was made up of men and women of all ages with the youngest aged 9 and the eldest aged late 70s. We were happy that the effort made in pitching the project in person had resulted in locals knowing about and showing up for the evening.

KITCHEN TABLE CONVERSATIONS

Every Kitchen Table has begun with the same introduction that gives the community an overview of who we are, the project we're making in August called The Time Machine, and an invitation to use the markers provided to write or draw any ideas that resonate with them over the course of the evening. We explained that these tablecloths would eventually be used in the final exhibition.

We kicked off with an icebreaker table quiz on 1984 trivia. We offered a prize of easter eggs to the winner and also the person who was born in 1984.

We then asked each person to fill out a pie chart with the following instructions:

- Divide the circle into the number of rooms in your home, and make each slice reflective of how much time you spend in that particular room.
- In each slice write the activities you perform in this space
- Circle the activity that you spend the most time doing
- Circle the activity that nourishes you the most

We then had a free form conversation about time we spend in our homes and what benefits us the most. Key reflections from the group include:

- That people are more insular and that technology distracts us from true connection and community
- That meditation is really helpful for reconnecting
- That music, art, reading, drawing all add value to a person's life
- Instant gratification is not the route to happiness
- That technology evolves, makes life more convenient but our work is to make sure it doesn't cheapen the value of experience.

We had invited participants to bring an object with them using the prompt "Option to bring a treasured or useful object from your home". This allowed each person to speak to the value of objects in their daily life and how we might learn to shift our consumption in the future away from convenience and towards true value.

Objects which people brought with them included: A hand whisk, a runner bean stripper, an aeropress, a cake slice, a speaker and a woven basket.

KITCHEN TABLE CONVERSATIONS

The Future of Food

March 8th 7-9pm 2024 - Miltown Malbay Community Centre

Hosted by Alex Gill, Maeve Stone, Oonagh O'Dwyer and Lisa Lomax

Initially we decided that it would be a good idea to move the venue for the Kitchen Table each month as a way of engaging and activating different spaces around the community. For this topic we chose the Community Centre as it offers larger spaces and also wouldn't be competing with inhouse food or drink when we were hoping to bring our own offerings to the group. We enlisted local horticulture expert and forager Oonagh O'Dwyer to present a selection of locally sourced seaweeds.

There was an issue in finding calico and so we used a synthetic fitted bed sheet instead - the shape worked well across round tables but the markers bled on the fabric because they weren't cotton. We were pleasantly surprised by a large turnout and needed to add tables at several points as more people arrived. This meant we also used brown paper as backup tablecloth material.

The turnout for the evening was 23 and again included a wide spread of ages and gender with the youngest participant aged 9 and the eldest in their late 70s. We saw a good turnout from the local food community who are interested in food production and alternatives to large scale farming/supply. This included Cora O'Grady who is a local vegan cook.

We began with an invitation to share the objects, food or recipes that people had brought with them. Cora shared homemade Onion tartlets, We shared porridge bread with butter and jam and Oonagh shared a selection of different seaweeds prepared in a Japanese style. Old recipe books which included many recipes for offal were shared. A book on mushroom foraging was shared.

We then invited the participants to split into groups of three or four and discuss what their favourite meal would be, listing the ingredients needed to produce this meal. We asked them to circle ingredients that might be impacted by climate in the future, and to think about any alternatives that could be substituted or ways to adapt the recipe. We then brought the group back into general conversation to hear what they had chosen and the choices they would make to protect that recipe for the future. These include:

- Soda bread, Chicken Curry, Roast Lamb, Hummus, Sourdough, Chilli Bean Pot, Shepards Pie, Beef and Guinness Casserole, Christmas Nutroast, Apple and Pear Crumble and Griddle Bread
- The ingredients the group decided most under threat were: Flour, olive oil, spices, milk.

KITCHEN TABLE CONVERSATIONS

Oonagh O'Dwyer presented a selection of seaweeds, discussing their nutritional value, the use of it as a food source and a material in the past and how abundantly available they are along the Clare coastline. We spoke about the potential for a shift in meat / proteins in future diets and shared a bowl of edible crickets and a few 'bug lollipops' as a way of adding some fun to the question of 'insect protein'.

One participant spoke about the potential alternatives to spices such as cinnamon and nutmeg including silverweed and magnolia flower.

We had a final discussion on the impact of weather on the potato crop for the previous two years and the possibility that Ireland might no longer be able to grow potato as easily. This brought up the idea of food as a culturally significant element in how communities identify themselves, how we provide for ourselves and how we are seen internationally.



The Future of Energy

March 6th 11am - 4pm 2024 - The Lab, Foley Street

With Alex Gill, Maeve Stone, Lisa Lomax, Jerry Murphy (MaREI) and Sarah McCormack (TCD Solar Innovation)

The purpose of the expert table was to take full advantage of our access to three exceptional academic and scientific minds. We rented space at The Lab in Foley street for the purpose of the kitchen table and we laid it out in the same fashion as our community tables. Unfortunately a shortage in Calico meant we had to use brown paper instead for our tablecloth.

As the day began it became clear that a miscommunication on our part had led to Quentin Crowley not receiving the information about the day and so he unfortunately missed the workshop.

KITCHEN TABLE CONVERSATIONS

With Jerry and Sarah we opened up the conversation by asking about the objects of the home that they would have chosen as a useful or treasured item from their home. This personal starting point meant that our initial engagement was focused on the idea of materiality and value and opened up some gorgeous conversations about intergenerational houseplants, the significance of objects you use every day and how they build up resonant value through ritual or habit and the ways that houses are designed away from shared experiences.

We had brought a selection of the workshop material we had been gathering through the kitchen tables and the schools workshopping and we shared the ideas that excited us most from the community engagement as it was evolving. This opened a discussion about the innate genius of children and how clear it is that we begin life in rhythm with the natural world but as we grow older we become more inhibited by the systems of the human world. The ideas that were of particular interest to Jerry and Sarah were offerings from 8 and 9 year olds from Miltown National School who had come up with unique methods for making clean water using clouds, and the idea of a 'death star' like satellite that is covered in solar panels and provides a huge bank of constant solar energy.

We broke for lunch at 1pm and treated our experts at Laine My Love. The conversations over the course of lunch brought us to the idea of personal responsibility and life choices around vegetarian diets, flying and more. The emerging idea is of an imperfect effort being far more important than trying to make your life a perfect example of environmental living.

From there we moved the conversation towards what their current research was showing them in terms of how systems of the home might adapt into the future.

Ideas that emerged included:

- Rainwater harvesting as a default
- Dry bathrooms that all for composting
- Allotments / growing crops indoors and outdoors
- Mushrooms growing in the attic
- A building that can operate like a forest
- Adaptable buildings that use technology to change according to your stage of life
- Tighter community - different
- Micro-algae used to purify biogas collection in a circular food system
- The love of the fire / range - how might it be kept as a focal point without doing the damage that an open fire does to environment and health
- Solar paint, solar glazing as well as solar roof tiles
- Material innovation so that a thin layer of insulation can act as a battery store for energy
- Small, co-living spaces and the most sustainable - large one off houses are not
- MyGUG - domestic biodigester created in Clonakilty
- Energy Co-Ops that allow for district heating as well as solar, biogas and hydro electricity - keeps the wealth in the community and builds resilience
- House generates energy during daylight hours
- Smart tech monitors will make houses incredibly efficient in providing for the needs of the inhabitants

KITCHEN TABLE CONVERSATIONS

The Future of Clothes and Textiles

April 26th 7-9pm 2024 - The Malbay Pub

Hosted by Alex Gill, Maeve Stone, and Regina Tierney (contributions in absentia from textiles innovation PhD Katerina Griboff)

This Kitchen Table happened with support from Vincent Downes who is the owner of The Malbay pub on main street and includes a large backroom which was ideal for our gathering. Vincent very generously provided teas and coffees and we brought a selection of cakes to share.

The invitation to the community for this month's gathering was to bring something they had mended or something they have worn for years. We also dropped into the Stitch and Bitch group earlier in the week to reconnect with them and offer a personal invitation to the event.

The turnout for this topic was slightly smaller with 14 in attendance but consistent in its variety of gender and age which we were delighted about. We began the evening by inviting the group to share the objects they had brought with them. These included:

- A pair of mended trousers
- A handmade quilt
- A selection of hand embroidered second hand clothes
- A Keffiyeh
- A handmade dress
- A hand embroidered jacket
- An old magazine with patterns from the 80s
- A selection of bioplastics and examples of naturally died materials
- A hand loom

Key conversations that emerged through these items included ideas such as:

- The time it takes to make something adds value to it for the effort spent.
- That handmade in the age of AI and robotic production becomes even more valuable
- That clothes are a way of creating or displaying a part of your personality
- That the things we shared across generations become more and more important
- That mending and making skills should be taught in school

One moment that really resonated was when our youngest participant (aged 10) shared a handloom piece she had made in school. Our elded participant (aged late 70s) announced that she had done the same thing in primary school with 68 years between them. The discussion opened up an observation that a lot of these critical skills for reuse and repair have been neglected over the span of two generations and the impact of convenience and fast fashion has been huge. This in turn opened up a conversation about local production that used to happen in Miltown Malbay including a knitting factory that would have employed a lot of women in the town. One participant remembered ordering a pair of leg warmers which were all the rage in the 80s but having to wait for weeks before they were made by hand for her. Regina Tierney also shared a bit about her local clothing business Celtic Fusion which uses offcuts from large manufacturing in india as a starting point for her design; she makes what she can from the materials available and employs a team in India and Ireland.

KITCHEN TABLE CONVERSATIONS

We then split the room into groups of 3 and asked the participants to choose an item they were all wearing. To think about how it was made in 1984, how it is made today and to imagine how that item might be different by the year 2084. Ideas that resonated through this workshopping included:

- That supply chains have changed significantly from local source to online and in the future that might return to local via 3D printing or material co-ops.
- Clothes or materials that could support people with disabilities or in some way support your physical needs - materials that take vitamins or resources from the environment / sun and feed them to you via your skin
- Materials that repair themselves
- Using materials such as algae or seaweed because they can breakdown in the environment
- Technology that is integrated into what you're wearing



The Future of Media and Culture

May 10th 7-9pm 2024, The Malbay Pub

Hosted by Alex Gill, Maeve Stone

For this topic we connected via social media and local networks with people interested in music, culture and local reporting in order to stoke interest in the event. We had decided to return to The Malbay because of a generous offer from Vincent and because the space had been so successful for the previous month.

The day itself was exceptionally sunny and warm and so we had reservations that this might impact the turnout for the Kitchen Table - being completely honest we were prepared for a situation where nobody showed up. In the end there were 11 people in attendance which was the lowest to date but we felt it was a brilliant number given how beautiful the evening was. We brought cakes and fruit to share alongside tea and coffee from Vincent.

KITCHEN TABLE CONVERSATIONS

We had invited the community to bring a piece of art, music or folklore that conjures a sense of home for them and we began with a conversation that allowed anyone who had brought something to share it with the group and explain its significance. Items included:

- A painting done by the person themselves of a hearth in an old stone cottage
- A collection of magazines from the 1980s
- A vinyl record
- A minidisc player
- A tape player with a recording of John O'Donoghue
- A super 8 camera
- A computer game cartridge

The conversations that emerged through these objects included:

- The pros of changing technology that makes it easier for people to make and share music or art
- The cons of changing technology mean people have less shared experience or collective cultural touchstones - one example was from a DJ in attendance that said 'floor fillers have to come from the era of slower technology because we have such a split in music now that there's very little that unites people in the way music used to'.
- The loss of anticipation with new media - everything is available all the time - that anticipation is delicious and adds value to an experience.
- The huge significance of the Willy Clancy in forming a cultural spine and identity for Miltown Malbay
- The gatekeepers are gone - more diversity in the kinds of art and music being shared - healthier ecosystem? Artists not being paid properly is the downside.
- That AI can't match true art because it's 'too perfect'
- That live performance / shared experience was really important in the recovery from covid

We then divided the room into groups of 3 and asked them to list what ingredients go into making the Willy Clancy festival each year. We then asked them to circle any that would be impacted by climate breakdown in the future. From there we asked them to imagine possible adaptations or alternatives that could protect the festival for 2084.

The reflections that emerged through this exercise include:

- Food offerings at the festival would likely have changed to be more vegetarian. Crops like potato might mean chips are replaced with something else!
- The weather / wetter and warmer. Might affect the ability to camp.
- The inward travel for people would be affected by increasing cost of international travel. Maybe it will be online in the future?
- Use of technology to add historical context and value - VR / AR used to bring Willy Clancy to life
- Question of what changes in traditional arts over time and how it might evolve in the future

We discussed the inclusion of Jack Talty as an artist in the project who we have commissioned to write a tune for Willy Clancy 2084.

KITCHEN TABLE CONVERSATIONS

The Future of Miltown Malbay

June 14th 7-9pm 2024, Community Centre Miltown Malbay

Hosted by Alex Gill, Maeve Stone

For this final kitchen table we returned to the community centre to host the evening. We had used the Community Centre's social media and newsletter to promote the event in advance as well as getting a mention in the Parish Notes to make sure we caught as many of the local population as possible. As it happened our event clashed with two local gigs that were scheduled for the same time that evening and so our attendance was lower than expected but the engagement from those who came was fantastic.

We had invited people to bring something that connected them to a sense of the town and were presented with a treasure trove of local artefacts from Anne-Marie Meany including a letter notifying all local residents of the intention to automate their telephone details and then a printout from 1984 of the local phone directory. Anne-Marie has very kindly agreed to allow us to include some of these items in the exhibition itself.

These objects fostered a conversation about the points of social evolution that emerged through technological changes like the telephone. There were a lot of memories around letter writing and the art of slow connection in communities prior to the phone. There were a number of local magazines produced by clubs in the town which sparked a conversation around the lost resources for young people and older people in Miltown Malbay. There would have once been a youth club and many different social clubs for older people in the town. This was a useful segway into thinking about what Miltown Malbay of the future would need to thrive which was very helpful when we got to the mapping stage of the evening.

We invited everyone to draw a map of the place they feel most at home and the results fostered a beautiful and open conversation about personal values with specific reflections about access to nature being critical for happiness and health. The consensus in the group was that the sea has a pull for people and offers a lot more comfort than we often realise. One interesting observation was that 6 out of 9 maps were of the sea and the idea that all coastal communities have a legacy of transient or visiting populations that can make them more open to visitors and new ideas.



KITCHEN TABLE CONVERSATIONS

The second half of the evening was given to creating a huge map of Miltown Malbay that incorporated places in the town that are important today to the community and to the social and economic health of the people. We then began to map places and spaces that would enhance the town to allow it to thrive into the future, according to the ideas that have developed over the course of the evening. The biggest reflections from this exercise included:

1. The community centre is vital to the health of Miltown Malbay, and serves multiple functions and needs.
2. There isn't a decent sized cafe that allows for non-alcoholic socialising in the town.
3. That nature isn't thriving in Miltown Malbay but there are little pockets that should be developed.
4. There are amenities that are disappearing that help to connect the community such as the post office and the dance halls that used to exist.
5. The discovery of an experimental wind turbine on the outskirts of the town made it apparent how much potential there is to develop renewable energy including wave, wind and solar power - it would be exciting to see a local energy co-op.
6. That there is no square, or park, or common green space in the town and this should change in the future.
7. That there is a need for ambitious and well serviced housing.
8. Potential solution to poor sewage facilities in bio-digester technology that could also encourage a return of a local abattoir and facilitate the processing of local wool, potentially reinvigorating the knitting factory that closed in the 90s.
9. The possibility of a cultural hub that allows for touring work or screenings, a satellite of Glor.
10. Protecting the tourist industry by designing accommodation that doesn't compete with local need.



FEEDBACK - AUDIO TRANSCRIPTION

Audio gathered through the recording booth



TAPE 1

"Thoroughly enjoyed the experience of the Time Machine - both spaces were very atmospheric. I loved the voiceovers - they were very stimulating and gave you hints of what you might look at but weren't directive. Particularly like the 2084 space - **the key message for me is that we live in partnership with nature. If we respect the world around us the world around us respects us. And that's a lesson we badly need to learn.** Loved the idea of the plastic will and reusing the blanket - making it into a jacket - passing from generation to generation. It was all very stimulating. **There's food for thought there and a sense that there's very little there that can't begin straight away. And that's something I will take away with me now.** Thank you.

"We really enjoyed visiting this exhibition. It has some very thought provoking ideas. **It made me question sustainability for the future and how we can change our behaviour to make the future more sustainable for my children and my children's generation.** Particularly enjoyed revisiting 1984 - looking back at technology and thinking about how some of its coming back!"

"I thought it was very interesting to see how technology has developed from 1984 and the idea the future might not be completely defined by technology."

"Hi, my name is Annmarie and first of all I want to say comhghairdeas go Maeve agus Alex. This project is absolutely go hiontach. I guess for me there's been a lot of takes from it. I've just finished the jewellery repair workshop and have repurposed some jewellery that I've had sitting at home, reluctant to get rid of it but not knowing what to do with it for donkeys years so I now have a new set of earrings. I guess I wanted to say it has been really inspiring because **I've also been along to the Kitchen Table Conversations and its been a real eye-opener because the future of the town is people I haven't come across before - it wasn't the same old faces.** I really learnt a lot from how they see the town. That was totally unexpected. And where they see the centres for gathering, thinking about sustainability as well. **I didn't know there was an orchard in the town. I was glad to learn about that.** So many takes from this. I absolutely love the accidental poem by the kids. A friend of mine said it reminded her of the Duchas project when they asked kid to gather stories and folklore because a lot of that emanates from what the kids imagine for the future as well. I loved going back into 1984. I liked the radio and the clare champion. **Really what I like is that it was not all about technology and a scary future but what can be done already.** In terms of growing food at home - its definitely given me some ideas - and well done again to everyone involved. **I really hope we see this project continued here and in the surrounding parishes"**

FEEDBACK - AUDIO TRANSCRIPTION

"This was a fascinating and somewhat unexpected experience. I would love to be able to listen to the music again - the original music for 2084 by Jack Talty - I was particularly impressed with the mushrooms. I think fungus is a huge food source for the future. **The idea of being able to communicate with plants was also one that resonated.** Thank you for this experience it was really enlightening and thought provoking".

"I run a restaurant and I would definitely consider getting a mygug - very glad to have come across that."

"It's made me question the way we use or consume energy and products"

"I would say your view of the future is definitely way different to mine" - young person

"I've just been thinking about how now when we walk into a room and a light comes on or lights or music. It's amazing but we take it all for granted. What will it be like in the future. **The idea of bioenergy in the home is amazing. Solar panels in the windows would be beautiful.** The whole thing is amazing. We just need to continue to be amazed I think"

"The future room and the biodigester was very impressive and the technology connected with that. I would be very interested in following up if that technology is currently available. It needs to be used soon - I think that's really important. The solar panels looked very interesting - that we might be able to provide electricity for small things like lighting. If a way can be found to store the energy. I have already thought about solar panels but at the moment the cost is too high. **I found the exhibition very interesting, it was a very interactive way of learning about things.** Reminders from the past were good. **The whole focus on community cooperation and repair shops, developing farmer markets and home growing is very interesting. To move away from the high cost - especially carbon cost - of supermarkets bringing in fruit from halfway across the world. I think it's really important to develop those networks at a local level.** Even with the clothes exchange. People can bring something and leave something. Overall very well thought out project and I am also very impressed with the idea of the Kitchen Table Conversation and the inclusion of the community and how we see the future and how we see the development of our planet and particularly things like saving biodiversity and protecting ourselves from the effect of climate change. Thank you for the exhibition and a wonderful piece of living art".

"I really enjoyed this exhibition. **It has definitely prompted me to think more carefully about how we live, about mass consumerism and just to be more careful going forward.** I was really impressed with the edible shelf from Ballyhoura. That was amazing - thank you very much".

"When we were small children my dad had one of these audio recorders and on a Sunday morning my Dad would record us all jumped up on the bed with a little microphone. We found them recently and discovered we all had completely different accents as children. We had country accents but within a couple of years we lost them all"

"It was very interesting - thank you"

FEEDBACK - AUDIO TRANSCRIPTION

TAPE 2

"Hello, this is 2024 and I would like to say that **the future was amazing and I particularly enjoyed the idea to have people treat plastic like a valuable heirloom to be passed on.** It's really really clever. Well done, a great experience."

"I really enjoyed it. My only critique is I want a bigger piece of cake next time, I really enjoyed this entire experience, thanks so much"

"Wow, what an experience Maeve and Alex you really pulled it off. **A beautiful collaboration of the past the present and the future. Very inspiring and hopeful as to what our future could be for the community, nature and food.** All the wonderful things. Thank you for doing this."

"Absolutely fantastic experience, well done to all, it's worked so well."

"I hope the town never loses it's small-town feeling. Where everyone knows everyone else and people care about each other, you can walk the streets of Miltown and you can meet ten people you can talk to, I hope this continues."

"I'm Ava and I visited the Time Machine and I found it very well put together and very enjoyable."

"I love the imagination for all of this project, the ideas and the forward thinking, **this is humanity, this is what we do to manage to overcome the challenges. I really think we need to do that very quickly, we need more retrofitting and we need more energy efficiency.** I love the plants, I love the modern room, the living wall, and my house is covered in plants, I think that was an amazing idea. **I loved all the kitchen table conversations, they just get people thinking, having those conversations,** ideas however extravagant they were. We need to have more of this, more thinking big, thinking for the future. So i really appreciate all the hard work."

"Just been to the future and the past and what a journey, yes very nostalgic and the future, all about food mainly. Yes, fascinating. And **i love the idea of the plastic and everyone having a quota, that was amazing,** yeah and the plants. I tasted the mint which had a strawberry flavour to it, I was a bit naughty and took one of the leaves and ate it and it did have a strawberry taste! I can see how people would grow their own food in the house. So much information, it's wonderful, i really enjoyed it."

"I loved the breathing wall and the mushrooms, I didn't think of that and yeah we can incorporate more mushrooms in our homes. Food, sustainable food and I loved the solar panels and the idea of having your own amount of plastic, the plastic printing, unbelievable. **I've already started thinking differently about my own home, I'm in the process of changing it and how it is but yes in terms of, my house is damp, I only have one large window but I am going to try to find a way to make a breathing (living) wall definitely.**

The changing of talking to a human and moving to a phonebook and then we moved into the future room and we had a human voice, I thought that was very interesting. What was unexpected was that I enjoyed the A.I. iterating with us in 2084"

FEEDBACK - AUDIO TRANSCRIPTION

"This was a really thought provoking exhibition, I had no idea what to expect coming in here and it gives a positive spin on the future which in **the current climate is quite negative and as communities we can develop and we can grow by working together.**"

"My name is Willow and I'm ten years old. And my name is Rowena and I'm 40 years old, I was born in 1984 and we're going to talk about the experience we just had.

Willow: I thought it would just be a very big house (in the future).

Rowena: Did you think it would be all robots and machines everywhere?

Willow: Yeah.

Rowena: And what about what you saw upstairs with all the plants - did it feel warm and welcoming?

Willow: Yeah.

Rowena: Yeah, me too it made me feel really happy."

"I just love the idea and project. The Time Machine is so good to get people together from the community and to reshape our individual values to collective values. You can change how people live with each other and what they're doing to the environment! It's such a wonderful project. **I think it has very much to do with examining our own values, reshaping it and making a collective goal from here. I really enjoyed the whole journey and it's absolutely amazing what you have created.** Thank you so much".

"We were just thinking about what surprised us. **We were thinking about how much more you might have to lean on your community in the future and to try to get back to where we were in terms of having a local creamery and things. To be more sustainable all together.** It was really beautiful to see such a project come from the community highlighting this sort of thing. It was a really aesthetically beautiful and sensory experience".

"So, I have learned about the future of biodegrading foods to turn into energy. Something I didn't know anything about until today."

"Yeah, I've really enjoyed it. The combination of past, history and imagination, real and created future makes it feel not too bizarre. Really enjoyed the whole experience - the wall of mushrooms looks phenomenal, it's extraordinary and I could've hung out for ages. I really enjoyed the Bean an Ti as well. The bit of Irish and the local accent but it's AI - that kind of blending, bringing the past into the future was really effective."

"Just thinking about the past and it's taking your right back to a time being with family, being around the fire and listening to music. **It made me feel a bit less worried about the future - there was just lots of ideas that I hadn't heard of before that made me feel quite hopeful. I'm very very glad that there's very clever people thinking about these things for everyone**"

FEEDBACK - AUDIO TRANSCRIPTION

“It made me realise how much time has passed and the value of time, especially time with our family in our home and what it means to live in a home. **Then I started to think about the value of our air and our spaces** and you know just love and attention when we bring people into our kitchens and our spaces. **I have come out appreciating so many things that I probably took for granted before that. It's also given me some inspiration for my future home because I want to live more or less off grid and some of the technologies have helped with me having more ideas in that regard so I'm very grateful for the experience**”

“Well ye've just done something amazing. Brilliant exhibition. It should be on some sort of permanent or long term exhibition here or in the library or in Ennis. It's a great collection of material. It's a great image of the things from the past and brilliant for the future. **It's too much to see in a short time - its so much interesting stuff to learn like the plants, the different uses, the old newspaper, brilliant to see the old archive. I need lots of more time to look through. I'd say people would love to spend hours here and gather ideas for their future.** Thanks very much to everybody”

“Well done this was fantastic, the trip back in time and all the details in it. I love the idea of the solar panels on the window. **I'm going to start grow mushrooms and try to make a coat out of a blanket**”

“This experience has definitely made me think about how long it might take for government policy and law to come in around plastics and waste to get us to a stage where it's just a very natural act to think about the life cycle of materials and waste. It has made me think about my own home in a way that I would definitely like to get a lot more plants into my home. I think what has surprised me is that while some things have changed from the past and will change in the future fundamentally how we feel about where we're from and our locality, our loved ones, our sense of identity and being hasn't changed and probably won't change, the things around us like our houses and our processes and lifestyles will change but those fundamental things won't. And that's really apparent in this exhibition and I loved it for that reason.”

“Thank you so much for a wonderful experience. It really highlights the times we're in and just looking at how simple things were in the past and how simple it needs to be again. **We're the most wasteful generation - we just can't stop - it's lovely to have something like this to help you stop and think. From looking to the past we can see the future. It's cool.** So thank you and I hope you have future successes”

“I went into the past and the wardrobe was a Time Machine - isn't that so funny!”

“Thanks guys - that was superduper!”

“The past room made me quite emotional - the picture on the walls - my mother had the exact same room. It made you stop and sit down and think and remember how we used to speak about things. There was much less distraction and it reminded me of that. When we stopped and listened to the wireless together - it brought a big feeling of sadness. I was thinking about telly now we still do that but we're completely absorbed visually and our attention is on this box. Whereas when you're listening you're still connecting with the people in the room”

FEEDBACK - AUDIO TRANSCRIPTION

"I really liked in the future when we were sat around the table - it's tricky because last night I had a heated argument with my family and we were sat round the kitchen table - so it was weird but it was nice to be discussing good things. It just felt a bit spooky. And the plastic will as well. **It sounds controversial but it's just treating plastic as something precious and I think that's right**"

"There's a lot of different aspects to the future that I hadn't really thought about; food security, mushrooms growing from the wall, how plastics are a commodity for the future, so yeah there's definitely a whole plethora of thoughts that I need to unpack. It hasn't made me think about my own home - but maybe when I sit down later. The 1984 room I immediately go chills when I walked. I was ten. It reminded me of my grandmothers house. There was a lot of nostalgia and it was kind of emotional."

"The thing that surprised me was in the room for the future when they said 'oh we've come through the challenges' I kind of got a bit emotional. Because I spend so much time worrying about climate chaos - especially on a day like today when we're literally blown into the building by the crazy wind. It's nice to see the imagining of the future with hope and all of the technologies we can do something about, instead of the dooms day of it all."

"What a fantastic experience - great to see the community so involved in the installation and just fascinating to see how the old and the new can combine. **It's made me think differently about what could happen in my own home. I just loved the way the whole thing is linked - the old and new, young and old, and how we really need to bring everyone together in order to go forward**"

"I think you should have more about mushrooms in the future room - I would love to hear more about those. And more about **the rights of nature, encouraging people to be more aware. Thank you so much for doing this**"

"I think the experience has changed how I think about the future in the sense that I don't think I ever imagined the future having so much plant life and having edible things in the kitchen. And **it also doesn't seem too far away from where we have the potential to be now and it's made me feel more excited about the future.** I guess the sense of the future being something I can look forward to is exciting. I would like to have more time to explore."

"We really liked the eating mushrooms on the wall"

"I think the initial feedback is that **it made me feel strangely uncomfortable or uneasy in a good way. A lot of this is going to happen, a lot of the changes that need to be made need to happen** and our homes are going to look very different in ways that are good for the environment but that will remove some element of humanity in a way. Like AI looking after our homes. There's some things that could be beautiful like having nature integrated into homes is beautiful so we have clean food and air and water, but also the sadness that its come to that. **Its come to the stage where humans have to make massive massive changes and it's a shock that its come to that. But I think it also shows how it's not insurmountable.** There's changes we can make now. Like the plastic quota, it's shocking how much we can use every day, we should have a quota and that feels very simple. **But it was very moving, very striking to the senses and very well executed and very artistic and beautiful too**"

FEEDBACK - AUDIO TRANSCRIPTION

"I thought it was a fascinating mix of very local and familiar world paired with the scope of the future, imagining what life could be like and will be like that will still be local and ordinary but just different. I liked the kind of thoughtful weaving of an ecological and climate concern and what that will bring, in the future room the more deliberate way of living with the ecology and the environment. **It got me thinking that maybe I should grow food and mushrooms. And looking forward to the idea of a biodigester. Its definitely got me thinking about what I want my home to look like.** It was really interesting to participate in some of the Kitchen Table Conversations and to see those ideas and elements that came from the community and suggestions made by people end up in the exhibition. I was at the Kitchen table when the phone book and the network directory was shared and it was there in the 1980s room. To see the stories of the community from people who I heard speak about the past - the factory - to see those appear as narratives, it really captured the feeling of that time. My six year old asked me if it was really like that and you know it wasn't far off. The huge scope of the project considering the limited resources and time and space available is really impressive. I would love to see something like this done again with more resources. **Pulling people together from the community to think about big ideas and then producing a thought provoking piece of art - I think it changes peoples minds about the future and the present and what could be more valuable than that!**

"I don't think I'd really thought about the home of the future. The starkness of the room, the functional nature of everything, the lack of decoration, its much more about the purpose and use. At the moment our society is very geared towards comfort and i think the home of the future will feel more practical. **I've been reading through the text and its reminded me of the idea called emotionally durable design about the emotional connection you have with objects. If there's an attachment you're more likely to keep it and reuse it. I think thats a potential solution to a lot of our problems.** I think the tide is starting to turn on that - we're starting to see the error of our ways. And just to try on focus more on quality things. This experience is a good reminder of that. I wasn't expecting all the plants in the future room. I think there's going to be a lot of emerging research - how we work with light and how it effects us in our day to day lives. That was a really thought provoking experience"

"I didn't realise that it was centred around the home and I didn't have an expectation. I think the simplicity of it was really effective. **It makes you question what's important and what isn't in our lives. It makes you question what have we got and what do we need and the quality of things and how much you use them. When shit hits the fan what would be important to you.** I think the idea of passing down knowledge through generations is really crucial. When you think about it 2084 isn't that long away and one of the kind of community ideas was about the elderly. I realised, that'll be me if I'm still here. It's potentially within my lifetime. The importance of acquiring knowledge and sharing knowledge between generations can't be overstated. It's huge. That's what humanity is meant to be doing and we would do well to focus more on that. I really like the idea of reframing the value of materials and particularly plastic, putting a limit on plastic per lifetime. **I really hope more people get to see it, it would be a great thing to get to travel around ireland. I think that it's so thought provoking - especially if you have time to read through the exhibition at the end, there's so much in that's very very important - I think people will be inspired to think about how they choose to spend their money, how they choose to live their lives and how they choose to spend their time. It's great for social connection.**"

FEEDBACK - AUDIO TRANSCRIPTION

"I loved the Gug! I'm totally going to look into it and invest in it because I'm not able to compost in my garden"

"It has focused some things in my head. There was good things back in the 80s, good habits, some could have been changed. We used brown bags instead of plastic back then. We seemed to go backwards instead of forward when it comes to plastics. I think we'll learn and go back to using paper instead, use wood instead of plastic, years ago that's all you'd get."

TAPE 3

"I love this project, I love all the hard work and creativity that's gone into it, fair play to everyone involved. Fantastic initiative and the ideas are amazing, especially the ideas in the accidental poem from the children. **In the words of Bobby Sands "Everyone, no matter how young or old has their part to play"**. Miltown is going to be brilliant! Well done."

"It's made me think about the wider environment around me, and workable strategies that we could employ that would then make the home feel like a home. **It has made me think more about things I need to do, that I'd already been thinking about and then I get distracted, so it has refocused me.** In the 1984 room I almost cried, it was my teens, very nostalgic and lovely. In the future room I was thinking about everything, so many ideas."

"Inspiring people with inspiring ideas, I've really enjoy the hour here"

"A lot of great ideas, I especially liked the wild foods and the dried teas and things. And the solar panels on the window."

"The algae and the solar panels is something I found interesting, **the windows in our own home are at a loss of energy and that idea of the windows being a source of energy, something that could make electricity, that could be a great change.**"

"It's a wonderful experience, thank you"

"The use of extra plants and the natural green wall were brilliant"

"A most interesting experience, great to look ahead and **hopefully those aspirations of going back to Nature really will happen** and that it will be more natural. For food and heating that will all come about"

TAPE 4

"I think really I would like to live in that future with some of those things, it's not so negative"

FEEDBACK - AUDIO TRANSCRIPTION

"I really enjoyed going back to 1984 and all of the senses, the smell and the smoke, all the books, the scones, it was great to see all of that. **The letters from Pat to Mary were very touching and quite emotional and it's interesting to think they might have been thinking about climate change back then.** In 2084 I enjoyed the cake and the questionnaire about what we would like to see in the community. The emphasis on plants and growing your own herbs and food I really liked that as well, and the green space. Coming down here to the present exhibition **I like the emphasis on looking at our consumption of clothes and materials, ordering things online and the excess. Our unconscious excessive consumption of things and how we really need to look at that.**"

"I think it's interesting to see a vision of the future that references the past and how important it is to take the best of what we had before with us into the future"

"Ta se go halainn ar fad, ta se go halainn i mo chroi an taispeantas ag feical agus a cloistal. It was a great experience to hear and see this exhibition. Some people came with me to Miltown Malbay and it was a real trip down memory lane for me in a great way and a warm way and at the same time not in an overly sentimental way. To juxtapose 1984 with 2084 and **what's palpable is the community involvement and the artists went to great efforts to involve the community in this project and to imaging the future with them.**"

"It was just so hard to believe the joy I felt to see a positive view of 2084, not at all what I expected. I'm so glad I took time to come here"

"Thanks for the interesting exhibition. **There aren't any bad ideas on display, they all need to be brought into effect along with quite a few others. But the main thing is we need to look after what remains of the planet that sustains us.** Thanks very much."

"I thought that the Time Machine was incredible. I'm very very proud of Maeve and Alex and all the workers and volunteers who have brought it all together."

"**It's mind boggling - bringing us way into the future and letting us think about how things might be. There was a lot less clutter. The MyGug - getting rid of your food waste and getting energy back into your house is amazing.** The Solar energy through the windows is mind boggling so here's to the future!"

"**I think the most striking thing for me was the plastic will, I found that very interesting and thought provoking.** The idea of having your own 3D printer in your home to just print out toys or whatever for the kids, an exceptionally great idea. No waste! You just reuse. That really struck something for me. I love the MyGug and it makes so much sense to have power for your cooker, no waste and compost. Bingo! I've just started buying more plants and I loved the mushrooms, I've been vegetarian at different points of my life. **I needed meat when I was pregnant but this has made me think now I'll go back to more vegetarian** and I love the ideas of the mushrooms and growing my own at home. Going into 1984 and feeling the smoke, there's still so many homes in Ireland that look like that. You walk into a place and they still have those pictures. The letters too, I remember writing letters to my cousin over in England or in America and the tipex. The details. The unexpected bit was the AI chatting to you but where the AI is almost like the caretaker of the building. Super exhibition of the work and research, lots of food for thought. Thoroughly enjoyed it and delighted I got to experience it."

FEEDBACK - VIDEO TRANSCRIPTION

Michael O'Halloran

It's made me think about our home. I suppose it's an old 300 year old house so we're looking at the fact that it has to be a lot more energy efficient to use. And we're looking to use some land around for growing, looking at it we have a garden already but doing a proper viable growing garden so I think they were the two things obviously energy and food are going to be important in the future.

Aisling O'Riordan

"It made me think in lots of different ways - for example I loved the bit about the plastic and the idea that in the future we might have an allowance of plastic and that the allowance could actually create different items like toys. As someone with small children who has a lot of plastic in our house - it has a limited life span - it felt really meaningful that those items could serve another use in my home. It made me think about the future and having to use plastic more judiciously."

Paula Carrol

"The project made me think about the systems in my own home differently yeah. A couple of random thoughts - that letter about the plastic will which we read in the 2084 room about an allowance of 35kilos of plastic for a lifetime - that really got me thinking. I thought what a fantastic thing if we could actually do that. I mean maybe it would be closer to 1000kilos but sure. And it made me think 'how much plastic have I actually used?' And it made me think about where plastic is absolutely necessary because I do think there are places where it is really necessary but it has made me think about needing to reduce it in any areas where it's not necessary.

Steo Wall

"It made me think about the unconscious waste that would go on in my home and how much food we waste, how much plastic we use. I was saying as well that through the nostalgia of the 80s where I grew up and through the portal it got me thinking about like my place in it all - and the responsibility - so it was really thought provoking.

LJ Nee

"It was very inspiring. The intention of the whole thing as a piece of art is very inspiring... yeah mind blowing. The information as well; tasting all the things in the kitchen area and the mushrooms. These are things I don't usually think about - in potentials. It introduces me to practical potentials and reminded me that there are people who are working all the time on these practical potentials and that there is hope and the good guys are winning so yeah I found it very very inspiring."

FEEDBACK - VIDEO TRANSCRIPTION

Mary Fahy

"I love the MyGug - the egg composter idea - a process of composting that's very efficient and you see the results of it very quickly. That's amazing. I love the bioluminescent on the glass and the mushrooms. At the end where she mentioned people getting a lifetime allowance of plastic -35kilos - it made me think about laws that could be brought in and improve our lives for the better. And have a responsibility for the amount of stuff we consume. We have to think more carefully about our choices".

Paul Keane

"I think the way you have projected and given us thought about how we produce energy in the future, and the way we deal with our waste I found most stimulating. And actually by looking at what can be there on the horizon in the future can help you to redirect your approach and what you do now. And so you've shown us the MyGug and we need to be alert to how we use the tools that are available now to get to that vision of the future. It's just extraordinary - I really hope you can do this again so that it can be presented to a wider group of people. This is really important stuff."

John Kane

"It's really thought provoking - it made me think about what I do on the day to day. Looking at climate, looking at community, looking at the foods that I eat, where those foods come from and what will the future look like. This whole project was trying to look at now and to learn from the past to put it into the future. I think this project has been amazing. I certainly like the ways that its gone so thumbs up!"

Aideen

"I study sustainability myself so I think about it a lot but it was so nice to just drive up the road from my family home and see it presented to me. It was really lovely and hopeful perspective for the future with different, really concrete and tangible ideas for the future that have been incorporated, looking into the future. I study sustainability in Dublin and it's somewhat alive when I study it but to have the connection made with home is really really amazing. And to hear the other people here speaking about it is really amazing."

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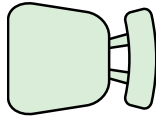
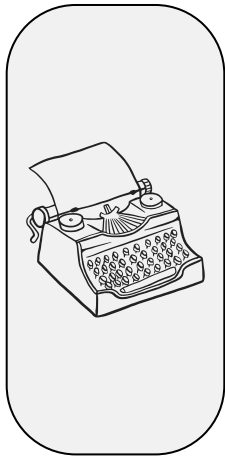
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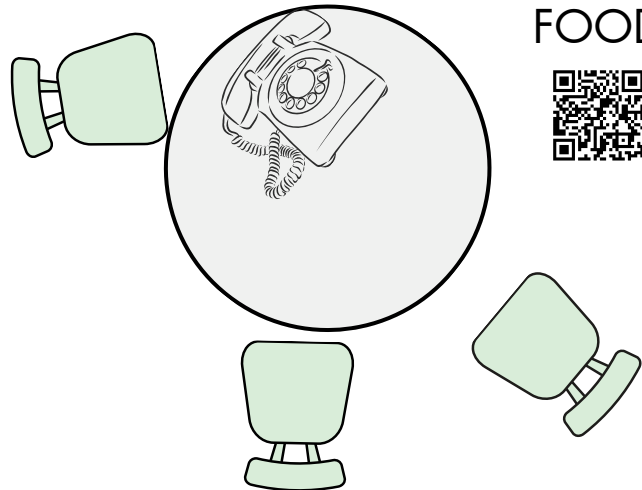
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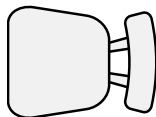
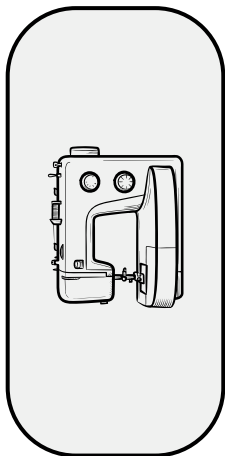
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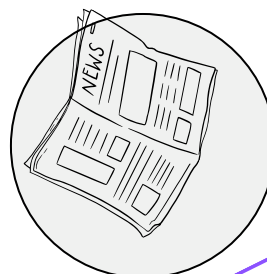
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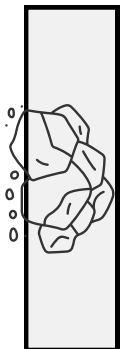
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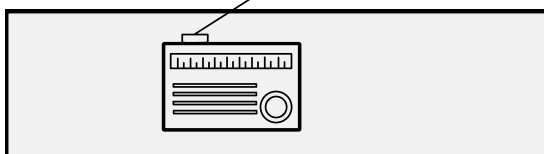
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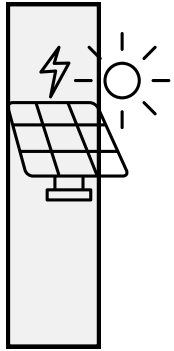
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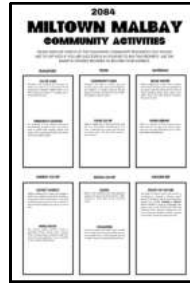
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SOCIAL
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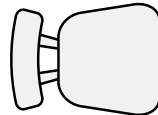
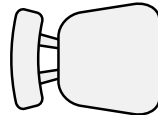
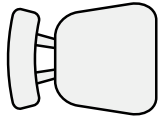
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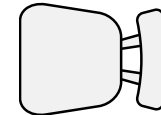
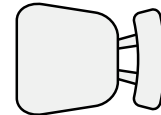
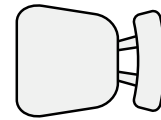
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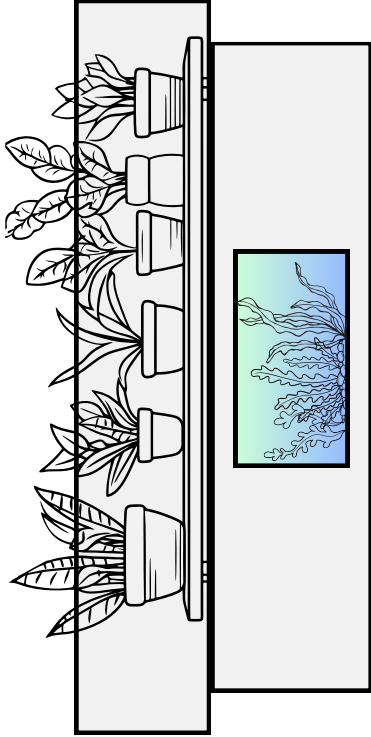


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PLANT
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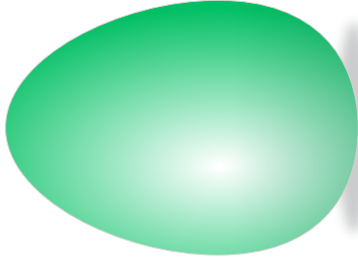
PLASTIC WILL



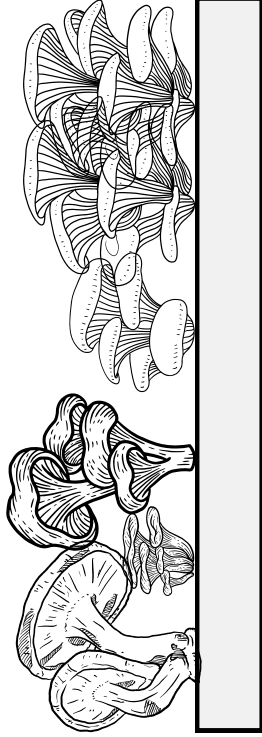
HERBAL / EDIBLE
DRESSER



EDIBLE WALL



MYGUG
BIODIGESTER



EXHIBITION DETAILS

ENERGY



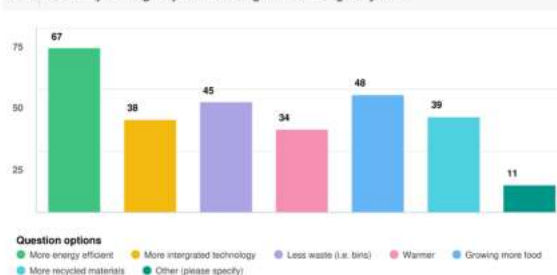
THE MOMENTS WE THINK ABOUT ENERGY TEND TO BE WHEN BILLS ARRIVE, OR WHEN THERE'S A BLACKOUT AND WE ARE SUDDENLY LEFT WITHOUT IT, BUT THE AVERAGE PERSON DOESN'T SPEND MUCH TIME IMAGINING WHERE IT ALL COMES FROM! WE PLUG THINGS IN, WE SWITCH THEM ON AND WE GO.

FOR THE MOST PART THE ENERGY IN OUR DAILY LIVES HAS AFFORDED US AN INCREDIBLE STANDARD OF LIVING AND HAS ALLOWED OUR COMMUNITIES TO GROW AND THRIVE. BUT ONE THING WE KNOW FOR CERTAIN IS THAT OUR SOURCES OF ENERGY WILL NEED TO CHANGE AS WE ADAPT FOR A MORE RESILIENT FUTURE. SO WHAT DOES ENERGY LOOK LIKE IN THE PAST, PRESENT AND FUTURE OF MILTOWN MALBAY.

IN THIS PROJECT WE HAVE FOCUSED ON SEVERAL POTENTIAL ENERGY TYPES; SOLAR GLAZING, PAINT AND ROOFING; A DOMESTIC BIODIGESTER WHICH CREATES A CLOSED LOOP FOR THE KITCHEN, AND COMMUNITY OWNED ENERGY IN THE FORM OF WAVE AND WIND POWER. THESE IDEAS GROW FROM CURRENT RESEARCH AND WITH SUPPORT FROM OUR MENTORS, DR. SARAH MC CORMACK, DR. JERRY MURPHY AND DR. QUENTIN CROWLEY.



Q12: How do you imagine your home might have changed by 2084



RESULTS FROM 'HABITS OF HOME' SURVEY: JUNE/JULY 2024

FOOD



FOOD HAS MANY ROLES IN OUR LIVES. IT IS OFTEN PART OF HOW WE CELEBRATE, IT MARKS OUR RITUALS OF BIRTH, LIFE AND DEATH, IT CAN BE HOW WE SHARE AND SHOW GENEROSITY - OFTEN WITH CAKE! IT CAN BE HOW WE EXPRESS OURSELVES AND OUR CULTURE. IT IS OUR MOST BASIC COMMUNION WITH NATURE ON A DAILY BASIS AND ABSOLUTELY NECESSARY TO LIFE. THE COLLECTIVE IRISH MEMORY OF HUNGER, AN GORTA MÓR, ALSO PLAYS A PART IN HOW WE CONNECT TO LAND AND ALL IT OFFERS US; MAYBE IT CONJURES AN ANXIETY AROUND SCARCITY?

WHILE WE THINK ABOUT FOOD A LOT DAY TO DAY, WE DON'T ALWAYS THINK ABOUT WHERE IT COMES FROM OR HOW IT IS MADE. MARKETING OF FOOD AND GLOBALISED FOOD SYSTEMS HAVE MADE IT HARDER AND HARDER TO SEE THE CONNECTION TO HOW IT IS GROWN OR PRODUCED AND WHAT YOU ARE OFFERED WHEN YOU COME TO BUY IT. JOURNALIST AND WRITER GEORGE MONBIOT ASKED IN HIS 2022 BOOK *REGENESIS: FEEDING THE WORLD WITHOUT DEVOURING THE PLANET* "HOW CAN YOU DETECT WHETHER A COMPLEX SYSTEM MIGHT BE APPROACHING A TIPPING POINT? IT BEGINS TO FLICKER. IN OTHER WORDS, ITS BEHAVIOUR BECOMES MORE VOLATILE; THE SMALL, RANDOM CHANGES THAT A SYSTEM WOULD PREVIOUSLY HAVE ABSORBED ARE AMPLIFIED INTO BIGGER AND BIGGER SHOCKS. FLICKERING IS WHAT THE GLOBAL FOOD SYSTEM IS NOW DOING".

IT MAY BE THAT NOW IS THE MOMENT WE NEED TO REMEMBER HOW FOOD USED TO BE PRODUCED MORE LOCALLY, MORE IN LINE WITH THE SEASON, AND AT A SCALE THAT KEPT ECOSYSTEMS AND PEOPLE HAPPY AND NOURISHED.

MATERIALS AND WASTE



MATERIALS AND WASTE ARE ANOTHER RESOURCE THAT WE TEND NOT TO THINK ABOUT UNLESS SOMETHING GOES WRONG. FOR MOST PEOPLE THERE ARE VERY FEW BARRIERS TO ACCESSING ALMOST ANYTHING FROM ANYWHERE IN THE WORLD AT ANY TIME. THIS ACCESS IS OFTEN SOLD TO US AS AN EXPRESSION OF FREEDOM, WEALTH OR SUCCESS. BUT WHAT IS THE TRUE VALUE OF ALL THIS 'STUFF', AND WHAT IS THE TRUE COST? THE CHEAPER THE THING, THE HIGHER THE HUMAN OR ENVIRONMENTAL COSTS TEND TO BE, BUT THESE HIDDEN COSTS ARE KEPT AT A DISTANCE FROM US AS CONSUMERS.

UNCONSCIOUS CONSUMERISM FUELS A MASSIVE GLOBAL TRADE IN THINGS WE HAVE NO REAL NEED FOR, AND THAT DEEPEN THE WOUNDS IN OUR ENVIRONMENT AND IN THE COMMUNITIES OF THE 'WORLDS' MOST VULNERABLE POPULATIONS. CONSCIOUS MATERIAL USE, THINKING ABOUT WHAT WE BUY, WHY WE'RE BUYING IT AND HOW AND WHERE IT WAS MADE CAN PROMPT A MASSIVE CHANGE IN HOW WE RECOGNISE OUR TRUE NEEDS; FOR CONNECTION, COMMUNITY AND PLACE AND TIME TO CELEBRATE OUR BEST SELVES.

OUR KITCHEN TABLE FOR OBJECTS SAW PEOPLE BRINGING ITEMS THAT HELD SIGNIFICANT SENTIMENTAL VALUE, THINGS THAT TOLD A STORY, OR THINGS THAT ARE VALUABLE ON A DAILY BASIS. IT STOKES THE IMAGINATION TO THINK HOW THOSE VALUES MIGHT LEAD US TOWARDS THE OBJECTS OF FUTURE; WHAT BRINGS JOY? AND IF IN DOUBT JUST REMEMBER: 'REFUSE, REDUCE, REUSE AND RECYCLE'.

CLOTHES AND TEXTILES



CLOTHES ARE A NECESSITY THAT HAVE ALSO ALWAYS BEEN A MEANS OF SELF-EXPRESSION AND CELEBRATION FOR THOUSANDS OF YEARS. WHERE TWO GENERATIONS AGO A 'GOOD OUTFIT' WAS SAVED FOR SUNDAYS WE NOW GET TO ENJOY AN ABUNDANCE OF COLOUR, STYLE, MATERIALS AND FIT. CLOTHES ARE AN IMPORTANT INGREDIENT IN COMMUNITY AS WE GATHER IN THE YELLOW AND BLUES OF A HURLING FINAL OR THE BLACK AND WHITE OF A WEDDING CEREMONY.

EBUT HOW OUR CLOTHES ARE MADE, AND HOW WE BUY THEM, HAS CHANGED ENORMOUSLY IN THE LAST 80 YEARS. WHERE A WELL TAILORED SUIT WOULD HAVE BEEN A BRIDE'S DRESS 100 YEARS AGO - LASTING A LIFETIME - WE NOW SEE CEREMONIES WITH MULTIPLE DRESSES ARE WORN JUST ONCE. SO HOW DID WE GET HERE AND WHERE ARE WE HEADED?

MILTOWN MALBAY HAS A RICH HISTORY IN TEXTILES AND MANUFACTURING THAT MAY PROVIDE A GUIDE TO UNDERSTANDING WHAT THE LAND LOCALLY SUPPORTS BEST, AND WHERE THE POTENTIALS LIE. WILL THERE BE A SOFA THAT CLEANS YOUR CLOTHES WHILE YOU WATCH TELLY? MIGHT THERE BE FABRIC THAT GLOWS IN THE DARK USING BIOLUMINESCENCE? WILL CLOTHES HELP PEOPLE WITH DISABILITIES HAVE BETTER ACCESS AND QUALITY OF LIFE?*

• IDEAS GATHERED AT SCHOOL WORKSHOPS AND KITCHEN TABLE CONVERSATIONS

CULTURE AND MEDIA



IN ONE SENSE CULTURE IS MADE UP OF THE STORIES WE TELL OURSELVES ABOUT THE WORLD, AND WHO WE ARE IN IT. WHETHER IT'S THE PAST AND ALL THAT HAS GONE BEFORE THAT FEELS SOLID AND COMPLETE (DEPENDING ON WHO WROTE THE HISTORY!), THE CURRENT MOMENT THAT CAN BE SLIPPERY AND CONTRADICTIONARY, OR THE FUTURE WHICH SITS LIKE A MIST OF POSSIBILITY, GLIMPSES AND FLASHES OF WHAT'S TO COME FLUTTERING UP TO THE SURFACE. THE WAYS THAT WE TELL THOSE STORIES ARE WHAT DIRECT OUR MEDIA AS IT EVOLVES THROUGH EVER CHANGING TECHNOLOGY.

IN MILTOWN MALBAY WE SEE A BEAUTIFUL DANCE OF TRADITION AND EVOLUTION AND IT'S NO WONDER THAT THE WILLIE CLANCY REMAINS THE CULTURAL HIGHLIGHT OF THE YEAR. BUT KNOWING WHAT WE KNOW ABOUT TECHNOLOGY AND HOW IT CAN CHANGE THE WAY WE EXPERIENCE ART AND CULTURE, HOW MIGHT THE WILLIE CLANCY 2084 LOOK, FEEL AND SOUND?

B'FHEIDIR FILLEADH AR LABHAIRT NA GAEILGE MAR TÁ CEANGAL TÁBHACHTACH IDIR AN DÚLRA, AN AERÁID, AN TALÚN AGUS AN TEANGA. MOTHAÍMID GO BHFUIL SÉ FÍOR, ACH CAD A CEAPANIN TÚ? SCRÍOBHTAR SMAOINTE AR PHÁIPÉAR THÍOS.*

*MAYBE WE WILL RETURN TO SPEAKING IRISH BECAUSE THERE IS AN IMPORTANT CONNECTION BETWEEN NATURE, CLIMATE, THE LAND AND THE LANGUAGE. WE BELIEVE IT'S TRUE BUT WHAT DO YOU THINK? WRITE YOUR THOUGHTS ON THE PAPER BELOW.

KITCHEN TABLE CONVERSATIONS



THE CONCEPT FOR THE KITCHEN TABLE CONVERSATIONS EMERGED THROUGH DISCUSSION OF THE QUESTION "WHERE ARE WE ABLE TO HAVE DIFFICULT CONVERSATIONS AND WHERE IS IT SAFE TO DISAGREE?". THE CONSENSUS WAS THAT THE KITCHEN TABLE IN MOST HOMES CONTINUES TO FULFIL THIS FUNCTION, ALBEIT LESS EFFICIENTLY THAN IT MIGHT HAVE ONCE WHEN COMMUNICATION WAS LESS COMPLEX OR DIVIDED. THE IDEA FOR THIS SERIES OF COMMUNITY ENGAGEMENTS WAS TO EXPLORE THE THEMES OF THE PROJECT WITH THE COMMUNITY WHILE HOSTED AROUND A 'KITCHEN TABLE' WHICH MAKES EVERY PARTICIPANT AN EQUAL CONTRIBUTOR AND AS A RESULT, EVERY PERSPECTIVE GIVEN EQUAL WEIGHT. IT WAS IMPORTANT TO US THAT THEY BE FUN, AND INCORPORATE GENEROSITY AND HOSPITALITY INTO THEIR DESIGN. THE IDEA TO INCLUDE A TABLECLOTH THAT COULD CAPTURE THE IDEAS OF THE EVENT BY INVITING THE AUDIENCE TO WRITE ON A SHEET OF CALICO CAME TO DEFINE THE AESTHETICS OF THESE EVENTS. WE HAVE COMMISSIONED LOCAL TEXTILE ARTIST KATERINA GRIBHOFF TO CREATE SCULPTURES THAT ARE HANGING ABOVE YOU.

Your Town, Your Future

Quentin Crowley

Hello! I'm an academic researcher in Environmental Geoscience at Trinity College Dublin.

My research focuses on understanding how our environment has transformed over time. I explore various ways to study these changes and I seek clues within the landscape that reveal the evolution of our world. Additionally, I investigate how this knowledge can be applied to tackle contemporary societal challenges, enhancing our ability to respond to issues such as climate change and resource management.

Join me on this collaborative journey of exploration, creativity, and dialogue about Miltown Malbay!



Trinity College Dublin
Coláiste na Tríonóide, Baile Átha Cliath
The University of Dublin



CRACKING
LIGHT
PRODUCTIONS



Geochron Ltd



Clár Éire Iddánach
Creative Ireland
Programme



My LinkedIn Page



» Your Environment Through Time

1



The Past:

- What did Miltown Malbay look like in the past?
- What processes shaped the landscape?
- How did people interact with the environment?

2



The Present:

- How do you see Miltown Malbay now?
- What is important to you?
- What might you like to change?
- What is the impact of the choices you make in your everyday life?

3



The Future:

- What might it look like in the future?
- What kind of future do you want to create?
- What do we have to do now, to make that future a reality?

» The Past: Geological Foundations

Miltown Malbay is situated in a distinctive geological context defined by Carboniferous limestones and shales. These ancient formations, dating back over 300 million years, provide a window into the Earth's geological history, having originated in warm, shallow marine environments. Much later, the area experienced several glaciations which carved out distinctive features that define our landscape today.



Paleogeographic reconstruction showing the position of Ireland during the Carboniferous. Image source: www.gsi.ie.

Where did the limestones form?

During the Carboniferous Period (359-299 million years ago), Ireland was part of a supercontinent, much further south than present day. In the early part of this period, Ireland was covered by a warm tropical sea, where limestone, sandstone and shales were deposited. Watch an animation here:



What was the effect of glaciation?

Ireland's landscape was sculpted during the Quaternary Period, which spans the last 2.6 million years. The most recent glacial event in Ireland, known as the Last Glacial Maximum, ended around 12,000 years ago. Glacial deposits formed during this time and laid the groundwork for many of Ireland's waterways and bogs. The melting ice created lakes and rivers, while the impermeable glacial sediments allowed bogs to form in low-lying areas. Read more about the geology of County Clare here:



A granite boulder transported by glacial processes sitting on a limestone pavement in Co. Clare.

How did the soil form?

The soils around Miltown Malbay have developed through the weathering of the underlying bedrock and glacial deposits. A combination of physical, chemical, and biological processes contributes to the breakdown of rock, releasing essential minerals that enrich the soil. The diverse topography of the karst landscape leads to a variety of soil types, ranging from well-drained sandy loams to water-retentive peats.



A soil map of the region around Miltown Malbay. Scan the QR code to get the full soil map of Co. Clare from Teagasc (pdf download):



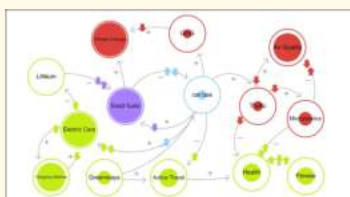
A limestone quarry in Co. Clare.

What natural resources were extracted?

In the 1800s and 1900s, small mining operations dotted the landscape in County Clare, extracting valuable metals like lead, silver, zinc and copper. Phosphate, used to make chemical fertilizers, was also mined from several sites along the southern edge of the Burren region. Today, the main mining activity in County Clare consists of a few large limestone quarries, and of course the famous Liscannor flagstone quarries. These quarries extract stone for use in buildings and roads.

» The Present: Our Everyday Lives

Every day, our actions—big and small—shape the world around us. From the food we eat to the energy we consume, our choices have a ripple effect on our local environment and beyond. By adopting a **systems thinking** approach, we can better understand the interconnectedness of our actions and their consequences.



A causal loop diagram showing the complex interrelationships in a travel system. You can easily create your own causal loop models using a free online tool called "Loopy". Why not try to create a causal loop diagram of your local systems to gain some insights. You can access Loopy here:



Understanding Systems Thinking

Systems thinking encourages us to view our environment as a complex web of relationships. It helps us recognize that everything is connected—our actions can influence not just our immediate surroundings but also distant ecosystems and communities. For example, consider the simple act of choosing to drive a car instead of walking or cycling. This decision contributes to traffic congestion, air pollution, and greenhouse gas emissions. These impacts can lead to climate change, which in turn affects weather patterns, biodiversity, and even food security. This is a classic example of a causal loop: one action leads to a series of interconnected consequences.

» The Future: Envisaging What Lies Ahead

As we navigate our daily lives, it's easy to get caught up in the present moment. However, taking time to envision the future we desire can empower us to make meaningful changes today. What kind of world do you want to create for yourself and future generations?



An AI generated image of a possible future, prompted using the text below.

future,

Imagine Your Ideal Future

Picture a future where communities thrive, nature flourishes, and everyone has access to the resources they need to live fulfilling lives. What does this future look like for you? Is it a vibrant neighbourhood filled with green spaces, clean air, and healthy food options? Is it a society that prioritizes education, equality, and well-being for all? The future is not a distant reality; it is shaped by the choices we make today. By envisioning the world you want to create and identifying the resources and actions needed to achieve it, you can become an agent of change. Let's dream big, act thoughtfully, and work together to build a future that reflects our highest aspirations!

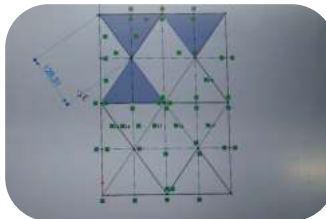
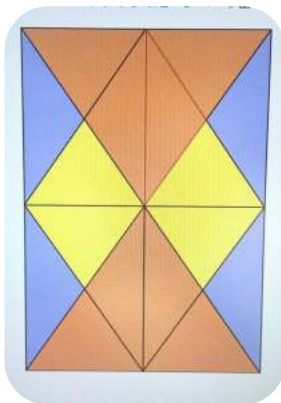
SOLAR IN THE HOME PRESENT AND FUTURE



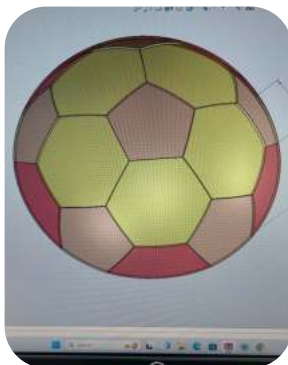
Youn Le Roy, Charley Tyndall, Anita Ortega, Prof. Sarah McCormack
Department of Civil Structural and Environmental Engineering Trinity College, Dublin

Luminescent Solar Concentrators (LSCs) are devices that increase the efficiency of photovoltaic devices in areas with a lot of diffused light, such as cloudy and urban areas. They are aesthetically pleasing as they can be produced in many colours and geometries, making a "stained glass effect". We have produced two examples of possible LSC designs, one for homes today, and one for the homes of tomorrow. The range of colours shown in the LSCs serves a purpose, they allow for wider range of absorption of light from the entire spectrum. So far in our research we have found that red is the best colour for LSCs in the Irish climate. For now we have only explored LSCs in the context of being flat panels, but in the future we believe more "3D" style LSCs will be explored, produced, and integrated into homes.

PRESENT : SOLAR WINDOW



FUTURE : SOLAR DOME



WHAT IS THE FUTURE GOING TO BE LIKE?

AN ACCIDENTAL POEM BY
THE YOUNG PEOPLE OF MILTOWN MALBAY

A FLOCK OF BIRDS THAT CAN MAKE A
RAINBOW
A DOSE FOR CATTLE THAT CAN CHANGE
THE FLAVOUR OF THE MILK.
AN UNDERWATER FARM.
WINDOWS THAT CAN GROW FOOD.

LOTS OF PLANTS INSIDE THE HOUSE.
A BEANSTALK
A RAINBOW REMOTE CONTROL BED
FLYING PIGS, FLYING CATS AND FAIRIES
YOU CAN SEE.

JUMPING INTO FLOWERS.
WINDOWS ARE DOORS.
A SPECIAL DOSE FOR CATTLE THAT MAKES
MILKSHAKES.

COWS CAN FLY, TRACTORS CAN FLY,
DOGS AND CATS CAN FLY, SHEDS CAN
FLY.

CLOTHES WILL BE DIFFERENT, TRACTORS
WILL BE DIFFERENT, ANIMALS WILL BE
DIFFERENT.

THERE WILL BE INVENTIONS TO HELP
ANIMALS. PIGS WILL HAVE HORNS WITH
LIGHTS TO
HELP THEM SEE IN THE DARK,
FARMERS WILL WEAR JEANS AND A HAT
AND SHIRT AND A HOOD.
THERE WILL BE NO TRACTORS.

A TIME PORTAL.
A HOUSE THAT CAN TALK.
ALIEN PLANET.
LAMPPOSTS CAN TALK.
MORE SHARKS.
ZOMBIE APOCALYPSE.
YOU CAN PUT THE BED ON THE WALL
WITH A MAGNET.
WORLD WAR 3.
THERE WILL BE FLOWERS IN THE FUTURE
ALIENS AND A RED HOT SUN.

OUTSIDE THE WINDOW IS THE PAST WITH
OLD BUILDINGS FLOATING IN THE SKY
BUT INSIDE IS 2084, THE WINDOW IS A
PORTAL.
ROBOTS THAT MAKE DINNER.
WINE.

INVISIBLE ROLLER COASTERS WITH
PLATFORMS BEHIND BUILDINGS AND A
LIBRARY IN THE SKY.
ELON MUSK COMES TO MILTOWN.
THE GLASS FLOOR.
CHERRY BLOSSOMS TRANSPORT PEOPLE.
CAT STATUES.
EVERYTHING IS FLYING.
EVERYTHING IS UPSIDE DOWN.

LIVE NEAR MY FAMILY.
HAUNTED HOUSE.
GHOSTS.
ROBOTS.
MORE GHOSTS.
UNICORNS.
FLOWERS AND FAMILY.
CHOCOLATE TREE THAT GROWS
SWEETS.
ATOMIC RAIN.
CANDY ROBOT.
FLYING.
JETPACK AND FLYING CAR.
A TIME MACHINE THAT'S ALSO A
WASHING MACHINE.

BEAG TÚ IN SÍ AN TOLG AGUS CNEIPE
AGUS BRUIG AGUS BEAG LEABHA
AGUS OSCAIL TÚ AN DORAS BEAG
GACH RUD ON SU.

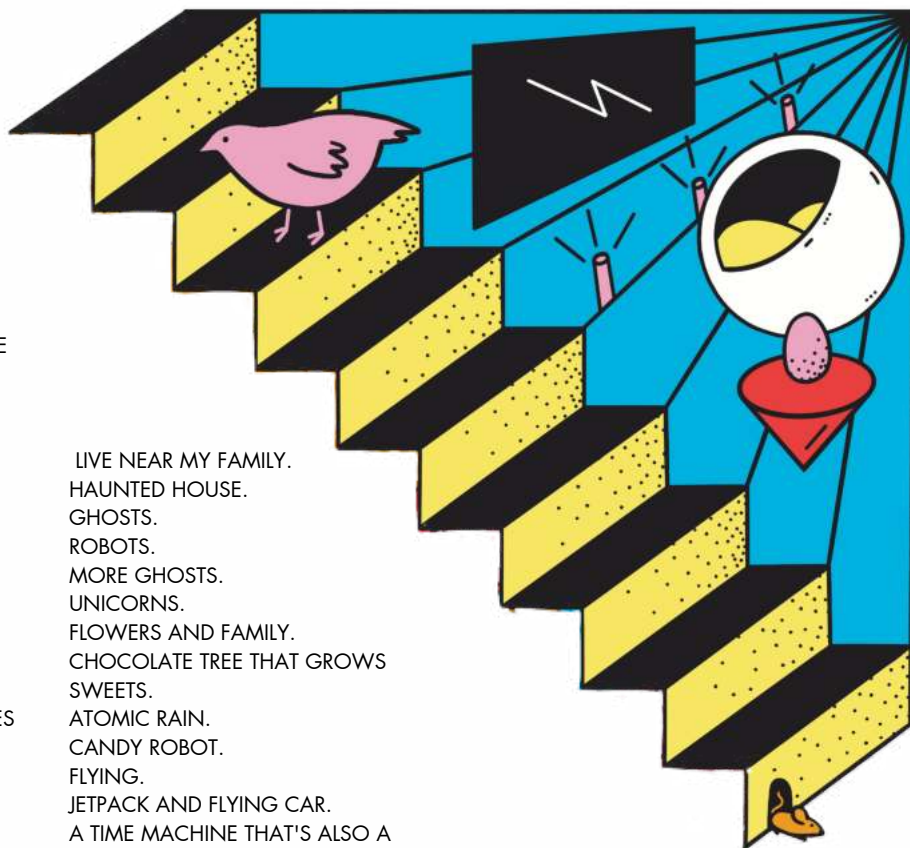
THERE'S NUCLEAR FUSION, DRONES
THAT DROP SEEDS, BUILDINGS THAT
GROW FOOD AND A GREENHOUSE.

THERE'S A SUPER POTATO.
THERE ARE MORE HOUSE SLIDES.
MONEY TREES, SCHOOLS FOR ALIENS
AND ALIEN SHOPS, ALIENS HAVE GIVEN
US THEIR POWER. THERE'S PEACE IN THE
WORLD.

THERE ARE HOUSES FOR ANIMALS.
EVERYTHING IS MADE OUT OF
BUBBLEGUM.
THE CLOUDS MAKE CLEAN WATER.

WE HAVE SOLAR POWER, A GIANT
SATELLITE COVERED IN SOLAR PANELS.
FARTS CAN MAKE YOU FLY.
THE POSTMAN IS A ROBOT CAT.
A MACHINE THAT GIVES INFINITE
ENERGY. COLLECTING ENERGY FROM
STORMS.

EVERY HOUSE GROWS FOOD.
A MACHINE THAT TAKES ELECTRICITY
FROM THE MOON.
A BUBBLE INSTEAD OF A CAR.
A ROBOT THAT TAKES CARE OF THE
GREENHOUSE.
A BOWL THAT COLLECTS RAIN FOR
SHOWERS.
HOUSES SUCK HOT AIR IN



A PORTAL TO GO ANYWHERE.
A MACHINE THAT SUCKS IN RUBBISH
AND SPITS OUT THINGS YOU CAN
USE

HOUSES WITH GREENHOUSES ON
THE ROOF
A SUPER BATTERY TO COLLECT WIND
ENERGY.
A SELF WATERING GARDEN.

A FARM WITH AN AIR FRESHENER TO
BLOCK

THE SMELL.
A VR PLAYROOM.
NO GRAVITY SPORTSHALL.
A BED THAT GROWS WITH YOU.
GAMES ON THE ROOF.
FOOD WASTE ENERGY SOURCE.
BED THAT LAUNCHES YOU WHEN
THE ALARM GOES OFF.

TIMER FOR WASHING YOUR HANDS.
A REAL LIFE BARBIE.
ANIMAL SANCTUARIES
CONTROLLED BY THE ANIMALS.

TREES FOR OXYGEN.

OIGHEANN 100% AG SABHÁIL
FUINEAMH, RÍOMHAIRE TEITHEOIR,
100% ATHCHUIRSÁIL

THERE'S NO WAR.

CRACKING LIGHT PRODUCTIONS PRESENT

THE TIME MACHINE

ALEX GILL & MAEVE STONE	LEAD ARTISTS
EMMA O'GRADY	PRODUCTION MANAGER
MOLLY STERLING	PRODUCTION TEAM
GILLY KELLY DUNNE	
ADAM STAPLETON	
JACINTA SHEERIN	
TINA O'CONNELL	
OONAGH O'DWYER	HORTICULTURE CONSULTANT
MIKEY DAWSON	SET CONSTRUCTION
NIALL GAFFNEY	SOUND DESIGN
JACK TALTY	COMPOSER
RÓISÍN STACK & NIALL GAFFNEY	VOICE ACTORS
NEILL HYNES	VIDEOGRAPHY
SARAH MOLONEY	GRAPHIC DESIGN
EILEEN RYAN	COMMUNITY CHAMPION
BRANDON & LISA LOMAX	RWAY
MARTIN O'MALLEY	RECORDING ENGINEER
MIKE O'HALLORAN	SOUND INSTALLATION

THANK YOU'S

AOIFE O'MALLEY AT THE DESIGN BANK, VINCENT DOWNES AT THE MALBAY, JOE BEAKEY AT THE FROZEN SPOON, DR. JERRY MURPHY, DR. SARAH MCCORMACK, DR. QUENTIN CROWLEY, EILEEN HUTTON, NIAMH COLLINS, REGINA TIERNEY AT CELTIC DESIGNS, EMMANUEL STONE, FIONA KELLEHER AT MYGUG, SIOBHAN MULCAHY, EVA BIRDTHISTLE, CHRIS DIXON AND MORGAN LAHFF AT CLARE COUNTY COUNCIL, ANN BLAKE, UNA MOLLIN, EILEEN CONSIDINE, NELL FITZGERALD, JOHN TRACEY, FRANCIS LYNCH, MICHAEL TALTY AT THE LOCAL STUDIES CENTRE, THE KITCHEN TABLE CREW DYMUNA, EILEEN G, CORA, EILEEN, BRYN, CHARLIE, UNA, JUTTA, SIOBHAN, ANN, NIGEL, AOIFE, MOLLY, BOB, SUE, LIZ, CATHY, CATHERINE, ROSIE, CUAN, EMMANUEL, JOHN L, DEREK G. SEAN, JOHN K, ANN MARIE, AND SIOBHAN O'B, SUSAN, ALANNAH, SHANE, CORA, MOLLY, ANNA, ADAM AND AGATHE. RÓISÍN BRETT, EILEEN HUTTON AT BURREN COLLEGE, TANIA, DAIRNE, ANNE-MARIE AND ADELE AND THE TEAM IN CREATIVE IRELAND, CILLIAN GRIFFEY, JESUS QUAYE SAYA AND MAJELLA SCANLON AT TFI LOCAL LINK LIMERICK CLARE, GAVIN MORGAN AND TRÍONA ILLIS, CAOLANN O'DWYER, SHEILA AND WILLIAM STONE, DEREK AND CHRIS GILL, MAIRÉAD MANNION AT CLARE HAVEN, PAT AT ENNIS CARPETS AND EAMON AT EATSPAINISHPOINT, BURKES HARDWARE, SIMON DENNEHY, HELEN FLYNN AT MILTOWN MALBAY LIBRARY... AND MANY MORE...

● **MILTOWN NS** MIGUEL F. D., SEANAÍ M., DANNY M., MICHAEL O., CAIMIN S., EMMA E., ALANA F. D., ISABELLE F., ÓRLAITH K., FIA M., ERIN M., MARY M., RÓISÍN M., ISLA N., AMELIA O. M., MAIRÉAD S., HADIYA W., DARRAGH H., CALEB M., TOMÁS O., LOGAN R., RUAIRÍ T., ELLA MAE C., ALANNAH F., NEASA S., ELLIOT C., ROSS K., ZACH K., JAYCOB M., KHALID M., DAVYD O., ROBIN T., MICHAEL T., ROSIE B., AOIFE C., CAHILL E., AVY WEDNESDAY M., AOIBHINN M., MÉABH M., EMMA O., ALANAH O., HUGO R., MAIRA W., KYLE D., DANIEL E., JACK E., JOSHUA H., TOMMY K., JAMES L., MICHAEL M., BOB M., SETHIKA N. D., LACHLAN R., RHYS S., AOIBHE B., MAISIE D., HALLE K., EMILY M., ZLATA M., EVIE BERNADETTE N., AIVEEN S., FIADH S., HANNAH T., JAMIE C., FIÁIN D., CHARLIE D., DARREN G. T., KEVIN K., DARRAGH N., THOMAS V., LAURA C., EVA F., REBECCA F., MIA K., AISHA M., SOPHIA M., ALISSYA M., CIAN B., HARRISON C., JACK D., RUARÍ F., SEAMUS F., JOHN L., HARVEY M., CATHAL R., SEÁN T., ALANNAH B., KEELIN C., ROSIE D., LEA F., MOLLY G., ELLIE M., SUSAN O., SHANE B., ADAM B., ALEC H., AIDAN N., TADHG R., BEN T., SAORLA B., SHAUNA C., ALYIAH D., ERIN H., ERIN J., ADELE M., CAITLIN S., BRÍON D., SEÁN M., MICHEÁL N., RÍAIN O., CILLIAN S., ADAM T., ELLEN D., ELLIE D., MICHAELA F., LUCY F., JADE H., MUIRINN M., PHILIPPA M., MUIREANN M., DOIREANN M., CHLOE R., EMILY S., RUBY S., RÓISÍN T., ÓRLA V. ● **ROCKMOUNT NS** HEIDI B. C., ROWAN G., SAOIRSE L., KEVIN M., ORLAITH S., YEVHEN D., LIAM M., TEDDI B. C., CHLOE F., C.J. S., MAYA B., HANNAH D., RUAIRÍ K., TILLY A. M. M., MAKSYM D., BARTOSZ D., TRISTAN H., JAMIE M., LUKE B., PADDY O. M., VLAD B., CHLOE E., JOHN D., LORCAN D., CAOIMHE E., CHRISTIAN J., MIGUEL E., DAITHÍ K., RONAN M. I., RORY M., ROMAN B. ● **MOY NS** MARIE N. F., REUBEN Ó E., SEÁN Ó C., EMILY N. S., ISABELLE N. F., CATHAL Ó HÉ., MAEVE N. D., DANIEL Ó M., CHARLIE Ó F., ROBYN N. C., ELLIOTT Ó R., MICHEÁL M. C., ÉABHA N. C., RIBEACÁ N. T., MUIREANN N. G., RÚBAÍ N. M., DÓMHNALL Ó M., DARAGH Ó M., LUCAS Ó D., EMILY ANNE N. R., BLÁTHNAID N. G., ELLA N. C., NIAMH N. C., RÓS N. É., SEOIDÍN N. É., CAOIMHE N. C., BRÓNAGH N. G. ● **RINEEN NS** CAOIMHE B., NATHAN S., MARY-KATE S., SADIE C., AVA C., AZAHRA R. H., ZIANNA R. H., RÍONA M., AAYAN M., CIAN C., CARA M., LAUREN H., ELLIE H., GERRY F., ELSIE K., FIADH S., ROBYN C., LENA D., EDEN D., TONI D., NIAMH C., OLIVIA L., PETER H., CHLOE C., VICTOR S., TOMMY O'C., SARA G., SHANE C., ANGELA S., PATRYK K., ALAN G., JACK H., BRENDAN S., CIALLANN V., JAMIE L., ÚNA O'C., SIOBHÁN O'K., LILY M., ZACK K., AMELIA C., STEPHEN C., KAREN C., JASON S. ● **ST. JOSEPH'S SECONDARY SCHOOL** ALYSHA S., LEAH D., ROISIN M., CAOIMHE S., HOLLY K., BRIDGET W. P., ZARAH Z., EABHA H., GEARÓID W., LUCY O., LOUIS C., AIDAN P., AND HAZEL R.