



DINNSEANCHAS

Envisioning the Uplands

EVALUATION REPORT

by Jennifer Ahern

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THE WORD DINNSEANCHAS LARGELY MEANS THE STORIES A PLACE IS TELLING. ALL THE STORIES. HEARING THE DINNSEANCHAS INVITES US INTO A RESPECTFUL ATTUNEMENT TO THE COMMONWEALTH OF BEINGS THAT A PLACE IS MADE OF AND THAT BELONG.

THE DINNSEANCHAS SPEAKS OF THE STORIES OF THE LAND'S PRESENT AND IT ALSO HOLDS THE LAND'S PAST MEMORIES. THERE IS A DEEP INTIMACY IN READING AND BECOMING FAMILIAR WITH A PLACE'S FINE EMBROIDERY OF MEMORY AND PRESENCE.

Grace Wells

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The Project

In modern Irish, the word dinnseanchas means "topography"; the arrangement of features in a landscape. However, the word has another, older, meaning that describes the lore of a place. It is associated with accounts of the place names, traditions, and stories of particular areas. It is a word that captures both the social and ecological aspects of a place, which is the reason it was chosen as the title of this project. Funded by the Creative Ireland Climate Action Programme, Dinnseanchas was a transdisciplinary project that brought art, science and community place-based knowledge together to explore the landscapes, habitats, economies and heritage of Ireland's Atlantic uplands. It involved immersive residencies for seven inter-disciplinary, socially engaged artists in six upland communities, supported and mentored by a wider team whose expertise ranged across farming, ecology, socially engaged practice, language and social science. The role of the artists was to listen, creatively engage, and facilitate conversations as part of an envisioning process that centred and elevated the voices of place. The overall aim of Dinnseanchas was to support upland communities in understanding the radical role they could play in mitigating the impacts of climate change, the biodiversity crisis, and socio-economic challenges.

The Context

In light of the climate and biodiversity crises, nature restoration and conservation is becoming increasingly urgent. We are witnessing unprecedented rates of decline in global wildlife populations, plummeting by 73% in the last fifty years (WWF 2024). In Ireland, 90% of our protected habitats and ecosystems are in bad condition, with over 50% still in decline (NPWS 2025) and 63% of our bird populations in trouble (Birdwatch Ireland). The main drivers of the decline are industrial agriculture, invasive species, pollution and development (NPWS 2025)). This rapid decline increases our vulnerability to climate change, and the restoration and conservation of our biodiversity is a crucial aspect of climate mitigation and action.

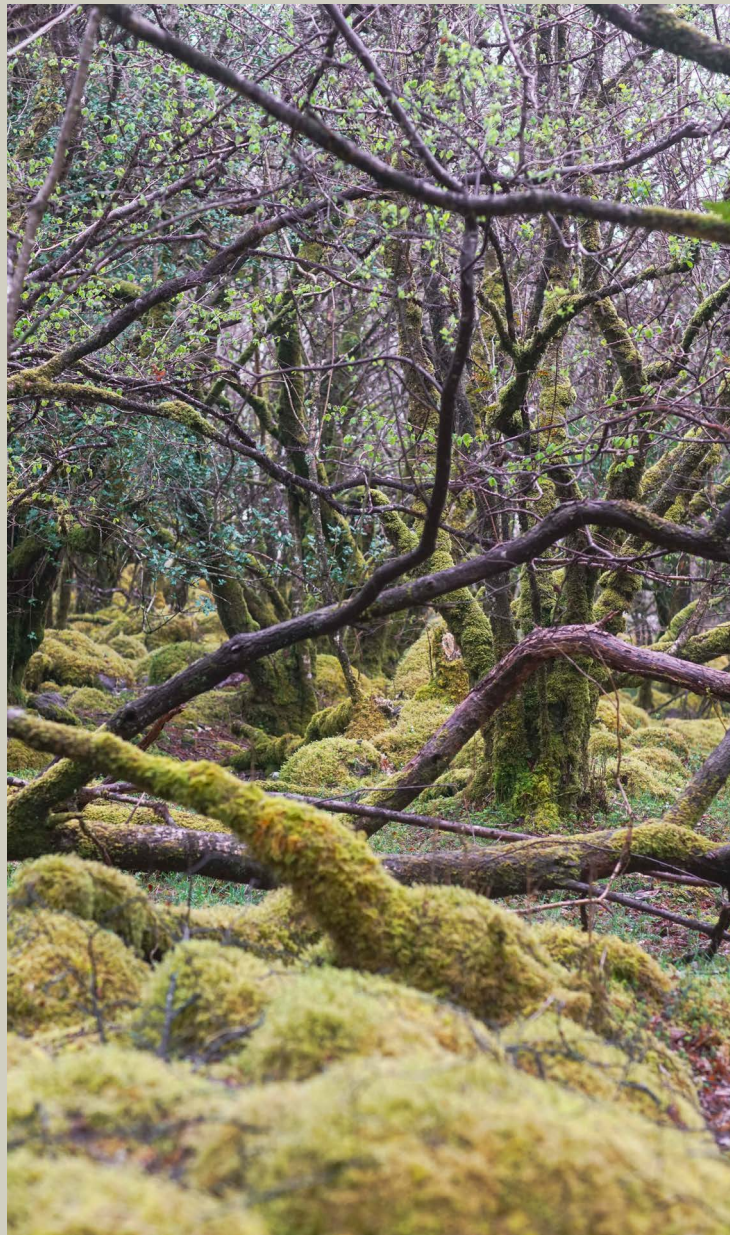
The Uplands

Ireland's uplands are generally characterised as areas 200m above sea level and considered of high nature value as they host many species and habitats protected under EU and Irish law such as peatlands, grasslands, heath and ancient oceanic rainforests. Ireland holds over 50% of all raised bog and 99.9% of all blanket bog in the EU Atlantic Biogeographic Zone (NPWS). The most common economic activities in the uplands are tourism, hill sheep farming and mixed small-scale family farms, with many farmers working elsewhere also. These areas face many socio-economic challenges, experiencing high levels of depopulation, reduced farm incomes, decreased amenities and Irish language loss. As the climate gets wetter and extreme weather events increase, both the biodiversity and communities within the uplands are becoming more vulnerable to climate change.

The Need

Hometree is a nature restoration charity based in Ennistymon, Co. Clare. With an educational, practical and science-led approach, they actively work across Ireland's upland regions to establish and restore resilient ecosystems, with a particular focus on ancient oceanic rainforests and their associated habitats along the western seaboard. At the forefront of nature restoration in Ireland, Hometree recognises the complex interconnections between people, place and nature, and the need for more holistic solutions that include the voices of communities. Many conservation strategies involve external, top-down approaches, and are therefore often met with resistance from local communities who aren't consulted or included in the process. Ray Ó Foghlú, head of Hometree Partnerships and Development and environmental scientist, recognised this issue and co-wrote the Dinnseanchas project with Grace Wells, an award-winning eco poet and long term collaborator with Hometree. Dinnseanchas takes a more creative, forward focused, and community-led approach to restoration, bringing art, science and local place-based knowledge together.

The following outcomes and outputs were agreed in the Service Level Agreement between Hometree CLG and the Department of Tourism, Culture, Arts, Gaeltacht, Sports, Media.



Atlantic rainforest near Bealach Oisín/Kerry - photo: Myriam Riand

Agreed outcomes

1. Stimulate behavioural change on the part of the practitioners and commentators involved in Dinnseanchas.
2. Facilitate inquisition and inspire appreciation for the natural world amongst participants and stakeholders.
3. Influence the perception of the landscape among all participants in the project.
4. Broaden the skillset of 7 artist practitioners and the wider community of stakeholders they engage with in ecological and climactic challenges, the problems they present to the west of Ireland, and the solutions available.
5. Encourage shifts in landscape management within uplands communities, specifically relating to habitat conservation or restoration.
6. Encourage values-based thinking around land-management.
7. Cultivate empathy and understanding of the diverse views of residents of rural Ireland and urban visitors or commentators.
8. Create space for non-confrontational and productive conversations between parties relating to perceived or real disagreements.
9. Improve the quality of peer-to-peer conversations; artist-to-artist, farmer-to-farmer etc. Facilitate nuanced discussions on conventional and traditional media which integrate both the profound urgency, but deep cultural sensitivity associated with the changes associated with climate change.
10. Increase the general public's knowledge and understanding of climate and ecology principles which relate to coastal upland communities, leading to broader societal understanding of necessary transition.
11. Create communities of stakeholders who feel that they have been listened to, and who feel that artwork has been created that communicates their concerns and hopes.

Agreed outputs

1. Two Ardnaculla Summer Schools to take place at Hometree's base in Ennistymon Co. Clare in the summer of 2024 and 2025
2. Seven bodies of creative work in response to the key aims of the project, helping to communicate a creative vision for upland farming communities in Ireland
3. A short (24 minute) documentary film following the project, Hometree, and the artists as they engage with the upland communities
4. A legacy publication featuring the creative work, ideas and ethos of the Dinnseanchas project
5. A final dissemination event
6. A minimum of five artist community workshops
7. One 5-day full immersion and cultural exchange event for participating artists, with events open to local communities and interested members of the wider public.
8. A national media campaign through social and traditional media.
9. Upskilling and informing participants and the wider public with clear climate and biodiversity information.
10. Through creative practices, stimulating values, interventions that focus participants towards value-education, the issues of nature ethics, and the challenges associated with generating a wider ecological consciousness among the public while Ireland transitions from a human-centric culture to a society that values all of life.

The Dinnseanchas team at Hometree was led by Ray Ó Foghlú. Lucy Taylor was recruited as project manager in October 2023. They launched an open call for artists in December 2023 offering bursaries to socially engaged artists seeking to undertake immersive residencies in unnamed communities in Ireland. Almost 120 applications were received and shortlisted. Online interviews were held in January 2024. John Conway, an experienced socially engaged artist and Damien McGlynn, director of Create, the national development agency for collaborative arts, acted as external interviewers and advisors on the recruitment process. Seven artists (two working as a partnership) from different disciplinary backgrounds were chosen and matched with communities. The following artists and team members were chosen for their experience, expertise and diverse range of approaches:

- Róisín de Buitléar - Glenveagh, Donegal
- Peadar-Tom Mercier - Mám, Galway
- Heather Griffin & Patrick Mulvihill (Living Rhythms) Lyreacrompane, Kerry
- Zoë Rush - Corca Dhuibhne, Kerry
- William Bock - Comhola and Borlin Valleys, Cork
- Síomha Brock - Uíbh Ráthach, Kerry

Supported by the wider team:

- Ray O Foghlú - Project Lead & environmental scientist
- Lucy Taylor - Project Manager
- Jennifer Ahern - Embedded researcher, project evaluator & environmental anthropologist/artist
- Grace Wells - Poet and Writer-in-Residence
- David Teevan - Arts producer
- João Tudella - Film producer
- Myriam Riand - Photographer
- Aindrias de Staic - Storyteller
- Colm Mac Con Iomaire - Musician & Composer-in-Residence

The communities themselves were not recruited prior to the project, and much of the initial work of the artists involved getting to know people, the landscapes, making connections

and finding people to work with. The six chosen communities were situated within the upland regions located all along the Irish western seaboard; from the Borlin/Coomhola Valley in the south, to Glenveigh in Donegal in the very north of the island. Five out of the six were typical upland regions, mixed landscapes of peatlands, forestry and small holding farms, predominantly sheep and cattle. Lyreacrompane was an exception; a different landscape most noted for its industrially cut bog where farming is less evident as the landscape is dominated by Coillte forests and wind farms. The areas were selected because of existing relationships between the people, the places, and Hometree. Each artist was assigned a community representative, who was paid a small fee to work with them and introduce them to their communities of place. The artists were assigned a location depending on their own connections or proximity to the people and areas chosen.



Timeline

After the initial recruitment phase from October 2023 - February 2024, the official project timeframe commenced from the immersive residency week in April 2024 and was due to end at the final culmination and public dissemination event at the Ardnaculla Summer School in May 2025. This was extended to June 2025 for a final integration workshop with Hometree and the Dinnseanchas team, which marked the official end of the project collective within the Creative Ireland funding timeframe. Further funding was acquired through an application to the Irish Museum of Modern Art (IMMA) for the Earth Rising Festival written by Heather Griffin, which extended the work of the project collective to September 2025. This provided an opportunity to extend the scope of the project and reach a wider audience, and to bring the voices of the uplands to Dublin.

The artist's residency period in their communities began after the launch in April 2024 and was originally planned for 6 months but this was extended to 12 months after the immersive week to allow more time for making connections and establishing relationships. Two of the artists worked within the original brief and the rest worked over the extended twelve-month period. Since the project timeframe has officially ended, many of the artists have returned to their communities several times, in some instances for screenings of the Dinnseanchas documentary film, and with many more planned for the coming year. This is a testament to the genuine relationships that were formed over the course of the Dinnseanchas project, and the commitment from Hometree to continue to nurture these new connections beyond the parameters of the funding timeline.



Kerry Way/Glencar - photo: Myriam Riand

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WE DON'T SEE THE BARRIERS. A LOT OF THE TIMES WE DON'T SEE WHAT DIVIDES US. WE DON'T UNDERSTAND WHAT THAT IS AND HOW TO GET AROUND IT. SO I THINK THAT'S BEEN A THING THAT THE PROJECT HAS DEALT WITH, AND THAT'S GOOD. FINDING THOSE BARRIERS, MAKING THEM VISIBLE TO EACH OTHER AND THEN GETTING AROUND IT AND STILL MAKING A CONNECTION.

Project response

While the artists worked individually in their respective communities, the Dinnseanchas team as a whole worked as a collective, which added strength to the project. The range of expertise and perspectives within the group enabled the team to collectively explore the learnings and findings from each community within a wider context. Though each location had its own characteristics and challenges, there were commonalities that highlighted systemic issues and barriers to change at local, national and international levels. Applying a systems thinking framework enabled the team to contextualise these complexities and understand them in relation to each other, to the wider uplands as a whole and to nature restoration in Ireland more generally.

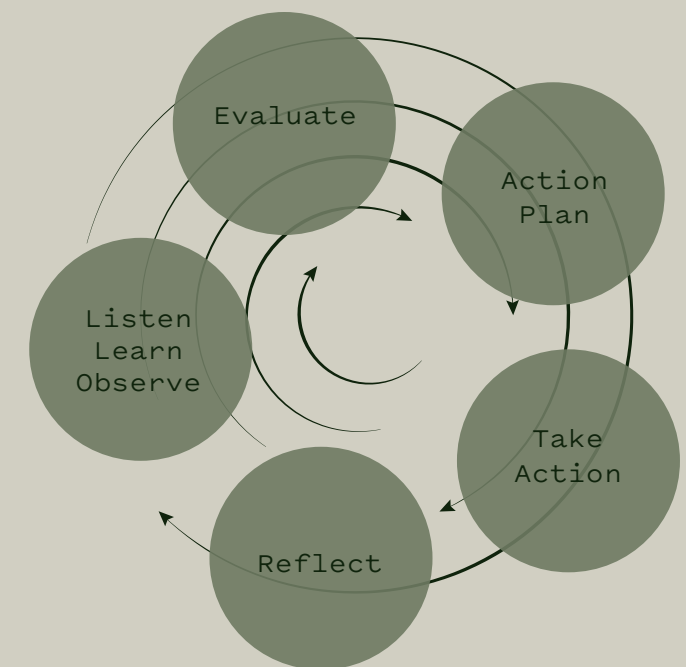
This was enacted through a Participatory Action Research (PAR) methodology as part of a wider doctoral research project exploring the role of story, shared narrative and art in transformational system change. PAR as a methodology focuses on research with as opposed to research for and places the researcher at the centre of the issue as a fellow collaborator. Intrinsic to PAR is a cyclical or spiral process that, through collaborative practices, integrates research and action in a reflexive and dynamic way; where actions are collectively evaluated throughout the project timeframe to facilitate continuous movement between action and critical reflection (Cornish et al 2023). In this way, the evaluation was embedded into the project process, taking a reflexive approach that allowed adjustments to be made in real time in response to the learnings and needs of the communities, artists and collective, shaping the project as it developed. This continuous movement between action and critical reflection happened at both micro and macro levels, informed by the artist's time in their communities, the collaborations between artists and the wider team, the workshops, meetings and collective discussions, the creative engagements and the final culmination events.

The project team were informed and gave their permission to participate as co-researchers in the doctoral research project prior to the commencement of their residencies. Community members were also informed of the wider research context and given a choice to participate when appropriate.

As part of the reflexive cyclical PAR process, there were five project group sessions scheduled over the course of the year from the launch in April 2024 to the final workshop in June 2025, three in-person and two online workshop/analysis sessions:

- Immersive Learning Week, Co. Kerry, Apr 2024
- Systems Mapping Workshop, Hometree HQ, Oct 2024
- Research Context Session, online, Jan 2025
- Artists Co-creation Workshop for final culmination event, online, Feb 2025
- Hometree/Dinnseanchas Integration Workshop, Hometree HQ, June 25

Alongside the workshops, bi-monthly online meetings served to maintain connection, provide support, and create a platform to share and discuss findings, challenges and insights, as well as to plan actions/events. To support this, a WhatsApp group chat was established to aid communication, and a Miro board allowed the artists to gather, workshop and share resources online.



The official launch of the project was the Dinnseanchas Immersive Residency that took place in Glencar, Co. Kerry in early April 2024. This four-day deep dive into the ecologies and socio-economic context of the uplands was organised by the project lead and manager. The project artists were paid to attend. The purpose of the residency was to give the team an understanding of the landscapes and lives of the people they would be engaging with, to meet each other, and to lay the foundations for the coming year. It was an immersive learning experience and comprehensive introduction to the uplands, its landscapes, history, ecologies, and challenges (see appendix for full details). Topics included ecology, systems thinking, climate change, farming, forestry and the role of language in conservation. It also included field trips, with many hours spent out in the rain on farms, forests, mountains and bouncing on bogs; marking a formative moment for the project team both in terms of the knowledge gained and the group forming as a collective.

Some artist's reflections on the impacts from the week:

"My understanding was very much a surface level; awareness of the fact that there are farmers working in the uplands and knowing that they're quite extreme conditions. I knew a good bit about in terms of the socioeconomic challenges from my own master's and the work that I've done on that, but in terms of the physical landscape, where the uplands are situated, what the difference between the different regions are, the week in Glencar really helped with that and in particular the importance of bogs. They're actually way more important ecologically than I realised and so I think it's started a train of thought in my head a lot more around how important the uplands actually are but also a very clever way to have environmental conversations because they are such challenging areas and the people working in them are probably more open to change than we realise"

"Something I took away from the week was the level of care and respect that I am going to have to have."

"My knowledge of the uplands was pretty surface level, but we got into some really interesting layers in Glencar, that were just vital and eye-opening in loads of different ways. And I think the guys got a really interesting spectrum of speakers and that was hugely valuable. I think they touched so many bases so yeah it was a really worthwhile week."

What emerged from the immersion week also was the recognition that the power of the project lay within the collective. In order for us to enact a PAR project, we would need to work and reflect collectively, which was when it was decided to meet bi-monthly online. As one of the artists reflected in the discussion:

"How can we best utilise the situation that we have? And I think what you're saying is that getting everybody to work together, I think being like a mycelial network, drawing from each other and will be the success of the project, or the potential for it to have that success, because you've got such a synergy of artists, musicians, designers, it's really a wealth of knowledge in the pack."

When the project was originally designed, the artists were to work individually within their respective communities, while the project leads would have hoped the group would connect, the idea of the project team working as a collective was not predetermined. As both Ray and Lucy reflected afterwards:

"Originally I just conceived the output or the outcome to be something that would come out of the artist's relationship with the community and maybe Hometree's relationship to the artist, and then the broader public interaction. But I'd never considered the artist's interactions or, as I described yesterday, is like alchemy with each other. I just thought they were a group of individual artists who were each going to their own places. But now I see them as a collective."

"I was really happy to see the group all together, and I think it gave me confidence that they'll all go away and do worthwhile work, you know I think that was really clear so I was really happy in terms of the project that all of the artists and other people who are working within the project seemed really positive about the idea of working as a group. and that there will be ongoing support and interaction, I wasn't sure that would happen, but I think that it's quite exciting to imagine that with the group of artists, and it's also exciting to imagine what the potential of that might be for the various communities involved."



Glencar immersion week/Kerry - photo: Myriam Riand



Dinnseanchas artists engaging with communities of place

Deep Listening

Dinnseanchas was, at its core, a listening project. The participating artists had a variety of disciplinary backgrounds, including music, glass, design and theatre (see appendix for full bios), with varying degrees of experience of a socially engaged practice. Although each took a unique approach, all began with listening. Each of the artists spent hours and days at a time in their respective communities having one to one conversations. The communities were selected after the design and recruitment phase, which meant that a lot of the time was spent finding people, building relationships and establishing connections. It should be noted that the community contacts in each location were pre-existing contacts. The original brief for the artists' community engagement was 6 months, but it was discussed at Glencar that this was too short a timeframe and so it was extended to a year to allow more time for this phase of the process. Though slow, it proved to be a very important part of the learning journey and during this period the artists met with people in their homes, on farms, or at community events. Often walking the land, or at the kitchen table over a cup of tea, deeply listening to their stories, and to the dinnseanchas of place.



Patrick Mulvihill capturing fieldrecordings/Lyreacrompane - photo: Heather Griffin

Creative Responses

The creative aspects of the project came out of this listening process, along with the artist's own place-specific research, and they held a collective total of twenty-four events/engagements within their communities over the residency period from April 2024–May 2025. These included walks, workshops, talks, farm visits, community events, art exhibitions, installations at marts, sheep fairs and agricultural shows and festivals (see appendix'). Within this, a wide range of creative methods were used including film, photography, sound, music, installation, poetry, language, performance, drawing, photo elicitation, graphic harvesting and walking, all with an environmental, cultural or ecological focus. Different members of the project team attended many of these facilitated events/engagements to help activate, participate, bring expertise or as a supportive presence. These acted as opportunities for others to connect to the communities, bring different perspectives and help to widen connections within the project. There were also a number of creative collaborations between team members at various times over the course of the project. With all of this combined, the artists and the wider project team collectively and creatively explored how the dinnseanchas of place could help reveal pathways to the future within the context of a changing climate, a biodiversity crisis, and current policies.



An Scioból-IMMA/Dublin - photo: Myriam Riand

Shaped by Place

Place also greatly influenced how they responded. As well as shared characteristics, each upland community had its own landscapes, ecologies, histories and socio-economic challenges, to which the artists responded to. While the Dinnseanchas Immersive Residency week provided the artists with a general overview of the socioeconomics and ecologies of the uplands, they each conducted their own specific research in relation to their communities. Three of the artists were living in or close to their respective communities. The others lived distances of one hour to three and a half hours away, which significantly influenced their processes and methods.



Turf cutting tools/Lyreacrompane - photo: Myriam Riand



William Bock: Borlin/Coomhola Valleys

William Bock: Borlin/Coomhola Valleys

William Bock was located in the Borlin and Coomhola Valleys in West Cork, a mountainous valley located between Bantry and Glengarriff and one of the more depopulated communities in the project. It is predominantly a farming community with some farmers now living elsewhere and managing the land part time. William spent months meeting people one to one through different contacts he made in the area as well as through his community representative Seán Cronin. During this time, William spent many hours walking the land, getting to know the different ways it was farmed, hearing many stories, learning the history and the challenges of the area; slowly building relationships, connections and a deeper sense of place. In January 2025, he organised a gathering of local community members with Ray Ó Foghlú and João Tudella from the project team in Seán Cronin's house. It began with a walk through Seán's land to see the work he was doing fencing off native trees and propagating saplings. They then gathered for tea and homemade soup and spoke for hours - an intergenerational conversation that brought environmentalists and traditional farmers together and ended with intentions written down to be read out as they planted some of Seán's saplings together.

Seán's response to working with William:

"just the whole get-together, the fact that he brought people together, obviously the fact that people met here and discussed things. He was brilliant that way as well because he brought the environmentalists and the traditional farmer put them all sitting down together and he wasn't a bit afraid that there was going to be a battle."

William's next community event was inspired by a story he had heard about a coffin being carried from the Borlin Valley over the mountains to the neighbouring valley of Gougane Barra around one hundred years ago. William organised a walk with members from the community and project team to re-enact part of that story in April 2025, guided by Seán Cronin, the group set out along the route walked daily by his father to and from work in the hotel, a difficult and historic path joining two sister valleys. At the top of the mountain between the two valleys, William, along with Seán, Aaron Bean and Jennfier Ahern, carried a full-length mirror in the manner of a coffin, with the glass reflecting the blue sky, carried across the boggy heath. Ray Ó Foghlú was present and filmed it with a drone, the footage contributing later to one of William's three creative outputs, a short film entitled Mirror Walk. The walk finished with another event in the Gougane Barra Hotel, where the walking group met with hotel owner Neil Lucey, his mother Breda and others involved in a local mapping project where they had mapped all the placenames of the valley. Over the large map they had created rolled out on the table, the group gathered to explore all the place-names, discuss their meanings and the stories associated with them as well future plans for the project and the area.

For William's culmination event at the Ardnaculla Summer School, he created two works, an installation called Donie's Land and a workshop called Upland Lip-Synching, that represented his focus on the voices and heritage of place. Back in March 2025, William had teamed up with Róisín de Buitléar, along with local community member Denis O'Riordan to record, map and translate the Irish placenames on the land of 84 year old farmer Donie Cronin. He remembered all the old Irish names for the streams and hollows, the fields that had been hand dug, passed down to him for generations. To capture and preserve this fast-disappearing local knowledge, William created an audio visual installation inside a working jeep with a map showing the names they had gathered and a recording of Donie speaking about the land. For William's workshop he invited people to lip-sync to the voices of the Borlin and Coomhola Valleys he had recorded during his one to one visits, and was accompanied by Seán Cronin and Aaron Bean who had travelled to the Ardnaculla Summer School to be part of the event.

William's reflections on the importance of placenames:

"How the land was used, what was there before, you know, and we don't know how old they are. Like some of them are maybe more recent, but others could be many hundred years old. There's a beautiful social and environmental archaeology there."

William Bock: Borlin/Coomhola Valleys



Cover image - Mirror Walk/Borlin Valley - photo: William Bock
Right - Dennis O'Riordan, Róisín deBuitlear, Donie O'Conor - photo: William Bock
Left top to bottom
1. Breda Lucey/Gougane Barra - photo: William Bock
2. Sheep shearing/Coomhola - photo: William Bock
3. Shearing shoes/Coomhola - photo: William Bock



Síomha Brock & Jennifer Ahern: Dromid

Síomha Brock & Jennifer Ahern: Dromid

Síomha Brock and Jennifer Ahern worked together in the parish of Dromid on the Úibh Ráthach peninsula in south Kerry and were paired with one of Kerry's social farmers Mike Sé, their community representative, whom they met during the immersive residency week. Dromid is an Irish speaking and predominantly farming community, and is located in the valley of the Inny River in the centre of the Iveragh Peninsula. During their residency Síomha and Jennifer met many farmers and spent many hours visiting, walking the land, having cups of tea at kitchen tables, learning all about what life is like as a farmer, the various challenges and difficulties, the pride and hours of labour and love that goes into it. They also learned about what life was like growing up in the valley, the history of the area, their concerns for the future and how the Inny River was the lifeblood of the community, supporting life in that region for thousands of years. They asked about the changes the community had seen and spent many hours listening to Mike Sé, who has been witness to some of the biggest changes in human history within his lifetime in the valley. Being one of the last places in Ireland to get electricity in the 1960s, he remembers life before cars, electricity and running water, has seen the mechanisation of farming and the shift to monoculture practice as well as many changes in community life. Inspired by these conversations, Síomha recorded an interview with Mike as Gaeilge, speaking about his childhood and what life was like before modern conveniences which she translated and transcribed for her chapter in the legacy publication.

Moved by the rich history the land held and the deep sense of community they felt, Síomha and Jennifer facilitated a series of mapping sessions from January to April and a final workshop in May 2025 to further explore the dinnseanchas and connections to place. Out of this process Jennifer created a visual story map capturing the placenames, stories and sentiments they had heard throughout their residency. This was made in conversation with the community, with their input at different stages, to ensure it best represented them. Síomha and Jennifer chose to focus specifically on heritage and local knowledge as they realised that issues around succession, depopulation and land abandonment, cause ecological loss but also a loss of heritage, knowledge and connection to place. The intention behind the map was to capture some of this for the community in visual form but also as a way to show ecologists, environmentalists and people working in restoration another way to look at a landscape. Instead of perceiving a place as a combination of habitats and eco-systems, what they are walking into are landscapes shaped by layers of memories, meanings and stories. That you cannot separate the social from the ecological, and how the future of nature restoration is entwined within our cultural heritage.

For their final culmination event at Ardnaculla Summer School, they created Portal to Úibh Ráthach, a morning of song and stories from the Inny valley with Mike Sé and his collection of vintage items, the story map and music by the Mullarkey family. Drawing from Síomha's profession as a musician, and Jennifer's as a visual artist, this was an opportunity to transport people to the Inny Valley, through a combination of music, art, and story. This was in collaboration with Peter Mullarkey and the Binneas archive, a collection of the music and songs of Iveragh. Together with his family, they performed songs specifically from the parish of Dromid, using the map to tell the story behind them and where in the valley they came from, while Mike, with the items from his collection, talked about how life was before modernisation. Highlighting how self-sufficient people were, how little they needed in comparison to the over-consumption that characterises current society and one of the key drivers of climate change.

"You've reminded us of what we have." (community member's response to working with Síomha and Jennifer)

Síomha Brock & Jennifer Ahern: Dromid



Cover image - Jennifer Ahern & Mike Sé/Dromid - photo: Síomha Brock
Right - Mullarkey family, Mike Sé, Jennifer Ahern, Síomha Brock/Ardnachulla 2025
Left top to bottom
1.Farm Walk/Mike Sé land Dromid - photo: Síomha Brock
2.Community Workshop/Dromid - photo: Síomha Brock
3.Mapping/Dromid - photo: Síomha Brock



Róisín de Buitléar: Gartan

Róisín de Buítléar: Gartan

Róisín de Buítléar had the furthest to travel to her community, which was located primarily in and around Gartan Lake in Co. Donegal, though she worked in a number of places around the north and north west of the county. Róisín conducted her residency within the original six month project timeframe, with her final community workshop taking place in October 2025. During her initial visits, Róisín would spend a week at a time walking and exploring the land, and meeting various people doing different kinds of work in the area, including farming and traditional Donegal weaving, through her community representative, regenerative farmer John Duffy. Through her own extensive research into the history of farming in the area and with the intention of expanding her reach to meet more traditional farmers, Róisín developed the concept of FarmGate, a mobile installation of a farm gate, designed to be brought to different events as a place of gathering and interaction. Made of a handmade vintage railway gate, painted in red oxide, reminiscent of farm sheds across Ireland, chosen purposely to evoke a sense of familiarity and create an inviting and non-confrontational space to have conversations. FarmGate was installed for two days at the Clonmany Agricultural Show in August 2024, Ireland's longest running event of its kind, well known for its sheep shearing competition and a place to meet many traditional farmers of all ages. A weaving installation on one side of the gate, constructed by Léila Worth, a local weaver, and assisted by Jennifer Ahern, drew its own interest and interaction. FarmGate was also activated by Róisín, Ray Ó Foghlú and Grace Wells, who had numerous conversations leaning on the gate throughout the weekend. Touching on a broad range of topics, including the future of sheep farming, the push for production, women in farming, problematic deer populations and wool classed as a waste product; it provided Róisín and the other team members present with a broad insight into farming and land management in Donegal.

For the remainder of Róisín's residency she chose to focus on language, legacy and connection. Struck by the lack of spaces and reasons to gather, Róisín discussed at length with John Duffy and his partner Laura the importance of gathering and making connections between people working in different areas for future collaborations around climate action and nature restoration. For her final official residency visit in October 2025, Róisín facilitated two day-long workshops with the transition year art students from Daltaí Cholaíste Ailigh Leitir Ceanainn. The first of these workshops took place in Glenveagh National Park, in collaboration with Seán O Gaoithín, foreman and head gardener at Glenveagh, art teacher Annemarie Ni Chanainn, and Grace Wells from the project team. The workshop focused on different creative ways the students could learn about the layers of the woodland through the Irish language. It was a comprehensive workshop that brought together writing, filmmaking, art making, meditation, ecology, and restoration.

Róisín's final workshop took place two days later near Gartan Lake on John's land, where the transition year students were brought once again by bus to be out in the land, this time to spend the day in a different upland landscape. John spoke to the students about the impact of grazing on the land and how he was working to create a better landscape through his regenerative farming practices. The students then heard from a number of the project team members that were present, Lucy Taylor, Grace Wells, Jennifer Ahern and Myriam Riand, about their professions in various creative and environmental fields. Split into various groups, the students spent the day creating a temporary installation together made of raw, local wool and fencing. The words 'Now' and 'Anois' were chosen by Róisín directly in relation to the urgency around the need for climate action, with the aim of giving the students permission to have a voice for nature.

Reflecting on her experience in Donegal, Róisín described how it was *"a huge, huge privilege to first of all, to discover Donegal. What a beautiful county. I definitely left some of my heart there."*

Responses from the community:

"I just thought, you know, it was a hugely inspiring, successful enterprise to be working with Róisín and young Irish people like that." (Seán after the workshop in the woodland)

"But when you have a complete outsider, as it's, you know, and that's not my language necessarily, but when you see somebody who's not from the area, take an interest and then do something kind of out of the box as, as we did with that group of Gaelscoil students. You know, that gains a bit of attention, and it just spurs more conversations locally. So that for us can only be a good thing. But I do think it's because it's like, oh yeah, we knew your man over there was doing something different, but Jesus, now there's a whole gang of people there and they've rented a house down the road and there's film crews and there's drones up in the sky and then there's 30 school children. What is happening? You know it's actually quite an effective mechanism to pique people's interest." (John on the workshop on his land)

Róisín de Buítléar: Gartan



Cover image - Temporary sheepwool installation with transition year students/Gartan Lake -photo: Myriam Riand
Right - Temporary sheepwool installation process with transition year students/ Gartan Lake - photo: Myriam Riand
Left top to bottom
1.Róisín de Buítléar, Ray Ó Foghlú, Farmers & Farmgate at Clonmany Agricultural Show -photo: Jennier Ahern
2.Transition year students workshop at Glenveagh National Park -photo: Myriam Riand
3.Transition year students workshop at Glenveagh National Park -photo: Myriam Riand



Heather Griffin & Patrick Mulvihill (Living Rhythms): Lyreacrompane

Heather Griffin & Patrick Mulvihill (Living Rhythms): Lyreacrompane

Living Rhythms (Heather Griffin and Patrick Mulvihill), approach involves tuning into the ecologies of place and the rhythms of everyday life by using sound, storytelling, and speculative futures to open up space for collective imagination. They were located in Lyreacrompane, in the Stacks Mountains of North Kerry. Ladhar an Cromptáin translates to the space between converging rivers, a meaning that would resonate throughout their work. A landscape now characterised by Sitka Spruce plantations and wind turbines, the townland is connected by the Mass Path along the banks of the Smearlagh.

Heather and Patrick worked with Tim O'Donoghue, their community representative, a farmer and Kerry's first wildlife ranger, who introduced them to Lyreacrompane through the Curlew Conservation Project. Monitoring the last breeding pair of Curlews with the volunteer conservation group, they learned about the landscape through Tim's knowledge and love of place. They learned about the endangered birds, the declining salmon and trout numbers, and the bog habitats.

Life in Lyreacrompane centered around the bog. People worked for Bord na Móna and historically farming was mixed smallholdings. It was the only location where conversations around land use were not solely agricultural, but concerned cycles of change related to the area's physical and social landscape. Through visits with Joe Harrington and Kay O'Leary, heritage group members and editors of the Lyreacrompane Journal, they learned how the bog supported a once-thriving community and how much has changed since its decommission in the 60's. Like other project locations, Lyreacrompane has been impacted by depopulation and land abandonment. Despite this, the community perseveres and hosts the annual Dan Paddy Andy Festival, celebrating local music, dance, and history.

In May 2024, at the Ardnaculla Summer School they delivered a Rural Futures workshop, exploring Hospicing Modernity in the context of rural communities. The following month, they presented a research poster and sound installation at the International Sustainability Transitions conference in Oslo, bringing Lyreacrompane's story into international research context.

Taking a slow, observational approach, Heather and Patrick participated in the Dan Paddy Andy Festival and Bog Walk in August 2024. Through these encounters and a recorded interview with Tim about protecting the Curlew, they created an experimental audio-visual installation entitled Showing Up. The piece captures the Curlew's tragic decline, sadly there have been no further nest sightings in the Stacks Mountains since. Showing Up was first performed at the Sugar Club, Dublin, in November 2024. They returned to Lyreacrompane and organised a screening in April 2025 with Tim, the O'Donoghue family, Martin Lean and community volunteers. The well-attended event included talks by Heather, Patrick, and Ray

Ó Foghlú about the Dinnseanchas project, while Tim spoke about the Curlew. The event raised awareness of the conservation project and the Curlew's plight, both largely unknown within the audience.

Their speculative short story, Field Notes from Lyreacrompane 2036, was published in the Lyreacrompane Journal's November 2025 edition, imagining the area's future through a fictional "Hospicer" navigating climate displacement and ecological change. They also created The Little Library of Lyreacrompane, an installation featuring all the journal editions housed within a seating structure modeled on the community's dispersed spatial arrangement, made from Sitka Spruce, the prominent monoculture that covers the Stacks Mountains. They tested the first iteration at Ardnaculla Summer School in May 2025, later adding a data sonification piece using field recordings and place-based data from census records, NPWS, and Met Éireann.

At the same summer school, they designed the Poetic Policies workshop with poet Grace Wells, reimagining Ireland's food policies through poetic forms. Heather hosted a panel on art, ecology, and community with Lisa Fitzsimons of IMMA, Barry O'Donoghue of the NPWS, and artist Zoë Rush. They returned to the Dan Paddy Andy Festival in August 2025 with the library installation and took part in the Bog Walk, this time guided by Barry O'Donoghue, who spoke about the bog's biodiversity and habitat preservation. Barry's involvement, and his subsequent contribution to the Lyreacrompane Journal, illustrates the relationality underpinning their work. Their sustained presence, care for the people and place of Lyreacrompane, and celebration of the community helped strengthen connections within it, drawing existing relationships into new forms of collaboration.

Responses from the community:

"They were excellent. They were beautiful people to work with anyway because, you know, we don't have that much time to work with people. But they made the effort." (Tim in response to working with Heather and Patrick)

"Sure ye (the artists) don't even realise what you've done for this place. We don't even realise what you have done to this place, all of a sudden you're part of it and you know you are just in there and we take no notice of ye, you know that's the best compliment you can be paid because you're coming in with different ideas. If ye didn't do what ye are doing no one would do it, and if we didn't do what we're doing with wildlife you know nobody would do it, so you know it takes every branch that's what it is." (Tim in response to working with Heather and Patrick and the impact of the Dinnseanchas project)

Heather Griffin & Patrick Mulvihill (Living Rhythms): Lyreacrompane



Cover image - Joe Harrington, Heather Griffin, Patrick Mulvihill/Lyreacrompane Bog - photo: Myriam Riand
Right - Tea in the Bog/Lyreacrompane - photo: Heather Griffin
Left top to bottom
1. Poetic Policies workshop/Ardnachulla - photo: Heather Griffin
2. Showing Up, community screening/Lyreacrompane - photo: Heather Griffin
3. The Little Library of Lyreacrompane installation/Dublin - photo: Patrick Mulvihill



Peadar-Tom Mercier: Mám

Peadar-Tom Mercier: Mám

Peadar-Tom Mercier was based in An Mám, an Irish speaking farming community in the Gaeltacht of Connemara, Co. Galway. A native of Joyce Country himself, he conducted his own local research, which included contacting different organisations and community groups working in nature restoration in the area, and meeting farmers through his community representative Colm Gavin. After this initial research stage, Peadar-Tom ran his first community event in June 2024. Oíche Áirneáin was a gathering in the community centre in Mám, an evening of music and discussion for the farming community of Joyce Country. With a graphic harvester present to capture what was discussed, Peadar-Tom, Ray Ó Foghlú and Grace Wells listened to people's perspectives on different issues such as climate change and farming; what they liked and were proud of and the importance of music, folklore, meitheal and history.

Drawing on his background as a musician and music teacher, for his next community event, Peadar-Tom organised a night of traditional Irish music and contemporary traditional music, to the backdrop of an immersive installation, titled Fáisteneach. The concert, with Ceoltóirí Óga Dúiche Sheoigeach - young musicians from around Joyce Country, Saileog Ní Cheannabháin, Ultan O'Brien and Eoin Ó Ceannabháin, was in conjunction with culture night and took place in September 2024 in Mám community centre. As a way to honour the traditions and culture of the area, the intergenerational event was in Irish, and the musicians performed to a full house lit by the projections of the audio-visual installation, interweaving culture and nature restoration. Fáisteneach (meaning future tense), comprised of videos with archival footage of the area, and prints with images, quotes and poetry, displayed across two rooms. Both rooms contemplated potential local futures in relation to the climate and biodiversity crisis, but one room presented an outcome based on continuing with business as usual while the other room, where the concert took place, focused on an outcome where society, culture, farming and the environment worked in harmony. A version of this Fáisteneach exhibition was Peadar-Tom's creative output for the final culmination event at the Ardnaculla Summer School.

For his next community engagements, Peadar-Tom brought Róisín de Buitléar's FarmGate to Lionáin Sheep Fair, an event organised by his community representative Colm Gavin in October 2024; and also to Mám Cross Mart in November 2024. For both of these events, he brought musicians to play music alongside the gate to help activate it and create an inviting and engaging atmosphere, as well as handing out tree saplings at Mám Cross. On both occasions he also had a number of project team members present including Lucy Taylor, Jennifer Ahern, João Tudella, Aindrais de Stack and Ray Ó Foghlú, to activate the installation. Conversations touched on issues around the future of sheep farming, how many of the younger generation are gone to Australia, how important it is to work with farmers for nature restoration, and how industry pushes for environmentally damaging farming practices.

For his final creative engagement, based on his work teaching music to primary school children, Peadar-Tom conducted a project on placenames, where he recorded the children talking about a local placename, he had asked them to research, which he turned into a short film shown as part of the Christmas concert in December 2024. The inspiration behind this was the gap between generational knowledge, and how many of the younger generation do not know the names of their local mountains and places. Feedback from the teachers and parents said it sparked many conversations about local history and heritage, and biodiversity such as when names related to the habitats of Sparrow Hawks or Sléibhte Mhám Toirc which means 'the mountain of the pass of the boar'.

Peadar-Tom Mercier: Mám



Cover image - Peadar-Tom Mercier, Ray Ó Foghlú, Farmers & Farmgate at Lionáin Sheep Fair/Connemara -photo: Myriam Riand
Right - Lionáin Sheep Fair/Connemara -photo: Myriam Riand
Left top to bottom
1.Fáisteneach installation/ Mám-photo: João Tudella
2.Community deep mapping/Mám-photo: Heather Griffin
3.Graphic harvest output from Oíche Áirneáin gathering/Mám-photo: Peadar-Tom Mercier



Zoë Rush: Corca Dhuibhne

Zoë Rush: Corca Dhuibhne

Zoë Rush was based in her home uplands, Corca Dhuibhne (Dingle Peninsula) in West Kerry, and worked extensively with a small group of farmers from around the peninsula during her residency period from April 2024 to May 2025. She made connections through her work in the Dingle Hub as well as her participation in local voluntary groups like the Heavy Meitheal tree planters. Initially she met the farmers one to one, spending half days on each farm, learning about the different farming practices and getting to know each person slowly over time. That summer she participated in the first Castlegregory Agricultural Show (August), along with Ray Ó Foghlú and Jennifer Ahern, using local photography to chat to people about how they felt about the uplands in the area.

After multiple meetings with each farmer, Zoë organised and facilitated a workshop in Camp Community Centre in Nov 2024, bringing five of the farmers together. For the workshop Zoë used photo elicitation with her own images of the uplands of Corca Dhuibhne to start the conversation. What followed was a rich discussion covering all aspects of farming. Topics included the challenges and frustrations, the pride, love and value of farming, the divide between farming and non-farming communities, local routes to market, and the difficulties around policy change. Zoë also included herself and Jennifer Ahern (who was there in support from the project team) as participants, with both also choosing images about what the uplands and farming meant to them, bringing the perspectives of non-farmers and landowners into the conversation. Though these farmers had different backgrounds, practices and philosophies towards farming (including organic, dairy, sheep and farming for nature) inclusiveness was prioritised from the start and all opinions and perspectives were welcomed and listened to equally, which made for an interesting and insightful meeting of different worlds. This workshop discussion formed the basis of Zoë's book chapter in Dinnseanchas, along with quotes from the different farm visits and discussions. The book chapter was a collaborative process and was reviewed by each farmer to make sure the chapter and their quotes represented their perspectives.

Following this idea of bridging worlds, Zoë's next event was the following week in November 2024 where she brought together members from the Heavy Meitheal tree planters group and other local community groups, a farming family, and a representative from Hometree, for a farm walk to learn about the challenges around farming and nature restoration. This guided walk followed a conversation between Ray Ó Foghlú (Hometree) and Tommy Reidy and his family that led participants through the history of the land and ecosystems as they walked through sheep grazed fields, plantation forestry and rare old woodland. The conversation touched on our oceanic rainforests and the sensitivity of the pearl mussel (present in the area) which affects the ability to change ecosystems like plantation forestry quickly. The participating community groups, predominantly from non-farming backgrounds, reflected on their insights into the complexities around farming

and conservation for farmers in our current system. After the farm walk Tommy himself reflected about the need for more conversations like this, of bringing the worlds of the non-farming community, farming and the environment together. The next day in a coffee shop Zoë overheard one participant spreading their learning about oceanic rainforests and why Ireland has so much moss (something Ray had talked about during the farm walk) with their friends.

For her final local community event during the residency, Zoë held a public workshop in Dingle at the Féile na Bealtaine Festival in May 2025, exploring the stories and meanings of the uplands for non-farmer and landowners, combining creative systems thinking exercises with her own storytelling that would go on to form part of her final creative output. For her final culmination event at Ardnaculla Summer School and creative output, Zoë created a soundwalk made with recordings from interviews with four farmers she was working with, continuing the conversations from the book chapter and workshop. The 40 minute soundwalk opens a portal into Corca Dhuibhne, as audience members are provided with a headset and invited to walk a guided route that takes them on a journey exploring the stories of the mountains over deep time, interwoven with the voices of local farmers.

Community responses:

"And when you're walking anyway, you're kind of in your own zone and to be listening to this, it will bring you back in time and you'd appreciate the land more and you'd mind it more."(on listening to the soundwalk)

On the experience of making the sound walk recording with Zoe:

"I don't know how to put it, she never, to any ideas that we had or anything that I thought was important to me. She never dismissed it. Just she listened to everybody's point of view. And I felt like that was me in it."

"She didn't, you know, she didn't contradict us, whatever you wanted to say she didn't cut anything out, and she brought her own ideas as well."

Zoë Rush: Corca Dhuibhne



Cover image - Farm Walk/Kilmore by Myriam Riand
Right - Farm Walk/Kilmore by Myriam Riand
Left top to bottom
1.Upland Map/Castlegregory Agricultural Show by Ray Ó Foghlú
2.Community farmers workshop/Camp by Zoë Rush
3.Walking in the Stories of our Mountains - sound walk/Dublin by Myriam Riand

At around the mid-point stage on 26th Oct 2024, the Dinnseanchas project team met in person at Hometree HQ for a systems mapping workshop. Designed by Jennifer Ahern and Zoë Rush and facilitated by Jennifer, the aim of this workshop was to bring together all the different findings, insights and thoughts gathered up to this point of the project to create an overall systems view of the uplands. As part of the PAR cyclical process; learn, evaluate, plan action, take action, reflect; the purpose of this was also to help inform the next stage of actions for those that needed it, as well as contextualise the individual stories from each place within a wider systems lens framework. At this point in the project, some of the artists had completed their creative engagement in their communities, while the others were still at the initial one to one phase.

Prior to the workshop, the whole team was asked to bring three to four significant insights, learnings and reflections from their time in their communities. Using a combination of the materials provided, such as images and writing materials, as well as some objects and images brought themselves; each person present took turns placing them out on the floor explaining each element as it was presented. The process prompted a rich discussion, giving the team a tangible sense of the complexity of the uplands as a whole, the many different systems, stories and narratives at play and the interrelationships between them. It was also an opportunity to discuss the challenges, how might it be best to proceed given the complexities of what the team was dealing with, who to talk to, what kind of creative action might be taken and where the leverage points might be. Other topics touched on included care, connection, complexity, grief, housing, unsustainable food systems, policy, tradition and climate change. While the first week in Glencar had given the team a lot of the facts and socio-economic demographics of the uplands from an outside looking in perspective; this workshop created the picture from a more relational, experiential 'inside out' perspective.

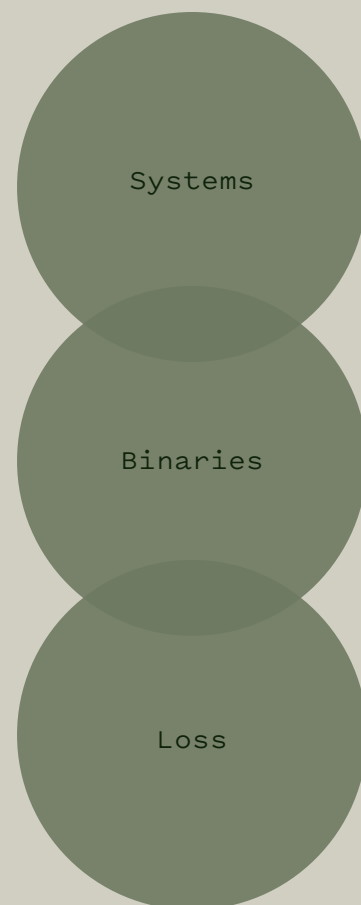
The other approach used in this workshop was the 4d Mapping Methodology from Social Presencing Theatre. It is an awareness-based approach used to address complex systems change (Jung 2025). It reveals the underlying dynamics that keeps a system stuck and where key leverage points might be for the transformation of that system, or how the highest aspiration of that system might come forward. It involves a three step process; 1. Defining the system and stakeholders; 2. Mapping and collective sense making; and 3. Integrating. This framework was applied to understand the uplands as a whole complex system, where it is stuck and where there might be key leverage points for the team to focus the work at and the role of the artist and community in system change. It highlighted the central role of community, on the importance of collaboration, of coming together, of connection to land, and of the artist being part of the story, to trust where they are drawn in by community.

The workshop was recorded and transcribed and the learnings, combined with all the findings, conversations and reflections made up to that point were synthesised into themes. As part of the PAR process these themes were shared with the team during the Research Context Session online in Jan 2025, where they were reflected on collectively and carried forward to guide the next phase of the project.



Systems Mapping workshop/Hometree HQ - photo: Jennifer Ahern

The themes that emerged can be separated into three categories; the challenges encountered, how they were responded to and what was learned. What was encountered in the field, individually and as a group, was discussed in terms of understanding what is exasperating the biodiversity crisis and causing the barriers to restoration in a national context, categorised as the challenges. Understanding this context, and the uniqueness of each community, shaped how the artists responded creatively, what they chose to focus on and why. This also influenced the responses as a collective in relation to how the final culmination events were approached and recognising the need for the integration workshop with Hometree. The strengths and hopes in each community were also explored and discussed, as were the uplands as a whole, and potential pathways forward; categorised as the learning, outlined in the project impacts. The challenges encountered touched on many issues and can be summarised in three distinct themes:



Wider Systems at Play

Though the focus of the original brief was on individual behaviour change, using a systems thinking lens, the collective contextualised individuals as nested within wider systems that also shape people's relationship to nature, place and community. These wider systems at play often hold more power and impact the agency of individuals and their ability to make necessary changes. Within this category, the most prominent systemic issues were:

- Bureaucracy:** in many instances the team found barriers to restoration in the bureaucratic system, such as long and complicated forms to fill out when applying to create woodlands. As one community member described: *"I mean, 20, 30 years ago it was kind of a free game. You could plant what you want. Now if you want to plant, there's a huge kind of bureaucratic system you have to engage with. And it's almost not really your land anymore."* This went both ways impacting those who work in the forestry sector also, as one state forester frustratingly said *"I spend more time on a laptop than out in the forest"*. From the perspective of farmers, Róisín reflected on how this impedes restoration: *"Stupid things that were undermining how people get involved in farming would put you off. You know, their stupid paperwork, talking to people who wanted to create nature restoration areas on their land but didn't want to farm animals still have to take out cattle numbers, all of those ridiculous things that just are blockers that are just so unnecessary. If you weren't very resilient, you know, you might give up quite easily."*
- Policy:** Síomha described this issue in relation to farming in general, how there are those who do want to make changes to their land and farming practices but are *"tangled in flawed policy"*. For example, many farmers talked about policies not being flexible or place-specific enough to account for the changing climate and seasons: *"there is no flexibility in terms of what we are dealing with on the ground, compared to what someone is dealing with forty miles away"*.
- Economics:** the economic system and the push for growth, production and profit globally is one of the key drivers of biodiversity loss. The shift to neoliberal capitalism since the 1970s mirrors also the rapid increasing rates of wildlife and habitat decline, and this also took place in Ireland. Major changes in farming occurred after Ireland joined the EU (or then EEC), marking a shift from mixed farming to monoculture farming, increased livestock and the push for production. As one farmer described it to Róisín in Donegal they are *"growing lamb to fit supermarket trays"* and another farmer in Kerry described how they *"... were trained to be intensive. Produce food at any cost. That was it. Get rid of the peat, knock the ditches. There was no word about biodiversity or wildlife. No, I mean, that's what they've done wrong."*
- Depopulation:** *"It is difficult, the big problem here is we have no children."* All of the communities are notably impacted by depopulation, especially Borlin, Lyreacrompane and Dromid, an issue compounded further by the housing crisis. As one community member in Lyreacrompane put it: *"the big problem we have here now is, all our offspring are starting to have to move away."* And for those that do want to stay or return, they cannot get planning permission or find houses to live in. This has many implications for these communities as one community member from Borlin described it: *"This new challenge of people not really being here at all. It's like a new kind of alienation."* This has major implications for nature restoration particularly around land abandonment and the management of invasive species, and how there are *"not enough hands per acre"* as Róisín put it, to carry out the labour needed to restore the landscape.

Binaries

This theme reflects the mindsets, attitudes, and consequences that stem from the current system and continue to hinder change. Mindset binaries such as 'either/or' or black-and-white thinking also appear as divides. These can be summarised as follows:

- **Us and Them narratives:** here were notable divides between the farming community and non-farming community, the urban and the rural, government and local, artists and scientists, organisations and community, and farmers and 'experts', which manifested as 'us and them' narratives, resulting in the distrust of others, lack of understanding, and miscommunication, and at times a clashing of values. Síomha called it *"the vilification of the farmers"*, talking about how before Dinnseanchas she believed this 'us and them' narrative, speaking as an environmentalist, she said: *"well, I love the environment, so I must hate farmers. Without knowing any farmers, without talking to any farmers, without visiting any farmers."* Zoë talked about this divide from both sides that she learned through her workshop with non-farmers in Dingle: *"I'm kind of getting an interesting piece of the puzzle. Because the farmers had talked so much about the divide, divide in attitudes, divide in ways of living and consuming and just being in the world and wanting to bridge that or use storytelling to try and get across that. And then having that workshop, I was like, oh, there's such negative emotions once we start picking apart what the uplands mean to people. There's deep love, but because of the ownership and because of this felt separation between those who have the rights to make change and those who can see changes that they want, but have no physical way of doing it, so there's almost that kind of resentment."*
- **Farming/nature binary:** one of the most prominent binaries is between the co-existence of farming and nature, where many could not see how both can go together, particularly from an economically viable perspective. *"The sheep farming has usurped the tree in that regard. And*

trying to blend the two today seems like the big question that the agricultural and the forestry sector is facing is, how can you reconcile these two traditions in a sustainable way in the future?" and as another farmer who is farming for nature on his own farm said on the issue: *"People believe that it's this or that, it's either farming or restoration. And what we're setting out to prove here, and indeed what we are proving is that we don't need to think about it in binary terms, that we can fully integrate both of those missions and actually not compromise on the profitability of an operation. That's a binary."*

- **The past/future binary:** Another pertinent and recurring tension that arose in many discussions was the binary between the traditions of the past and the changes needed for the future; the romanticisation of the past versus honouring and learning from it, as one community member commented: *"I'm not sure what to call it, a kind of dichotomy, I guess. On the one hand, it's so important to keep your local cultural knowledge, but then at what point does that filter into resistance to new ideas and new approaches, you know, so that seems like a bit of a balancing act always."*
- **Siloed thinking:** This is also referred to as 'systems illiteracy' where there is a lack of knowledge of the interconnectedness of ecological, social-economic and political systems. Climate change as a framing is an example of this siloed thinking with its focus on carbon emissions that does not account for the biodiversity crisis, or the many intersecting crises it encompasses. This siloed thinking manifests in the siloed nature of governmental departments as Róisín reflected: *"Just the disconnect. I think the different departments are not talking to each other. There isn't an overview of everything that's going on at the one time and then the difficulty personally for people trying to navigate it all"*. This is also found in the education system and siloed disciplines, and as a prominent lack of ecological and systems knowledge in the general public. At Heather and Patrick's film screening in Lyreacrompane, an audience member asked in relation to the Curlews: *"do we know what is causing their decline?"* reflected this

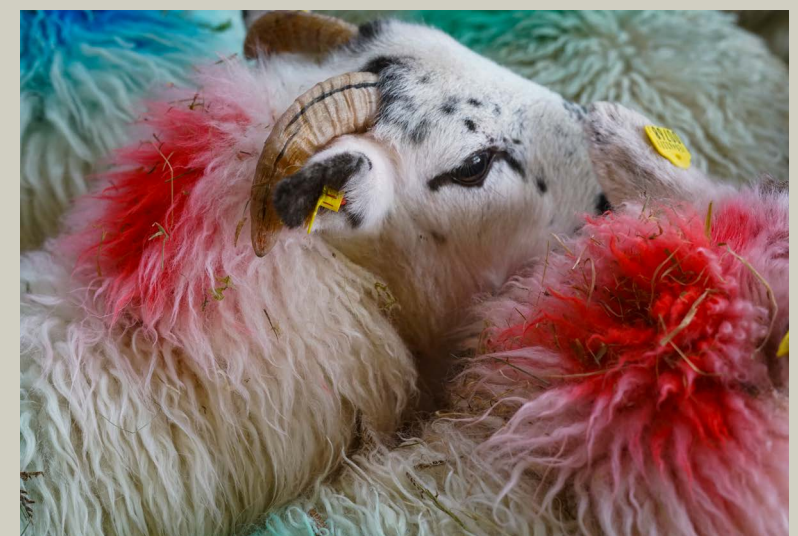
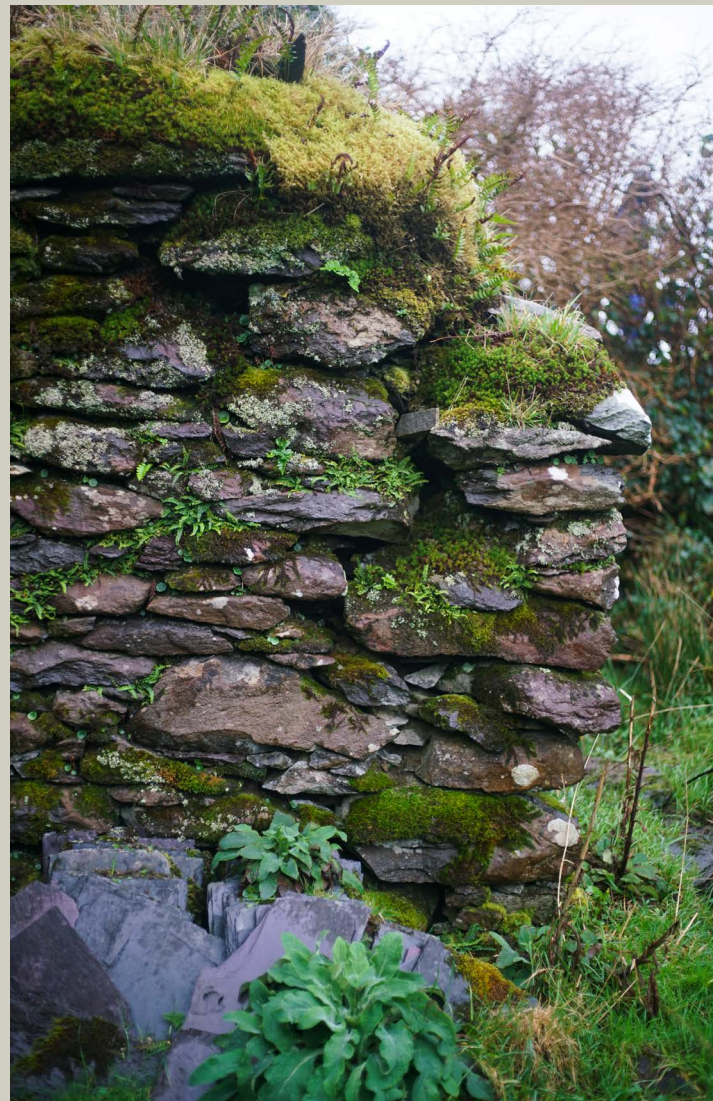
sentiment. This also showed up in the lack of understanding that the loss of our biodiversity also means the breakdown of our food systems, both at the global and local levels. Even within the project team itself, the ecological and systems focus of the project highlighted a lack of prior knowledge and understanding of the complexities of nature restoration. A fault of the education and economic system, as one farmer told Zoë *"I didn't know sheep were bad for the mountain until the Conor Pass was sold and they spoke about removing sheep from it. I got sheep because I was told by someone in the department to get some, put my kids through college with the payments."*

Loss

This theme was perhaps one of the most pertinent themes and can also be thought of as a consequence of the current system, and an exasperation of the problem. It can be summarised as follows:

- **Points of connection:** With depopulation, industrialisation and automation, many of the communities have lost or are losing places and reasons to gather and connect; Gathering points such as marts, mass, and community centres are in decline in many areas. With industrialisation, meitheal is no longer practiced in the ways it used to be, with depopulation there is also a loss of amenities and the impacts of this are social isolation and disconnection, as Siomha reflected: *"A recurring theme in every conversation I've had is the shift in community dynamics. The meitheal that was once central to rural life is becoming harder to find. Some say it's because most farmers now need full-time jobs outside of farming and simply aren't available when their neighbours need them. Others point to a broader shift towards individualism."*
- **Heritage and local knowledge:** Loss of people and of small, traditional farming due to issues around succession, depopulation and the younger generation not continuing the tradition also means a loss of heritage, language and local knowledge. We are losing the knowledge of old place names, traditions, how the land was worked in the past, our ancient and recent heritage as well as the many stories the land and its inhabitants hold. *"There's things in the mountain that the farmers know but they call them different names. The mountain farmers are disappearing as well. They're getting older and you're going to lose all that heritage, all that folklore, all those stories."*
- **Ecological:** The last breeding pair of Curlews went extinct in Lyreacrompane during the project, the nest predated by Ravens, despite the efforts and hours the volunteer conservation group spent monitoring and trying to protect: *"The thing was that day we didn't know where*

we were for the rest of the day because our hearts were down. It really takes a lot to find the nest and over the next year to watch the nest and the excitement and then not to succeed..." Biodiversity loss was not just limited to Lyreacrompane, in south Kerry a local fisherman said that only two breeding pairs of terns returned in the summer of 2025 to a nesting site where there are normally 30-40 pairs every year. Unless more resources are allocated to local conservation, and changes are made across the agricultural, economic and development sectors, ecological loss is going to keep increasing.



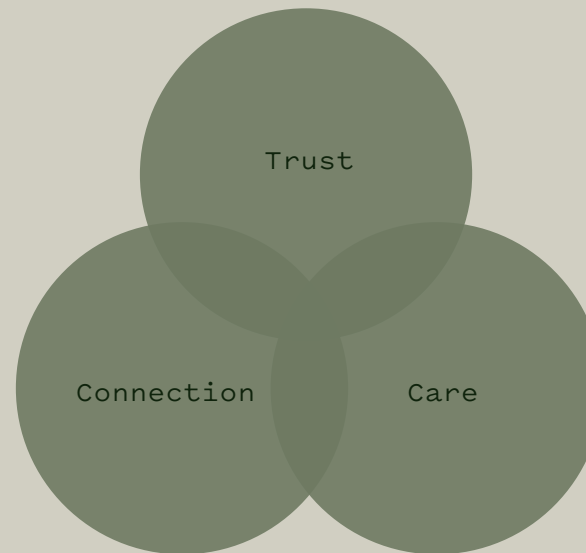
Left - Stone wall/Kilmore - photo: Myriam Riand
Top right - Mike Sé's farm/Dromid - photo: Siomha Brock
Bottom right - Lionáin Sheep Fair/Connemara

During the systems mapping workshop, after everything was laid out together and the subsequent discussion that ensued, it became apparent that what the collective was dealing with in each of the communities and the uplands as a whole was “*overwhelmingly complex*” (Grace Wells), with many issues and challenges lying far beyond the scope of the project and what could actually be impacted within the project timeframe. One way this was addressed was through reframing the project as laying the foundations for change to come, and viewing nature restoration and current transitions through longer frames of time; seeing the project as the beginnings of a decades long process that lies ahead. The other way this was reframed was through the lens of relational systems change, which views systems as composed of people and relationships, where it is not necessarily about changing other people but about tending to the relationships and spaces between them (Goodchild 2021). In much the same way that trees cannot be planted in soil that has been depleted for two hundred years, individual behaviour change cannot be sustained unless the wider system of relationships can support it. This same framing can be applied to envisioning the future of the uplands also. Rather than impose a particular set vision, the collective asked instead: how can we create the right conditions in the soil for a future to emerge that is just and sustainable for all?

Another framing offered during the systems mapping workshop came from Dr Catherine Farrell, an ecologist and member of the Hometree board of directors at the time, who had attended and observed the workshop. She noted that the collective had created a very real representation of the uplands and their complexity including the grief, the disconnection, the abandonment, and the feeling of us and them, that it was all there, as well as the interpersonal dynamics within communities, the complexity of people themselves adding another layer and challenge. She spoke of the disconnection between people and nature, how so much has been lost in the last few hundred years, particularly the language. And rather than trying to get back what was lost, it is more about acknowledging

that “we are all a bit lost”. She went on to say further that rather than get bogged down in the negativity and overwhelm of the current state affairs to remember the joy: *“And yet, when you go out on bog for the day, you get wet and cold, and then you go back and all have a cup of tea together, it doesn’t matter who you were before you went out, you have all been levelled by this wonderful experience in a water world, you know, in a really special space where earth meets sky meets water... There’s all these things, they’re hugely complex. And so I would say find the beauty, find the joy, because that’s what’s really important for us to live and be. So I think to bring it to the new level is where is this joy, you know, be the joy.”*

Taking these framings into consideration, how the artists and the collective responded can be summarised in the following themes:



Trust

One of the motivations behind, and foundational themes of the project, trust is fundamental to bridging divides, supporting change and building relationships. For the artists and the collective project it was not only about building trust with people, but understanding that trust is an ongoing process, something that is earned and maintained through relationships. This meant listening, not imposing, taking the time to learn, reflect on and understand the reasons for distrust, to show up in a consistent way, to have empathy, to hold difference without judgement and the importance of knowing the contexts and wider systems at play. It was important at every stage of the project that the artists and wider team could be trusted to listen and respect the perspectives of those they encountered. As one farmer described the importance of this approach: *“It’s about working with the farmers, it’s working with all the state bodies but it has to be a bottom up approach. I keep saying that. We don’t want them dictating to us we’re sick of it. Absolutely sick of it. If you sit down and talk to people, you will bring them with you.”* This farmer went on to say, *“Farmers aren’t this big bad... we’re not the villains people make us out to be.”*

Connection

As previously stated, loss of places and reason to gather and connect was a major issue encountered. For this reason many of the artist's engagements centred around the idea of connection. This meant creating situations that could facilitate gathering, the exchange of ideas and perspectives, to bridge divides and strengthen a sense of community. It also meant connecting different people within communities, connecting to the stories and history of place, connecting cultural heritage and nature restoration, and connecting the communities themselves to each other as part of a larger ongoing story of the Irish uplands as a whole. This also carried through to the creative outputs, which were about bringing people together, connecting people to the climate and biodiversity crisis, and connecting the voices of the farmers and the uplands into the wider national conversations around restoration, sustainable food systems and climate action. *"Róisín was talking a lot about the loss of a third space in our communities, which is so apparent here because, you know, our village has lost two pubs in the last few years. You know, the church population is dying, that the youth club is on a limb. The community group are there but, you know, people are too stressed and very busy. So we need to find new ways to connect. I think something like the Dinnseanchas project is a great vehicle to explore all of that."*

"I think we need to be focusing on things that bring areas that are apparently massively under connected together in a way that has the potential to create something truly original and impactful."

"You see we never get together here unless there's a protest or a tragedy or something, you know, that brings us together. And it would be nice maybe if we got together without, you know, those like. Scenarios, you know, that we could maybe help each other"

"Any opportunity to get those conversations happening, we kind of need to take."

Care

Despite the challenges each community is facing, there was an abounding sense of care throughout. The artists and wider team heard many stories and examples of care, whether it was a rota made by neighbours to look after a farmer's animals while he recovered from surgery, or a deep sense of care for nature, heritage and the land, or how much a farmer loved and cared for their animals, care arose in many different forms and became an important theme and focus on the project. Reflections on this from south Kerry: *"The Dromid hostel and community centre is community owned. Meeting the women that work there and who were involved in getting it off the ground and hearing the story of how it came to be was so inspiring. There was so much passion and care for their area and its future, it gave me such hope."* and *"glimpses of the old ways remain - neighbours still helping each other, vegetables shared during harvest, an unspoken sense of responsibility for the land and for each other. The spirit hasn't disappeared, but it seems that it needs to be nurtured differently."*

Nurturing and thinking about care differently first arose in the discussion at the systems mapping workshop. The team discussed the issue of care and how it is undervalued in our society, an example of this arose from south Kerry. One of the consequences of depopulation is access to amenities such as care homes, and how this means many people have to work as full time carers for relatives and loved ones, often sacrificing their own lives and financial stability to do so. It raised questions also around stewardship, where a country's prosperity is measured in GDP, production and profit, could it instead be measured by different means, one that valued care of the land as stewardship rather than production? As Ray reflected during the discussion: *"Care was really interesting because care can be seen as a burden, and you're also saying, can we not talk about care as landscaping, a value we could kind of abide by"*. He then added another perspective about the subjectivity of care, how care looks different depending on people's values: *"but actually, I think that's what drives a lot of things."*

Subjectively, you have a problem and we're like, "Well, why are you doing that?" It's because that's what their idea of care is" and in relation to farming and land management: "if you want to hand it on in good condition it needs to be dry or it needs to be fenced, so care actually is active here."

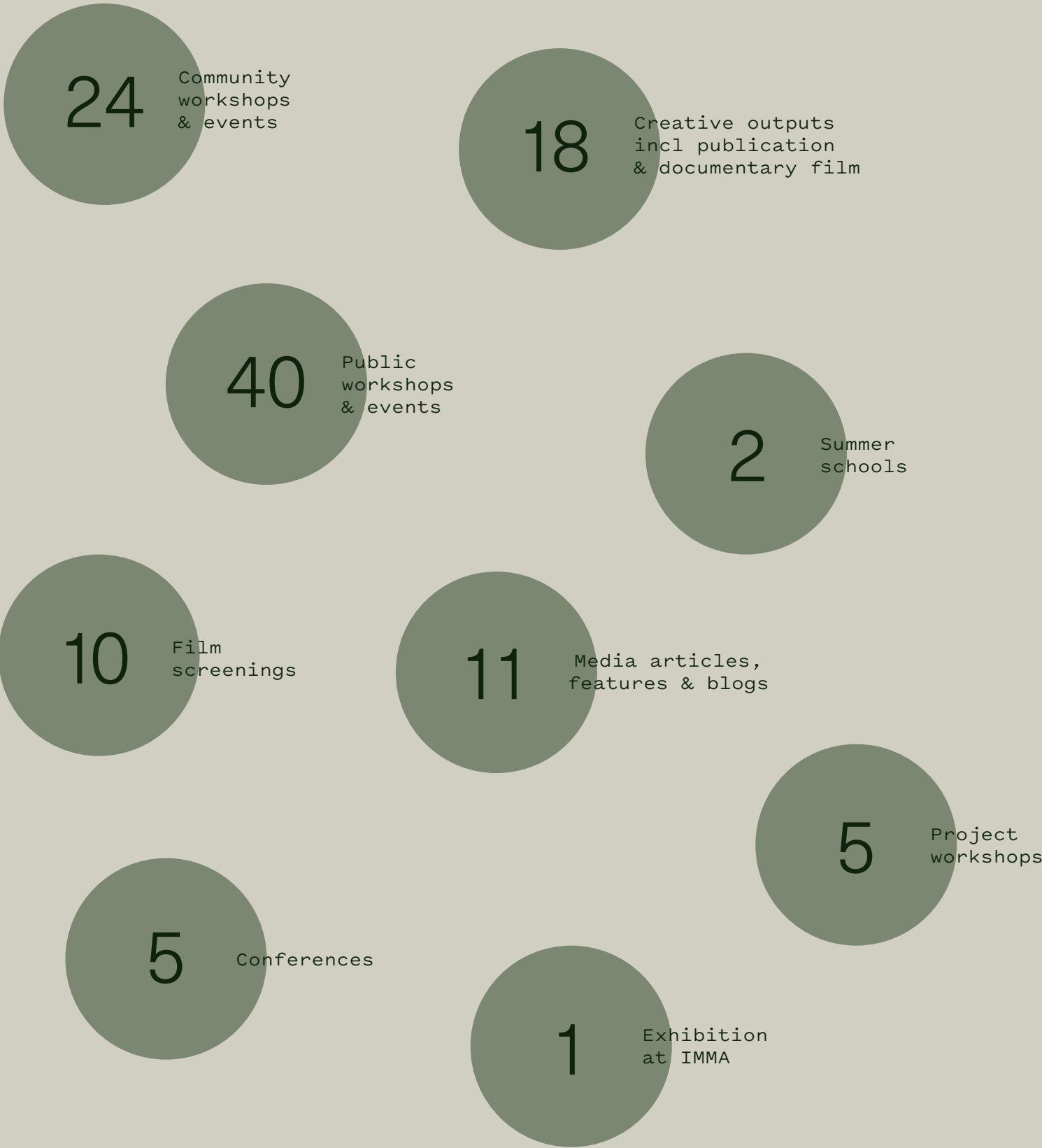
In this way the team recognised care as a connector; while people had different reasons and viewpoints, many expressed a shared concern for the future. Ray often joked that environmentalists and farmers clash because both groups care deeply about the land. Local communities can be thought of as agents of care for place and its future; just as a healthy forest relies on a mycelial network in the soil, care forms the essential foundation needed to support change. As Patrick summed up in his reflections from Lyreacrompane: *"I have become more curious about the 'new rural' that is emerging across the country. What used to be rooted in small towns and parishes are now distributed networks of people sharing ideas and working in hybrid forms of engagement that does give me some hope that alternatives are bubbling under the surface. Dinnseanchas is one example of this and Lyreacrompane as a place feels like a physical representation of it. If you drive through it you'd barely notice that it is there but taking time to walk the community paths uncovers something of a hidden village with the disconnected parts (the pub, the school, church, post office) connected by members of the community that care deeply about their place and the memories they hold of it. This leaves more open questions for me: What alternative paths can communities of place and interest create to build resilience and capacity to tackle the poly crisis?"*

“

ARTISTS DO AN AMAZING JOB AT UNLOCKING THE
HIDDEN STORIES BEHIND PLACES, AND I THINK
MAYBE IN OFTEN CASES, MUCH BETTER THAN JUST
RESEARCHERS OR SCIENTISTS

Community response

The final outputs of the project far exceeded the original agreed outputs, there were two additional culmination events, one of which included an exhibition at the Irish Museum of Modern Art, ten additional bodies of creative work, and nineteen additional community workshops, engagements and events to the original seven proposed.



As per the agreed project outputs, two Ardnaculla Summer Schools took place during the project, in June 2024 and May 2025. The Ardnaculla Summer School is an annual three-day community and ecology festival held in Ennistymon, County Clare, Ireland organised by Hometree. It is designed as a gathering for farmers, landowners, environmentalists, and learners to explore native woodland restoration, biodiversity, and sustainable land management. As part of the Creative Ireland funding, two summer schools were supported that brought an emphasis on creativity, and connecting the arts to environmental education and nature restoration. Each of the artists participated in both summer schools, with the first year also serving as an opportunity for the artists and project team to meet for a second time in person, and to develop as a collective. It was also an opportunity to get to know the different creative backgrounds of each of the artists through their events, workshops and engagements, as well as exploring the role of creativity in nature restoration with festival audiences and participants. For a summary blog and film, see: www.hometree.ie/hometree-blog/ardnaculla-summer-school-2024.

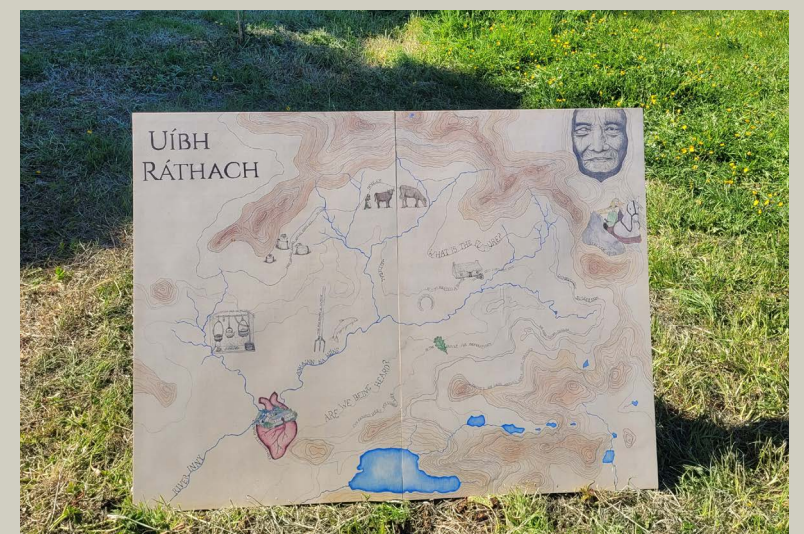
"There's so many good news stories of people doing amazing things, going on all over the place. And I think that's what Hometree are brilliant for, is actually connecting up with people and getting those people talking to each other." (response from a community member who attended the summer school)

Final Culmination Events

The second summer school took place in May 2025 which also acted as one of a series of the culmination events for the Dinnseanchas project. The Ardnaculla Summer School 2025 served as the first public dissemination event; the Hometree/Dinnseanchas integration workshop represented the organisational and internal dissemination of the project; and Earth Rising Festival at IMMA in September 2025 served as the final public and national dissemination event. During the initial project design, the project was to have one culmination event at the second summer school but during discussions in preparation for this event in early January 2025, it became apparent that the facilities at Hometree limited what could be achieved. It was for this reason that Heather Griffin applied to the Earth Rising Festival on behalf of the collective, an art event dedicated to climate change awareness. It aligned with the project's themes and provided extra funding to realise a more ambitious final exhibition and reach a wider audience.

In preparation for the public dissemination of the project an online workshop was designed by William Bock and Róisín de Buitléar and facilitated by Jennifer Ahern in February 2025, for the artists to co-create the outputs. The purpose of the online workshop was to consider how the individual communities, the story of the uplands, and the collective might be best represented and served. It was important for the group that the event and outputs not only reflected the learnings of the project but could engage audiences in experiential, relational and meaningful ways. This included a collection of immersive installations, workshops, soundwalk, talks and panel discussions, opportunities for learning and connection, inspired by the idea of the Scoil Scairte or hedge school. For the Ardnaculla Summer School, these were realised and brought together with the assistance of creative producer Dr David Teevan, Lucy Taylor and the staff at Hometree, particularly HQ Operations Manager Mary Kelleher (see appendix for full details and programme).

The 2025 Ardnaculla Summer School also hosted a premiere of the Dinnseanchas documentary film by João Tudella along with a book launch of the legacy publication. The weekend also included a performance by Colm Mac Con Iomaire and other musicians of his newest piece, composed as part of his Dinnseanchas residency.



Colm Mac Con Iomaire performance/Ardnachulla 2025 - photo: Heather Griffin
Wisdom Sits in Places - visual story map by Jennifer Ahern/Ardnachulla 2025 - photo: Heather Griffin

Dinnseanchas Book

Dinnseanchas: Visions of Ireland’s Uplands is a collection of 20 essays by the artists, members of the project team and other contributors, edited by Grace Wells, Lucy Taylor and Ray Ó Foghlú as the legacy publication and output of the project. It views the uplands through lenses of social geography, archaeology, anthropology, ecology, lived experience and creative curiosity, weaving together the diverse voices and perspectives of the uplands. Written during the project, the essays capture the unique perspectives of each Dinnseanchas member and their responses to people and place, nature, the uplands and the future. It also includes essays by external voices on relevant topics. The book is currently available to purchase on Hometree’s website.



Dinnseanchas Publication/IMMA - photo: Myriam Riand

Dinnseanchas Documentary Film

The documentary film follows the artists in their communities over the course of the project. Directed and produced by João Tudella, it is a short film that weaves together the voices of farmers, artists and community members exploring how traditional knowledge and community memory shape responses to climate pressures and ecological change. The essence of the film, and of the project itself too, is captured beautifully in the director's statement:

"Dinnseanchas began as a chance to listen to the land, to those who live with it, and to the quiet layers of memory that shape a place. I've become drawn to stories that emerge slowly, through presence and attention, and this project offered space for that kind of listening".

"It was a real privilege to spend time in the uplands and to join some of the artists during their days of residency. Being welcomed into those moments, conversations, walks, shared silences - gave me a deeper appreciation for the connection between people and place, and helped guide the tone and rhythm of the film".

"I don't come from these landscapes, but I felt something familiar in the way people spoke about belonging, care, and continuity. This film doesn't try to explain the uplands. It simply hopes to reflect some of what was generously shared" (João Tudella 2025).

Film Screenings

The film has been screened a number of times since the Ardnaculla Summer School, at festivals and events around the country. It has been a part of a series of community film screenings, where the artists are returning to their communities and hosting events to show the film to those involved, and to share and discuss the project with the wider community. There have been three very successful community screenings, south Kerry and north Kerry in November 2025, the Borlin Valley in December 2025 and Donegal in Jan 2026; with more dates planned for the other communities. The film is an important output that not only raises awareness of the uplands, its ecologies and people, but also plays a role in maintaining connections with each of the communities. With the project officially ended, the film screening events serve as a powerful way to continue the conversations that began two years before.



Dinnseanchas Film/IMMA - photo: Myriam Riand

Artist's Legacies and Creative Outputs

In total there were 17 different creative outputs from the artists and the project as a whole, these include:

- *Walking in the Stories of our Mountains* - soundwalk by Zoe Rush
- *Mirror Walk* - short film by William Bock
- *Donie's Jeep* - installation by William Bock
- *FarmGate* - installation by Róisín de Buitléar
- *Showing Up* - audio-visual performance by Heather Griffin & Patrick Mulvihill (Living Rhythms)
- *The Little Library of Lyreacrompane* - installation by Heather Griffin & Patrick Mulvihill (Living Rhythms)
- *Wisdom Sits in Places* - visual story map by Jennifer Ahern

Like the film, the creative outputs of the project reflect the care, attention and respect each artist had for their communities, and how deeply they listened to and were touched by people and place. They carry their own legacy of the project that will continue the conversation in different ways and contexts as these works live on beyond the boundaries of the funding timeframe.

Dinnseanchas Earth Rising IMMA

The same programme of installations, workshops, and talks that took place at the Ardnaculla Summer School were brought to IMMA for the Earth Rising Festival September 2025, with minor adjustments and additions. One major addition was An Scioból (The Hub), a collective curation facilitated by Dr David Teevan. It was a dedicated exhibition space, with photography by Myriam Riand and a collection of images and outputs from the project collective on tables in the centre of the room. This space was activated by all the members of the project team throughout the weekend to talk to people about the project and answer questions. Throughout the festival the team also carried out guided tours, where participants were introduced to each of the Dinnseanchas artists and their works. This was an opportunity for participants to learn about the communities and the multiple perspectives across the project. In conjunction with IMMA the contemporary art magazine Holy Show also ran a feature on '*Dinnseanchas, what we brought back from the mountains*', with written contributions from the artists and the wider team.



Guided tours of FarmGate, The Little Library of Lyreacrompane & Donie's Jeep/IMMA

The Hometree/Dinnseanchas Workshop took place in person at Hometree HQ June 2025. Designed and facilitated by Jennifer Ahern, this was the last and final workshop of the project, with the staff of Hometree and members from Dinnseanchas. The purpose of this workshop was to disseminate the learnings and findings of the project into the organisation, to collectively and creatively explore what it means for their overall goals of nature restoration. It was an opportunity for the artists to share their work, methods and insights with the Hometree staff, many of whom had little knowledge of the project, as well as what the future holds for the relationships made with each community. One important purpose of that workshop, which arose in response to the research and reflexive evaluation, was that the Dinnseanchas project took place with a limited timeframe with the ability to make lasting change in such a short period of time. Hometree is an established and continually growing organisation, working at the forefront of landscape change, integrating the learnings from Dinnseanchas meant that the project could continue to have impact long after it was officially ended. It was deeply important for the artists that the relationships formed as a result of their engagements would be continued by Hometree.

The format of the workshop was divided into two parts. In the first hour of the workshop, the artists presented their work in Dinnseanchas to the staff of Hometree. After they shared their processes, methods, and insights from their time in their communities, the staff were given the opportunity to ask questions and a rich discussion followed. Topics included the housing crisis, heritage and solidarity: *“We said this is a long and slow process and it’s about building those relationships so we can have solidarity and I think that’s one of the problems with short time funding cycles you drop in and you drop out and the solidarity is lost.”* We also talked about the importance of relationships despite difference: *“There was one farmer who had very different values to mine but the whole point was just spending time and hanging out, allowing a relationship where you have differences and you can joke about them”*, the demonisation of farmers and how *“systemically, their hands are tied”*, the numerous policy changes they have been through and why there is so much distrust.

For the second part of the workshop, the participants were divided into five groups, and using the collage materials provided, they explored together the following questions:

1. In what ways can the outputs from Dinnseanchas (i.e. The film, works, book) best serve the communities they represent and the overall objectives of Hometree?
2. How can these learnings and insights be incorporated into the Hometree strategy in general or through individual roles?
3. How can Hometree support these activated communities and relationships going forward?

After the work within their individual groups addressing one of these questions each through discussion and collage, each group presented to the rest of the workshop. Some points made during this sharing and following discussion:

- To have multi layered engagement.
- Irish language, and the intelligence that language has for land.
- You cannot separate the social from the ecological
- It comes back to the structure, the systemic and the values and the beliefs they all go together. You can’t address these issues in one silo. You have to look at the whole picture and they’re all interconnected.
- Keeping people in communities is essential.
- Helping farmers to reduce economic stress by accessing new forms of capital through different funds or identifying new projects that can open up new opportunities in this area.
- It’s not just about sharing information for the sake of sharing it, it’s about doing it through the lens of relationships and relationality, then also tackling this challenge and the huge question of land abandonment.
- The danger of expert advice versus listening
- Putting in loads of time and presence and then reflection, curiosity and eventually you might actually get to the vision of the future together rather than coming in straight away with the vision and then expecting people to agree

Evaluation was a reflexive approach based on the PAR framework that ensured continuous feedback, reflection and adaptation throughout the project.

Evaluation methods

- Interviews were conducted with the project team at the start, mid-point, and end of the project
- Additional interviews held with selected community participants at the project's conclusion
- A total of 37 semi-structured, open-ended interviews to enable qualitative, flexible, and nuanced insights
- Workshops
- Group discussions
- Survey for Hometree staff
- Observational notes
- Attendance and participation in engagements and events



Left - Tim O'Donoghue, Jennifer Ahern & Patrick Mulvihill/Lyreacrompane - photo: Heather Griffin
Top right - Hometree Integration workshop/Hometree HQ- photo: Myriam Riand
Bottom right - Dinnseanchas group discussion/Ardnachulla 2024- photo: William Bock

“It made a huge difference to my life in the people that I met and even just opened up Inishowen to me. And just almost being an observer to artists and people who are working with the land and trying to change the way, you know, even talking about this gives me goosebumps. But like, I don't know, the future of Ireland and the Irish language and the people and It's just made me, it's kind of like a light bulb into something bigger that's going to keep evolving” (Community response from Donegal)

As demonstrated throughout this report, there were many important learnings that emerged from the Dinnseanchas project. Despite such a short timeframe, there was clear impact from the project. The most resounding learning for all participants, particularly the project team, was a deeper understanding of the complexities and challenges of nature restoration in an uplands context. Not only did it raise awareness of the many intersecting issues, it also revealed potential pathways forward, highlighting the value for this kind of work. Considering nature restoration in longer timeframes, this iteration of Dinnseanchas felt to the team as phase one of a much longer journey ahead. As Grace Wells reflected:

“So it feels to me like a really good foundation for change in the future. And that's where everything has to start, I suppose. It's very ambitious to think that you're going to change a lot in a year. I did think we would change more. I did think we'd have planted more trees. I'm not sure how many trees we planted, but maybe that wasn't what we set out to do. Maybe that wasn't really the remit. It was about artists having conversations and exploring realities, finding out what is there, what's going on, what's true.”

While the project had many outputs and impacts for the individual participants (the team members, the communities and Hometree), the action research nature of the project produced its own learnings and impacts framed by the wider research context. Emerging from the continual movement between action and critical reflection, the co-created learnings were an output of the collective and can be summarised as:

- **The importance of time:** The key learning from Dinnseanchas is just how much time is required for change. From a practical on the ground perspective, as the Curlew project highlighted, the hours of labour required for conservation and nature restoration and the level of support that this actually requires. The time needed for fencing, for invasive species removal, for all aspects of landscape restoration, it is full time work. The systemic challenges encountered also brought this to light, and the time required to address them in a meaningful and lasting way. The question of time touched all aspects of the project itself also, from needing more time in the communities, to meet collectively and to juggling schedules. All of the artists and the management team were working part time on this project and had other responsibilities to contend with. In terms of the overall aim of Dinnseanchas, envisioning the future of the uplands, to create the right conditions for this vision to emerge needs time; time for listening, for bringing people together and for co-creating rather than imposing.
- **Heritage as connector:** The heritage, be it stories, memories, place names or history, the dinnseanchas of place was a guiding light that could bring diverging interests and perspectives together, a way to find shared common ground and connection between people but also to connect in a deeper way to the landscape.
- **Nature restoration as cultural restoration:** You cannot separate the ecological from the social; culture, nature, heritage, language, climate action are all interrelated and connected and need to go hand in hand.

“They loved seeing all the characters, the community and the craic of things; the old craft, heritage and great skill. I don't think anyone can deny the sustainability, pride and longing for that.” (Artist response to a community event)

Successful Impacts Based on Agreed Outcomes

Behavioural change

One community participant, when asked how the project impacted him he said *“I do feel compelled to do something now that you're putting in such effort”*. Since that interview he has subsequently visited every neighbour living in his area to talk to them about the issues they face and how they might go about them. He organised a Dinnseanchas film screening that brought 120 community members together and is planning future community events to help collectively address some of the issues.

Appreciation for the natural world

All of the project artists expressed a renewed appreciation for the ecology of the uplands, particularly after the Immersive residency week. Many of the artist's creative engagements and workshops had an ecological and educational focus directly aimed at inspiring appreciation for nature, in particular Róisín de Builéar's layers of the woodlands workshops with transition year students, Zoë Rush's Farmwalk, and William Bock's community gathering. Heather Griffin and Patrick Mulvihill's audio-visual piece raised awareness and appreciation for the curlew, and many of the other creative outputs also focused on awareness raising and nature appreciation including the documentary film and book and many of the events, workshops and talks programmed at both Ardnaculla Summer Schools. As one of the artists stated: *“My own ecological consciousness is much more heightened, which has been really beneficial.”*

“I think the awareness, the sadness and also the appreciation, I made a relationship with the bog where I spend a lot of time just watching changes and being in relation and seeing it and understanding the difference between that ecosystem and the fact that grazers have allowed it to be like that. I've learned a tonne of names of plants and uses of plants and got really into foraging. So, like, that whole relational, how you relate to the plants of your place.”

Influence the perception of the landscape

As outlined throughout this report, all participants expressed a shift in their perception of the uplands from ecological, socio-economic and cultural perspectives. For the artists and the project team, the immersion week played a key role in this, and time in the communities and in the landscapes, listening to stories and lived experiences, gave them a deeper understanding of the complexities and nuances of place.

As one artist reflected, “Farming has taken on a different meaning for me over the course of this residency. It’s not just about production, subsidies, or even the simplified ‘farmers vs. the environment’ narrative I had heard. It is a way of life rooted in place, in tradition, and in a hope for the next generation of farmers and the future of the land itself.”

Another artist reflection, “I love that it’s given me a much deeper understanding of farming in Ireland and why it’s so contentious. Why farmers are not necessarily to blame, at least some of the actions that are controversial and, looked and frowned on by ecologists. It’s personally and professionally been a deepening into the land and understanding the complexity and the nuances, and it means that I can reflect and see what’s going on around me environmentally, the way land is farmed and managed. It kind of broadens my perspective on it rather than just getting really emotionally worked up about it. It definitely enriched my experience of living in the countryside and seeing it as a real place for people, not as a sort of romanticised, you know, appreciating beauty as well as the labour and the work that is present in it.”

For others it had a different impact, “I think I didn’t see the problems in the landscape in the uplands, because I love them so much and I spent so much time and it’s just been like, oh, my God, these fascinating, like, natural spaces. Whereas now, yeah, there’s a lot more sadness”

The creative outputs and engagements expressed both the cultural and ecological values of the upland landscapes,

aiming to directly influence perceptions of the landscape. For example Zoë Rush’s soundwalk takes a deep time perspective that tells the story of the shifting landscapes of the Corca Dhu-ibhne peninsula. The visual story map from Úibh Rathach, was made to show ecologists the cultural significance of place beyond habitats and ecosystems.

For the participants in the communities, their involvement with the project impacted how they perceive the landscape too, “I’ve just done more with John and being in the land and then just thinking more about the land and nature and how people live and how society is now and how I want to go forward in my own life as well”.

Broaden the skillset of 7 artist practitioners and the wider community of stakeholders they engage with in ecological and climactic challenges, the problems they present to the west of Ireland, and the solutions available

This was the aim of the immersion residency week and was achieved very successfully. The artists followed up with their own research after this, listening and learning from their communities continued to broaden their skillsets as the project unfolded. As one artist reflected at the end:

“It has shown me the importance of community within the restoration of nature. That’s one of the most important issues for me, to have sustainability for the communities. Because without the actual communities, nature will not do it by itself. You know, it can’t do it by itself; it needs people. And in order to have people, they need to have livelihoods and they need to be able to work with each other and live with each other in those livelihoods. And that’s very, very diverse and layered.”

Encourage shifts in landscape management within uplands communities, specifically relating to habitat conservation or restoration

Given the limited timeframe this is part of a longer term goal,

where listening was the first step of many to come in regards to shifts in landscape management, as one participant reflected: *“I guess I understand the mess a bit more now, I really know why it’s a mess and also have a better sense of how some things could be solved.”*

Encourage values-based thinking around land-management

“Well one, you’ve heard me say it a million times, but I’ll say it again. I think just conservation, restoration, it needs people. You absolutely do need people to be part of this because we’ve caused such damage that we really need to help it. So I think that’s just kind of really cemented into, because before it used to be just de-centre the human and all that, which I still do de-centre the human, but just in the way of like, God, if we could just get rid of us, maybe everything would be fine. But I just don’t think that anymore.”

“When I walk back that bog, I can remember many generations back along... What you only hear about is that they haven’t got the gut feeling that we have, It’s a big thing and you know, it takes Hometree and all these groups to come together to actually identify with the things and to actually put us thinking as well.”

Cultivate empathy and understanding

This was one of the most successful outcomes and was demonstrated by the artists for their communities, in the Hometree integrations workshop and through the creative engagements and outputs. As one Hometree staff member reflected after the integration workshop:

“I feel more empathy towards these communities - I can empathise more with the sense of loss they are feeling”.

“There’s still a lot of listening that needs to happen before we ask for change.”

“It made me realise how important it is for all of us to understand complexity. Hometree needs to see the wood and the trees! We are working within a very complex world so it's useful to understand issues like housing and to be sensitive to those within our work especially when considering land purchases.”

Create space for non-confrontational and productive conversations between parties relating to perceived or real disagreements

This was demonstrated in events that were specifically designed for the purpose, such as workshops by Zoë Rush and William Bock but it also happened in indirect ways:

“And, you know, he's studying very conventional chemical agriculture, and he's from a very conventional background. To hear himself and Róisín have the craic in Gaelic while we were all moving cattle together and to hear his opinion as an outsider about the type of operation that we do. And then obviously she was kind of asking him questions about what he does and why he does it. But that was an incredibly important connection to make.”

“It's good because it's not me that said anything. It's Zoë that wants to bring people together. Or if it was somebody else bringing people, anybody bringing the people together.”

Improve the quality of peer-to-peer conversations; artist-to-artist, farmer-to-farmer etc. Facilitate nuanced discussions on conventional and traditional media which integrate both the profound urgency but deep cultural sensitivity associated with the changes associated with climate change

This was integral to the tone of the blogs, media articles and conference presentations.

Increase the general public's knowledge and understanding of climate and ecology principles which relate to upland communities, leading to broader societal understanding of necessary transition

The Ardnaculla Summer School, Earth Rising, the Dinnsean-chas publication and the multiple film screenings have worked to achieve this. It is an ongoing process as more film screenings and events are in development

Create communities of stakeholders who feel that they have been listened to, and who feel that artwork has been created that communicates their concerns and hopes

Please refer to the quotes and evidence throughout this report that shows that people feel listened to and well represented. There was no negative feedback from communities.



Bog walk/Lyreacrompane- photo: Myriam Riand

Firstly, the artists, project team and Hometree would like to thank our funders, Creative Ireland for their generous support.

Dinnseanchas would not have been possible without the input and support of many people across the country and we are deeply grateful to all those who generously gave their time. The artists and the project team would especially like to thank:

From Donegal:

Laura McGoran & John Duffy - Future Oak Farm
Léila Worth
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Seán mac Suibhne
Daltaí Cholaíste Ailigh Leitir Ceanainn
Angela O'Donnell Farm Acla
Patrick Gallagher The Lodge Farm
Barry O'Donoghue NPWS
Seán O'Gaoithín Glenveagh national park NPWS
Dr Emmett Johnston NPWS
Niamh Farran NPWS
Dónall Ó Cnáimhsí
Eibhlín McGeever NPWS
Clare Bromley NPWS
Joanne Butler Talamh Beo
John Heena Weaver
Chris - Weaver
Chris Weiniger Donegal Yarns
Gerard Kelly Clonmany agri show
Sarah O'Connor Clonmany agri show
Jeremy and Lucia Worth
Patrick Clyne
Tony Breslin

From Lyreacrompane:

Tim O'Donoghue & the O'Donoghue family
Joe Harrington
Kay O'Leary
Paddy Halpin
Pat McKenna
Eirn & Odhran Lyons
Martin Leane
Barry O'Donoghue - NPWS
Lyreacrompane Heritage Group
Lyreacrompane & District Journal
Dan Paddy Andy Festival & Volunteers
Lyreacrompane Community Resource Centre & Volunteers
The Four Elms Pub
Community of Lyreacrompane

From the Borlin and Coomhola Valleys:

Seán Cronin
Aaron Bean
Ger O'Sullivan
Teddy (Con Thade) Cronin
Neillie O'Leary
Donie O'Connor
Denis O'Riordan
Neil Lucey
Breda Lucey
Fergal Conlon - Director West Cork Development Partnership

From Corca Dhuibhne:

Fionnuala Ní Mhaoileoin,
Dinny Galvin,
Tommy Reidy (and family),
Mick O'Sullivan (and family)
Brigid O'Connor
Imelda O'Sullivan.
Castlegregry Agricultural Show
Feile na Beltaine

From Úibh Ráthach:

Mike Sé
Eimir Ní Mhurchú
Evelyn O'Connell
Padraig O'Connell
Cathy O'Connell
Seán Connors
Caitlín Bhreathnach
Peter Mullarkey
Rose Mullarky
Áine Ní Bheoláin
Comhchoiste Ghaeltacht Uíbh Ráthaigh
Kerry Social Farming
Tascfhórsa Uíbh Ráthaigh
Forbairt na Dromoda

From An Mám:

Gearóid Ó Catháin
Jack Hanley
Colm Gavin
Kevin Ó Chadhain
Eimear Wallace
David Wallace
Frank Conroy
Dwain Lydon
Melanie Joyce
Nóra King McHugh
Billy Gilmore
Rónan Tierney
Lisa Smyth
Stiofáin Seoighe
Jenny Mulvey
Scoil Bhríde Tír na Cille
Michéal Laffey

We would also like to extend our thank you to Lisa Fitzsimons, Siobhán Mooney and the staff of IMMA & Earth Rising, and finally to all the people who attended the workshops, talks and events throughout the project that helped bring this unique project to life.

A close-up photograph of a tree trunk covered in vibrant green moss. Several small, round, green leaves are growing from the moss. In the background, a fern frond is visible. The scene is dimly lit, suggesting a forest interior. Overlaid on the left side of the image is a large white double quote symbol.

“

THANK YOU FOR LISTENING TO ME

Community response

Appendix

Zoë Rush

As an interdisciplinary artist dedicated to community-led resilience, Zoë's practice merges creative expression, environmental immersion, and research methods from the social sciences. Through practices like sound walks, visual scribing, and co-creation workshops, she facilitates experiences that invite participants to explore their relationship with place and envision sustainable futures. Zoë supported the [Killarney Cup Project](#) to design immersive experiences for over 600 students in the area to support younger generations to explore their natural heritage and develop climate actions that are relevant to their lives.

William Bock

William Bock (williambock.com) produces innovative socially focused projects for and about diverse communities and the environments they inhabit. Born in Cork with a diverse cultural family background, his work explores the connections between identity, heritage, ecology and migration. William works with tactile media and makes space for conversation and exchange in his projects. He has recently engaged with projects with ArtHouse, Jersey Island and the Harvest Festival, Morocco. He is a member of the Wilderness Art Collective and a founding member of award winning artist group Dig Collective.

Peadar-Tom Mercier

Peadar-Tom is a traditional musician, tutor and event producer from An Cheathrú Rua, Galway. He teaches traditional music through Irish in schools around the Gaeltacht, organises arts events with the group Gliogar and is the bandleader/composer for the group [Trá Pháidín](#). He is focussed on a long-term development of the cultural landscape through the Irish language, be it through sharing the traditional arts with younger generations or nurturing a community of artists and patrons as stepping stones for the wider ecosystem. .

Siomha Brock

Independent musician Siomha (pronounced She-vah) is an artist at the forefront of the recent cultural revival of the Irish language, using the language in a context that hasn't been seen before. Her work also extends beyond music into activism and she carries this into her arts practice, offering free mentorships, creating recycled and second-hand merchandise, and engaging regularly with and fundraising for various charities and social justice organisations. The beautiful landscape and rugged nature of her native West of Ireland are a huge source of inspiration for this proud Co. Clare native. siomhamusic.com

Living Rhythms (Heather Griffin & Patrick Mulvihill)

Heather Griffin (she/her) and Patrick Mulvihill (he/him) collaborate at the intersection of art, design and futures to bring communities together and create new narratives for our transitional times. Within this space they present alternative visions of the world through speculative futures, worldbuilding, immersive audio, and experiential learning. Their work creates space for considered debate, through deep listening, prototyping, multilayered experimentation, and transdisciplinary collaboration. They mix media, engage communities, and embrace complex systems to build powerful collaborative networks and narratives that will help shape more equitable and regenerative futures. livingrhythms.org

**Róisín de Buitlear**

Róisín is a visual artist, educator and curator. She has worked with glass since 1982, drawing inspiration from her cultural heritage. She has site-specific installations in public buildings throughout Ireland. She often works in collaboration with communities and marginalised people to create projects that bring awareness to social and cultural issues. Her recent work concentrates on climate action and building awareness around social responsibility for civic action. www.rdebuitlear.com

Dinnseanchas (wider team)

Jennifer Ahern (researcher-in-residence), **Colm Mac Conlomaire** (composer-in-residence), **Grace Wells** (writer-in-residence), **David Teevan** (creative consultant), **João Tudella** (documentary filmmaker), **Myriam Riand** (photographer), **Aindrias de Staic** (storyteller), **Ray Ó Foghlú** (development lead), **Lucy Taylor** (project manager)

Bios and additional info can be found here hometree.ie/dinnseanchas-project

Hometree

Hometree is a nature restoration charity, based in the west of Ireland. We work to establish and restore resilient habitats, focusing on native temperate rainforests. Our approach integrates community, culture, science and natural systems. Through afforestation, conservation, restoration and education we hope to nourish the landscape and create new ways for communities to relate to nature. www.hometree.ie

Dinnseanchas artists, mentors, workshop leaders and stakeholders at Dromalonnhurt Bog - immersion week/Kerry- photo: Myriam Riand

- Intro to Upland Ecology with Jack O'Donovan Trá
- Context of Ireland's Uplands with Breandán O Caoimh
- Comeragh Uplands and Communities with Catriona Foley
- EPA - Climate Change with Dervla McAuliffe,
- Iveragh Taskforce with Caitlin Breathnach
- Coillte forest and native woodland at Bealach with Tom Houlihan from Teagasc
- Farm visit to/with Mike O Sé
- Reintroducing the White-tailed Eagle with Alan Mee
- Systems thinking and PAR with Jennifer Ahern
- Community Engagement workshop with David Teevan
- Bogs & Water site visit and talk with Paddy Crushell
- NPWS, policy, law and points of conflict with William Hunt
- A historical perspective on Ireland's uplands with Eugene Costello
- ACRES scheme with Trisha Deane
- The Role of Language with Grace Wells

	Artist	Happening	Description	Date	Location	Attendees /Participants
1	Peadar Tom	Oíche Áirneáin	Community conversations, gathering in Mám with graphic harvesting	June 2024	Mám, Co. Galway	15
2	Peadar Tom	Culture Night Concert	Music with local traditional Irish musicians	Sep 2024	Mám, Co. Galway	120
3	Peadar Tom	Installation Fáisteneach (future tense)	Two room installation with videos, projections & prints showing two different trajectories to the future	Sep 2024	Mám, Co. Galway	25
4	Peadar Tom	Farmgate at Lónáin Sheep Fair	Brought Farmgate to the sheep fair and activated it with traditional music	Oct 2024	Lónáin, Co. Galway	-
5	Peadar Tom	Farmgate at Mám Cross Mart	Brought Farmgate to the mart, playing trad beside it and handing out trees	Nov 2024	Mám, Co. Galway	-
6	Peadar Tom	Film Screening	Film shown at xmas concert made with children in the area about place names	Dec 2024	Mám, Co. Galway	50
7	Peadar Tom	Installation	Fáisteneach Installation at Ardnaculla	May 2025	Ardnaculla II	30
8	Peadar Tom Heather & Patrick	Deep Mapping	Community deep mapping event, held over two nights, collectively mapping field names and place names in Mám, understanding what the old Irish names mean and how they point to stories and species that may have existed on the land	Oct & Nov 2024	Mám, Co. Galway	20
9	Heather & Patrick	Bog Walk	Participated in the Dan Paddy Andy Festival Bog Walk	Aug 2024	Lyreacrompane, Co. Kerry	30
10	Heather & Patrick	Rural Futures Workshop	Designed and facilitated workshop exploring rural futures through the lens of Vanessa Machado de Oliveira's <i>Hospicing Modernity</i>	May 2024	Ardnachulla 2024	16
11	Heather & Patrick	Research Poster & Sound Installation	Presented a research poster and sound installation at the International Sustainability Transitions conference	June 2024	Oslo, Norway	30
12	Heather & Patrick	Showing Up - Performance	Performance of experimental audio-visual installation Showing Up, based on an interview with Tim, on protecting the Curlew and his deep love of place, at Climate Cocktail Club	Nov 2024	Sugar Club, Dublin	150
13	Heather & Patrick	Showing Up - Screening at Lyreacrompane Community Centre	Screening of experimental audio-visual installation Showing Up, followed by talks about conservation, care and Dinnsenchas	April 2025	Lyreacrompane, Co. Kerry	70
14	Heather & Patrick	Ecologies - Radio Show	Presented a two-hour audio narrative weaving together field recordings and audio to explore Lyreacrompane's landscapes and communities, on Éist, community radio platfrom	April 2025	Cork	-
15	Heather, Patrick & Grace Wells	Poetic Policy Workshop	A workshop diconstructing and reconstructing Irelands Food Policy through poetic forms and language designed & facilitated in collaboration with Grace Wells	May 2025	Ardnachulla 2025	15
16	Heather & Patrick	The Little Library of Lyreacrompane Installation	An installation celebrating the Lyreacrompane Journal housed within a seating structure representing the spatial layout of of the townland	May 2025	Ardnachulla 2025	-
17	Heather & Zoë	Art, Ecology & Community	A panel discussion hosted by Heather Griffin with Lisa Fitzsimons of IMMA, Barry O'Donoghue of the NPWS and artist Zoë Rush	May 2025	Ardnachulla 2025	45
18	Heather & Patrick	Bog Walk & The Little Library of Lyreacrompane	Presented the Little Library of Lyreacrompane installation at the Dan Paddy Andy Festival and participated in the community Bog Walk lead by Barry O'Donoghue of the NPWS	Aug 2025	Lyreacrompane, Co. Kerry	60
19	Heather & Patrick	The Little Library of Lyreacrompane	Created a datasonification piece to accompany the library installation, using field recordings and place-based data from Lyreacrompane	Sept 2025	Dublin	-

20	Heather & Patrick	Field Notes from Lyreacrompane 2036	Speculative fiction short story imagining a possible future in Lyreacrompane, published in the #16 edition of the Lyreacrompane journal	Nov 2025	Lyreacrompane, Co.Kerry	-
21	Róisín	Irish language & Nature connection Panel	Ardnachulla panel with Róisín, Manchán Magan & Dáithí de Mórdha exploring the Irish language as a language of nature connection	May 2024	Ardnachulla 2024	45
22	Róisín	Farmgate at Clonmany Agricultural show	Brought Farmgate to agricultural show, activated it with weaving on the side of the gate over two days	Aug 2024	Clonmany, Co. Donegal	-
23	Róisín	Workshop in Glenveigh National Park	Day long creative workshop with transition year students about the layers in the woodlands through Irish	Oct 2024	Glenveigh, Co. Donegal	32
24	Róisín	Installation in the commonage	Day long creative workshop with transition year students making a large installation with wool around the urgency of climate change	Oct 2024	Glenveigh, Co. Donegal	32
25	Róisín	Designed Model of sustainable farm for NPWS	Designed and commissioned to be made a meter and half long 3D model of sustainable farm for Ploughing Championships	Sept 2025	The Ploughing Championships	-
26	William	Rope Project	Communal crafting of Sugán rope with harvested grass from site over weekend	May 2024	Ardnachulla 2024	-
27	William & Róisín	Placenames with Donie	Collaboration that mapped the old placenames of a farm in the Borlin	Mar 2025	Borlin Valley, Co. Cork	3
28	William	Group Hike	Walked an old route from one valley into the next. Inspired by story of coffin being carried over the hill, shot footage of imitating the story with a mirror	April 2025	Borlin Valley, Co. Cork	6
29	William	Gathering in Hotel	Met with local group who had conducted a mapping project and explored a large map made of all the old placenames in the area	April 2025	Gougane Barra, Co. Cork	12
30	William	Donie's Jeep	Installation of the mapping of placenames with audio of Donie	May 2025	Ardnachulla 2025	-
31	William	Upland Lip Syncing	Lip syncing workshop of the voices from Borlin Valley	May 2025	Ardnachulla 2025	15
32	William	Community Meeting	Brought together locals in the community on Sean's land, walked it and set intentions while planting trees	Jan 2025	Borlin Valley, Co. Cork	8
33	Zoë	Creativity & Change Panel	Panel with Tanya Banotti & Shane Finan discussing the importance of connection, of bringing people together and bridging gaps through creativity	May 2024	Ardnachulla 2024	45
34	Zoë & Jennifer	Systems Thinking workshop	Co-designed and co-facilitated a creative introduction to systems thinking at Another Love Story Festival	Aug 2024	Killyon Manor, Co. Meath	12
35	Zoë	Upland Map at Castlegregory Agricultural show	Set up and facilitated a stall at Castlegregory Agricultural Show, with map, images and questions about the uplands	July 2024	Castlegregory, Co. Kerry	20
36	Zoë	Camp workshop	Workshop with 5 local farmers all with very different practices, in community centre in Camp	Nov 2024	Camp, Co. Kerry	7
37	Zoë	Farm Walk	Brought together local community group, a farmer, environmental-ist and ecologist to walk the farm and learn about the challenges of farming and conservation	Nov 2024	Kilmore, Co. Kerry	20
38	Zoë	Féile Workshop	Creative workshop on the uplands and what they mean to us	May 2025	Dingle, Co. Kerry	15
39	Zoë	Walking in the Stories of our Mountains - Sound Walk	45 min sound walk made with the recordings of interviews with farmers and the stories of the mountains	May 2025	Ardnachulla 2025	28
40	Síomha	Workshop	Song writing workshop	May 2024	Ardnachulla 2024	12

41	Síomha & Jennifer	Tea, chats & maps	A series of visits to farmers homes with maps of the area to gather stories	Feb 2025	Dromid, Co. Kerry	5
42	Síomha & Jennifer	Community Workshop	Brought everyone they had worked with together for culmination workshop	May 2025	Dromid, Co. Kerry	7
43	Síomha & Jennifer	Portal to Úibh Ráthach	Installation of Story Map, with vintage artefacts from the area, brought by local farmer, and traditional music and songs from the area performed by the Malarky Family	May 2025	Ardnachulla 2025	-
44	Síomha	Panel	Panel discussion with Manchán Magan & Jessica Beresford	May 2025	Ardnachulla 2025	45
45	Síomha	Book Chapter interview	Interview and transcription with Mike Sé about life in the valley	Jan 2025	Dromid, Co. Kerry	1
46	Jennifer	Film Screening	Screening of 'field' a film about nature conservation in urban areas directed by Dervla Baker with Q&A after	May 2024	Ardnachulla 2024	25
47	Jennifer	Talk	Presentation of research that emerged from Dinnseanchas about why nature restoration is about shifting mindsets	May 2025	Ardnachulla 2025	45
48	Collective	Earth Rising - IMMA	Dinnseanchas was one of four projects selected to exhibit at Earth Rising 2025 - showcasing project installations, woorkshops, performances and talks and a curated collective space An Scioból	Sept 2025	IMMA, Dublin	-
49	Collective	What we Brought Back from the Mountains - Holy Show Magazine	In conjunction with IMMA the contemporary art magazine Holy Show also ran a feature on Dinnseanchas, with written contributions from the artists and the wider team	Sept 2025	National	-

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EVALUATION REPORT

