

Quo Vadis?

A Radio Documentary Examining Irish Food in 2016

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Declaration

I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of the MA in Journalism and Public Relations is my own; based on my personal study and/or research, and that I have acknowledged all material and sources used in its preparation. I also certify that I have not copied in part or whole, or otherwise plagiarised the work of anyone else, including other students.

Signed:

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August 2016

Abstract

The topic of this documentary is an informing and revealing examination of Irish food in 2016 from the viewpoints of a chef, a nutritionist, a farmer, a small food producer, a person recently diagnosed with diabetes, a consumer trends analyst and a meat quality manager. Through these voices, this documentary outlines the crisis that Irish food faces in 2016.

The experience of being Irish would be very different without some of the key foods that are grown and produced in this country to such a high standard. However, it was found that there seemed to be a lack of excitement and interest around the topic of Irish cuisine, with young Irish people in 2016 more inclined towards burgers or fries than potatoes or soda bread.

A dramatic change in Ireland's eating habits is revealed, having happened in a relatively short space of time. This coincides with the rise of science, technology, global trade and the supermarket. This radio documentary outlines how trust in food products has decreased in recent years as the Irish farming economy has been fraught with disease, while more and more Irish people choose to simply cut dairy, wheat or meat from their diet.

As a result of these changes, public health has been affected through an increase in obesity and diabetes. Especially worrying is the increase in the obesity of children and the potential health problems associated with chemical additives and sugar addiction. The Irish public are called to reconsider their choices in terms of nutrition and to return to authentic Irish food in order to protect their heritage, culture, society and health.

Food is one of Ireland's most important items of trade in the global market, so it is clear that other nations see something that the Irish don't. This documentary explores the relationship that the Irish people have with food, how that relationship has affected health and prosperity in their country, and asks the question: where to next?

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Chapter One: Introduction

The purpose of this radio documentary is to examine the relationship between Irish people and food, gain a greater understanding of how Ireland's food production and consumption habits have changed, how these changes have affected our society, health and economy, and what lies in store for the Irish regarding food in the future.

The main themes of the documentary are the differences in the types of food that the Irish people now eat compared to what their great-grandparents ate, the rise of the food trend, how science, technology and the introduction of large supermarket chains have affected their eating habits, the importance of eating healthily and how food affects how they interact with one another socially. The narrative is driven by seven contributors: a Michelin-starred chef, a nutritionist, an organic farmer, a shopkeeper, a consumer trends' analyst, a farm inspector and person affected by food intolerances. Background noises from professional kitchens, farmers' markets and supermarkets feature prominently throughout the documentary as both connective and emotive noises. Not only does it enrich the stories of the people speaking, it provides a smooth transition between the interviews and narrated links.

The original concept for this project resulted from a personal history as a chef with a love for Irish food. The chef who features in this documentary, JP McMahon, has been a great influence professionally to many and his keen interest in sourcing authentic Irish produce and the work he has done to promote Ireland as a culinary destination has been admirable. Involvement began during the semester in the set-up of a small organic dry-goods store which went further to develop a keen interest in healthy, quality foods and the Irish consumer.

Initially the focus was upon the sourcing and cooking of fruits, vegetables, meats, fish and other produce indigenous to Irish land and waters. This was done in an effort to come to an understanding as to whether Ireland had a food culture that was greater than the traditional foodstuffs like stout, soda bread, stew and potatoes. However, after the initial interview with JP McMahon, it became clear that the main source of interest was the relatively small scope of time during which Ireland's relationship with food had changed so dramatically, and how the challenge of modernity meant that Irish food culture was now in crisis. This meant that the focus of the documentary shifted from a general overview of the Irish food scene to an examination of health and nutrition, consumer behaviour and food production and quality.

The Irish angle remained very important because food is so closely linked to our surroundings. The experience of being Irish would be very different without some of the key ingredients and products that many still take for granted; the yellowness of our butter, the richness of our beef and the clarity of the Irish waters in which fish swim. Something about the memory of eating will intrinsically bring a person to their home as a child mentally: the act of being cooked for as being cared for – loved. Food is one thing that every Irish person has in common. This documentary spans the everyday experience of Irish people from all levels of experience and economic status, all the while offering a glimpse into the true culture of Irish food today.

Having already produced one short radio documentary entitled *The Inistioge Food Company*, which explored the set-up of a small food business in rural Kilkenny, there was already some knowledge into the workings behind documentary production. Happy with the process and outcome of this, it was decided that the same medium would be used in the production of this project. A photography project was considered briefly before eventually being dismissed. The radio format was chosen because it was believed that it would be the best medium to impart the breadth of knowledge and range of interests in the food industry. The visual medium may have

distracted from the content whereas the aural medium ensures that all attention is focused on the information being given and encourages the listener to question their own relationship with food. From a creative point of view, it was important to include the voices of men and women, young and old, from different parts of the country. The object of this was to create as many perspectives as possible within the framework in order that all listeners may find identification within the narrative. As McLeish (2005) puts it, "unlike television, where the viewer is observing something coming out of a box 'over there', the sights and sounds of radio are created within us, and can have a greater impact and involvement." From a practical point of view, this format was also chosen because of the ease and location and time allowed by radio interviews which would not be afforded in similar abundance for photography sessions. As well as this, the notion of being on camera often deters people from contributing and it was not worth the risk of losing a valuable interviewee based on a fear of being photographed.

Irish food and culinary historian Regina Sexton, who lectures at University College Cork, takes issue with the term "Irish Cuisine", saying it has French connotations, which tend to interfere with how we see the Irish story. "We are ingredient makers for the most part, and in many instances, the quality of those ingredients can be superlative. Beef and dairy stand out as examples of our finest produce, because of their economic and cultural importance, their quality, and their tangible connection to Ireland. We don't seem to have a culture of food that is based around cooking, the enjoyment of food and the production of signature dishes that are automatically associated with the country, and therein lies the problem of trying to define Irish food culture. We have a lot of other less well-known ingredients with an ingrained association with Ireland that have been neglected or abandoned, and their stories are also worthy of telling." (2013)

Blaming the Famine for a troubled relationship with Irish food culture would be convenient, but it is not the full story. According to Ms. Sexton, Ireland's "Big

Houses” of the 18th and 19th centuries had a highly-sophisticated, rich and indulgent food culture, comparable to anything in Britain at the same time. “And this food culture is developing at a time when the rural poor are coming to rely on a diet of potatoes and little else. You also had city merchants and rural farmers with their own distinctive food cultures.” (2013) A tradition in exporting also complicates the story. “We were producing commodities, as you might make tables and chairs, and despite the quality, the value lay in giving away rather than consuming at home.” (2013) In other parts of Europe, where food exporting is not so prosperous, ingredients stay close to their locality and foster a sense of pride in local produce.

The Irish food agency Bord Bia carried out research on perceptions of Irish food abroad and made an interesting discovery. People who knew nothing about Irish food were shown photographs of different types of foods and asked to select the one which most closely suggested Irish cuisine. Researchers were surprised when the majority of people chose sushi. Upon asking the subjects why they would choose an item like sushi in favour of Mediterranean and French-style cooking, they were told it was because “the ingredients in Ireland were so untainted, so unindustrialised, so pure and natural – that you could eat them raw. ” (Bord Bia, 2012) In making this documentary, it is hoped that Irish listeners will be given a sense of perspective on the excellence of their foods, which to them may seem quite ordinary.

Through this supporting document, the process by which this documentary has hopefully achieved these goals and created a compelling story by weaving together the varying roles in Ireland’s modern food scene and making them relatable and entertaining for its audience will be charted. In Chapter 2, evidence of the research was involved in the planning and execution of this project will be provided. The chapter will elaborate on research undertaken on the food culture of both old and new Ireland, how food may shape the country’s future, how people relate to each other and themselves through their buying and eating habits, how the food they eat

affects their health, and various other sources which were drawn from to inform the making and editing of this documentary. Chapter 3 will deal with the construction and the editing of the documentary itself. It will cover decisions that were made in the editing process, technical difficulties which arose in the interview process and reasons for the choice of audio used throughout the project. Chapter 4 will discuss how the product came to completion from the initial stages of consulting with supervisors to addressing the final edit – what worked well and what subjects were eventually eliminated as well as why they were not used.

The final chapter will offer a perspective on the finished product and will reflect this researcher's views on the formulation and execution of the documentary, where it would be suitable for broadcast and further documentaries that could result from this genre. It will also include any omissions or editing decisions that would be altered if a similar project was to be undertaken.

Chapter Two: Evidence of Research

For the purpose of this chapter, the research undertaken in order to complete this documentary will be examined. This includes academic textbooks, online journals, newspaper articles, internet websites and other material relating to this design or the construction thereof. For ease of consumption, the analysis has been separated under the following subheadings: Food through Time, Social Construction, Economic Impact, Health Concerns and Benefits, and Comparative Texts. Throughout the item these headings will be analysed for importance and relevance to the topic discussed and how they formed the basis for the interviews and subsequent editing of the documentary.

Food through Time

Archaeological evidence has shown us what Ireland's pre-historic residents ate and how they lived. Mairtin Mac Con Iomaire of the Dublin Institute of Technology has conducted extensive research into Irish history and provides the following insight into the food eaten in the earliest years of Ireland's civilisation: "The first people who came here were hunter-gatherers. When they arrived in Ireland the country was covered in trees. So those people made their way along the coast or in boats up the rivers and that's how they broke their way in. What would they have to eat? Oysters would have been huge, scallops, mussels, herrings, all the various fish, but particularly shellfish that you could forage along the coastline. Also there were things like wild garlic, wild watercress, myrtle berries, grouse, all kinds of wild birds, all sorts of wild animals and all of them were eaten." (Mac Con Iomaire, 2015)

Food systems emerged with the dawn of civilisation when agriculture, including the domestication of animals, set the stage for permanent settlements. Inhabitants could grow more crops and raise more animals than necessary to feed those who tended them. This changed human culture: unlike early human hunter-gatherers, agriculturalists did not need to be in constant motion to find new sources of food. Cultivating grain allowed for drying and storage of some of the harvest for later consumption. (Hueston & McLeod, 2012). Different grain cultures evolved in each country; maize in Mexico, rice in China and wheat in Ireland (Weir, 1980). The ability to produce this surplus in grain also set the stage for the development of art, religion and government. (Hueston & McLeod, 2012)

Advances in trading and storage systems meant that by the 1800s, Ireland had become the granary of Britain, supplying the grain-hungry British market and its colonies. Grain was not the only major food export to Britain: the data suggests that at the time of the Famine the population of Britain depended heavily on Ireland for a wide range of foodstuffs and merchandise. In the 12-month period that followed the second failure of the potato crop, exports from Ireland included horses and ponies (over 4,000), bones, lard, animal skins, honey, tongues, rags, shoes, soap, glue and seed. (Kinealey, 1997)

During the 20th and 21st centuries, production and trade underwent dramatic change in terms of industrialisation and trade as a result of two world wars. (Hueston & McLeod, 2012) Crop and animal production increased as Ireland strove to provide the increase in exported food items that England required and global trade agreements and organisations designed to address global public good issues were initiated for the first time. (Hueston & McLeod, 2012) In both the UK and Ireland our current approach to food policy emerged in the aftermath of World War Two, where the combination of privation, rationing, malnutrition in countries such as India and the impact of the American depression meant that there was agreement on the need to build a scientific and technological base that would support this increased need for production. (PublicHealth.ie, 2011)

In the past 50 years, with both increasing and decreasing affluence and changing lifestyles on the island of Ireland, attitudes and approaches to food have altered dramatically. For the first time, there is a concurrence of under-, mal-, and over-nutrition, and an urgent need to address serious and emerging environmental and structural challenges. (PublicHealth.ie, 2011)

In the UK, discussion about what food security means and how it can be delivered has increased in the last 5 years, leading to some major government statements. (PublicHealth.ie, 2011) These aim to review the main trends in food production and consumption, analyse these for their economic, environmental and social impact, assess the robustness of the current policy framework and determine objectives for future food policy. Challenges identified have been identified as including rises in global commodity prices; impacts on health, including an estimated 70,000 premature deaths per year that could be avoided if UK diets matched nutritional guidelines; the need for continued vigilance in health and safety; and the huge environmental impacts on the food chain. (The Strategy Unit - UK Cabinet Office, 2008)

As the future of food debate in the UK has moved away from complacency, it is timely to try and get a sense of policy direction on the island of Ireland. Here, it is probably fair to say that the term “food security” is still seen as largely relevant to low-income countries and the debate is almost entirely about international efforts at feeding the world. The memory of the impact of the Irish Famine is emphasised in Ireland’s approach and there is pride in the work of organisations dedicated to responding to world hunger. (PublicHealth.ie, 2011)

Food Harvest 2020 (2010) is the Irish government’s most recent vision for the food sector, calling on the agricultural sector to lead the way for Irish economic recovery. It is outward looking, with little consideration of the wider needs of the Irish people in terms of resilience to food shocks such as supply chain problems or oil or water shortages. There is no mention of population health or the importance of dietary change and the emphasis is almost entirely on potential economic benefits. No one with any public health background or expertise seems to have been involved. There is no formal policy statement outlining Ireland’s assessment of its food security; and no reference to the impact of the recession which is almost certain to drive down food quality as people on lower incomes purchase cheaper, lower quality food.

Major drivers affecting the global food system have been well summarised in a recent series of papers named *The Future of the Global Food System* (Godfray, et al., 2010). They include the demand for food (including what is changing in consumption patterns, what people can afford and the effects of urbanisation on food production): trends in future food supply (what sort of crops are being grown and future plans for livestock and fisheries); external factors affecting the food system such as climate change; competition for water, energy and land; and cross-cutting themes such as health, food wastage and the economics of food demand and supply. The knock-on effects of such interconnected issues which as yet the Irish government are turning a blind eye to are clear: climate change will reconfigure what is grown, how, where and by whom; urbanisation and demography will place heavy demands on food production, and changes in the state of the soil will determine what can be grown - when all the while Irish agricultural policy continues

to change. These represent issues, some controversial, which require radical thinking and a firm hand to deal with in order to protect the future of Irish food.

Social Construction

According to Bourdieu (1984, p. 166), tastes in food are indicators of class as trends in its consumption directly correlate with an individual's fit in society, believing that "the strongest and most indelible mark of infant learning " is in tastes of food. In social settings, he observes the foods served are "an interesting indicator of the mode of self-presentation adopted in showing off a life-style (in which furniture also plays a part)." (Bourdieu, 1984, p. 79) Accordingly, he suggests that children's likes and dislikes mirror those of their associated class peers. "Children from the lower end of the social hierarchy are predicted to choose heavy, fattening foods, which are also cheap...as opposed to foods which are original and exotic." (Bourdieu, 1984, p. 177)

Naspetti (2002) assessed 60 Italian interviewees using the means-end chain model in order to obtain insights on consumer perception and knowledge of organic food and related behaviour. In means-end chain theory consumer decision making is considered like a problem-solving process. Consumers exert a behaviour (as an example, acquire a credit card) as a means to achieve an objective or end (e.g., not to pay with cash) (Reynolds, 1995). Organic foods were perceived as difficult to source and expensive, although customers who were more knowledgeable regarding organic produce and purchased these goods on a more regular basis did not have as much difficulty in sourcing them. Of course, with the increased use of the internet for finding goods and locations and online shopping in the last decade, organic items should be much easier for the general consumer to source. Customers reported the pleasure and wellbeing associated with good, healthy and nourishing food to be their most important values when making their food purchases (Naspetti, 2002).

In the report "Consumers Attitude towards Organic Food", which was published thirteen years later, some of the prominent motivating factors to purchase organic foods included environmental concern, health concern lifestyle, product concerned and subjective norm. The organic consumer was found to be less price-sensitive and more concern over quality. Consumer behaviour had changed towards the purchase of many environmentally friendly and organic products, due to awareness of environmental degradation and related issues.

In an Irish context, spending and the mentality of fiscal wellbeing have changed dramatically since the days of the Celtic Tiger. In a 2015 survey conducted by governmental agency Bord Bia to "help grow the success of Irish food and horticulture", significant changes in social attitudes since the 1990s such as the decriminalisation of homosexuality, the legalisation of divorce and the legalisation of gay marriage are noted as examples of the wave of social-liberalism which has now also come to redefine Ireland's eating habits.

The youth in Ireland are leading the way with an outward mentality which is also affecting their buying and eating habits (Bord Bia, 2015). Consumers, especially younger consumers, are increasingly looking for cultural experiences and influences which can broaden their horizons (Bord Bia, 2015). Seventy-two per cent of the 900 surveyed by Bord Bia as part of their Irish consumer analysis agreed with the statement that "Our lives and destinies are largely shaped by the decisions we have made and the actions we have taken." The new consumer agenda in Irish business rests upon a desire from trust and accountability for those they make purchases from, in addition to an appetite for self-reliance. The same number of people also said that they were increasingly sceptical of claims made by brands on food packaging and advertisements, and that they were extremely likely to research a product online before making a purchase. (Bord Bia, 2015)

The Irish consumer now expects the companies to provide food products that enable them to live a sustainable, environmentally-friendly and ethical lifestyle without added cost or effort. With the advent of new technologies – and older technologies

becoming more mainstream and affordable – the bar for sustainable products and services rises is always rising. “Expectations of how food brands keep their own houses in order remain as high as ever. New legislation and greater connectivity brings freely available information on the workings and supply chains of a company” (Food Safety Authority of Ireland, 2016). Sustainable actions speak louder than words and consumers continue to require proof that brands are acting responsibly. Food waste is a particularly hot topic in Ireland since the economic crisis as consumers become more aware of the financial and environmental implications of what they throw away and brands are advised to do all they can to minimise waste in their own supply chains (Bord Bia, 2015).

Economic Impact

Consumers are also re-assessing the value of material possessions and have begun to return to what are considered by some to be the important foundations in life, with “good health and physical fitness” as the highest ranked outward sign of success. “Owning luxury products and brands” meanwhile, ranked 51 percentiles below in the same study (Bord Bia, 2015). Organic foods have more of the antioxidant compounds linked to better health than regular food, and lower levels of toxic metals and pesticides. According to Leifert (2016), the increased levels of antioxidants are equivalent to “one to two of the five portions of fruits and vegetables recommended to be consumed daily and would therefore be significant and meaningful in terms of human nutrition, if information linking these compounds to the health benefits associated with increased fruit, vegetable and whole grain consumption is confirmed.” Critical of these findings was Tom Sanders, a professor of nutrition at King’s College London: “You are not going to be better nourished if you eat organic food. What is most important is what you eat, whether it’s organic or conventional. It’s whether you eat fruit and vegetables at all. People are buying into a lifestyle system. They get an assurance it is not being grown with chemicals and is not grown by big business.” (Arnett & Carrington, 2014)

Although similar figures are not as yet available for Ireland, the United States Organic Trade Association releases a yearly report which demonstrates the growth in

popularity of organic food. According to their latest report, consumer demand for organic food in the United States now outweighs its production, with nearly 5% of all food sold in 2015 having been certified as organic. (The Organic Trade Association, 2016) Closer to home, Bord Bia's UK Organic Market Report 2016 shows that of its 25.3% share in the United Kingdom's grocery market, Tesco's organic grocery items account for an estimated 26% of their overall grocery sales. (Bord Bia, 2016) During the making of the radio documentary, Bord Bia spokeswoman Paula Donohughue indicated that as many as 1 in 4 Irish consumers now purchased organic produce on a regular basis.

According to Simone Baroke, contributing analyst for European market research giant Euromonitor, consumer confidence in the naturalness and wholesomeness of a product can be re-inspired even if the product is not organic. "Those produce categories that have been tainted in the eyes of some by biotech companies employing genetic engineering technology would do well to resurrect older varieties... the introduction of 'novel' heritage varieties is a viable strategy for growing value sales in virtually all produce categories. In some, though consumer resonance is expected to be particularly strong, for example in apples, pears and stone fruit, since many consumers will harbour nostalgic memories of all the delicious fruit they sampled during childhood and now wanting [sic] to relive the experience." (Baroke, 2016)

Meanwhile, a recent change in EU legislation to allow its funds to be channelled into the promotion of sheep meat products seems to have been conducive to a new development in Irish meat consumption which sees lamb and sheep meat sales grow following a decade-long decline. In July 2013, the EU effected a change in the set of rules that restricted EU funding for promotional campaigns involving "generic" meat products. Up until then, only those labelled Protected Geographical Indication (PGI) and Protected Designation of Origin (PDO) were eligible for funding. (Official Journal of the European Union, 2013) This has been cited by Euromonitor as one of the reasons why Irish people are expected to consume an increasing amount of meat by

2020, going from 76.1kg per capita in 2015 to an estimated 79.4kg per capita in 2020. (Euromonitor, 2016)

In the same analysis, the consumption of eggs is expected to rise by 0.4 per capita by the same time. Increasing global concern and trade disruptions in relation to food safety are predicted to further implicate restrictions on meat and affect consumers in their decision-making process in the future. "A number of food scares in recent years such as BSE and Foot and Mouth disease have led to a change in consumer attitudes regarding food, and concerns over where it comes from and how it has been grown, reared or produced. Heightened consumer awareness and sensitivity about food safety has also spawned numerous sensational reports. For instance, in 2001, media hysteria in the UK was led by the *Daily Express* who ignited a near-panic when it implied that all Chinese food was toxic." (Hui Chew, 2004)

There is a sense that a proportion of organic purchasing is being driven by negative perceptions associated with non-organic rather than an inherent desire to buy into the lifestyles and principles (Bord Bia, 2014). Buying Irish is also an important consideration for Irish shoppers, as is buying local to a lesser extent. However, buyers of organic food and drink recognise that it is not always possible to buy Irish organic. While the positioning of "local organic" is appealing to current buyers, imported organic products are not a deterrent to purchase. (Bord Bia, 2014)

Comparative Texts

In creating this documentary, much influence from works in film, radio and literature was drawn. *Chef's Table* (2015) is a well-known documentary which features stunning visuals of food, but also a very strong audio quality. It features a narrative style intermingled with soft classical music – a style originally planned to draw from

in using Vivaldi's *Four Seasons* to complement this work. It was decided post-production that beautiful and emotional guitar music would enrich and bring life to the story of Irish food, which is in itself a beautiful story to many. This decision and others will be explained in Chapter 3.

This documentary features, among others, a chef named Massimo Bottura. The voice of a food critic is first introduced to tell us that this man is special. After this, we follow him as he works in his restaurant *Ostaria Francesca* in Modena, Italy. He goes to the market and chats with the food producers. We hear him in the fields talking to the growers about how to produce the best ingredients. But it isn't until we meet his wife Lara Gilmore, that we come to know the real Mr Bottura, who won Best Chef in the World this year (World's 50 Best, 2016). He is a genius and she interprets his actions to the people around him. Their love for each other is palpable and touching. Massimo Bottura is coming to speak at an event called Food On The Edge, which has been set up by JP McMahon to take place in Galway later in 2016 (McMahon, 2016). It is disappointing that this project must be completed in advance of his visit as his voice would have made an outstanding contribution to this product.

Influence was also drawn from the radio documentary *Sweetbreads in Soho* (Quinn, 2015) which features high profile Irish chef Richard Corrigan. It tells the story of Corrigan's journey from fourteen year old commis chef working in a kitchen in Athboy, to a master chef who has won every accolade in London food. There is one particular time in the documentary where a member of the kitchen staff is shucking a scallop and explaining that it is hand-dived, and why this is important; this was extremely compelling and an emulation was attempted when recording sounds from the busy kitchen in Fallon's of Kilcullen. Some market sounds were also picked up while interviewing the farmers in the Green Door Market and *Sweetbreads in Soho* gave a sense of confidence to allow that this background noise would serve to enhance, as opposed to spoil it.

BBC Four's radio documentary on famous Copenhagen chef Rene Redzipi (Young, 2014) proved to be of great informative value to me in producing my interview piece with JP McMahon, who speaks about him and his restaurant during our time together. Rene is another chef who is greatly involved in promoting the concept of "terroir" food in his own country, and someone who many Irish chefs including Mr. McMahon draw influence from. "Terroir" means "from the land" in French, and describes the distinct flavours that a food's taste is endowed with, based on the land where it is grown, raised or produced. Mr. Redzipi takes great care in his explanation for foraging in nearby land to provide ingredients for his restaurant which is closely related to the subject matter which this documentary deals with. Irish butter derives its distinct yellow colour and rich flavour from the rich grass that the cows who provide the butter graze upon, and can be described as "terroir" and unique to Ireland.

Michel Roux on Escoffier (Jr Roux, 2013) explains how cooking came to be a profession, how the brigade system, uniforms and kitchen rules came to be and the founding of the origins of master recipes. This formed a very effective model to form interview questions for Mr. McMahon, as well as explaining what life is like for culinary professionals. Mr. Roux is a French-British two-star Michelin Chef who runs the famous restaurant *Le Gavroche* in London, and as such, is extremely qualified to speak on the subject. Modern chefs are still trained under the umbrella of Georges Auguste Escoffier's teachings some hundred years later and his recipes, techniques and approaches to kitchen management still remain highly influential today throughout the world.

484: Doppelgangers (Fred Armisan, 2013) is a radio documentary which examines an investigation into a meat plant which was selling pig intestines as calamari. This gave me a background insight into situations within the food industry which have proven to be of significant media outrage in recent years, including the UK horsemeat scandal and the Foot-and-Mouth and BSE outbreaks of previous years.

Armed with the awareness of such events was crucial for me when recording certain interviewees, particularly nutritionist Laura Fitzgerald , who was very erudite concerning such matters.

Becky Brewis of popular website *Ideastap* (Brewis, 2011) gives some excellent advice on how to make radio visual. This was especially important for this project as its listeners will not be able to see or smell the food. "The best audio stories include details – in the narration or subtle or overt sounds – that give listeners the tools they need to imagine the pictures in their own heads. Radio is the most visual medium, we like to claim. But you need to help your audience 'see' the story you're telling and you can do this by acknowledging details as you craft your narrative. Add colour and emotion to your story via details. Let the sounds help you tell the story but remember music should always suggest, rather than dictate the mood you're attempting to create."

Great influence for this project from the book *Food Sovereignty: Reconnecting Food, Nature and Community* (Wittman, 2011) was drawn. The book explains the importance of reconnecting with our food traditions and conveying that Ireland's food is almost at stake unless the Irish can recommit to their culinary culture. Nowadays, when a person walks into a supermarket they are engulfed with the smell of artificial bread pumped into the air, done to encourage hunger and engagement in the process of purchasing food. Humans are bombarded daily with messages about eating, both overtly and covertly. Preferences and likes have been quelled by endless reports on what is good for you and what is bad for you, combined with mass marketing of blue yoghurts for children, dried food in boxes, and bags that store neatly in a freezer. On top of this there are the various trends, diets and fads, some of which cut entire food groups out. To successfully navigate the modern food scene we must look to the past and find ways to integrate foods into whole, balanced lives, rather than singling them out.

“Up until the 1950s food was a relatively simple matter: you bought meat from the butcher, bread from the baker, fruit and vegetables from the greengrocer. Most shopping was done daily – usually by housewives – and the choice was narrow. Back then expenditure on food was a relatively large part of the household budget and keeping food fresh was a constant battle. Fast forward to the present day: mass production, intensive farming, refrigeration, freezing and food technology have given us more choice and lower prices than our grandmothers could have imagined.” Led by broadcaster Phillip Boucher-Hayes, television show *What Are You Eating?* (2016) Investigates the ways in which food manufacturers keep food fresh and tasty for longer while maintaining competitive price points. A sizeable portion of all the food stocked by supermarkets has been processed – where processed doesn’t just mean cut and packaged, it means flavoured, stabilised, enhanced, and coloured. The reality of the ways in which food is being processed and changed is not always reflected in the advertising of that food. This programme endeavours to expose the facts of the food industry that consumers may not be aware of.

Cooked (Pollan, 2014) explores how cooking transforms food and shapes our world. Focusing on the elements, Michael Pollan discovers the enduring power of fire, water, air and the earth to transform the stuff of nature into delicious things to eat and drink. Each section of *Cooked* tracks Mr. Pollan’s effort to master a single classic recipe using one of the four elements. A North Carolina barbecue pit master tutors him in the primal magic of fire; a Chez Panisse-trained cook schools him in the art of braising; a celebrated baker teaches him how air transforms grain and water into a fragrant loaf of bread; and finally, several mad-genius “fermentos” (a tribe that includes brewers, cheese-makers and all kinds of picklers) reveal how fungi and bacteria can perform the most amazing alchemies of all. The reader learns alongside Mr. Pollan, but the lessons move beyond the practical to become an investigation of how cooking involves us in a web of social and ecological relationship. Cooking, above all, connects us.

Chapter Three: Constructing and Designing the Documentary

This chapter outlines the creative and technical process involved in the production of the radio documentary *Quo Vadis? Here, I* document the artistic and practical decisions that were made before and during the production process, as well as the challenges that were faced while the production plan was under construction.

As such, this chapter is intended to allow the reader to understand the entirety of the production process, from the decision on the topic to the conducting of interviews and editing. The aim is to provide a critical observation of the actions and decisions that were made, in order to stimulate a discussion about how media products are made and what we can expect from them.

The making of a documentary is a long process that involves research, travelling, interviews, editing and many other activities that will ultimately lead to a new media product. Radio documentaries have not gone unnoticed as important elements of the media scene that we now live in.

Design Concept

The design concept of the documentary was to create an audio piece that was 25 to 30 minutes in length.

The majority of the work would consist of interviews with Irish food experts with different areas of expertise who would give their views on the Irish food scene as it is at this point in time. The main topics would be (i) the ways in which Irish food is

viewed today (ii) the problems that are faced by the Irish food industry (iii) the changes which are taking place within Irish food culture. As the design of the documentary developed, these discourses highlighted the challenges and risks to health caused by food and unhealthy eating that have become a very modern cause for concern among the Irish public. The final part of the documentary is a call to action for the listener to reconsider their perception of the quality and fidelity of Irish food.

The radio documentary can be broken down into the following sections:

Table 3.1

Segment	Speaker	Content
1. Introduction	Darina Allen, Nevin Maguire, Donal Skehan, & Narrator	Scene Establishment
2. Interview	Mag Kirwan	Food in her Memories, What Kinds of Food the Irish Public Want to Eat
3. Interview	Laura Fitzgerald	Common Health Problems Associated with Food, Sugar Addiction
4. Interview	Bernadette Cullinane	Living with Diabetes, Weight Issues, The Difficulties Associated With Eating Healthily
5. Interview	Deirdre O'Sullivan	How Priorities in the Modern Irish Household have Changed
6. Interview	Mag Kirwan	The Irish Lack of Interest in Eating Fish, The Lack

		of Innovation in the Fishing Industry in Ireland
7. Interview	JP McMahon	The Lack of Innovation on Irish Farms, The Lack of Desire in Irish Farmers to Change, Subsidising Meat and Dairy Farms by the Irish Government
8. Interview	Bernadette Cullinane	Disease within the Irish Meat Industry
9. Interview	Joe Burke	Auditing Irish Farms
10. Interview	JP McMahon	Supermarkets Taking Unethical Marketing Measures, What The Real Prices of Meat Are
11. Vox Pops	Members of the Public	What Did You Eat For Lunch Today?
12. Interview	Bernadette Cullinane	The Public Have Become More Aware
13. Interview	JP McMahon	Food Education is Important
14. Interview	Laura Fitzgerald	Chemicals in Food, Genetically Modified Foods
15. Interview	Paula Donoghue	New Trends in Healthy Eating
16. Interview	JP McMahon	Organic Farming In Ireland, Food Legislation in Ireland, Terroir Food
17. Interview	Paula Donoghue	Cooking as Entertainment as Opposed to Necessity

18. Interview	JP McMahon	Eating Irish Only
19. Interview	Laura Fitzgerald	Irish Food is Fantastic Quality
20. Interview	Paula Donoghue	Advice to Irish Producers
21. Conclusion	Narrator	The Evolution of Irish Food, Where To Next?

Interviews

Much consideration was given when choosing interviewees for this project. It was imperative that the voices be authentic in the case of industry professionals. Having established that the documentary would examine Irish food from the perspectives of health, history, society and the economy, it was important to focus on the individual viewpoints as opposed to the industry. Having well-known contributors such as JP McMahon and Bord Bia gave the piece the sense of gravitas that it needed. Gender, age and location were also important, as they lend a sense of identification to the listener, so it was important that the voices of both men and women were heard, as well as people of different ages – with accents from Dublin, Waterford, Galway, Kilkenny, Cork and Tipperary. The voice of the narrator was there simply to set the scene, introduce the interviewees and provide an occasional link between changing topics.

The seven interviews that were conducted and presented in the documentary are profiled below.

Mag Kirwan

Mag Kirwan is the wife of seventh generation fish farmer Ger Kirwan and the driving force behind the brand Goatsbridge Trout Farm. Goatsbridge Trout Farm is a multi-award winning business enterprise, and its most recent accolade was the Food Innovators of the Year Award from McKenna Guides for its *#EatTrout* campaign.

Nestled in the heart of the Nore Valley, Goatsbridge Trout Farm is Ireland's best-known trout farm, and its most environmentally-friendly. As one of the Irish food industry's most creative people, it was especially important to add her knowledge to the documentary.

Initial contact was made with Mrs Kirwan on 8th May via the telephone number available on her website, and it was arranged that Mrs Kirwan would be interviewed on 27th June at Goatsbridge Trout Farm in Kilkenny. Recording the interview on an Olympus WS-853, the interview lasted for 1 hour and 34 minutes and covered her childhood experiences with food, how her business evolved, her latest business ideas and projects, her experiences with the Irish consumer, Irish food in the global market and the future of Irish food. She spoke with passion about the need for innovation within the Irish fishing industry and the education of the Irish consumer. It was hoped that some ambient noise from the fish ponds could be recorded; however, Mrs Kirwan had to leave at the end of the interview and there was nobody else present on the farm.

The aims of this interview were to achieve perspectives from an Irish food producer on the consumption habits of the Irish public, the happenings within the Irish food industry, and a sense of how Irish food can progress in an ever-changing world. These aims were achieved, and Ms Kirwan's passion for her business and for Ireland really shone through in the audio which was captured.

Laura Fitzgerald

Laura Fitzgerald is a practising nutritionist who treats adults and children in her Waterford Clinic. She promotes healthy eating and lifestyle and gives presentations to schoolchildren in an effort to educate the young on the benefits of eating plenty

of fresh fruit and vegetables. In particular she endorses Irish food, as she believes that Ireland produces some of the highest quality food in the western world.

Contact was made with Ms Fitzgerald via email, which was located on her LinkedIn profile. Although unsure at first, Ms Fitzgerald eventually kindly agreed to take part in an interview which was scheduled for 22nd July. The interview took place in Waterford and was recorded on an Olympus WS-853 and lasted for a total of 38 minutes. Due to corruptive problems with the audio which was recorded on that day, the interview was re-recorded on 27th July with an Olympus VN-741 and lasted for 23 minutes.

Ms Fitzgerald was able to give anecdotal evidence to suggest that the levels of obesity and food-related health issues were rising in Ireland. Due to her substantial wealth of knowledge surrounding foods, she was also able to point out ingredients in processed foods which are unhealthy and which promote weight gain. Ms Fitzgerald explained the reasons why some people may become addicted to sugar, and what the best foods are to eat in order to stay healthy, in addition to passionately emphasising that Irish food quality is of a tremendously high standard.

Bernadette Cullinane

Bernadette Cullinane is a member of the public who was recently diagnosed with diabetes. She became known to this researcher after a meeting in a health food shop in May of 2016 led to conversation and friendship. Mrs Cullinane's story is heartfelt and emotional, as she describes the symptoms of her failing health – in particular her sight issues which give her intense worry as she is an avid reader.

Diabetes Ireland suspects that the number of cases of undiagnosed Type 2 diabetes in Ireland could be as high as 40,000 people (Griffin, 2016). Mrs Cullinane suspected that she had diabetes for many months but avoided telling her doctor as she was frightened that it may be confirmed. At first Mrs Cullinane was reluctant to share her

story, but eventually she decided that she wanted to partake in an interview knowing that hearing her story may encourage others to lead healthier lives.

The interview took place on 16th July at Mrs Cullinane's address in the Kilkenny countryside, recorded on an Olympus VN-741. She very bravely told her story, but also gave a very interesting insight of a person from an older generation into the modern culture of Irish food. Mrs Cullinane very eloquently outlined the problems which she thought had the worst effects on culinary situations today: the high cost of healthy foods, the lack of knowledge in cooking of some members of the younger generations, the scandal surrounding meat-related disease, a reliance on convenience foods, lack of legislation by the Irish government and a lack of ethics in food production and sales. These insights were particularly interesting and were also used in the production of the documentary.

Deirdre O'Sullivan

Deirdre O'Sullivan is an organic farmer from Cork who sells her produce at a co-operative local to Griffith College Dublin called The Green Door Market under the brand Nurney's Organic Fruits and Vegetables. Having previously worked as far abroad as Kenya, Mrs O'Sullivan has travelled the world helping others to grow and maintain flourishing organic crops. She herself is vegan, and consumes no gluten, dairy, soy or processed sugar, and is committed to providing others with the knowledge they require to live the healthiest life possible.

Mrs O'Sullivan was asked in person to take part in the documentary, and agreed that she could spare 20 minutes on her lunchbreak from her busy market stall on June 4th. The interview, which was recorded using an Olympus VN-741, was extremely fascinating and informative, covering topics such as rearing children to eat a healthy diet, the cost of healthy food to the household, modern life as opposed to life 40 years ago, purchasing food from supermarkets and growing your own food.

Unfortunately there was quite a bit of ambient noise in Mrs O’Sullivan’s recording and therefore, sadly much of it could not be used. The background noise in the piece which is used within the final production is hoped to provide the listener with the sense of a busy Saturday market stall.

JP McMahon

JP McMahon is a Galwegian chef and the owner of restaurants *EAT*, *Cava*, and the Michelin-starred *Aniar*. He is an activist, a writer for The Irish Times, a teacher and a stalwart champion of Irish food. In recent years he has been the creator of the creative projects FARMER – an ethical and sustainable fast-food venture and Food On The Edge, which is an annual global symposium for chefs.

Initial contact was made with Mr McMahon by email, which was found on his website for Food On The Edge. It was arranged that 2 separate recording times would take place in Galway. The initial interview took place on 2nd June in *Cava* and was recorded with an Olympus VN-741. It lasted for 55 minutes. This was a very thorough interview, where Mr McMahon detailed his relationship with food throughout his life, his culinary influences, his thoughts on modern farming and processing practices, his views on alcoholism, sexism and physical abuse in the culinary world, the marketing tools of larger food corporations, the relationship between the Irish public and food, the real price of meat, foods indigenous to Ireland and the principles involved in the “terroir” philosophy of cooking and eating. This recording features some ambient kitchen noises, such as fans and ovens.

Mr McMahon very kindly agreed to allow a second recording of a cookery class that he was hosting on 12th July. The class centred on the skills involved in preparing and cooking fish. He also revealed a lot of knowledge about using and eating fish in way sustainable to the Irish waters.

Although his fast-speaking lilt made his words difficult to edit, Mr McMahon really was the jewel in the crown of this project and demonstrated enough worthy knowledge to produce another documentary of a similar topic.

Joe Burke

Joe Burke is Beef and Livestock Sector Manager with governmental agency Bord Bia, which is responsible for the market development, promotion and market information of Ireland's agri-food industry. He is also closely involved in the family beef farm in Co. Limerick, finishing around 200 cattle per year. These are mainly purchased as weanlings and slaughtered as steers at around 24 months of age. Mr Burke has previously worked as a beef nutrition advisor, a farm inspector and in management in the beef processing industry. When Bord Bia were approached for involvement in this food documentary, this researcher was navigated to Mr Burke as a willing spokesperson.

Mr Burke agreed via email to come to Griffith College Dublin to take part in an interview that was recorded in the radio studio on 30th June, lasting 56 minutes. He related information about how modern farms were audited and checked in accordance with the Irish government's standard in order to ensure that the meat produced by Irish farms is of the highest quality in the global industry.

Paula Donoghue

Paula Donoghue is a Global Consumer Trends analyst for governmental agency Bord Bia. Her responsibilities include working with Irish food and drink companies to create and build brands based on consumer insight. When Bord Bia were

approached for involvement in this food documentary, this researcher was navigated to Mrs Donoghue as a willing spokesperson.

The interview with Mrs Donoghue took place on 30th June in the radio studio of Griffith College Dublin and lasted for 43 minutes. She was able to relay a plentiful supply of interesting information and insight into the Irish food economy and Ireland's stake in the global food market.

Mrs Donoghue also commented on how the Irish health food scene is changing, led in part by online influencers and bloggers, giving rise to the trends of "eating clean", home baking and the increase in the purchase of organic foods.

Music and Audio

Music and sound are important elements in the narrative of a documentary, especially in a radio documentary where there is no visual element to tell the story. Max Richter's *Reinterpretation of Vivaldi's Four Seasons: Spring* was the original choice as the group of audio tracks that would accompany the various interviews.

However, upon completion of the interviews it was realised while editing that the aforementioned musical pieces were unsuitable, as they are slow in tempo and pace, whilst the majority of the speakers in the interviews spoke quickly and with passion. It became important also to reinforce the idea of Irish-ness with musical accompaniment as that was one of the concepts that made this documentary unique.

As a result, it was decided that *The Green Island* by Lukasz Kapuscinski would be used in order to provide a musical element to the documentary. This track was fast-paced, thoughtful, romantic and reminiscent of an older Ireland. It was very fitting

of the message that was being portrayed, reinforcing the message without distracting from the content.

The owner of the music has given permission for this track to be freely used and distributed online. If the documentary were to be broadcast on an Irish radio station, there would be no breach of copyright as long as the company has a licence with the Irish Music Rights Association.

The audio clips that were used as an introduction to the documentary are as follows:

Table 3.2

Presenter	Title	Copyright
Darina Allen	Darina Allen's Irish Soda Bread	YouTube.ie/kerrygoldgrassfed
Neven Maguire	Let's Cook with Neven Maguire: Glazed Loin of Bacon with Pea and Potato Mash	YouTube.ie /BordBia
Donal Skehan	Kitchen Hero: Rediscovering the Irish Kitchen Episode 1	YouTube.ie/SPARireland

There were no sound effects added in post-production to the documentary as there was considered to be plenty of ambient noises from food markets and kitchens in some of the existing interviews. These noises provided authenticity and texture to the finished product.

Scripting

Scripting the documentary and recording the narrative links was conducted in the broadcasting room of the studio in Griffith College Dublin using the sound-desk. This took place in late July, as it was important that the running order be confirmed beforehand. These scripts were written and altered in light of the emerging story structure.

Editorial Decisions

The completed documentary has a running time of approximately 27 minutes 30 seconds, although over 5 hours of material was collected. Of the material collected, the most pertinent and newsworthy information was used from each interview.

Some difficult decisions did have to be made, however, on the content that was collected. As there was so much ambient sound collected in the recording of the interview of Deirdre O'Sullivan, it was impossible to use more than 2 minutes as it would have been difficult for the listener to maintain attention.

An interview took place with a nutritionist called Linda de Courcy also, but unfortunately due to technical issues the sound quality was very poor, and as such the decision was made to record a new interview with nutritionist Laura Fitzgerald instead. This decision, and others like it, will be discussed in greater detail in the next chapter.

The editing suite used was Cool Edit Pro v2.0 and the editing took place throughout July 2016. Once the interviews were in place, music and the script were added. After many edits in which the interviews were grouped into different sections, the documentary was finished on 28th July 2016.

Chapter Four: Evaluation

Correspondence with supervisors proved extremely beneficial in the development of this project. Their guidance and support allowed a level of exploration and production which led to the eventual making of a documentary worthy of journalistic merit.

A dissertation proposal was submitted on 24th February 2016 outlining a practical thesis that was to be undertaken concerning in its majority the life and work of the aforementioned chef JP McMahon. The proposal itself contained a detailed analysis of the aims and objectives as well as a list of potential interviewees and topics to be addressed.

In the intervening time, the subject of the documentary changed due to a few different reasons. Firstly, Mr McMahon was abroad in Copenhagen for much of the summer, and as such would not be available to record for any great length of time. Taking this into account, it was decided that the documentary would be about the subject of Irish food in 2016. As different and experienced professionals became available to me, the quality of the interviews acquired subsequently influenced the tone as well as the narrative, making for a more personal, yet wide-ranging view of the Irish food industry.

Having been provided with the name of my practical supervisor in early March 2016, correspondence was made immediately with Bernadette O'Sullivan to express happiness in anticipation of her expert guidance and knowledge. During the following weeks, correspondence occurred regularly between this researcher and Ms O'Sullivan via email, phone and text messages. Four meetings took place, on 26th May, 11th June, 24th June, and 19th July respectively. During these meeting discussions took place about the main documentary narrative, potential

interviewees, phrasing questions, sound and audio quality and other potential topics of relevance.

Some time later, it was disclosed that Brian Maye would provide the written supervision for this document. Correspondence took place for the purpose of this document several times via email between the months of April and August. Mr Maye took the time to read and make corrections to sections of the document and provide useful feedback around the elements of narrative, direction, grammar, syntax and spelling, while suggesting possible improvements.

Meetings with technical supervisor Pat Proctor took place on 14th and 28th July respectively. Mr Proctor gave help and direction with the practical element of the dissertation by lending his expertise with hardware, software, audio and editing. These meetings both proved very beneficial from a technical perspective and provided solutions for stages of the documentary where audio was proving to be problematic.

During the four months between the thesis proposal submission and the final thesis submission, the design and structural element of the documentary did not deviate significantly. However, the content and theme did evolve into a wider debate than originally considered. As aforementioned, this was mostly due to the probability that the main contributor would be abroad for the majority of the summer. An expanse of interest in the topic of food outside the concern of one culinary professional was also sparked by a recent "fake farms" scandal which had received high exposure in the media, where some supermarkets used farms invented by their marketing departments in order to promote sales in battery farm quality meat. As time passed and knowledge was gleaned from the research undertaken, so the narrative developed through vignettes and streams of diverse information.

The topic of food is an expansive one, and as such, some decisions needed to be made regarding the content of the documentary. In order to maintain a sense of direction and purpose in this regard, it was decided that "Irish-ness" would be used as compass when deciding on the relevance of the subject matter recorded. By this rule, there were some interesting topics that arose during the recorded conversation that have not made it into the final product. These included vegetarianism, alcoholism, drug addiction, fame, sexism and working conditions. As these topics were either too universal or not food-related, it was decided that to exclude them would be the best choice. This being said, if the opportunity to make another documentary was to present itself, these topics would certainly be weighed as choices.

Several difficulties arose during the making of this documentary with regards to the technical hardware used. It was originally intended that the entire documentary was to be recorded using an Olympus DM 670: however, this recorder became broken before the recording for this project took place. An Olympus WS-853 was subsequently purchased to fulfil this duty, however, after a few uses the files held in the storage of the recorder began to become corrupt and any interviews recorded on the device at this time were unusable. This resulted in the loss of approximately 2 hours of audio. A third recorder was purchased, this time an Olympus VN 741, and no problems were experienced using this device.

Although several members of the public were interviewed, it proved extremely difficult to find an interviewee who would admit that they had poor eating habits or present their lifestyle habits in anything other than a positive light. In order to provide balance to the story, it was essential to show a side to lifestyle and consumption that deviated from health. This issue was corrected with an interview with Bernadette Cullinane, who had recently been diagnosed with diabetes. It was interesting to find out that although Irish health and lifestyle problems with regards to food are increasing, few people want to admit that they personally have

experienced or taken part in poor nutritional habits. This would be a very interesting topic to research further and could perhaps form the basis for another audio documentary. This suggestion along with further recommendations will be explored in the conclusion of this report.

Chapter Five: Conclusion

The subject of food is by its very nature important to every individual – after all, everybody eats. Therefore, any insight into the industry of Irish food must be a welcome addition to our country's cultural knowledge. This being said, this documentary is far from exhaustive in its ambitions and is merely a snapshot into what could potentially become a revolution in the eating and lifestyle habits of Irish society. There is so much more to explore in this area of study, especially in the area of food marketing and advertising, and if one recommendation could be made in terms of an improvement on this project, it would be to add an interview with a spokesperson from a supermarket chain.

The process of designing and executing this project proved both enlightening and inspiring. Out of a considerable amount of research came the realisation that just like fashion, food preferences make themselves visible in the waves and tides of trends. From a journalistic point of view, the newsworthiness of the topic of food goes through similar ebbs and flows, as over the years a steady supply of lifestyle surveys, health reports and nutritional research are published, both promotional and condemning of specific foods, often to the contradiction of each other. This the crux of the public relations dilemma facing food business today. As a result, the Irish public has lost much of its trust in this industry. An investigation into just how much trust has been lost could certainly make an interesting topic for a future media product.

As aforementioned, there is a breadth of untapped information that may be interesting to future researchers and media professionals. During the making of this documentary, it was discovered that many members of the Irish public may wish to conceal their true eating habits, as finding individuals to interview who would admit that they ate unhealthy food proved very difficult even when a variety of people were asked. If further research were undertaken within this subject matter, it could

prove not only very illuminating, but could be used in order to promote nutritional health on a grand scale in Ireland.

In the course of making this radio documentary, some questions were also raised about the future of Irish food. With giants like Amazon launching massive online food markets in America and London, it is only a matter of time before similar services start to make themselves visible in Ireland. If these become the norm, what are the implications for food from both a health and social standpoint? Will the ingredients which fill their enormous warehouses require even further chemical sprays and additives to keep them looking edible? What would the implications of an online takeover in the food industry mean for the ordinary shopkeeper? With technology and science progressing more rapidly than ever before in human history, can the human body and its needs keep up? All of these matters are worthy of further investigation in a future body of research.

From an editorial standpoint, it was clear from the very beginning that there was a wealth of material waiting to be discovered that could be presented in a variety of ways. There is also a burgeoning interest in healthy eating beginning to show itself in Ireland today as a new generation of peers share knowledge through social media channels, which for many is a more trusted method of acquiring information than the marketing communications of corporations. The impact of social media on food is certainly a new and modern phenomenon which is worthy of further research and may form the title of another radio documentary.

Although this documentary has been designed with the interests of a wide audience in mind, it is admissible that those willing to listen to a half hour documentary about the Irish food industry in 2016 may already have a vested interest in the subject. However, through the use of interviewees from a variety of spectra, it is hoped that the attentions of those not already familiar with the subject of food may be captured. The intention was that the tone and themes of *Quo Vadis? Irish Food in*

2016 would be as broad and as accessible as possible in order to reach, and be comprehended by, the widest audience possible.

While limited by time constraints, the documentary addresses some of the main issues within the Irish food industry – namely how food has changed over time, the effect of food on health, the impacts of supermarkets and marketing on food, the rise of the food trend and the interpersonal relationships that are developed through food and eating. Of course, as stated previously, there is much more to the food industry than these topics. However, for the purpose of making it accessible to a greater audience it was important to focus on the primary issues involved and not become saturated with statistics and numbers that only food professionals would appreciate. As such, it is believed that it may make suitable broadcast material for RTE's Doc on One or the Irish Times' Food Podcast.

Creating a documentary that was informing, entertaining and educational was the end goal, and the clear voices and compelling words of the participants were the driving force in achieving this goal.

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Appendices

Appendix A

Narrator's Scripts

Introduction:

1st Interview: Mag Kirwan is the wife of a 7th generation fish farmer, and the driving force behind the *Twitter* hashtag #EatTrout. She has had her share of grievances about Irish food culture.

2nd Interview: Nutritionist Laura Fitzgerald is particularly concerned with Ireland's growing obesity epidemic.

3rd Interview: Laura has begun to see an even more worrying trend in the brain chemistry of Irish children.

5th Interview: Bernadette Cullinane was suffering from diabetic symptoms for years before she worked up the courage to tell her doctor. Now confined to a sedentary existence, she regrets taking a relaxed attitude to diet and fitness in her younger days.

6th Interview: Bernadette believes that Irish food culture is more in crisis than ever, and thinks that the cost of healthy food could be part of the problem.

7th Interview: Organic Farmer Deirdre O'Sullivan takes a break from her busy market stall to chat. She thinks that as opposed to prices, it is Ireland's increasing modernity that has put health at risk.

8th Interview: But some say that Ireland is stuck in the past when it comes to modern methods of farming.

10th Interview: Michelin-starred chef JP McMahon agrees that innovation needs to be addressed in the Irish farming economy.

11th Interview: But with innovation comes other, really very frightening issues, like Ireland has seen with epidemics like BSE and Foot and Mouth disease leaving the farming community tarnished in recent years.

12th Interview: Farming inspector Joe Burke is eager to assure the public that Irish farms and their produce are audited regularly.

13th Interview: Nevertheless, not all farms are what they seem to be...

14th Interview: Food producers and supermarkets face a growing resentment from the Irish public around what they choose to sell, and how they choose to sell it.

15th Interview: Some believe that the matter of food needs to be taken a lot more seriously.

16th Interview: Fear has increased around the levels of potentially toxic ingredients that are added to food to make it look, feel and taste better, while staying fresh for extraordinary lengths of time. With a stack of the same chemicals using different names – they are now more difficult to spot than ever.

17th Interview: Influencers in the news and media scene are encouraging those that follow them to engage in a diet free from gluten, dairy, sugar and all additives... known as “eating clean”. Paula Donoghue of Bord Bia is a consumer trends analyst.

18th Interview: It will come as a surprise to many that Irish farms in 2016 maintain shockingly low levels of organic production in comparison to the rest of Europe.

19th Interview: JP explains the concept of terroir – a French word literally meaning “from the land” and how it has become a foundation for his Galwegian restaurant *Aniar*.

20th Interview: Some Irish people have begun to cook again as a form of healthy and wholesome entertainment.

21st Interview: In order to get the best product, we are advised by chefs, nutritionists and consumer experts alike to keep it simple.

Conclusion: The Irish countryside has seen its fair share of troubles in its time, however it is the very modern warfare of business that seems to be its most troubling issue. The food economy in Ireland has grown tremendously through the recession, and in the global market is our most valuable item of trade. In true Irish fashion, are we still refusing to accept the compliment?

Appendix B

Sample email correspondence to obtain interviews

Email to JP McMahon, June 2016

Hi JP,

My name is Kim Carroll, I'm a Masters Student in Griffith College Dublin currently studying Journalism and Public Relations. As part of this course I am producing a feature-length radio documentary for my end of year dissertation.

I intend the theme of the documentary to be about the importance of Irish food. Irish food production and the promotion of the indigenous supplier is a topic very dear to my heart. I currently work as a Chef in Fallon's (of Fallon and Byrne) in Kildare in order to support myself in my studies.

I came to know of your work through Chef Michael Quinn, who taught me some time ago down in Waterford. Previously to that I had been living and working in Galway and had been to your restaurant Cava many times. I am, as I'm sure many are, a great fan of your work; the attention you draw to our local suppliers and your contribution to the Irish foodscape. I follow you on social media and find your posts and articles inspiring.

At the risk of sounding a bit stalkerish, I have to tell you that I did create the idea for this documentary with you in mind. I'm really interested in exploring *terroir* in an Irish context, finding out more about your FARMER Kickstarter and looking at what can be done at a national level to get consumers to limit waste, eat real food and support local.

I would be so happy if you would consider the idea of letting me come to Galway to record with you for a day or two over the next couple of months. I wish to be as unobtrusive as possible and really don't want to take up too much of your valuable time. My idea is more to shadow and cover what is existing rather than have a series of very long interviews.

Once the documentary is finished, you would of course be credited for your time and I would be happy to let you use it for one of your websites or any other way that you might like.

This project really means a lot to me and I intend to do the best job that I can in making it a solid media product. Supervising my work will be Bernadette O'Sullivan, former RTE Radio 1 production assistant.

Please take your time to have a think about this and if you have any questions let me know.

Best Regards,

Kim Carroll

Email to Mags Kirwan, June 2016

Hi Mags,

I don't now if you remember me, I'm Kim Carroll - I wrote an article featuring yourself last Autumn.

I'm now recording for a documentary on Irish food which is due for completion in the next couple of months and you were so thought-provoking and eloquent the last time that I wondered if you'd allow me to record you for an interview again.

I have already recorded with JP McMahon and Bord Bia and hoping to get a supermarket on board. I thought it might be interesting to have an opinion from an SME, and from a marine standpoint. I would have to call down to the farm to do it in person this time, it might take about an hour.

I know you guys are very busy so if you can't squeeze me in I'll completely understand.

Thanks and enjoy the weekend,

Kim

Email to Bord Bia, May 2016

Hi there,

My name is Kim Carroll, I'm an Irish girl currently undertaking a Masters in Journalism and PR in Griffith College Dublin.

As part of this course, I am undertaking the production of a radio documentary about Irish food in 2016. It is intended to be a critical look at how Ireland's eating, buying and food production habits currently operate and what has changed in the past few decades.

I have already interviewed Chef JP McMahon. I also hope to interview a spokesperson for SuperValu amongst others.

I wanted to include an interview with a spokesperson from Bord Bia as I feel it would lend an authenticity and insight into consumer trends. I also feel that Bord Bia are champions of Irish producers and quality food, and therefore a valuable and reliable source of knowledge. I am happy to travel to meet the spokesperson at a time of their choosing.

Once the documentary is finished, it will only be pitched to the media with the interviewees' permission.

Please let me know who within your department I can get in contact with to further this request.

Many thanks and have a good day,

Kim Carroll

Appendix C

Sample Interview Questions

JP McMahon

- Where does your passion for food and cooking stem from?
- How did you come across the concept of terroir? What does it mean in an Irish context?
- Where did you learn about foraging?
- Do you think that Irish food culture has evolved since you were a child?
- Are farmers and food producers treated fairly in this country?
- Do the Irish people appreciate the food that their country produces?
- Are we prepared to pay enough for our food?

- Do we waste too much food in Ireland?
- What changes in relation to the food system in Ireland would you like to see in your children's lifetime?
- Is it realistic for everyone to eat well?
- How have you experienced the chef's lifestyle?
- Is there pressure to maintain a Michelin Star?
- Have you come across addiction issues in your career?
- How do you maintain your passion under such stress?

Paula Donoghue

- Can you tell me a bit about the history of food sales/rise of the supermarket in Ireland?
- Why was Bord Bia set up?
- What does the Quality mark represent?
- What hand does Bord Bia have in the PR/Marketing of Irish food?
- Who looks after the consumer in Ireland?
- What do you think about the rise of organic food sales... is organic food just another trend?
- What about gluten/dairy free diets?
- Does Bord Bia work with supermarkets to keep Irish food on the shelves?
- Do we import a lot of our food? What effect does this have on our economy?
- What is the research being done around the quality of food served in Irish restaurants?
- Has there been a rise in the prevalence of Farmer's Markets and Co-ops?

Joe Burke

- How are Irish farmers audited?
- What happens if an audit is failed?
- What are the most commonly used additives in meat and dairy?
- Where does the majority of our meat and dairy get exported to? Are we well paid for it?

- How has the recession affected Irish farmers?
- Has there been a rise in the development and innovation of Irish dairy products?
- How do we know these new product are safe?

Mag Kirwan

- What is Irish food?
- Why is Irish food important?
- Do we need to protect our food heritage in this country?
- Is the food that we produce better than in other countries?
- Is our legislation around food better than in other countries?
- What is special about the small food producer in Ireland?
- Do Irish people appreciate the food we produce here? Are we prepared to pay enough for it?
- Do ordinary people have enough knowledge about nutrition to eat well?
- Do we eat enough fish in the Irish diet?
- Do we export our food for less than it is worth?

Bernadette Cullinane

- Can you tell me a bit about your illness?
- How has the discovery that you have diabetes affected your life?
- What contributed to you becoming ill?
- What was your diet like as a child?
- How has Ireland changed in terms of food since you were a child?
- Do we have a problem with poor nutrition in Ireland? Why?
- Do you think it is difficult/expensive to eat healthily?
- What needs to be done to stop the levels of illness and obesity increasing in Ireland?

Laura Fitzgerald

- What are the health issues that you see the most in your clinic?

- What are the most common health issues in children?
- What causes these problems?
- What kinds of chemicals/additives are in our food?
- Can you explain how genetic modification affects how we eat?
- Do children have too much sugar in their diet?
- How can health problems be avoided?
- Is Irish food healthy?
- Is it expensive to eat well?

Deirdre O’Sullivan

- What does your work entail, how did you become an organic farmer?
- What does our diet consist of?
- Is organic affordable for everyone?
- Why is Irish food important?
- What are some foods indigenous to Ireland that are exceptionally healthy?
- Why should we buy Irish products?
- Does the lay Irish person have enough knowledge to be able to eat well?
- Do your children eat healthily?
- Who needs to take charge of the health issues caused by poor nutrition in Ireland?

Appendix D

Sample Release Form Email

Email to Laura Fitzgerald

Release form for documentary



kim carroll <kberlyc@gmail.com>
to Laura

21:50 (0 minutes ago) ☆



Dear Laura,

I am writing to you to say thank you very much for your contribution to my thesis. This documentary is now completed and once submitted will be in the possession of Griffith College Dublin. It will be available for college students and members of the faculty to listen to on the college radio station Griff FM and at the library.

I have attached a copy of the release form for you to read over. If you have any questions or problems, please do not hesitate to contact me at any time. I will send you a copy of the documentary once it becomes available.

Thank you again for taking part in my work.

Best Regards,

Kim



Appendix E

Music Permission



Celtic Irish Music - The Green Island (Acoustic Guitar)

Lukasz Kapuscinski · Guitars & Dragons

208,426 views

3,210 likes · 11 comments

Published on Jun 7, 2014

TABs for this song are available on my Facebook page:
<https://www.facebook.com/GuitarsAndDr...>
You can find there the note (pinned to the top of the page) containing whole tabs list with the links redirecting you to the download site (dropbox).

I share all of the TABs free of charge. If you want to thank me for my work - the like on the page and/or under the TABs post would be appreciated. :)

You can also support me with PayPal donation:
<https://www.paypal.com/cgi-bin/webscr...>
Thank you!

PS: Don't you got a facebook account? Don't worry, you don't need it to get to the download links! Just follow the above instructions. :)

Credits:
Composed by Bartek Maruzik (Composer's channel: <https://www.youtube.com/channel/UCFDK...>)
Performed by Lukasz Kapuscinski

Category	Music
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