



Rhiannon Bull

COMMUNICATIONS PORTFOLIO

2026

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INTRODUCTION

I help organisations communicate complex ideas in ways that are clear, engaging and useful.

I specialise in translating research, evidence and specialist knowledge into communications that connect with the people they're intended to reach. My work combines communications strategy, copywriting, and visual communication, and I have particular experience supporting organisations working across the environmental, higher education, charity and arts sectors.

This portfolio showcases selected examples of my work across brand and messaging, communications strategy, digital content, campaign delivery, and visual communication.



BRAND & MESSAGING

CLEAR MESSAGING HELPS ORGANISATIONS COMMUNICATE CONSISTENTLY, BUILD TRUST AND EXPRESS WHAT MAKES THEM DISTINCTIVE. I DEVELOP BRAND GUIDELINES AND TONE OF VOICE FRAMEWORKS THAT PROVIDE PRACTICAL TOOLS FOR COMMUNICATIONS.

BELLERBYS GLOBAL

Sector: Higher education

Key skills:

- Brand messaging
- Tone of voice
- Audience segmentation
- Brand guidelines
- Communications strategy
- Editorial guidelines

Brief

Develop a strategic messaging framework and comprehensive brand guidelines to support consistent communications across Bellerbys' international marketing, recruitment and franchise network.

Approach

Working closely with the client, I developed their brand positioning, messaging framework and tone of voice before translating these into a practical set of brand guidelines. The document balanced strategic thinking with day-to-day usability, defining key messages for different audiences, articulating the organisation's brand promise, and providing guidance on applying the brand consistently across print, digital, and partner communications. Alongside brand-specific tone of voice guidance, it included practical examples of how the brand should be used across different communication channels, as well as broader guidance on writing for an international audience.

Outcome

By investing time in understanding the organisation's audiences, goals, and brand positioning at the outset, the project progressed to sign-off with minimal amendments and the completed guidelines were very well received by the client's senior management team.

The completed guidelines provide a practical framework for future communications, helping staff and partners communicate the Bellerbys brand consistently across channels while maintaining a clear and distinctive tone of voice.



Introduction to the Bellerbys Global Brand Guidelines

The Bellerbys Global brand guidelines are an essential tool to support our strategic delivery partners in understanding how to use the Bellerbys brand consistently.

Strategic delivery partners have a critical role to play in working to unify the Bellerbys brand, making sure that anyone who engages with any delivery partner in any part of the world has the same positive experience.

By following these guidelines, you help ensure that the Bellerbys brand is used correctly and its reputation maintained, **building trust and loyalty among all our stakeholder groups**, from students and their parents to education agents, schools, and Bellerbys staff.

Powerful brand presence comes from consistency across all channels, including (but not limited to) **websites, marketing collateral, student journey contact points, teaching materials, presentations, merchandise, school uniforms, advertising, and signage**.

Within these guidelines, you will therefore find information on what strategic delivery partners must deliver across recruitment, marketing, teaching, and student experience activities. You will also find information on the correct use of the university brands which recognise our programmes.

By complying with these brand guidelines, **you help ensure a cohesive and unified look and feel that reflects the Bellerbys brand values** and leaves a strong and positive impression.

The fundamentals of good writing

All communications should be clear and easy to understand. Whether you are working on a blog post, marketing materials, or a brochure, ensuring your writing is clear and engaging will make our content more accessible and memorable to potential students.

Here are some general guidelines on how to approach any content and copy development.

1. Start with a synopsis focused on the reader

Begin with a brief overview that answers the question, "Why is this important to the reader?" Aim to summarise your main points in one or two short sentences that grab attention and make it clear how your content is going to help the reader.

For example, instead of:

'Bellerbys has a wealth of experience developing programmes that are designed specifically for international students. Our Foundation programme is tailor-made for students who want to study at a UK university.'

Try:

'Studying at a UK university can be the first step towards an excellent education and extraordinary career prospects – but a lot of work is involved in preparing to study in the UK. That's why the Bellerbys Foundation programme is tailored to offer international students a bridge between studying in their home country and the rich cultural heritage of UK universities.'

Why? The first example does communicate some information about Bellerbys that might be relevant to a student – but it's very inwardly focused. The second version jumps straight to what's most interesting and relevant from a student's point of view, showing understanding of the issues they may be facing and hinting at how these can be overcome.

2. Keep it short and simple

Your reader shouldn't have to struggle through long, complicated sentences. Instead, use straightforward language and simple words that everyone can understand. This approach makes your writing more relatable and easier to digest.

For example, instead of:

'Bellerbys provides an education of exceptional quality, specifically tailored for ambitious and focused students from international backgrounds seeking to elevate their academic and professional prospects.'

Try:

'As an ambitious student, Bellerbys offers you a high quality international education to access leading universities.'

Why? These two sentences communicate exactly the same information, but the second sentence is much easier to understand.

COMMUNICATIONS STRATEGY & DELIVERY

EFFECTIVE COMMUNICATIONS ARE ABOUT MORE THAN CHOOSING THE RIGHT CHANNELS. THEY START WITH UNDERSTANDING AN ORGANISATION'S GOALS, AUDIENCES AND PRIORITIES, THEN DEVELOPING A CLEAR, JOINED-UP APPROACH.

THE BINKS HUB (UNIVERSITY OF EDINBURGH)

Sector: Arts/higher education

Key skills:

- Brand identity
- Brand messaging
- Communications strategy
- Website management
- Digital communications
- Content creation
- Research communications

Brief

Develop the brand identity and communications strategy for a newly launched interdisciplinary research hub focused on creative and participatory research, creating an engaging public presence that connects its research, events and partnerships with a wide range of audiences.

Approach

I developed the Hub's brand identity, messaging and tone of voice before establishing its communications channels, including its website, email newsletter and social media. Alongside creating visual assets and templates, I developed a cross-channel communications plan to support events, research projects and strategic priorities, and created content across these channels to establish a clear and consistent public presence. Working closely with researchers and partner organisations across the arts, charity and higher education sectors, I translated complex research into engaging and accessible communications that reflected the Hub's collaborative approach.

Outcome

The project established a clear and consistent public identity for the Hub, creating an integrated communications presence across digital channels while supporting events, partnerships and research dissemination. By combining brand development with strategic communications, the Hub was able to engage academic, cultural and community audiences with creative and participatory research in accessible, engaging and meaningful ways.



Co-creating research for human flourishing

Welcome to the Binks Hub. Formed in 2021, we are a **network of academics researchers, community members, practitioners and policy-makers using creativity and the arts to co-create research that makes a difference to people's lives.**

As well as undertaking co-creative research with a range of partners, we are committed to ensuring the Hub has a permanent presence in the University of Edinburgh that provides a space where researchers, practitioners, policy makers and community groups can collaboratively discuss and share artistic and creative methods

Working together, **we wish to ensure that co-creative forms of knowledge are shared, valued and used as evidence in policy-making decision making.**

The Binks Hub is involved in research on a range of topics and themes, although **our substantive research is broadly focused on everyday lives and community spaces, social inequalities across the lifecourse and social justice.** Co-creative and artistic methods is at the core of all our work.

Become a member of the hub

Members of the Binks Hub receive regular updates about our workshops, creative events, and research activities. We also offer opportunities to promote your work through our channels, and host an annual showcase focused on co-creative research.

Membership is open to all – whether you're an artist, community organisation, policy-maker or academic.

[Become a member →](#)

Keep up to date

The best way of keeping up to date with all of the events, workshops, arts activities, and research connected to the Binks Hub is to sign up to our newsletter.

[Subscribe to the newsletter →](#)

The Ripple Project

Exploring past, present and future with the Ripple Project (May 2022 – present)

We first met Rachel Green, the **Ripple Project**'s director, at our launch in May 2022. It quickly became clear that we were both keen to work together, with Rachel joining the University of Edinburgh to study for a Binks Hub-funded **Masters degree in Health Humanities and Arts**, and the Binks Hub team spending time at the Ripple getting to know the organisation, the local area, and the people who live there.

In Summer 2023, we began to think through what a co-created community arts-based research project might look like, and the idea for our exhibition 'The Ripple Project: Past, Present and Future' was born.

The 'Past, Present, Future' exhibition

On Saturday 15th June 2024, the communities of Lochend, Restalrig and Craightinny, together with the Ripple Project and the Binks Hub, were proud to launch their exhibition of artworks exploring the memories, experiences, realities, hopes and dreams of the local community.

We were completely blown away by both the artworks created by the local community and the ambition for the area. The artworks themselves are stunning, and a testament to the drive, hopes, and creative energy of the community.

"This exhibition has been so important in getting local people's voices heard," said Ripple Project director Rachel Green. "So often, we can focus on the physical elements of a space, whereas what's highlighted here is the deep connections and relationships with the area that enable people to live full lives despite the outward appearance of the place."



The 'Alternative Futures: Who Decides?' exhibition

From 3rd to 5th October 2024, the Ripple Project and the Binks Hub hosted a three-day exhibition at the prestigious Dovecot Studios in the heart of Edinburgh, showcasing the artworks to a wider audience.

Over the three days we welcomed almost 200 visitors who engaged with the exhibition and associated activities, and they represented a fantastic range of types of people. This included members of the Ripple and residents of Lochend, Restalrig and Craightinny who travelled to the centre of the city to see theirs and their neighbours' work exhibited; people from a range of other community centres and arts organisations across Edinburgh; many staff from the University of Edinburgh, both researchers and community engagement and participation specialists, and students from the University of Edinburgh and other universities, including many PhD students who are using, or were looking for inspiration to use, artistic and creative methods. We forged many new connections and created art together through the tapestry-weaving, poetry-writing, collage-making and mapping activities that we ran alongside the exhibition.

[You can read and download a project guide for this exhibition here.](#)





[ART](#)

[EVENTS](#)

[NEWS](#)

[RESOURCES](#)

NEWSLETTER



Hi Rhiannon,

We hope that you've had a restful and interesting start to 2023. Here at the Binks Hub, we've been busy planning the events - on partnership working, theatre, dance, ethics, poetry, and human flourishing - that we'll be running over the next few months. More on those that are available to book in the [events section](#) below.

We've also been out working with communities in Craigentenny (Edinburgh), Dalkeith, and across Scotland - as well as starting some [research into 'toolkits'](#) and how these are used in academia, the arts, and third sector organisations.

So it's been a busy start to the year for us! But we're looking forward to lots more creative community work still to come. Watch this space for updates as these projects get underway.

ART

Nan Shepherd's *The Living Mountain* is now a classic of the nature writing genre. In 2021, the Folio Society published a new edition with paintings created in response to the text by Scottish artist Rose Strang (*I like the un-path best* pictured above). You

DIGITAL CONTENT & STORYTELLING

EFFECTIVE DIGITAL CONTENT HELPS ORGANISATIONS REACH THE RIGHT AUDIENCES, WHETHER BY IMPROVING VISIBILITY THROUGH SEARCH, COMMUNICATING COMPLEX INFORMATION CLEARLY, OR SHARING COMPELLING STORIES THAT ENCOURAGE ENGAGEMENT.

SOIL ASSOCIATION

Sector: Environment

Key skills:

- Digital content strategy
- Audience insight
- Storytelling
- Website content
- SEO
- Community engagement

Brief

Develop a digital content hub to introduce farmers to mob grazing (a sustainable grazing method), combining search-optimised web content, storytelling, and peer-to-peer learning to increase awareness and engagement.

Approach

I developed a new digital content hub that combined search-optimised guidance, written case studies, video content, and social media to support farmers at different stages of adopting mob grazing. Central to the approach was using farmers' own experiences to communicate practical knowledge in an authentic and engaging way while improving the discoverability of resources through SEO and improved information architecture.

Outcome

The new hub received 5,707 page views in its first six months, compared with 1,691 views for the previous mob grazing webpages. Supporting social media activity grew the Mob Grazing Scotland Facebook community from 192 to 673 members, while engagement increased by 1,900%. The project also created a library of farmer-led video content that attracted thousands of additional views and encouraged peer-to-peer knowledge sharing.



Mob grazing Scotland

Mob grazing is a planned grazing system that seeks to work with nature and improve farm profitability at the same time. Animals are moved frequently, usually every 1-3 days. Pasture is then given a long rest period, which varies depending on the time of year and grass growth rate. Farmers report that mob grazing leads to better soil health and water holding capacity, increased wildlife and pasture diversity, healthier cattle and lower costs.



Print



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How to start mob grazing

It might seem like there's a lot to think about when you want to start mob grazing, from setting up infrastructure like fencing and water, to how to fit moving your animals into your day.

Farmers across Scotland have told us that by starting small, it's much easier to get started than you might think - and that there's no one right way to do it.

Mob grazing in Scotland

The question everyone wants to know is - can it work in Scotland? All the farmers in the Mob Grazing group say "yes it can!" but you need to find what works for you, for your farming business, for your land and to meet your goals.

Filmed back in 2018, our Tall Grass Grazing film followed Mossiel Farm in Ayrshire, Balcaskie Estate in Fife, Lynbreck Croft in Grantown on Spey and The Sailean Project in Lismore at an earlier stage in their holistic management and mob grazing journey.



Explore mob grazing by topic



A regular question we're asked is how to assess your forage to know when to move your livestock. The mob grazers have been filming their animal moves so you can see how different farms across Scotland make this work for their



The mob grazers have been sharing short videos on how they manage outwintering their sheep and cattle within a mob grazing system. Take a look at their videos to find out more about how this works in different areas of Scotland

IN THIS SECTION...

[Meet the mob grazers](#)

[Why start mob grazing?](#)

[What is mob grazing?](#)


YOU MIGHT ALSO BE INTERESTED IN...


[Meet the mob grazers](#)
[READ MORE](#)


WANT TO LEARN MORE ABOUT MOB GRAZING?

Our Mob Grazing Scotland Facebook group connects farmers across Scotland who want to learn more about mob grazing and share their experiences.

[JOIN THE FACEBOOK GROUP](#)


Planning for wellbeing as a new entrant using a mob grazing system

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New entrant Katharine Sharp of Achpopuli Farm, Inverness-shire, explains how she planned her farming system around being able to enjoy her work on the farm – and take time away from it! – and how mob grazing has enabled her to do that.

- After working on a city farm in London, new entrant Katharine moved to the hills of Abriachan on the north side of Loch Ness
- She currently farms cattle, sheep, ducks and geese on her upland farm, where she mob grazes her sheep
- As a new entrant, Katharine was able to plan for wellbeing in how she wanted her farm business to run
- Mob grazing her sheep has enabled her to take time away from the farm when needed
- Katharine tells us: "We all farm because we love it – so it's about making sure you get to love it a little bit every day!"

Swapping life in London for 70 acres of farmland in the hills of Abriachan on the north side of Loch Ness, Katharine Sharp knew she wanted to plan a farm business that allowed her to make the farm work for her, and to enjoy time away from the farm, too. She currently farms cattle, sheep, ducks and geese on her upland farm, producing pasture-fed meat, fleece and eggs.

As a new entrant, Katharine was able to decide exactly how she wanted her farm business to look.

PICTURE: Achpopuli in the snow. CREDIT: Katharine Sharp.

Farm business planning as a new entrant

"Something I was very aware of when I bought the farm and was planning how I would build up my business was thinking about how I wanted to manage it by myself, to have some flexibility in there, and to not grow too big too fast," says Katharine. "I had worked on a little city farm in London, which I loved but which totally took over my life, and I got massive burnout. I work slowly and wanted to be aware that's my pace.

"My first winter here I just wanted to get sheep here really quickly, and I really wanted to plant loads of trees, and it was just really full on. The first thing I did with my trees was to put in a perimeter hedge because I knew I would want that no matter what else, but since then I've slowed down."

"I've tried to think more about what I actually need to do, what can wait, and to accept that I'm going to do lots of things but really slowly – and that that approach might be beneficial in the end! If I'd put in all the stuff I'd planned to in year one, I'd now be regretting it. The weather and other things that have happened this year that have made me see where there wasn't a good idea."

How mob grazing sheep has been important for wellbeing

Mob grazing her sheep has also been an important part of how Katharine has grown her farm business while making sure she enjoys her farming practice.

"One of the main benefits of mob grazing for me is the relationship building with the sheep. At the moment they're in a big field for tupping, and with set stocking it could take me an hour and a half to find them all – but with mob grazing I know exactly where they are, I can check them as they run through when I move them, and I don't worry about them having enough to eat. The pasture isn't very diverse so I do provide salt licks and seaweed occasionally, but it's very easy to monitor that.

"It probably takes me the same amount of time to move them and set up the fences than to find them in the big field, and it's just really enjoyable seeing them be happy with some nice fresh food! I think it's a much more satisfying way of spending time with them than wandering around the field thinking where are they, oh they're right in the rushes at the other end!"

IN THIS SECTION...

- [How to start mob grazing >](#)
- [Meet the mob grazers >](#)
- [Why start mob grazing? >](#)
- [What is mob grazing? >](#)

YOU MIGHT ALSO BE INTERESTED IN...



How to start mob grazing

[READ MORE >](#)

WANT TO LEARN MORE ABOUT MOB GRAZING?

Our Mob Grazing Scotland Facebook group connects farmers across Scotland who want to learn more about mob grazing and share their experiences.

[JOIN THE FACEBOOK GROUP >](#)



Soil Association Scotland · Follow

21 December 2020 · 🌐

...

New entrant Katharine Sharp of Achpopuli Farm, Inverness-shire, explains how she planned her farming system around being able to enjoy her work on the farm – and take time away from it! – and how mob grazing has enabled her to do that.

"I love farming, and I'm quite happy not leaving the farm for a really long time, but I know it is good for me. So it's reminding myself of that and trying to get off farm regularly to do other things.

That's something I've been trying to work on this year – not just thinking about how I'm farming and how that's working for me, but also thinking about not farming, and other things that I enjoy doing too!

"Mob grazing has given me that flexibility."

Read the full story on our website: <https://www.soilassociation.org/.../planning-for.../>

In the new year, Katharine will also be sharing some videos about how she grazes her sheep over the winter – we're looking forward to seeing them already!

SAYFC Young Farmers The James Hutton Institute Scottish Farm Land Trust Landworkers' Alliance Pasture for Life Scotland's Farm Advisory Service - FAS [SRUC Nature Friendly Farming Network](#) Agriscology [See less](#)



Mob Grazing: some thoughts and tips on outwintering sheep



The Soil Association Videos
6.36K subscribers

Subscribe

11



Share

Ask

Save

...

1.2K views 5 years ago #SoilAssociation #MobGrazing

MULTI-CHANNEL COMMUNICATIONS

SUCCESSFUL COMMUNICATIONS RELY ON CONSISTENT DELIVERY ACROSS MULTIPLE CHANNELS. I PROVIDE FLEXIBLE COMMUNICATIONS SUPPORT, CREATING AND COORDINATING CONTENT FOR WEBSITES, SOCIAL MEDIA, NEWSLETTERS, EVENTS AND DIGITAL PUBLICATIONS TO HELP ORGANISATIONS ENGAGE THEIR AUDIENCES AND DELIVER CAMPAIGNS EFFECTIVELY.

NOURISH SCOTLAND

Sector: Environment

Key skills:

- Content planning
- Social media
- Campaign delivery
- Email marketing
- Event promotion
- Digital design
- Communications support

Brief

Provide flexible communications support to increase team capacity, creating digital content and campaign assets to promote projects, events, and organisational priorities across multiple channels.

Approach

To support with team capacity, I produced and coordinated content across LinkedIn, Instagram, newsletters, Eventbrite and the organisation's website. Alongside written content, I created a range of digital assets – including event materials, campaign graphics and report layouts – ensuring communications remained engaging, accessible and visually consistent while responding flexibly to changing priorities.

Outcome

Supported the successful delivery of organisational campaigns through coordinated communications across digital channels, producing a wide range of content and visual assets.





EVENT ENDED



Public diners conference: From idea to reality



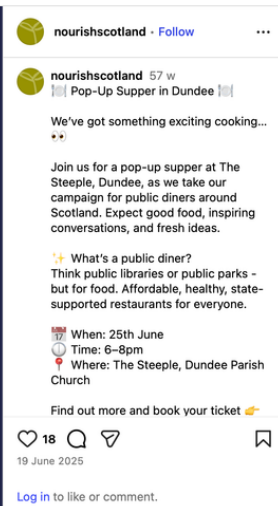
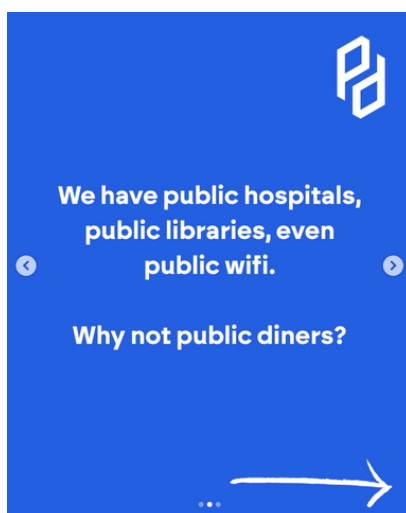
by Nourish Scotland

405 followers • 86 events • 6y hosting • 4k total attendees

Follow

Sales ended
Thu, Oct 16, 2025
• 10 AM

Explore similar events



Scottish Food Coalition @foodcoalition.scot · 4mo
The Scottish Food Coalition has six manifesto asks for the 2026 #ScottishElection, underpinned by robust research and evidence. Read our full manifesto now: foodcoalition.scot/wp-content/u...

ASK 1: Incorporate the Right to Food and the Right to a Healthy Environment into Scots law.

#RighttoFood



VISUAL DESIGN

CLEAR, ENGAGING DESIGN HELPS ORGANISATIONS COMMUNICATE IDEAS QUICKLY AND CONSISTENTLY.

Alongside communications strategy and copywriting, I create visual assets that help organisations present complex information in accessible and engaging ways. Drawing on my background in illustration and graphic design, my work spans editorial and publication design, brand identities, logos, digital resources, social graphics, data visualisation, web design and illustration.

In addition to the examples featured here, a broader portfolio of my design and illustration work is available on my website:

www.rhiannonbull.com/design-illustration

WELCOME TO THE PAST, PRESENT, FUTURE EXHIBITION

EXHIBITION CO-CURATORS:

RACHEL GREEN
AMRITA PURI
AUTUMN ROESCH-MARSH
JIMMY TURNER

02	INTRODUCTION
03	PAST THE RIPPLE PROJECT: A HISTORY THROUGH ART
04-06	PRESENT MAL-FOURISHING: WHO DECIDES?
07	FUTURE IMAGINING RESTALRIG IN 2050: A YOUTH VIEW
08	MANIFESTING THE FUTURE
09	HAVE YOUR SAY
10	ABOUT US



INTRODUCTION

WELCOME TO THE 'PAST, PRESENT, FUTURE' EXHIBITION, WHERE THE LOCAL COMMUNITY, THE RIPPLE PROJECT, AND THE BINKS HUB PRESENT ARTWORKS WHICH EXPLORE THE MEMORIES, EXPERIENCES, REALITIES, HOPES AND DREAMS OF THE COMMUNITY MEMBERS IN LOCHEND, RESTALRIG AND CRAIGENTINNY.

This exhibition is the result of a collaboration between the Ripple Project and the Binks Hub.

The Binks Hub, a baby compared to the nearly thirty-year-old Ripple Project, launched two years ago. We are a team of researchers at the University of Edinburgh who are committed to co-creating research with communities which is driven and directed by the needs, curiosities and interests of those communities. We work through participatory research and are particularly interested in using artistic and creative methods and practices in our work.

I first met Rachel Green, the Ripple Project's director, at our launch in May 2022, and it was then that we decided we needed to collaborate. We spent the next 18 months getting to know each other, with me spending time with various groups who use the Ripple, and Rachel joining the University of Edinburgh to study for a Masters degree.

Last summer, having developed knowledge of and trust in each other, we designed the project from which this exhibition emerged – 'The Ripple Project: Past, Present and Future'.

In this project, we gathered a team of Ripple Project staff, volunteers and members; Binks Hub researchers and students; and freelance artists, and worked through a variety of workshops, art-making sessions, and fun activities to create the four artworks which you can see here in this exhibition.

You can read more about these artworks over the next few pages, and then at the end of this guide we will explain a little about what we plan to do with these artworks and the research information we hope to gather alongside them in the future.

Jimmy Turner, Co-Curator



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GLAMPSHIRE

Project stage: Ongoing
Location: Ayrshire

A number of farmers who have been developing glamping pods on their farms are collaborating to jointly market glamping in Ayrshire. Since their initial discussions, the group has decided to broaden its focus to explore other regional marketing initiatives and the wider potential for agri-tourism in Ayrshire. The group timing fits well with other projects in development, such as a recent tourist initiative trying to mirror the success of the North Coast 500 by mapping out tourist trails across Ayrshire, Arran and Bute.

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GLUTEN-FREE OAT QUALITY AND TRACEABILITY

Project stage: Ongoing
Location: North-east Scotland

As there is currently no gluten-free assurance scheme for oats, this group is investigating the possibility of developing one. They are working with an Edinburgh-based data company to use distributed ledger technology, or blockchain, to build a reliable system that assures traceability, provenance and quality. This

GRAZING WINTER CEREALS WITH SHEEP

Project stage: Ongoing
Location: Angus/Perthshire

This group of arable and livestock farmers is developing guidelines and tips for best practice when grazing winter cereals with sheep. Although not widely practiced at present, this used to be common-place.

The farmers are holding informal trials to see if cereals can extend



UNFCCC Standing Committee on Finance

Second report on the determination of the needs of developing country Parties related to implementing the Convention and the Paris Agreement



United Nations
Framework Convention on
Climate Change

UNFCCC
Standing Committee on Finance

29

Second report on the determination of the needs of developing country Parties related to implementing the Convention and the Paris Agreement

and improvements in their data-collection processes and analysis. Therefore, data and information on needs may not be exhaustive, as they are dynamically changing. Annex D provides a national-level breakdown of the number of total needs and costed needs reported, costed need amounts and costed need thematic amounts by report type.

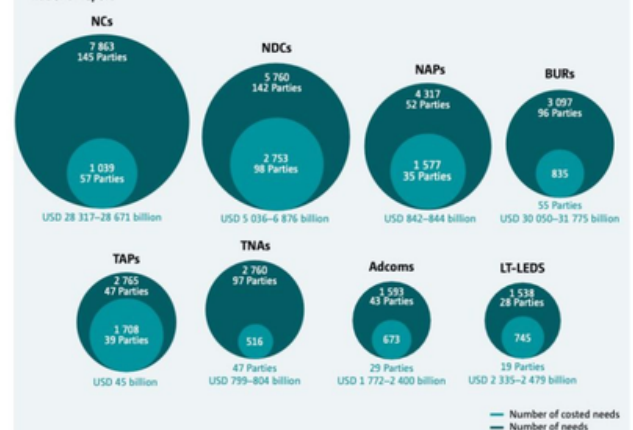
30. NCs contain the highest number of identified needs, with 7,863 needs identified by 145 Parties. Of these needs, 1,039 (13 per cent) are costed needs provided by 57 Parties. NDCs also show substantial needs reporting, with 5,760 identified needs reported by 142 Parties. Among these needs, 2,753 (48 per cent) are costed needs reported by 98 Parties. A total of 52 Parties reported 4,317 needs in their NAPs. Among these needs, 1,577 (37 per cent) are costed needs from

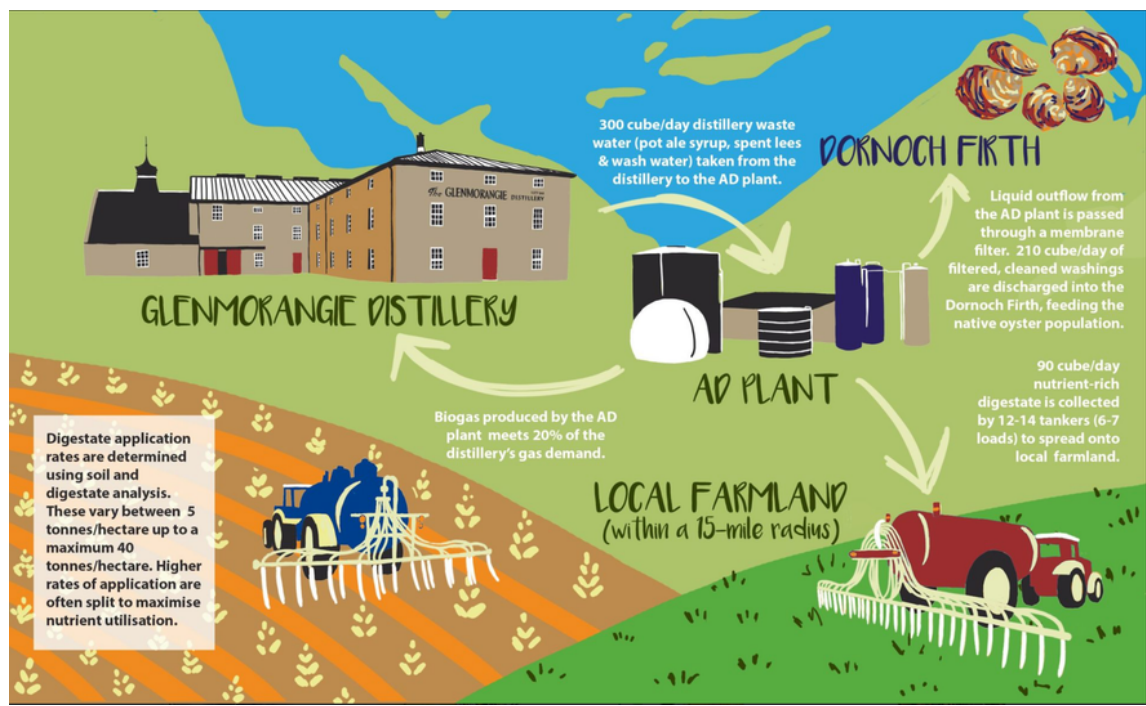
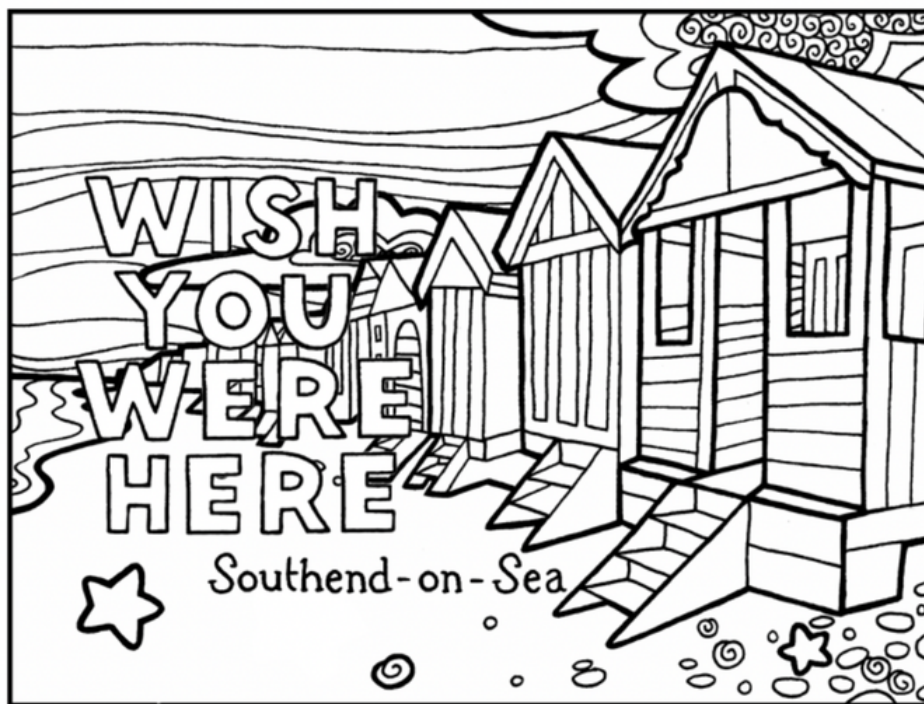
35 Parties. In the BURs, 3,097 needs are identified by 96 Parties. Among these needs, 835 (27 per cent) are costed needs by 55 Parties. In TNAs, 2,760 needs are identified by 97 Parties. Among these needs, 516 (19 per cent) are costed needs by 47 Parties. In TAPs, 2,765 needs are identified by 47 Parties. Among these needs, 1,708 (62 per cent) are costed needs by 39 Parties. In LT-LEDs, 1,538 needs are identified by 28 Parties. Among these needs, 745 (48 per cent) are costed needs by 19 Parties. Finally, 1,593 needs are identified by 43 Parties in their Adcoms. Of these needs, 673 (42 per cent) are costed needs from 29 Parties.

31. The ranges in the costed needs reflect how several Parties report low- to high-range estimates at the activity, sector or thematic level, either on an annual or cumulative basis, or that Parties include different estimates for the sector or thematic needs that sum to a lower amount than that provided for the overall

Figure 2.1

Overview of the needs, including costed needs, identified by developing country Parties, by type of national report





**GET IN TOUCH TO DISCUSS
HOW WE CAN WORK
TOGETHER:**

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