

## Project Number : C9 Wanderland



**Project Overview:** Arts organisations come together to support the Carbon Landscape Partnership in Wigan and Leigh. This project was not originally envisaged in the Landscape Conservation Action Plan (2016) and we can see an experiential step-change from forerunner projects (principally Carbon Trails, Carbon Connections, Carbon Creative, Carbon Clever). Wanderland brings together expertise in community engagement, digital arts, wellbeing and addressing carbon neutral targets with an outreach goal of a much larger and diverse audience.

**Project lead organisation and other organisations involved:** Carbon Landscape project team

**Project Location:** Various

**Project dates:** April 2021 onwards

## Project Outputs

Measure	Target	Delivered	Notes
Major Projects	4	4	<ul style="list-style-type: none"> <li>• “Floating Earth” Luke Jerram,</li> <li>• “Touch AR” Brass Art</li> <li>• “Poet in Residence” Clare Shaw</li> <li>• “Wellbeing Wagon” Yan Tan Tethera,</li> </ul>
Artists	5	20	As of July 2022, but this project will be continuing till June 2023
Community Workshops	10	36	As of July 2022, but this project will be continuing till June 2023
Family Orientated Workshops	10	18	As of July 2022, but this project will be continuing till June 2023
Young 11-17 People Orientated Workshops	10	21	As of July 2022, but this project will be continuing till June 2023
Adult focused Activities	10	58	As of July 2022, but this project will be continuing till June 2023
Trails	10	7	As of July 2022, but this project will be continuing till June 2023
Volunteer Hours	200	327	As of July 2022, but this project will be continuing till June 2023
Student Placements	4	3	As of July 2022, but this project will be continuing till June 2023
Greenspaces	10	5	As of July 2022, but this project will be continuing till June 2023

Townships in Wigan and Leigh	14		As of July 2022, but this project will be continuing till June 2023
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**Reflecting on the last year, what’s the one thing that you’re most proud of that has come from your project being part of the Carbon Landscape?**

Wanderland provides opportunities for the local community to be involved in the co-creation of art. Artists instigate a dialogue and germinate ideas to create a vision for a positive future for the Carbon Landscape embedding new norms and culture. This encourages intergenerational exchange, dream building, climate consciousness and skill sharing. We have co-commissioned with other organisations like The Turnpike, Leigh and the Manchester Literature Festival. We have provided a comprehensive arts programme of activities aimed at a range of audiences working alongside other Carbon Landscape programmes. This is sustaining cultural appetite in the local population by working alongside trusted local connectors. We have gathered community feedback, evaluation and learning. But perhaps above all we have fostered homegrown talented artists (who bring their own followings and ability to reach more people) and whose practices have changed as a response to the Carbon Landscape.

**What difference has this project made to the cultural and natural heritage of Carbon Landscape?**

Case Study Luke Jerram - Floating Earth



We are proud to have helped with the commission of an internationally renowned artist: Luke Jerram's "Floating Earth" event at Pennington Flash which we did with Wigan Council's Fire Within. The event was a huge success and were able to speak to around 1460 people specifically about Wanderland. However, the week of the event 30,000 people attended with ITV regional coverage

[www.itv.com/news/granada/2021-11-18/light-night-brings-globe-art-to-pennington-flash](http://www.itv.com/news/granada/2021-11-18/light-night-brings-globe-art-to-pennington-flash)

"It's absolutely surreal. You walk through the trees and behold, at Pennington Flash, it's a thing of beauty. It is after all what the spacemen see when they look down on planet earth." ITV Reporter Tim Scott.

"It's part of a cultural explosion in the borough.

It is always about the message behind. Tonight we think about climate change and the earth. We wanted to bring the world to Leigh and we have done that tonight." Cllr Chris Ready - Communities and Neighbourhoods, Wigan Council

"This is a huge team effort and is a world first. It is ten metres in diameter made with hi resolution NASA imagery. I am hoping this artwork will allow people to have the difficult conversation that we all need to have about making our lives and society more sustainable." Luke Jerram Artist.

### Brass Art – Touch AR

Brass Art is Chara Lewis, Kristin Mojsiewicz and Anneke Pettican, based in Manchester, Glasgow and Huddersfield. They worked remotely with software designers to create immersive artworks to be activated by the public. [Touch AR artwork - Brass Art](#) grew from an idea for a gallery exhibition into a multi-faceted, multi-site artwork in the light of Covid19 restrictions. The Touch AR app requires fingertip touch to explore new artworks via screen devices, and trigger the animations and sounds.

Apple App Store <https://apps.apple.com/us/app/brass-art-touch-ar/id1562981502>

Google Play Store <https://play.google.com/store/apps/details?id=uk.org.brassart.TouchAR>

The series of artworks in Touch AR address the past, the strange present, and times yet to come. It includes images from historic illustrated books and prints held at Chetham's Library, Manchester. From Wigan and Leigh's legacy of industry and coal mining to the recent renewal of local wetlands through the return of extinct, native species - there are signals for hope within this imagery. Touch AR mixes 3D scans of the artists' hands with 3D models and collaged images from the artists' collection. This imagery is drawn from the local history of Wigan and Leigh, and has been taken on tour and with twinned with the town of Angers in France through its famous Tapestry of the Apocalypse.



Photo credit Brass Art.

## What difference has this project made to people?

### Case Study Clare Shaw - Poet in Residence



Clare's Residency has had a tremendous effect on her personally and her practice.

"I was born and raised in East Lancashire, and it has a loud presence in my work. I'm very much a poet of place, and that place is The North. I assumed this was one of the reasons I was offered this residency. But whilst Lancashire is a small county, I rapidly learnt that the Carbon Landscape was not home territory. It is a geographically, culturally, linguistically and historically distinct area.

Throughout the summer of 2021, I came to understand how residencies enable us as artists to fully engage with the landscapes we work within – be they geographical or human, artistic or political.

I learnt that engagement is a two-way process – less about bringing new existing and new audiences to poetry, more about learning from those experiences. In working with the Leigh Dark Writers, the Paperback Writers and the Art Tea group at the Turnpike, and repeated visits to the area - sometimes alone, sometimes with my daughter and partner - in watching the sunset over the mosses, in being eaten by midges and half-drowned in thunderstorms and drinking coffees in Leigh cafes, in chatting with miners and rangers and artists and bird watchers and volunteers, in listening

to local historians on housing estates on early Sunday morning, in hours and hours of online research - I developed a deep and lasting relationships with the landscape.

I think that the work I produced during the residency reflects that. It's much deeper, more nuanced, more inclusive. It's informed by a genuine passion and knowledge base. It's better. Residencies have an impact on creative practice. The small, closed world of the poet is opened. I learnt about the importance of listening and learning. I learned about the importance of creative thinking – that my part is important but very small. I thought a lot about the relationship between process and output, about the importance of letting go – of preconceived ideas, of ego. The three collaborative pieces in the final sequence are the result. These are lessons I'll take into future practice."

"Clare is a very inspirational workshop leader. Her enthusiasm is infectious."

"The trip was amazing, and all the young carers loved it, no rain can put us down!" Lauren Bentley Shine Team for Salford Young Carers, Gaddum Team. This is the powerful poem of a child.

On the nature walk, I saw  
a still lake and I heard  
a bird sing a song and  
I felt a fluffy cotton grass and  
I am the angry sky  
ready to show what I'm worth.

Attendees from multiple workshops were asked in three words to describe the experience "Words on paper; Very useful; Helpful interesting; Thoughtful emotional memories; Fun interesting enjoyable; Interesting informative entertaining; Exiting interesting great; Uplifting; Happy interesting fun; Great Host; Unusual provocative imaginative; Enlightening satisfying challenging; Exciting invigorating inspiring."

Case study Wellbeing Wagon – Yan Tan Tethera



The Wellbeing Wagon was designed by Oliver Bishop a.k.a Professor Jiggett of Yan Tan Tethera. The purpose is to take the wagon out and provide opportunities for everyone to Take Notice, Connect, Be Active, Learn and Give as part of the Five Ways to Wellbeing.

**Give** – within this drawer are the materials to make a bird pizza, wood cookies, wildflower seeds and peanut feeders

**Take notice** – there is the Landscape Frame which is detachable where participants look through the frame then create the landscape they can see using charcoal and pastels. There is also the “Sensory Survey” exploring the landscape through the five senses. The cart includes listening cones, tapping sticks, natural textures and a texture hunt, wind and smell catching test tubes and micro journey equipment (i.e. magnifying glasses, string, cocktail stick flags).

**Connect** – Little letters are parcel tags that participants write messages to strangers and then add them to the cart. Also is the “web of life” which using string shows how everything is connected in nature.

**Learn** – while the Wellbeing Cart is in motion we ask questions about the space around us. May be someone on the walk knows or maybe we come together as a group to figure it out together.

**Active** – used on the walks in the Carbon Landscape.

*“Today we’ve done some ‘big looking’ and we made marks based on the colours we could see through the frame on the wagon.”*

*“We’ve also done some ‘little looking’ with our magnifying glasses.”*

*“I love how Professor Jiggett creates feelings of wonderment at the same time teaching intricate lessons of nature. My daughter has enjoyed the sessions, sometimes magic always fun filled with laughter and joy. Away from the character of Jiggett is Oliver. An amazing creative whatever the media. The video “Reintroduce Your Love” I still consider a work of genius!”*



Useful Links

[www.carbonlandscape.org.uk/resources/arts-events-culture/events](http://www.carbonlandscape.org.uk/resources/arts-events-culture/events)

## Future Plans and Legacy

Each organisation has offered reciprocal Continual Professional Development opportunities and the expansion of a specialist and dynamic workforce and strengthen future arts and culture partnership bids. This is a different approach for a landscape-scale partnership and creates an upskilled, creative workforce who are equipped to deliver innovative, ambitious and impactful community-centred workshops, projects, events and commissions in our local green spaces. Measured through regular communication with participants, peer forums, idea sharing, and project evaluation. Wanderland has laid the foundation for the successful “Down to Earth” £1m Arts Council bid which from 2023 will further benefit Wigan by demonstrating high-impact, high-quality art commissioning with a focus on carbon heritage/ future.

## Lessons learned?

There is a lot to be said for having clear expectations and precise briefs. It was sometimes difficult to know if one of the commissioning organisations was fully committed to the landscape or using it as an opportunity for core funding of artists with the landscape as an “add on”. Laterally, one commission had to be taken back over by the programme team. Artists reported that there were issues around communicating with multiple members of the programme team / commissioning partners and not always having one point of contact.

## Funding Partners

