

Project Number : I4 Carbon Creative



Project Overview: City of Trees will commission at least 4 artists to interpret the unique characteristics and sense of place of the Carbon Landscape. The artists will work alongside members of the community to tell the story of the formation, exploitation and restoration of the Carbon Landscape with a variety of media in different ways to create materials that can be displayed and exhibited within and outside the Carbon Landscape.

Project lead organisation and other organisations involved: City of Trees

Project Location: Various

Project dates: June 2017 to January 2022

Project Outputs

Measure	Target	Delivered	Notes
4 arts and cultural initiatives delivered	4	7	Through Our Eyes – Elaine Fox Joe Roper – Looking for Eden Mario Popham – Strange Eden Tracy Hill, Ralph Hoyte and Phil Phelps – Ergmascope Word in Edgeways mobile app tour – Ralph Hoyte and local volunteers Mitch Robinson and Oliver Bishop – celebrating Joseph Evans, super powers of bog plants postcards with school children Philip Garrett – large stone engravings Wigan Flashes
10 community groups engaged in the project	10	12	Across the landscape especially Friends groups, Disability groups and Creative Writing groups
500 people engaged arts and cultural activity	500	550	This excludes other arts programmes organised by Wandlerland.
1 temporary landscape installation created	1	1	Permanent installation with the IZI Soundscape at Boothtown and Stone Carvings at Wigan Flashes
1 book of creative writing pieces created	1	1	Looking for Eden
1 book of photography and associated exhibition	1	1	Looking for Eden

Measure	Target	Delivered	Notes
Additional outputs delivered			
Anything unexpected or additional outputs!			Arts programmes that have been set up by the programme team and largely reported in Carbon Connections (Events).

Reflecting on the last 5 years, what's the one thing that you're most proud of that has come from your project being part of the Carbon Landscape?

The greatest achievement is the connections made with local communities. Each artist led collaborative pieces that were empowering for communities especially creative writing, poetry, photography and drawing. All work was totally embedded in the environment through a process of co-production which is more than the sum of its parts. The fact that the ideas came from the landscape ensured it was very rich. How communities react to their landscapes is very emotive whilst they learned about what was on their doorstep.

As Project Coordinator Miranda Clarke from City of Trees said "At the time I was surprised how little knowledge people living in Walkden and Worsley had little knowledge of their greenspace and virtually no knowledge of the mosslands."

The joining up of the projects with partners, groups and some schools is connections that will always exist. The art and culture experiences enabled these groups to be the right headspace it was easier to engage with other projects like Ignition when they visited Vales Brow Sustainable Urban Drainage they could see the synergies. Also some of the art produced is just stunning, ground-breaking and under-rated.

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

It has ensured more community involvement in the landscape and allowed local people the opportunity to think about it differently. In particular, the Carbon Landscape is better interpreted and explained. The Creative side then reinforces the walking loops and physical interpretation infrastructure. I imagine younger people will use these landscapes for their lifetime. It should not be underestimated the need to feel positive about an area where people previously felt negative. There are really deep emotions with local people about the industrial heritage e.g. jobs have gone, ugly areas where people are scared to go, landscapes controlled by unseen people. However, enabling people to have a creative experience in these landscapes had given ownership, which is really very powerful. If you don't have those conversations and opportunities the negativity will just continue.

"I think it's fair to say that we're very pleased with the writing we have produced, aided greatly by Ralph's (Hoyte) help and support and our inspiring visit to Chat Moss as well as your enthusiasm and encouragement"

Paul Wright, Local Resident working on the Word in Edgeways Project

What difference has this project made to people?

Miranda Clarke City of Trees “Just from my personal observations it allowed people (who possibly wouldn’t ordinarily) to get outside, take a deep breath, listen to the birds on the moss even though you can still hear the dull dron on the motorway in the background. One standout moment would be Salford young carers visit to Risley Moss with Sandra Hardingham of Leonard Cheshire. As the children got off the coach it was like seeing cows let out into the field after a long winter in the barn. Young people sometimes allow you to see impact straight away whereas older people may be a little more reserved. Young carers have such difficult and stressful lives so enabling these experiences which will be their childhood memories is joyous. I also have to say I have loved working with members of the Carbon Landscape programme team and Sandra Hardingham of Leonard Cheshire and it couldn’t of worked without the team aspects.”

Useful Links

Through our Eyes - www.carbonlandscape.org.uk/through-our-eyes

Joe Roper Looking for Eden - [Looking For Eden \(yumpu.com\)](http://Looking For Eden (yumpu.com))

Mario Popham Strange Eden - SE1 - Mario Popham

Hill, Hoyte, Phelps Erygmascope - www.carbonlandscape.org.uk/erygmascope

Words in Edgeways Tour www.carbonlandscape.org.uk/word-edgeways-tour-0

Celebrating Joseph Evans - www.carbonlandscape.org.uk/celebrating-joseph-evans-0

Philip Garrett Stone Carvings - www.carbonlandscape.org.uk/stone-carvings

Future Plans and Legacy

The Great Manchester Wetlands partnership has become a trusted entity to deliver high quality art and culture experiences.

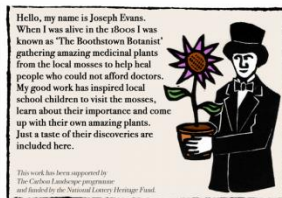
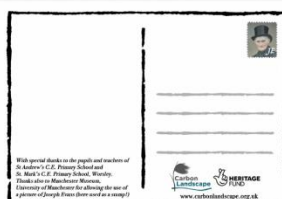
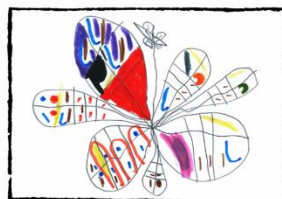
Lessons learned?

I hadn’t realised the divide between the technical experts in nature conservation and then staff with a remit for social inclusion. People will always be part of the equation so it is lessons in co-existing. Especially where there are very sensitive habitats we need to work at shared outcomes and again being creative with arts and culture programmes can be part of that.

Photographic Evidence



Erygmascope – Hoyte, Phelps, Hill



Celebrating Joseph Evans with Postcards



Stone carving with Philip Garrett Ochre Trail

Funding Partners

