

All Our Land Team

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UNIVERSITY OF LEEDS

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ALL OUR LAND

Creative Conversations Climate Crisis
Young people

In the landscape
Looking Listening Learning Responding

Acknowledgements

A heartfelt thank you to everyone who contributed to All Our Land

Action on Climate Emergency (ACE) Sarah Wiltshire Richard Boothman

Queen Elizabeth School (QES) Anna Waters

Lower Winskill Farm Tom Lord

Wild Ingleborough Ellie Parker

The Folly Museum and Art Gallery, Settle Caitlin Greenwood

Sturnidae Arti Collective Carine Brosse David Ashby Jacquie Denby

Visual Artist Ailsa Lewer

Yorkshire Dales Our Common Cause: Our Uplands Commons Claire Hodgson

Broadrake Rachel and Mike Benson



Further acknowledgements to:

All Our Land workshop participants Creative Conversations

Finn Hanson

Nico Carr

Jude Allan

Heidi Busfield

Fin Scott

Willow Driscoll-Duke

Gabriel Williams

Monika Witkowicz

Lola Primrose

Clara Standing Troutman

Myles Merckel

Jane Lees

Helen Haygarth

Jacob Bourne

Jonathan Cunningham

Lizzie Cunningham

Yuwen Feng

Bea Sumner

Amia Pirie

Tabitha Brown

Heena Mahmood

Marty Starr

Guy Dawson

AND to the 22 students who attended the 'taster' workshop at QES.

Action on Climate Emergency Settle and Area (ACE Settle),

are a group of community activists with local knowledge and relevant expertise who have been taking action on the climate emergency since March 2019.

Our work includes activities being taken by our **four themed groups on energy, transport, food and biodiversity**, raising awareness of the climate emergency through Green Cafes, conferences and stalls and information sessions; contributing to consultations & planning applications with surveys and feedback from local people, as well as raising issues with our MP and other local politicians. We also work in partnership with statutory authorities, voluntary organisations, community groups and individuals who share **the vision and requirement to make a just transition to a sustainable net zero carbon community.**

The work of the **young people** involved in the **'All Our Land'** project shows how our relationship to the earth continues to run to the core of who we are - both sustaining us, along with all other life, and providing us with a creative conversation about how we want that ongoing relationship to be. This is welcome and vital work at this time of crisis

Wild Ingleborough

My name is Ellie Parker, and I'm the Community Engagement Officer for the Wild Ingleborough project. Wild Ingleborough is a landscape-scale conservation project, aiming to assist nature's recovery and reverse biodiversity loss on the north and eastern slopes of Ingleborough. My role involves working within local communities to capture voices and experiences, to communicate the value of protecting nature and wildlife in the uplands, and to encourage local participation.

Conservation work can be complicated and conflicted and can pull our heads and our hearts in many directions at once. All Our Land has given its young participants the opportunity to explore some of these competing demands of nature, community, culture, and economy, and to express their hopes and fears about a changing landscape and an unsettled climate.

Participating in this project brought home to me just what an essential role people play in a landscape, however "wild", and that it's our relationship with a landscape that will determine its future.

School of Earth and Environment, University of Leeds

Globally we face both climate and biodiversity crises. As a society we must urgently find ways to reduce our greenhouse gas emissions whilst also allowing space for nature to thrive.

One of the key changes being proposed, particularly in the UK, is to reduce the amount of land being used solely for intensive agriculture and restore some of it to a more “natural” state. This restored land will take up and retain more of the carbon humans are putting into the air, slow the flow of water that falls on it as rain and improve the resilience of habitats to the climate changes that are to come.

But the land we talk about in this imagined future means something to people today and has done for hundreds of years. This is especially true in the Yorkshire Dales where agriculture plays a critical role in local livelihoods and is an important part of the cultural landscape. People often hold more than one stake in the landscape and may have nuanced and complex interests that go beyond stereotypes.

Our hope is that *All Our Land* continues to initiate conversations about the impacts of both climate change itself, and our response to it, amongst people across and beyond the Yorkshire Dales.

Dr Cat Scott



Introduction

Throughout 2022 local young people have come together with artists and environmental scientists to respond creatively to the relationship between our local landscape and the impact of climate change.

We hope that the resulting 'creative conversations' will generate further important reflections, discussion and action

Participants have been drawn from local schools; from GCSE through to A levels. Also, university students from Leeds, The Hague, London and Carlisle (who had all returned to their homes in the Dales) and volunteers with the Wild Ingleborough Project, and the Yorkshire Dales National Park Authority (YDNPA).

The workshops were held at Broadrake, which is nestled in the foothills of Whernside with long views toward Ingleborough and at Lower Winskill Farm, beautifully situated in high moorland above Langcliffe. Both of these settings have provided us with inspiring environments within which to walk and talk, reflect and learn and creatively respond.

Tom Lord who farms at Lower Winskill opened each of the 4 All Our Land sessions with fascinating walks and talks through the hay meadows focussing on his concerns relating to the climate crisis and how this has impacted his farming practices.

As artists we introduced a mix of methods and media for participants to choose from. All the resulting work was inspired by the landscape within which we worked, the insights and discussions generated by all contributors to the sessions, and the thoughts and concerns and questions that everyone individually brought to the day.

The All Our Land groups have been fully engaged throughout, responding with care and openness to all that was being considered. They have explored new methods of making, taken risks with ideas, spoken honestly, with questions, listened with attention and always with regard for each other.

Every artwork was discussed in the making and, as one participant said,
“Once you open your eyes to nature it really is a whole new world”.



When we asked participants the question:
'What do I want to say?' these are some of their responses:

I want people to appreciate nature more and learn about the importance of preserving rare and precious habitats and landscapes.

It is not too late and we all have the potential to change

I want the messages to speak for themselves within the artwork and really say how important action is.

In the meadows it felt peaceful. Everyone was so kind and interesting. I loved the fact that you didn't have to be artistic to fit in. It was amazing. Just the fact that you don't know anyone but then still come together to talk about our feelings about the climate emergency.

Creative Conversations





Fin

Title: Finding the lines within
Fin Scott



Lizzie

This image was inspired by the beautiful setting of Lower Winskill Farm. As we embarked on our guided walk, I could not help but stop and take in the vast landscape which featured one of the Dales' best known mountains, Pen-y-ghent. Although I am a resident of the area, I had not seen Pen-y-ghent from this angle and was struck by its imposing shape; I thought I would try (emphasis on try) to capture the vast natural beauty of the scene using the medium of lino printing. This medium was new to me and the creative process was challenging, imperfect but very personally rewarding and hopefully successful. As we explored throughout the project, climate change poses a significant, present, and growing risk to fragile areas such as the Dales. Taking in this view and subsequently creating a piece of artwork offered me a period of reflection about just how important it is that we work towards individually and collectively making changes to protect these vital environments, and just how rewarding this journey will be.

Lizzie Cunningham



Heidi

Names

When we were on the walk Tom was saying how the majority of people don't know the name of plants and how can we care if we are not aware.

I think if you want to help something you need to know what it is. It's a bit like climate change, everyone knows about climate change but they don't really know the details, it's a bit like that. You might not need to know names but you need to know the background.

Heidi Busfield





Clara

Feet of clay

Tom spoke to us in his fields. He gestured to the plants, the views and us. He recognised the interdependence of humans and nature. I thought about our feet stomping along paths and running along pavements, keeping our eyes on the route and our minds on ourselves. In my life in London, manmade infrastructure dominates my vision and distances me from the world that keeps us all alive.

When we were in the fields I thought if we were smaller maybe we would see things differently. We would walk among, instead of over the grasses, flowers, insects and soils, appreciating the complex powerful systems working so hard to maintain our world. We would respect and recognise the power we are presently going to extremes to exploit. Beneath our stomping feet and absent minds is a world unseen and ignored. On a grander scale, the humongous carbon footprints left by the humongous feet of capitalisms most powerful protagonists, crush our lands complex systems. The revered capitalism has destructive feet of clay.

‘Feet of clay’ is an idiom defined as a fundamental flaw or weakness in a person otherwise revered **or** a weakness that is not widely known.

Clara Standing Troutman



Lola

I am an artist based in the north of the UK, whose work flits between a range of mediums but is inherently informed by sensibility and a symbiosis with sunlight.

Winskill is a place that had previously been in my periphery despite being so close to home. Whilst walking through its surrounding golden grasses and wildflowers, a phrase spoken which resonated with me most was simply 'we need more people in the fields'. Explained in relation to the decline of farm labour over generations, I followed a notion of quite literally immersing myself into a landscape that I often feel reflected by; an action and worldview that I believe could help others remember where we have come from and where we belong. To help eradicate the misconception of nature and ourselves existing as separate entities. How do you trace yourself back, and find empathy with the land you inhabit?

'What else can you offer the earth, which has everything? What else can you give but something of yourself?' ~ Robin Wall Kimmerer

Lola Primrose



Anthea

There are so many conundrums when thinking about our land. This project filled me with more questions than answers but I feel deeply that we need balance.

The sheep skull seemed to be a powerful symbol of the past, the present and perhaps, if managed correctly, the future. I had wanted to have a nest of eggs inside symbolising new life/ways emerging. Farming, Industry, Land use in general we need to tread lightly on our planet sustaining it for the future and not just for the present.

Working with young people has been humbling, it gives you hope but also a great sense of responsibility, my generation need to get it right, we have a lot to do and we need to act now.

Anthea Hanson



Guy

Borders

I imposed thick black lines across the maps of the Dales to represent how we have segmented the natural environment into distinct areas of woodland, grassland, agriculture etc instead of letting it grow wildly as a natural diverse system.

I chose the dotted scissor lines, that you might see on a product such as a cereal box, to represent how we have commodified the land. Similarly, I bent the black ink lines at sharp right angles in odd areas to mimic the harsh, ruler-straight borderlines between African countries put in place by Western colonisers. This was to imply that our disrespectful, reductive, capitalist view of the land stems from the same part of the western mind which colonised Africa.

I painted certain areas bold green to represent the bright green fields in the Dales which are this colour as a result of chemical fertilisers. I superimposed key words over these fields to emphasise the mechanistic and divisive approach we have to our land. Instead of this way of thinking, I completely agree with Tom, the farmer, when he said that we should have softer borders between grassland and woodland, culture and nature.

Guy Dawson



Ellie

I tried to keep the lines simple and strong, because I liked the contradiction of using simple bold cuts to represent something which in reality is delicate and fragile. Nature is constantly surprising us with its strength and its fragility.

Ellie Parke



Caitlin

‘They used to make cloth from nettles’ and ‘ Make hay when it rattles’, was inspired by a day at Lower Winskill Farm with the All Our Land project.

Did you know that they used to make cloth from nettles?

It’s the same as making linen from flax. First you let the plants grow, then you cut the long stems and leave them to rot. Later you dry them, beat them and comb them to extract the fibres. Then you can start spinning.

It’s a lot of work to make a fabric.

I saw a patch of nettles outside the studio workshop and thought, ‘they used to make cloth from nettles’ and when you next see a nettle you might think so too.

We all know a nettle when we see one but would you recognise a hay rattle? I wouldn’t. Tome showed us some in the meadows at Winskill and explained that it was a parasite which leeches off graa roots. Later I googled the plant and found this farmers complaint: ‘Hay rattle can turn a grass-dominated sward into a flowery meadow faster than about anything else.’ That sounds good to me.

Caitlin Greenwood is the Heritage Development Officer at The Folly.



Marty

All Our Land

Time stopped

Did it?

The boulder teetered on the edge

The edge of what?

The sick lamb rose

The new army yawned

As finally a new day dawned

Emptiness was filled

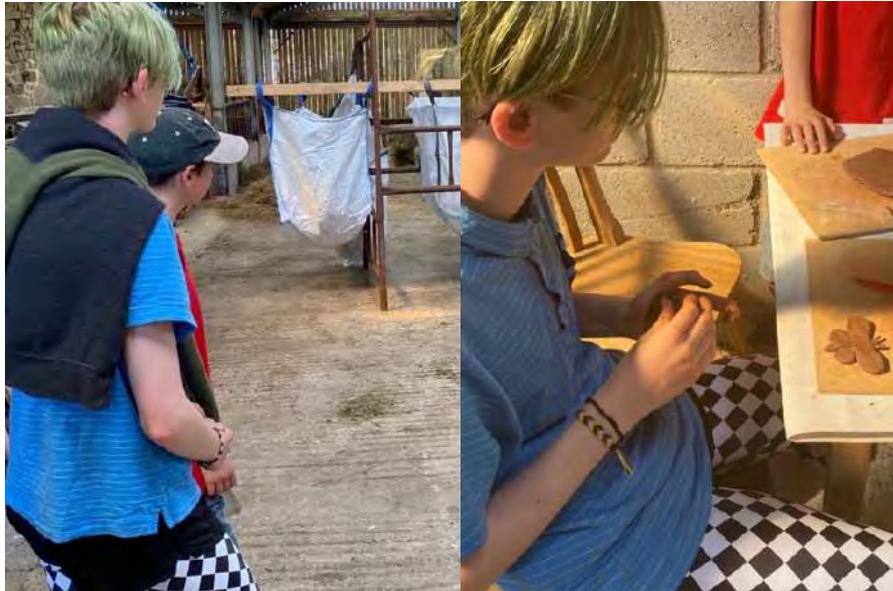
With the hunger for sustenance

Forgotten memories

No more rights but

Bubbling animal instincts

'I wanted to share this poem. It sums up kinda our conversation around the climate crisis/breakdown but with hope for the future and working it out.' Marty Star



Nico

The meadows are full of life, butterflies everywhere! It was so different to the other farmed land which felt like plastic grass. Tom said he was a butterfly farmer, I thought that was a really nice idea.

Nico Carr



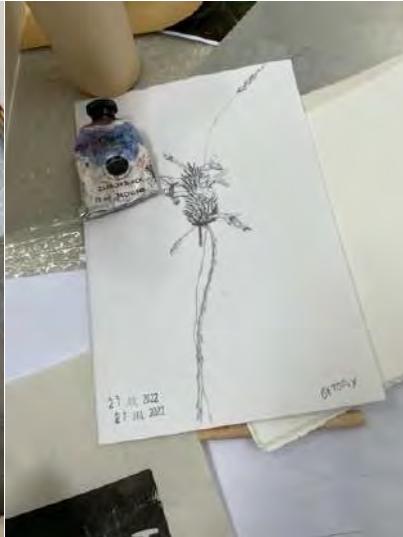


Jane

Two of my favourite childhood books were *The Observer's Book of Wild Flowers* and *I-SPY Wild Flowers* which, ever the auto-didact, helped me to identify wildflowers by their common names. Walking through the diverse meadows at Winskill reminded me of summer days out with my mum and dad, and I began to spot flowers I remembered from long ago. With such delightful - and puzzling - names: lousewort, cranesbill, yellow rattle....! Here, at Winskill, I'm playing Rumpelstiltskin with my Pictogram Plant Puzzles.

Jane Lees





Myles

I found Lower Winskill farm an incredibly special place. It is relatively small when compared against the patchwork of industrial farm yards that cover the opposing side of the valley. However, as we were guided round, it became clear how vastly complex this small plot of land is as Tom described the various wildflowers, butterflies, birds along with all the fragile entangled relations that exist between these many species. I specifically found Tom's ongoing pursuit towards a self-sustaining wildflower meadow farm fascinating. His years of trial and error became visible as he talked about the coinciding timing of lambing season and Betony (Common Hedge-nettle) flowering. This, he explained was not accidental, the high protein plant comes into bloom just at the time that mothering sheep and lambs need a supplemental boost in their diet to aid them through the intensity of lambing. With this in mind, i began running compositions of various wildflowers through the printing press without ink. Leaving a faint embossing of the plants onto white paper. I found this process creates images that are faint or almost invisible under certain light, but under closer inspection hold incredible detail. With the paper even capturing an imprint of the smallest seed heads. For me, these prints mirrors the feeling i had upon uncovering the hidden diversity and complexity of life within the meadows at Lower Winskill farm.

Myles Merkel



Helen Haygarth



Heena

It was sobering to reflect on the effects of climate change whilst being immersed in the countryside. The conversation we had was honest and thought provoking, and it felt therapeutic to engage in art work after this discussion. It was a new experience for me and one I really enjoyed, thank you.

Heena Mahmood



Jonathan

Living between the Yorkshire Dales Three Peaks, I am always in the landscape, exposed to different weathers and in close proximity to a variety of interesting natural habitats. Therefore, I can always appreciate the beauty of where I live. My artwork from All Our land uses predominantly natural materials to create prints. These include monoprint, lino and collagraph prints. I like the different visual features of each plant I see on my walks. It's about appreciating the fragility of this local landscape and seeing nature with different perspectives, rather than just seeing it as mundane and lifeless. In my own time, I have done some photography, observational painting and sculpture, such as willow weaving. Photography enables me to capture natural subjects in artistic ways, using different times of the day and composition to make photographs look more creative.

Jonathan Cunningham



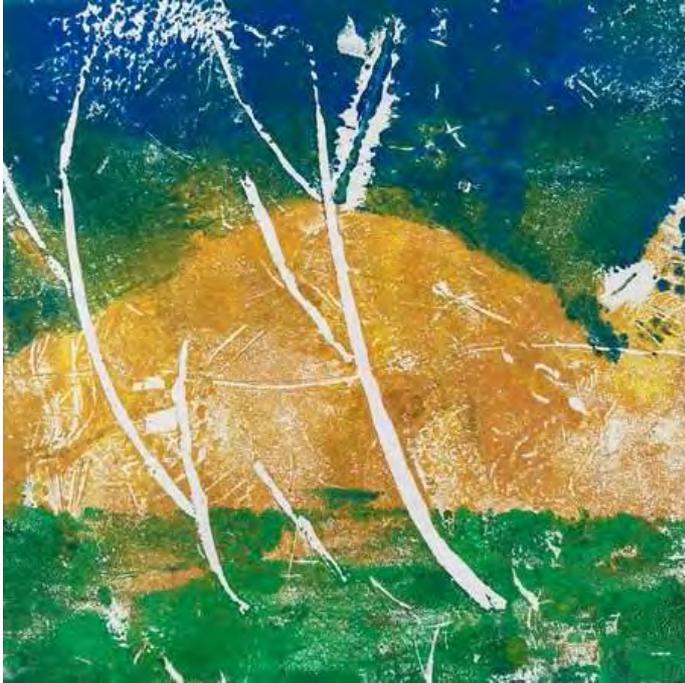
Willow Driscoll-Duke



Bea

Title: Lost Voices

Bea Sumner

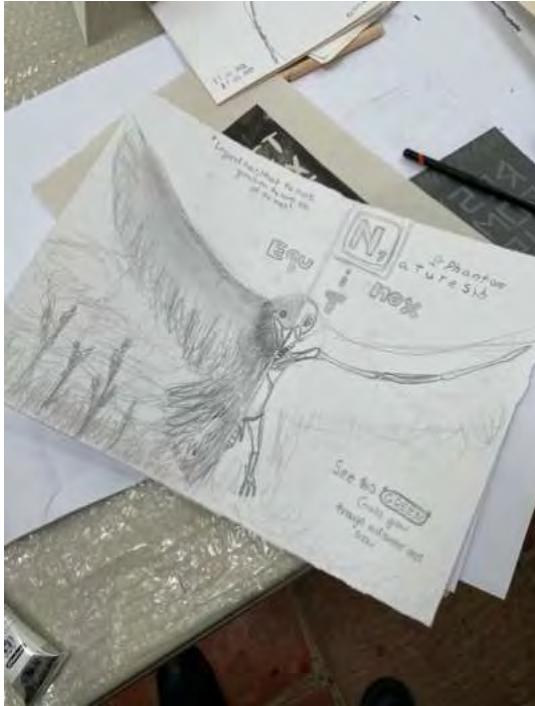


Cat

These trees are battling against the elements to grow on the hill at Whernside (strong winds will have prevented them growing straight upwards!). Their challenge felt a bit like trying to tackle climate change in the face of powerful forces that would prefer society to carry on as we are. It will take us longer, and be more difficult than it needed to be, but we will get there eventually.

Cat Scott





Jude

I was inspired by what was said about the bright green grass being practically artificial. I wanted to show a Raven that was half dead and half alive N7 nitrogen and equinox.

Jude Allan





Amia

Title: Mother Earth
Amia Pirie



Tabitha Brown



Gabriel

Limestone Thoughts

All day long with clouds and birds,
The greens and blues moving through the water.
I wish my words were paintbrushes,
Because then I could compose these pictures in my writing
To capture the water on the stones.
To capture the sky,
The soft rain I taste.
I wrap myself in my coat of storms,
And just run.
The trees,
My family,
Surround my spirit,
Holding me in their arms and telling me their stories.
My feet leave the ground,
And land in an ocean,
Dried up by the sky a millennia ago,
Leaving behind its crystalline mark.
I see all the ways I lived today,
Portrayed by my reflection in the ocean and the sky and
I wake up,
Deeply breathing,

Into the peace,
Of an ancient forest

'I thought of this when walking along the Clapham nature trail which is made partly of limestone.' Gabriel Williams





Finn

Title: Natures Warning
Finn Hanson



Monika

Title: At Peace
Monika Witkowicz

Tom Lord – Lower Winskill Farm

Abstracts taken from 4 walks and talks through the hay meadows led by Tom that created questions, discussion and reflection

It can look like a tranquil scene but believe me, under the surface there are millions of things going on and we are only just starting to understand that.



What I am trying to do here is to look after the soil better and in doing that there will be food for animals but also space for nature.

A separation of the cultural world and the natural world is an artificial thing and we sometimes need to think about changing that.

Trees over 100 years old are a carbon store but it has taken a long time to grow. The saplings we have recently planted will take about 30 years to turn into a sink for carbon. So what can we do right here and now?

The soil and the grassland is incredibly active, the soil and the grass acts as a carbon store. It is measureable/quantifiable, and I could find figures for that.



The grassland won't store as much as trees but we have masses of it and it is something we can do right now. We just need to tweak the management of grassland a bit.

Q. Are some trees better for storing carbon than others?

A. Trees that are fast growing store carbon more quickly but they don't live as long and are often used and therefore release the carbon again. *(Dr Cat Scott)*

Ash, we are losing the ash trees, you can't really replace them and it brings home to me the fragility of the environment. Like the song, '*You don't know what you've got until its gone*'.

The wild flower meadows are a source of nectar and pollen, there is a midsummer shortage of sources of nectar and pollen for bees and butterflies.



We have harvested seed from the meadows and we sell that for meadow restoration.

If you look at the more intensive farming you will see the bright green of the fields. They are that colour because of the nitrogen fertiliser, and some fields will be reseeded so that there are grasses of the same species and consequently they will have low biodiversity.

Intensive livestock farming impacts on the grasslands. There is concern about the whole process of rewilding. If you are not careful rewilding and intensive agriculture become 2 sides of the same coin. Rewilding is very popular with politicians but you can have islands of rewilding in a sea of more intensive farming. I am trying to do something a little gentler, but a lot less politically supported. It is becoming increasingly challenging to look after this landscape.



We have changed our sheep breed and the sheep that we now have are called White Faced Woodland. They are able to thrive eating the grass that is here and the hay that grows. A lot of commercial sheep breeders have supplementary food stuff and particularly winter concentrate, mainly soya. The lambs that are growing over winter can strain the metabolism of the mother. They grow so much that the mother can't take in enough food so the high protein is supposed to supplement this. High protein is often in grain, much is in soya, it is gm modified and it is hard to follow the supply chain.

There is a new way of thinking.

In the spring something magical happens as the spring wild flowers come up. Plantain, for example have a lot of nutrition in the leaves and the protein content is comparable to soya, so we have something that we can grow now that has high protein. Something I discovered recently is that sheep actually prefer the leaves of wild flowers, they eat grass as a last resort.

Costs have gone up so the increase in the price of fertiliser may change the way people think. Fuel has gone up. Plastic has gone up.

I don't have a great personal philosophy other than I was brought up here and this was my grandparents farm. As a child I remember my grandfather cutting a meadow like this with a small tractor and scythe bar and meadow brown butterflies would appear and I would be able to cup them in my hands.

These are not places to put in aspic and put in museums, they are part of growing up.