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A Moss of Many Layers

A report

funded by The National Environment Research Council (NERC) as part of the programme
'Arts based public engagement with climate change'
conducted by UK Research and Innovation (UKRI) 2021-2022

By

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&

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Pupils from William Howard Secondary School helping out with some of the restoration work on the bog.

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- The Place Collective
- Place Innovation
- The community around the bog.



Canvas placed on the bog as part of the process to inform a poem written by Harriet Fraser



Contents

1. Introduction	4
2. The Project	5
3. Engagement	7
3.1 Engaging artists and scientists	7
3.2 Establishing links with the local community	9
3.3 Artistic engagement	9
4. Sharing Forwards	12
5. Outputs and Outcomes	13
6. Impacts	15
7. Insights	17
8. Conclusion and Future Plans	18



Shankhill School pupils learning on the bog and then being creative in the local village hall

A Moss of Many Layers

A report

1. Introduction: A science-art-community project bringing Bolton Fell Moss to Life

The 'Moss of Many Layers' was an art-science-community and research project focussed on an extraordinary expanse of lowland bog at Bolton Fell Moss, north of Hadrian's Wall in Cumbria. Working with people in the local area, the project used art and the sharing of science to make closer connections between people and Bolton Fell Moss. The project was funded by NERC (National Environment Research Council) and run by the PLACE Collective in partnership with Natural England, the University of Cumbria and peat restoration specialists Barker and Bland Limited. It took place in collaboration with the local community between January and September 2022.

A brief history of the bog: Bolton Fell and Walton Moss (BFWM) is almost 1000ha of peatland in the Cumbrian borderlands, located within a rural farming community with high indicators of multiple deprivation. Until 2013, Sinclair Horticultural Ltd. undertook extensive peat extraction at BFWM, employing approximately 80 local workers at its peak. In 2013 closure negatively impacted local employment, with community engagement unearthing strong memories of work and life associated with domestic and industrial peat, and a sense of loss at its demise. Bolton Fell Moss is now being transformed from a site of industrial peat extraction to a National Nature Reserve. National Nature Reserve (NNR) designation, and then peatland restoration, began within a community context of disenfranchisement, and poor understanding about the climatic and hydrological value of restoration.

An 11 thousand-year timeline

- ~11,000 BC, deglaciation of the Late Devensian British-Irish ice sheet northwards across the area exposed an undulating landscape comprising a series of low amplitude hill-hole pairs with a semi-continuous subglacial till cover. This undulating landscape resulted in an extensive complex of shallow ponds.
- 10,000 – 7,500 BC the shallow ponds were progressively infilled with minerogenic sediment from the surrounding tills under paraglacial conditions, with a gradual shift towards organic muds as vegetation establishes in the region
- 7,500 – 6,000 BC Open water conditions transition to fen and mires, with an increase in presence of Sphagnum moss.
- 6,000 BC Sphagnum mosses become the dominant vegetation in the region, indicating development of peat, with an accumulation rate of $\sim 1\text{mm a}^{-1}$.
- ~ 1,800 BC Transition of the peatland to an ombrotrophic (rain-fed) raised mire, as the peatland surface rises above the surrounding landscape. Variations in peat vegetation and preservation represent climatic shifts alternating between relatively dry and wet conditions
- 2490 BC First evidence of human impact on the peatland, mainly through vegetation clearance in the wider setting of the moss. The peats record a chronology of land-use

change and small scale peat cutting from the late Bronze Age through to the onset of the Industrial Revolution.

- 1900 AD the peat had accumulated to create a raised moss-covered bog, storing huge amounts of carbon
- mid 20th Century – extraction began to remove peat for the horticultural industry. Within 50 years, thousands of tonnes of peat had been taken away: some mined areas of the site are now as much as 8 metres lower than the untouched peatland.
- 2013 – peat extraction came to an end, which meant a loss of employment locally. Under new ownership by Natural England a process of peatland restoration began.
- 2015 – Bolton Fell Moss was designated as a SSSI (Site of Special Scientific Interest). The '**BogLIFE**' project of restoration began.
- 2016 – Bolton Fell Moss was designated as a Special Area of Conservation
- 2019 – Bolton Fell Moss was declared a National Nature Reserve

With ongoing restoration, this 421-hectare peatland will be on track to be a major carbon sink for England. In good state, this and other restored peat bogs offer nature-based solutions (NbS) to the climate and biodiversity crises. The Moss of Many Layers project has involved research, artwork and engagement activities throughout 2022, culminating in the well-attended 'Wide Open Day'. From 2023, Bolton Fell Moss will be open to the public, with a 3km-long boardwalk giving access to a significant area of the bog, and creative elements from the project are part of ongoing legacy of engagement and learning opportunities.

2. The Project

This project aimed to improve understanding of climate change mitigation in the context of peatland restoration and carbon sequestration, adopting a multi-faceted arts approach to community engagement. It co-produced a science-informed, artist-inspired and community-led narrative of peatland restoration and the contribution of healthy peat bogs to local and wider society. This project co-created a new narrative that kindled community pride in BFWM's national value BFWM as a carbon store for climate mitigation and engendered a legacy of engagement and care that values this peatland habitat, biodiversity, and landscape.

Project team: As outlined by NERC this should 'create equitable partnerships to encourage critical thinking, dialogue and exchange of ideas between four collaborators all chosen based on clear, evidence-based justifications:

- an environmental science researcher
- an environmental land manager
- persons representing community organisations
- a group of artists.

Aims:

1. Engage the local community in BFWM's new role as a carbon store, water alleviator and nature recovery project
2. Combine citizen science and arts-based engagement to increase understanding of climate change, and the wider role of a healthy bog, and to restore a sense of involvement and pride in BFWM
3. Offer an example of a project facilitating community engagement in actions to address climate change and inspire local people to become advocates for land-use change

Objectives:

1. Evolve local community relationships with BFWM from a lost place of work and a poorly-understood habitat towards being a place of community pride (inspire & build knowledge, skills and confidence)
2. Build collaboration between peatland ecologists, climate change and bog restoration specialists, community stakeholders and artists - the 'project team'
3. Enhance relationships and dialogue between the project partners in order to build a new narrative about BFWM (creating equitable partnerships)
4. Involve local communities in the scientific understanding, monitoring and artistic interpretation of BFWM (produce creative output) e.g. schools, parish council, landowner representatives
5. Create arts-based outputs that tell BFWM's story, putting its history and science into accessible and engaging forms building a future narrative (produce creative output)
6. Share work via installations, events, and an exhibition (distribute the work through an exhibition or event)
7. Support Natural England (NE) in restoring BFWM access (inspire & build knowledge, skills and confidence)
8. Involve local land managers in sympathetic management of the land surrounding BFWM (inspire & build knowledge, skills, and confidence)
9. Integrate the scientific and arts-based outputs to NE's planned BFWM engagement work to achieve a long-term community group 'Friends of BFWM' (project legacy)
10. Independently evaluate the project and its approach for future initiatives (Independently evaluate)

Management: The project was led by the University of Cumbria (UOC) in partnership with scientists from the Centre for National Parks and Protected Areas, artists from the Place Collective, Natural England, neighbouring landowners, and community members.

The Plan: Draw together scientists and artists to form a multi-practice team to co-produce the project with the local community (see obj. 4 above). Five artists from the Place Collective collaborated with environmental scientists and practitioners specialising in peatland processes and restoration. A variety of engagement approaches involved different interest groups within BFWM's local communities ensuring participation and co-creation. The outputs offer stories of change, with reflections from the past and projections of a hoped-for future, in the context of the community, climate change and the life of peat/bogs.

Approach: Arts approaches were used for knowledge sharing - to convey research findings and information about peatlands and climate change to local communities, and, also, to convey community voices. We identified these communities - including farmers and those whose cultural identity and livelihoods were affected by the closure - as under-represented and as beneficiaries. The process aimed to encourage an increased sense of connection to BFWM and opportunities to involve hands-on restoration and research and learn about climate change and moss restoration. The community was involved in the co-design and curation of some artistic outputs through a series of conversations, workshops, and participatory events held both at BFWM and in community venues.



School engagement on the moss

3. Engagement

3.1: Engaging artists and scientists – building the project team

Establishment: Developing ideas and creating the team. Jane Barker, Professor of Practice with CNPPA and director of Barker and Bland, which specialises in peatland restoration, first spotted the funding opportunity and suggested the moss as a possible location. Jane spoke with Prof Chris Loynes (University of Cumbria) and with Dr Simon Carr (UoC) who agreed a focus on Bolton Fell Moss, with its ongoing research into restoration and carbon sequestration and capture. The site is owned by Natural England, who were looking for opportunities for furthering engagement with local people (some of whom had lost employment and income when the peat extraction ceased). To link with artists, an obvious choice was to work with the PLACE Collective, which sits within the Centre for National Parks and Protected Areas and has a membership of artists whose work is critically engaged in environmental issues, and cross-disciplinary working.

The first meeting on Bolton Fell Moss to talk about the idea involved:

- Prof. Chris Loynes (UoC Human-Nature Theme lead at CNPPA)
- Dr. Simon Carr (UoC Associate Professor in Geography, specialising in landscape and climate change)
- Jack Brennand (UoC doctoral researcher working on the restoration of Cumbrian peatlands and with experience on BFWM.)
- Emma Austin (NE senior reserves manager)
- Rhiannon Baker (NE, engagement team)

- Prof. Jane Barker, Professor of Practice with CNPPA and director of Barker and Bland, peat restoration specialists
- Harriet Fraser and Rob Fraser, honorary research fellows with CNPPA (founders of the PLACE Collective)

This was a first-time visit for Chris, Rob and Harriet. The others were familiar with the place and introduced us to its history and the research being conducted there, a previous engagement project (oral history and heritage) and plans for the future of the bog as a National Nature Reserve (NNR) open to the public, and a site for ongoing research into carbon, peat and biodiversity.



Most of the team who worked on Moss of Many Layers

Rob and Harriet (co-founders of the PLACE Collective) fleshed out a plan involving 5 artists, with 5 art forms. The artist team was selected for the complementary nature of the media, and the individuals' skills at engaging with the public in different ways.

- Helen Cann, illustrator and map maker
- Juliet Klottrup, film maker
- Anne Waggot Knott, artist/geographer
- Rob Fraser, analogue and digital photographer
- Harriet Fraser, poet

After learning that the bid had been successful, the whole team met at the bog, and then went to the village hall for a brainstorm. This was free flowing: setting the context, sharing ideas, identifying opportunities and challenges. The intention was for the project to evolve in response to science-arts exchanges and engagement with the local community.



Filmmaker Juliet Klottrup interviewed more than 25 people during the project and then created a 15-minute film that intertwined the voices plus scenes from Bolton Fell Moss. It was premiered on the *Wide Open Day* and was seen by more than 100 local residents.

3.2: Establishing links with the local community

The focus in the first few months was on relationships. Emma Austin (NE) liaised with local residents to let them know about the project's aspirations and find out who was happy to become involved, either through hands-on workshops, citizen science projects, or being interviewed/filmed. This work was critical and laid the foundations for the artists to make contact with local residents and an extended network of people connected with Bolton Fell Moss.

3.3 Artistic engagement

The project artists began by learning more about the bog from the scientists and reserve managers, and then began their engagement activities. The artwork ran alongside restoration work, scientific research, and preparations to make the site safe for public access, with a new boardwalk. It included the following strands:

- Artist-led activities for local residents on BFWM - expanding on NE's previous engagement programme and current restoration work
- Schools work - in situ learning and exploration on BFWM in groups with an artist, scientist and reserve manager; plus follow-up work at a local village hall using art practices including printing, drawing, cyanotype.
- Filmmaking - bringing in different voices, building on the previous heritage work with local communities and looking towards the future
- One-to-one or small group meetings between local residents and artists, including oral history recordings
- Artists in conversation with ecological specialists and volunteer citizen scientists
- A new hand-drawn and annotated map presenting the natural and industrial history of the Moss, and its imagined future

While all the artistic elements have been valuable, and helped the project reach different sets of people, the schools engagement work took up the greatest proportion of time, and was a central focus. School children became citizen scientists, and were guided in artistic work that helped to embed messages and deepen their sense of connection and pride in the bog. Led by Anny Waggot Knott, this arts strand was themed 'Core, Explore, Soar/Restore'

Blogs about the artistic process were posted on the PLACE Collective website, as well as a film featuring PhD student, Jack Brennan, reflecting on the impact of an inter-disciplinary approach on his own learning, and his ability to teach. They are accessible on the blog scroll here: <https://theplacecollective.org/blog>



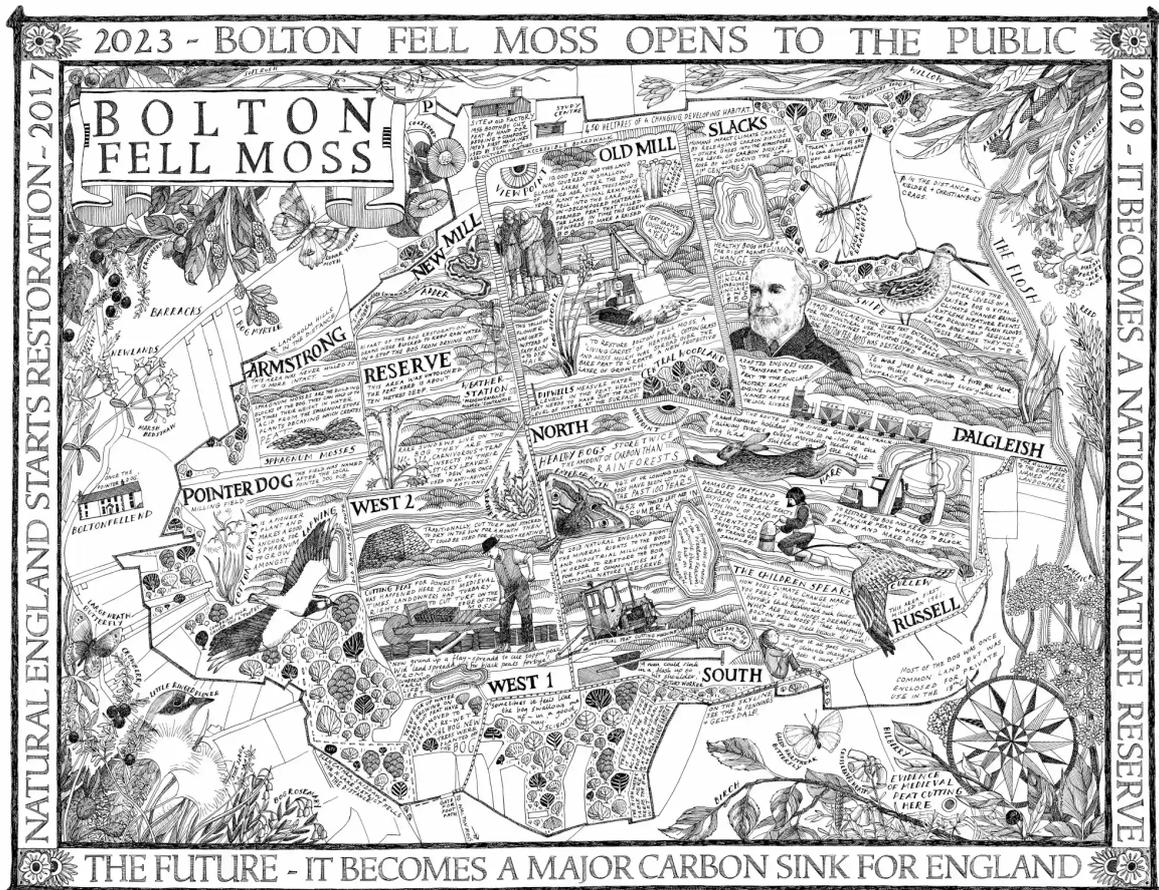
Dr Simon Carr looking at sphagnum moss with William Howard school pupils



Rob Fraser making a large format portrait



Harriet Fraser led a poetry walk around the bog, which attracted 16 people from across the north of the county.



Illustrator Helen Cann created this map on the back of a site visit, doing research, talking to members of the team and listening to recorded interviews carried out by artists during the course of the project.



More than 80 people arrived at the site for the *Wide Open Day*.



More than 100 people turned up for the exhibition at Hethersgill Village Hall. The majority were local residents

4. Sharing forwards – on the bog and to wider society

Throughout the project, engagement through research, interviews and events (including schools visits and a poetry walk) kept conversations going, and word spread among the local community about what is happening on the Moss.

A major opportunity for sharing work was the 'Wide Open Day'. Almost 80 people attended an event on the bog, where small groups followed the course of the boardwalk, were given information by members of the project team, and shared their own knowledge and experience of the bog. Following this event, there was an exhibition of artworks and information about peat in the local village hall. This included a 9-metre-long peat core as the centre piece, with a history of the last 9000 years annotated by school children. This was exposed so people could touch and explore it. The event displayed photography, artwork by the school groups, poetry and demonstrations of scientific tools used in collecting information about carbon and peat. The new map was on show, and the event marked the premier of the Moss of Many Layers film. More than 100 people attended this event.

Artwork is publicly available online, and for touring to interested communities. The Moss of Many Layers film, which tells the story of the Moss through the voices of local residents, school children and people involved in monitoring and evaluation, is also now included in the COP26 Peat Pavilion. The film can be watched via this Youtube link:

<https://www.youtube.com/watch?v=UJiJwCdWULE>

At BFWM, within sight of the accessible boardwalk, a set of seven poetry signs are permanently in place. These act as surface level peat rods, to allow scientists to monitor growth of sphagnum and peat over time, and the words form a poem that can be read clockwise or anti-clockwise.

The artist team will be involved in elements of the design for new interpretation at BFWM, including in the new visitor's shelter, and a new research centre.

5. Outputs and Outcomes

- visits to the bog, activities and arts workshops for local schools
- community-focused event attended by 100+ people
- surveys and scientific data of international importance relating to climate change and bog restoration
- a 15-minute film
- 30 large-format real-film portraits of people who are connected to the bog now, or have historical connections through working there in the past, accompanied by quotations from interviews (each interviewee received a hand-made print)
- a citizen-science tool hosted by NE/UoC to enable local residents to extend the existing 'Eyes on the Bog' (<https://www.iucn-uk-peatlandprogramme.org/get-involved/eyes-bog>).
- poems drawing on the words of local residents and experiences of the bog
- a hand-drawn map representing physical, scientific and social narratives
- small sculptures combining industrial tools found on the bog with modern textiles
- guided walk with poetry, attended by 16 people
- a set of seven steel poetry signs which act as surface level peat rods, for monitoring change

Outcomes for future engagement:

Materials:

- Artwork will be included in the new visitor shelter (planned and NE funded).
- The new hand-drawn map is saved in digital form and will be printed as necessary, including to very large sizes.
- A small-scale exhibition of work is available to share.
- Limited edition small booklet will be made as a keepsake for locals.
- Physical artefacts on site: the poetry signs are permanent.

Collaborations and future learning and research opportunities

- Formal Collaboration between Natural England and University of Cumbria: A key outcome of *Moss of Many Layers* has been to stimulate collaborative work at Bolton Fell Moss between Natural England and University of Cumbria. "*This is just the beginning of the relationship*" (Emma Austin, personal comm). The opportunities for discussion afforded by the project have identified a range of teaching, research and engagement activities beyond the timescale of the *Moss of Many Layers*.
- These activities form the basis of an access and data-sharing agreement committing both organisations to monitoring the changing ecological, hydrological and peatland function at Bolton Fell Moss from 2023, to build upon the foundational work of the EU Boglife programme. Natural England has funded the purchase of a portable Greenhouse Gas Analyser for the site, which will be maintained and used by UoC to collect regular gas-flux data.
- The establishment of a field shelter on site will facilitate numerous teaching and research groups working on site across all levels of teaching in UoC, collecting and analysing data to inform the ongoing management and engagement at Bolton Fell Moss.

- Learning about multi-artist engagement within cross-disciplinary teams, and in connection with community engagement, has contributed to new projects being taken on by the PLACE Collective (e.g. 'Watershed' funded through UKRI Enhancing Research Culture fund, 2023)
- Natural England now has a wider range of materials for displays at events for communities living locally to bogs, for volunteers, and for sharing information with citizen scientists, and for professional networking events.



Seven steel poetry signs have been placed close to the boardwalk at various intervals across the site



Former peat-cutters Dick Davison and Joe Calvert.



Shankhill Primary School pupils on the bog.

6 Impacts

Method of evaluation. An independent evaluation was conducted by Gina McCabe of Place Innovation Ltd and designed to test the project aims:

- Engage the local community in BFWM's new role as a carbon store, water alleviator and nature recovery project.
- Combine citizen science and arts-based engagement to increase understanding of climate change and to restore a sense of involvement and pride in BFWM
- Offer BFWM as an example of facilitating community engagement in actions to address climate change and inspire local people to become advocates for land-use change.
- Data was collected through email exchanges and online meetings with the project team, a review of artists outputs, and public consultation as part of the project finale Wide Open Day.
- *Moss of Many Layers* offers a valuable case study to inform future projects; a second project (UKRI-funded) is building on the model of involving multiple artists working as part of a wider team in contact with local communities.

The findings of the study indicate that the Moss of Many Layers successfully 'engaged local people in the bog's future purpose as a symbol, as a carbon sink, and as a wildlife refuge' (intended outcome 1).

'Well done for inviting and involving everyone. All too often people are overlooked. Great to 'own' where we've come from and why we're here. Not just what we'll do next.' Local resident and Chair of local sustainability community trust.

'I ran events like this and never had such a good turnout. The mixed medium is really working.' Project Team Scientist

'It's giving people a sense of place and what their contribution to their future might be.' Local resident.

'Truly eye opening! Can't believe this beautiful piece of history is right on our doorstep.' Local resident and first-time bog visitor.

'We are rural and isolated so would normally have to travel for a high quality experience like this. The children have felt part of history in the making – like seeing themselves in the movie. It's been amazing having something so connected to place – they've been so engaged.' Primary School Class Teacher.

'There's lots of fascinating creatures - moths, curlews, you can even see Adders.' Primary School pupil.

'It's great to have an open space to see what we learn about in school, especially with trips making learning about peat bogs so much more interactive.' Secondary School pupil.

'I've come to better understand some of the sometimes abstract conversations around carbon, climate and change.' Project Team artist.

The energy, enthusiasm, history, knowledge and existing community value in the bog that the project revealed and facilitated suggests that the project will continue to 'leave a lasting legacy of pride and understanding in the landscape' (intended outcome 2). Many expressed a desire to co-design ways to continue meaningful connections with BFWM through arts events, citizen science and volunteering. Participants have been gifted images; there is a new illustrated map for the community to refer to, on site and digitally; a permanent set of steel poetry pieces will be in place acting as surface-level peat rods (a marker of sphagnum and peat growth over time); two further poetry workshops will be taking place; and arts materials will be woven into future NE-led interpretation/shelter on site. However this momentum, particularly where progress has been made in opening up more equitable lines of communication between landowners, will require further financial resources and commitment from Natural England, other restoration specialists, and artists, to be sustained. Future evaluations will be necessary over the longer term to understand the real legacy of the work.

'We've had more information today than we've ever had – it's really opened up communications. We need more liaison about the lag stream. The different bits of land need to work in harmony. Local resident and adjacent landowner.'

'I had been feeling that I wanted to do more to be part of the fight against the climate catastrophe. Being involved in the project allowed me to be an activist in a small way. Project Team artist.'

'We are so proud of the bog. I love it because it's so quiet. I love the big skies. It's really nice to see the bog coming back to life. We saw a snipe and hare tonight.'
Local resident with a family history connected to the bog when it operated as a peat extraction factory.'

'An amazing reminder that nature is everywhere and needs to be protected, great to be able to visit.' William Howard School student.

'It's sobering that the majority was removed in 20 or so years and it will take another 10000 years to recover to its former self.' Local resident.

'Being part of the project has allowed me to educate others on the non-tangible values of Bolton Fell Moss, something that I was not previously well informed on. This has created a diverse teaching delivery, and valuable discussions, with students.' PhD student and lecturer.

The project team add that a valuable aspect of the Wide Open Day, in particular, was the opportunity to hear critical thoughts of the local community. These came particularly from people living on the edges of the moss whose livelihoods were affected when extraction

ceased. Members of the team were able to carefully and sensitively explain why the moss was taken into Natural England stewardship, and the wider benefits that will arise from this. In some cases, we believe we were able to change what was a negative mindset about the recent changes to the moss.

7 Insights

One of the most valuable insights from the MoML is the value of a project led by the conversations between the artists and local communities (particularly the schools). All too often, NERC Science projects are led by the scientific agenda, with engagement a bolt-on to the research. *Moss of Many Layers* worked in the opposite

One notable outcome is that the future work between Natural England and the University of Cumbria on the site will explore the carbon sequestration and storage at the moss, but also engage much more with exploring the additional ecosystem services (particularly the cultural services) that bring specific valuing of Bolton Fell Moss for local and regional communities.

The success of the approach taken by MoML leads us to recommend its potential for application in other reserves seeking to engage local communities.

7.1 collaboration and teamwork

Equity The aim was to have equity of input from all team members, with Rob overseeing progress and acting as a sounding board for people via email, zoom and face-to-face meetings. The funding was primarily to pay artists; other members of the team had their time paid for through their employment or existing research contracts. This funding disparity didn't impact dedication to the project, Rob's reflection is that everybody felt that each team member's role and skill set was equally important.

Planning Planning meetings were led by Rob who took an inclusive approach, with equal input from all team members. Not all meetings were attended by everyone: Rob had many individual planning meetings with Emma, to ensure the logistics were all flowing nicely, and with the artists at intervals during the year. Each artist also developed their plan, and their artwork, in conversation with other team members, and in response to the way the project evolved. Each artist had full autonomy but the media and the broad intentions were laid out at the start of the project.

Collaborations Within the team, collaboration involved conversations, information sharing, meeting, and walking together at Bolton Fell Moss. Emma Austin was a 'linch pin' however; living locally and already having relationships with local residents, schools, conservation experts, and an awareness of where there were any tensions that needed to be worked through carefully.

Everyone on the team had access to all others, so conversations could flow freely (not always in formal or group meeting settings) - this ongoing learning fed into the process of research and creation of artwork; it also influenced ongoing conversations, meetings and interviews, thus sharing knowledge and perspectives more widely.

Agency and Bolton Fell Moss Another element of collaboration is between the people and the Moss: how do we articulate collaboration with more-than-human beings and systems? The practice of the artists when working with 'participants', or visiting the bog, encouraged a level of attention that allowed generous space for the Moss in conversations and reflections. The intention was to keep the bog as the focal point, and to ensure it wasn't treated as an academic or abstract concept, but encountered as a real, physical place. There was also consideration among the team to be mindful that the bog has its own agency, and the human-bog relationship goes both ways. One example of our reflections on the bog's influence on us was the emergence of a recognition of 'bog time' - how the bog affects the way we perceive space, time and ourselves.

7.2 Participatory practice

Anne Waggot Knott's work with children and young people was key to hands-on engagement and citizen science; they were involved in bog restoration through planting sphagnum mosses and helping to build bunds; and they co-created artwork. For the exhibition at the Wide Open Day the children helped to annotate the 9-metre peat core, working with Simon Carr, Emma and Anne. PhD student Jack Brennand also used a peat core (in his case, 11-metres long) as an education tool with 16 university students.

Participation extended to bring people's voices and stories into artwork through individual meetings on the moss and at other venues; this allowed extended engagement with people who weren't part of organised groups, and facilitated an increased sense of personal connection with Bolton Fell Moss. It also made the project accessible to people who weren't able to travel from their homes.

8 Conclusion and Future Plans

This has been a place-responsive piece of work that gave space for conversation, relationship building and understanding within the project team and across the community. Relationships created pathways to access that may not have been revealed otherwise – participation levels were high as a result. The combination of arts and science were engaging, informative, beautiful and emotive – the skills of the project team, and their commitment to an equitable approach were essential in the overall success of the work. The community themselves responded with passion and openness - schools embraced ideas without curriculum restriction, people allowed themselves to be photographed, observed and quoted, and artists and scientists communicated well.

The project has been the catalyst for a new dawn in Bolton Fell Moss's enhancement as a healthy, functioning bog, and perceptions of the bog as a space for nature, peace, and carbon sequestration (instead of a source of income through peat extraction). However, there is unease from some about how community engagement can be sustained and increased without further investment. There is interest from a nearby museum and gallery, and from local residents, to display the exhibition works more widely, and further promote local understanding and pride in the bog. Moss of Many Layers is an exceptional example of art and science-based community engagement in action to address climate change. It deserves to be continued for the sake of all its many layers.