WEBVTT

00:00:03.000 --> 00:00:13.000
If you have any questions today, please do use the chat box, and what we'll do is we'll save up all of these questions for Sally at the end, and we'll both try to.

00:00:13.000 --> 00:00:16.000
Answer as many of your questions as we can, so do use that.

00:00:16.000 --> 00:00:25.000
Um, and finally, we do have a short poll at the end of this session, so please don't leave early. Stick around for that and let us know how you found today's.

00:00:25.000 --> 00:00:32.000
Session. So, without further ado, I'm going to pass over now to Sally.

00:00:32.000 --> 00:00:36.000
Hello there again. Hello, everybody, and hello if you're watching on recording as well.

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Um, so today's session actually follows on from our last webinar, where we looked at the sources for historical research on gardens.

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And however tempting it is to introduce yourself to your chosen landscape's owner.

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At the first opportunity, and arrange a date. It's going to be a much more fruitful site visit if you have found out as much as you can before you arrive.

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He will already have a good idea of what you might find.

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You will have worked out a plan of action for the day itself.

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And have an impressive folder of information and images so that it looks more professional when you meet the owner or the manager.

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Right?

00:01:20.000 --> 00:01:31.000
That's right, my screen is refusing to move at the moment.

00:01:31.000 --> 00:01:38.000
Right. Now, behave itself. Um, so this is a summary of what I'm going to be covering today.

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Um, why is it necessary to visit, and how do you go about gaining access?

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We'll have a quick look at the recording form, and what other pieces of equipment and documents that you need to gather together before your visit.

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How do we go about conducting a site visit so that you come away with all the information that you need.

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And what support is there for you as you conduct your research and your visit?

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So, although you can gather huge amounts of crucial information about your chosen landscape from archival and desktop research.

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How often it only starts to make complete sense when you visit and you walk around your site.

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Even if you're really familiar with that landscape and have visited many times before, you will see it with new eyes when comparing it to old maps and images.

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Another historic materials that you've been collecting. So, what is it that we want to achieve from a site visit?

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Well, we want to understand the history and development of the landscape.

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By comparing what can be seen on the ground now. To what we know from the archives, maps, and reports that we've been looking at during our research.

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We want to record what the site looks like today, and make a note of its condition.

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We're not writing condition surveys for this project, but you can make a note of whether something is ruined.

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Or it's not maintained, or it has been recently restored. Vandalized or even completely disappeared.

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And your visit, it helps us think about which elements contribute most to that landscape's significance.

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For example, what features really stand out and make it special?

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So these are the main things you should focus on during your visit.

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Your research will have thrown up features such as ponds, moats, bridges, summer houses, ha-ha's, lawns.

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Belts of trees, garden… kitchen gardens, terraces, and many other garden features.

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And during your research, you will have made note of any of these on your recording form.

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And your visit will enable you to assess whether they are still there or not.

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Your visit may throw up features which have not been documented or included on maps.

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The map surveyors might have missed features. Not considered them important enough to be included.

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Or, features could postdate the documents and maps that you've been studying.

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More recent features can be acknowledged and given an approximate date of construction.

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If you're lucky enough to meet the owners or residents, do ask if they have anything that would be of interest to see.

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Plans, state documents, and pictures are often still in their original house.

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And languishing cupboards or estate offices, or hang on backroom walls.

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You might be lucky, and they may allow you to see these and photograph them.

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Look for planned views. Usually, there is an important view from the main reception room windows of the house, so if you stand with your back to those.

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You should pick up which views were designed to be most important.

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But they might be others that you'll discover as you walk around the landscape.

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There might be a view back to the main house through some trees, or there could be another view across a park towards a building or a garden feature.

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Finally, your visit will be a great way to determine the aspect of your park or garden.

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Is it on the south side or the west side of a hill?

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Um, does the garden reflect the underlying geology and contours of the land?

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And the area outside the perimeter. Of your property, um, is it an edge of a wood? Is it bordered by modern development, or a busy road?

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Or is it cultivated farmland? All of these categories combine to form the landscape's setting.

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If your site is open to the public, for example, it's a public park, a cemetery, or another designed landscape which is freely accessible.

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You theoretically don't need to get permission to walk around taking notes and photos.

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But you might get some funny looks if you're spotted, so it is a good idea to let the owner or the manager know in advance.

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What you want to do, which day, and reasons why. However, it is essential to ask for permission if the landscape is privately owned, even if.

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It's one that you can pay to visit regularly. If you can find the contact details for the person in charge, we can provide the standard letter for you to send to them.

00:06:03.000 --> 00:06:08.000
Explaining what the project is trying to achieve. And asking for permission to visit.

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This can be emailed to them, sometimes a paper letter with your contact email and phone number can produce better results.

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Sometimes you need to do both. You may find that the site owner or manager is really interested in what you're doing, and has some historic information or anecdotes that you could use.

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If so, it is definitely worth making contact. It is wise to do this fairly early.

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So it may take a while to get a response. And sadly, we may have some landscape owners or managers who do not reply to your request.

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Or they do reply, saying no. If this is the case with your landscape, you can record as much of it as you can see from public roads and footpaths.

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Aerial photographs and Google Earth. But please, do not be tempted to trespass, however tempting it is to see up a track and round a bend of the trees to something you think might be there.

00:07:06.000 --> 00:07:11.000
Okay. So, this is the first site you've probably had of the recording form.

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We've filled it all in with lots of information, but obviously we'll be sending out blank copies of this.

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Uh, on the right. Um… The first page of the recording form, um, is ideally.

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Sorry, let me start again. So this is the first page of the recording form. Um, we filled it in with examples of what's needed in each section.

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Ideally, the majority of the first section and the next two sections will be filled in before you go on your visit.

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You can take paper copies with you, or you can use a digital copy on a tablet or a laptop, weather permitting.

00:07:43.000 --> 00:07:51.000
For those of you that are coming to the meetup at the Food Museum next Tuesday, will we be looking at this form and taking it around with us when we tour the site?

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So depending on the size of your screen that you're watching on today, you may or may not be able to make out most of the headings and the entries here, but basically, the first section deals with.

00:08:01.000 --> 00:08:09.000
Which site it is, where it is. Who is filling in this form, and then identifying any historical listed structures.

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Conservation areas, et cetera, that are already on historic England's
National Historic Environment Register.

00:08:16.000 --> 00:08:21.000
Or the County Historic Environment Records that we call the HERs.

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Our finished reports are going to be deposited with the county's HERs.

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And if any of you aren't familiar with them, they are an important
starting point for anyone interested in archaeology.

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Built heritage and history of an area. They provide information on a wide
variety of buildings and sites, from finds of prehistoric tools.

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To medieval castles, battlefields, Second World War pillboxes, and
historic parks and gardens.

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Um, and at the weekend, I saw a concrete urinal, that's Grade 2 listed.

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I don't think you'll find one of those in your gardens.

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Um, they are a primary source of information for researchers, planners,
and land managers.

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Your reports will go into the HER's Grey Literature Library, which is a
collection of unpublished reports.

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But the public can request to view. We would also like the reports to be
added to local lists.

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Uh, these are sometimes called local heritage lists. And at the moment,
not all planning authority areas have them.

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But where they do exist, they play an important role in identifying non-
designated heritage assets and celebrating and reinforcing a sense of
local character and distinctiveness.

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So, local lists can be used to recognize what communities value about
their places, and ensure that this is considered as part of the planning
process.

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And the third place your reports can be added to are the websites of the
appropriate County Gardens Trust.

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So we've got lots of, um, intended. Repositories for these documents.

00:09:52.000 --> 00:09:58.000
The landscape summary, description, and statement of significance are the
first section… are on the first section of the form.

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But are probably the last boxes that you will fill in when you have
completed all your research.

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And visits. So don't worry about them for now. And this may be an
excellent exercise to undertake with your research buddy, or someone else
from your group in the future, because you can discuss your collective
thoughts about what makes a site special.

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Um, we'll be touching more about, um, statements of significance later in
the autumn, so don't worry about that for now.

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The end of the Section 1 covers the owners and the site manager's
information.

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So the Gardens Trust and the HERs and Historic England have up-to-date
contact details.

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As well as documenting who you have met or had contact with.

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Any information not covered by the owner or main contact boxes can be
added into that last box at the bottom.

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As it says, be careful what is written here, as it will go into a
publicly accessible database.

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But information that might be included could be something like the main
house is divided into a number of apartments.

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Each having their own section of the gardens. Or it could be that you'd
need to record that you were not given permission to access the site, and
had no… or had no response.

00:11:08.000 --> 00:11:14.000
From the people that you did contact.

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Section 2 allows you to write very brief notes on the history of the
landscape.

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So who were the key people who owned it? Commissioned it, or designed it, if this is known.

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Has there been any notable events or activities associated with the site?

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Is it a good enough example to have influenced fashions in gardens and landscapes?

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Or could it have completely inspired the building of another landscape?

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Are there archives in public or private hands which document the landscape and its history?

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Under major changes, describe any large changes in garden style, or has it suffered from modern development, or has it been carved up between different owners?

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The last box in Section 2 allows you to list the main sources of your information that you have used.

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To allow someone else to find them in the future. So this, again, is a timely reminder to be very methodical in making note of where you find information, including any archive reference numbers.

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Website addresses and the date that you looked at material when you're doing your research.

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So this is a really good, um, habit, you know, to get into.

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I also write the source and reference numbers down in my notebooks, even if.

00:12:27.000 --> 00:12:32.000
It hasn't contained anything of interest to you, because it is a reminder that you have looked at that particular source, and you don't need to view it again.

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Obviously, that wouldn't have to go on this form, that's just something that I would do as standard.

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So, Section 3 will record details of your site visit. When you went, who you met.

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And any activities or development that threatens the preservation of the site.

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And here, of course, if you're on the Green Futures Project, you could include here which of the energy schemes being proposed could affect this landscape.

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As you go round, do you notice anything which may potentially affect its preservation?

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Has there been unsympathetic recent buildings inside the site? Or features which haven't been maintained or are in danger of collapse or removal.

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If you haven't been able to check whether the landscape has been part of any stewardship schemes using the Magic website.

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Before your visit, remember to ask the owner or the manager about this.

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Maybe they have chosen or been required to put together a conservation management plan, which we call a CMP.

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They possibly might be happy to share it with you if they have, and CMPs often, they should contain quite a bit of historical information.

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If not, there is a chance that the plans have been lodged at the Parks and Gardens UK database.

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Now, I mentioned this in my last webinar, and since then, I have heard that this database is now temporarily unavailable to view online.

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So that is not going to be possible, but there's hope that it will be back.

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Somewhere in the future. Lastly, in Section 3, were there any constraints on your visit?

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For example, whether areas that you were not allowed to enter.

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Or did adverse weather conditions make your survey difficult? Hopefully, if this was the latter, you felt able to arrange another visit with the owner or the manager for another day.

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Section 4 is the part that refers to your site visit, and it would be a good idea to take this page with you, or a copy of this page with you, as a checklist on the day.

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I would take a paper copy, which has all the features and information I have found in my research noted down.

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And then I might take a second copy, or a digital version of it.

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To add information that I find armed during a site visit.

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You can see that we want to collect information about all the design elements of the landscape.

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From the buildings, the paths. The boundaries, water features.

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Plan views, planted up beds, trees, woodland, as well as anything.

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Archaeological, which may predate the site. We also want to know how the site is divided up.

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And you could name these areas and mark them on your map in advance.

00:15:11.000 --> 00:15:15.000
We want to know, how did people access the landscape in the past?

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And are the main and secondary entrances. And if there are… if they're still there, have they changed over time?

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How were people meant to move around the landscape, and have these roots remained, or have they been altered?

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Where were people supposed to stop and admire the view? Are these views still possible? Or has tree planting or self-seeded trees, or built-in development obstructed these views?

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Landscapes are not static. So we also want to work out what has changed.

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Since the original design was laid out. Have lakes or ponds been filled in or changed in size, in shape, for example?

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All their specimen trees. If so, you may have already found those that are really old or special enough to feature on the Woodlands Trust inventory. You can see the link on the table there.

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All the avenues or clumps of trees seen on the early maps still evident in the landscape today.

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Do the clipped hedges look old enough to be contemporary with the garden's conception?

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Or are they more recent plantings? Make a note of garden buildings, follies, and any noteworthy statues.

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Some may be listed structures in their own right. Others may be listed on the HER inventory.

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Pleasure grounds are usually to one side of the main house, and consist of pathways, shrubberies, specimen trees, and are quite often they are bounded by a haha, or an invisible ditch.

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Pleasure grounds were designed for easy, short-distance walks, and to show off.

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The owner's latest plant acquisitions. Is the Parkland beyond the haha or the fence purely grass pasture, or does it contain parkland trees.

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Often designs are purposely created to give a view to objects outside of the owner's landscape. For example, a view towards a church, or a windmill.

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Or a wooded hill, or off sometime even the sea. Is there a kitchen garden? Is it walled or screened with trees?

00:17:13.000 --> 00:17:17.000
Is its layout the same as seen on the early maps and plans?

00:17:17.000 --> 00:17:25.000
Are there glass houses extant? Are there potting sheds, boiler houses, orchards, or dipping pools in the walled garden?

00:17:25.000 --> 00:17:33.000
The two boxes for modern features and boundaries are self-explanatory. And the final box is for anything you think is not being covered for above.

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So, thinking of some of the landscapes I know are being researched, I could think of something like a garden railway.

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Or a small menagerie of animals, for example.

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The last section of this form refers to any attachments that you'll be submitting with the main form.

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These could… should include at least one map. And hand-drawn plans and other images, photographs.

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Maybe drone imagery, but that comes with a lot of rules and regulations, so if you know somebody with a drone.

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Please don't just allow them to send them up without permission.

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Um, but they are… they can be very useful, but you don't have to include these, obviously.

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Finally, if there are any sensitive areas or features that the owner is not happy with Joe Public being able to see.

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These must be listed here, and not included in any final reports that are published online.

00:18:24.000 --> 00:18:31.000
All the sections in the form should be filled in as concisely as possible. You can use bullet points if you prefer.

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And you definitely don't need to worry about producing long pieces of flowery prose.

00:18:39.000 --> 00:18:45.000
So these are the things that we suggest you do before you go out on site visits.

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Make a simple timeline for your house and landscape so that you are familiar with its key dates.

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The major building projects that happened. The people involved with their dates.

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Um, and keep all this… and keep your larger research folder in the car to refer to if necessary.

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But out on… and out of the weather. But just have with you perhaps one… one sheet of A4. I have done one for next week for the Abbott's Hall, so you can see an example then.

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As previously mentioned, it is important to keep good records of your source materials, so you can tell the owners where you found that information.

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And importantly, so you can include these on your form. Also, write a list of the things that you hope to find on site based on the research that you've already done.

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That way, you'll not forget any of them once you're there.

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These might be significant trees, avenues, statues, garden buildings, ponds, etc. In the past.

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But if they're now ruined, or buried in undergrowth, they might be quite hard to find.

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It is advantageous that you're visiting your site in the winter.

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As the lower vegetation makes it easier to spot features both above the ground and buried lumps and bumps beneath it.

00:19:52.000 --> 00:20:01.000
Vistas and views are also much more evident when the trees are not in leaf.

00:20:01.000 --> 00:20:12.000
So, what do you need to bring? Well, the first major thing you need is a larger-scale map, as you can find, like this one I've got up here of Abbott's Hall.

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Um, put this on a clipboard. And also bring a large clear plastic bag to put over it in case it starts to rain.

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So, as I said, print this out as large as you can. If you only have access to an A4 printer.

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Blow it up and print it out on several pieces of paper, and then join them together.

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Um, this is a screenshot, as I said, of Abbott's Hall. We're meeting next week. It's quite a small site.

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So actually, for this one, I didn't need to blow it up and put it on more than one sheet.

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The printout, uh, take-along printouts of any other key maps and images that you might want to check against the landscape.

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So, can you view… can you match a view today with an 18th century painting of the site?

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Does the background in the photograph of a family posed in their garden tie up with a photo taken from the same spot today?

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Does a ha- earlier hand-drawn plan explain some of the earthworks seen on your visit?

00:21:02.000 --> 00:21:05.000
So if you take them with you, you can kind of work out.

00:21:05.000 --> 00:21:09.000
Where the view is that they've been painted, all the photo's been taken.

00:21:09.000 --> 00:21:15.000
Do take a notebook for writing down longer descriptions, and maybe sketching images, or.

00:21:15.000 --> 00:21:21.000
Just making sketch plans. Um, take a list of things you're looking for, and the recording form.

00:21:21.000 --> 00:21:26.000
Um, a long tape measure. Now, if you're particularly interested in trying to work out the age of some old trees.

00:21:26.000 --> 00:21:35.000
Or measuring the site, uh, the size of foundations of a lost building. Um, this… this could be very useful. This tape here.

00:21:35.000 --> 00:21:41.000
I am… I bought off a well-known online auction site for £7, but you don't have to buy one.

00:21:41.000 --> 00:21:47.000
For larger features, you could practice your 1 meter strides for a rough estimate of the size.

00:21:47.000 --> 00:21:56.000
Now, this is an obvious point, but do dress for the weather and the terrain regarding footwear. Fingerless gloves are really useful, so that you can right in the cold.

00:21:56.000 --> 00:22:01.000
And also, you should wear a hard hat if you intend to explore old, crumbling buildings.

00:22:01.000 --> 00:22:15.000
If they appear safe to go inside. Please don't feel you have to go inside them, and please don't feel you have to buy a hard hat. You can just make your observations of the structures from outside, that will be fine.

00:22:15.000 --> 00:22:18.000
But it's very tempting to go and have a look inside, as I know.

00:22:18.000 --> 00:22:24.000
Um, take a lot of research, buddy. Now, it may be that you're researching your site with somebody else, so that's an obvious choice.

00:22:24.000 --> 00:22:31.000
We would recommend going in pairs, or maybe threes. Um, because having more than one pair of eyes is a bonus.

00:22:31.000 --> 00:22:38.000
For not only spotting things, but to discuss what you're finding, and for safety, in case you end up in a lake.

00:22:38.000 --> 00:22:47.000
Or trip and fall. Um, this buddy… Could be, you know, another Green Futures volunteer, or if you decide to take someone else with you, a partner or a friend.

00:22:47.000 --> 00:22:52.000
Please, can you let us know, um, who they are? Because as they… they will have to be part of the project.

00:22:52.000 --> 00:22:56.000
In order to be covered by our insurance when you're out on site.

00:22:56.000 --> 00:23:00.000
So if you are going to take somebody who's not currently in the project, can you drop Frankie an email?

00:23:00.000 --> 00:23:04.000
With their name and the date of the visit that you're going to make.

00:23:04.000 --> 00:23:13.000
And then lastly, most importantly, don't forget to take drinks and some snacks to keep you going.

00:23:13.000 --> 00:23:23.000
So, how do you go about recording each area? Really, it's whatever way works best for you, and you're probably develop your own methods pretty quickly.

00:23:23.000 --> 00:23:29.000
However, these are our suggestions. I would first walk right around the landscape.

00:23:29.000 --> 00:23:36.000
Not too slowly, just walk right round it, studying it well, getting a really good feel for the lie of the land.

00:23:36.000 --> 00:23:42.000
And then splitting it into different areas on your map. Uh, particularly if it's a large site.

00:23:42.000 --> 00:23:50.000

Then, have a more in-depth look at each area in turn. Don't try and record the whole landscape in one, unless it is very small.

00:23:50.000 --> 00:24:00.000
Label each feature with a letter on your map. And then you can write, uh, details about it in your notebook under… underneath the letter you've assigned it.

00:24:00.000 --> 00:24:07.000
If you could include a grid reference or a GPS code as well, that would be brilliant, and there are apps you can have on your phone for this.

00:24:07.000 --> 00:24:13.000
But don't worry about it if you can't. Um, this would be useful if you found something not shown on a map.

00:24:13.000 --> 00:24:18.000
But then you can try and plot the position as close as possible with a dot or a line drawing.

00:24:18.000 --> 00:24:23.000
If it's a large feature, like an earthwork. On the map, on your flipboard.

00:24:23.000 --> 00:24:27.000
If you're looking at a very large landscape, divide it into character areas.

00:24:27.000 --> 00:24:39.000
For example, West Park, or Pleasure Gardens, Woodland, Itching Garden. Um, check with the owner, because they may already use particular names for each area, and it would make sense to use those.

00:24:39.000 --> 00:24:47.000
Um, people can get a bit annoyed if you start referring to a part of their park, for example, and they have another name for it.

00:24:47.000 --> 00:24:55.000
Because obviously it is there, so use their terminology. Try and walk as much of the site as you can, and don't just stick to the paths.

00:24:55.000 --> 00:25:02.000
If you venture out into the Parkland, woodland, or scrub, you may find the remains of all sorts of interesting garden structures.

00:25:02.000 --> 00:25:13.000
Planting or old routeways, or archaeology not visible from paths and drives, but do be safe, and ask the owner beforehand if there are any particular dangers you need to be aware of.

00:25:13.000 --> 00:25:17.000
So, I thought you'd like to see an example of a recording.

00:25:17.000 --> 00:25:25.000
Um, from a previous project, and this left photograph here. Shows the foundations of a garden chapel known as the Priory.

00:25:25.000 --> 00:25:33.000

And the middle photo shows a standing arch. Both were decorative features built at a Humphrey Repton landscape at Bruckendale Lodge in.

00:25:33.000 --> 00:25:37.000
Norwich. In fact, they are the only features left of his landscape.

00:25:37.000 --> 00:25:42.000
And on the left is a resulting plan of the two features and the connecting holloway.

00:25:42.000 --> 00:25:50.000
Grown up from taking several measurements along its length. And in various writings, Repton talks about a dressed pit.

00:25:50.000 --> 00:25:56.000
We had no idea what the dress picked was, but by actually going and surveying the pit and how it connects the two.

00:25:56.000 --> 00:26:02.000
Features in the photos, we got a much better idea of where it was and what it would have looked like.

00:26:02.000 --> 00:26:11.000
But no sketch plans have to be this polished. This was for a book illustration, so I had to make it smart. But just a hand-drawn sketch would be fine.

00:26:11.000 --> 00:26:14.000
But they do form a really valuable record of this part of the landscape.

00:26:14.000 --> 00:26:22.000
Which is now hidden in the woods behind Norfolk County Hall.

00:26:22.000 --> 00:26:26.000
Finally, double-check that you have looked at all the garden features on your list.

00:26:26.000 --> 00:26:32.000
And on the recording form before you leave. If you can carry out your survey in one day, that is best.

00:26:32.000 --> 00:26:39.000
But if the weather worsens, or the site is very large and complex, then a second visit might be required.

00:26:39.000 --> 00:26:46.000
Take photos.

00:26:46.000 --> 00:26:51.000
Take photos of your garden or your park. Lots and lots of photos.

00:26:51.000 --> 00:26:54.000
These will really help you as you write up your report.

00:26:54.000 --> 00:26:57.000
It's a good idea to put a number on your map.

00:26:57.000 --> 00:27:04.000

The show where each photograph was taken. Maybe with an arrow to remind you which direction the camera is facing.

00:27:04.000 --> 00:27:10.000
Once you've uploaded your pictures to your computer at home, remember to label them all, including the site name and the date.

00:27:10.000 --> 00:27:19.000
If we want to use any of these photos for anything other than the report, we will need to get permission from the site owner and from you, the photographer.

00:27:19.000 --> 00:27:23.000
So please also take pictures of yourselves as you do the site survey.

00:27:23.000 --> 00:27:29.000
This might seem a bit strange, but actually, it's really important if you're happy for the Gardens Trust to use them.

00:27:29.000 --> 00:27:38.000
They are so useful to us in promoting projects like this, and it demonstrates to historic England the valuable work that you are doing.

00:27:38.000 --> 00:27:43.000
If you don't know what something is, for example, tree species.

00:27:43.000 --> 00:27:46.000
Take a photo, and either use a plant app to identify it.

00:27:46.000 --> 00:27:51.000
Or send it to the group on WhatsApp, and I'm sure somebody will be able to identify it.

00:27:51.000 --> 00:27:56.000
And I forgot to say last time, if you're a little uncertain about garden features.

00:27:56.000 --> 00:28:00.000
Um, I do recommend this book as an alternative for looking everything up on Google.

00:28:00.000 --> 00:28:08.000
Or other search engines. Um, this book by Michael Symes is a glossary of garden history. You can pick them up secondhand for about a pound.

00:28:08.000 --> 00:28:13.000
Um, in bookshops and in, um, and online. But that's a really good.

00:28:13.000 --> 00:28:20.000
Resource to have, because it just helps you identify the difference between perhaps an arbor and a gazebo.

00:28:20.000 --> 00:28:31.000
Or a pergola, for example. Um, you don't need to fill in every box on the form, because some of the boxes might not be applicable if you don't have a lake, you can't.

00:28:31.000 --> 00:28:37.000

For, you know, necessarily fill in the water features box. Any information you can add to the record is a bonus.

00:28:37.000 --> 00:28:41.000
And it will help others to understand and protect the site.

00:28:41.000 --> 00:28:50.000
As mentioned earlier, talk to the owner, gardener, manager, or any other regular visitors to the site, because between them, they are likely to know quite a lot.

00:28:50.000 --> 00:28:53.000
And finally, when you've completed as much of your form as you can.

00:28:53.000 --> 00:28:57.000
You send them in to your county lead volunteer by the end of April.

00:28:57.000 --> 00:29:01.000
But if you want to send them in earlier, that's much appreciated.

00:29:01.000 --> 00:29:05.000
Um, the lead volunteers will then forward them to Frankie and Tamsin.

00:29:05.000 --> 00:29:10.000
If you get stuck with anything during this process, you can email me or WhatsApp me.

00:29:10.000 --> 00:29:23.000
Um, in the first instance, or if you don't get a reply, because I'm away, or I'm on another project somewhere, then obviously ask Frankie or Tamsin for help.

00:29:23.000 --> 00:29:31.000
Now, you are generously giving up. A lot of time as this project as volunteers, so you shouldn't be out of pocket because of it, too.

00:29:31.000 --> 00:29:37.000
We have a bit of project budget to help you with travel expenses, but please, can you lift share if at all possible?

00:29:37.000 --> 00:29:41.000
Um, and to cover the cost of copying materials in archives.

00:29:41.000 --> 00:29:47.000
Green Future volunteers can request expensive claim forms from their LEED County Gardens Trust contact.

00:29:47.000 --> 00:29:55.000
And we would rather that you didn't save up all your expenses until the end of the project, so can you just group them and then send them in fairly regularly?

00:29:55.000 --> 00:30:01.000
The lead County Gardens Trust volunteers will then save these up and send them off to Frankie.

00:30:01.000 --> 00:30:07.000

At the Gardens Trust. Volunteers must also save any screenshots or photos of receipts for travel.

00:30:07.000 --> 00:30:15.000
And other expenses, such as photography permits. Um, if there is something that's particularly expensive, such as a digital file of a beautiful painting.

00:30:15.000 --> 00:30:25.000
From a third party, then please, can you run this past your County Gardens Trust lead volunteer first, or Frankie, before you go spending money on it?

00:30:25.000 --> 00:30:34.000
Um, for the purposes of the forms. We just need photographs that you can take using screenshots, or your own photographs, um, that's absolutely fine.

00:30:34.000 --> 00:30:42.000
Um, so there is an exhibition planned towards the end of this project, which is why we would love to have great images of you carrying out your research and recording activities.

00:30:42.000 --> 00:30:50.000
As well as super pictures of historic documents, images, and interesting views of your landscapes.

00:30:50.000 --> 00:30:56.000
So this is a project timetable from now until the end of the project, really.

00:30:56.000 --> 00:31:04.000
Um, you can see next week, we've got our meetup at the Food Museum in Abbots Hall, which we're all looking forward to very much, and I know quite a few of you are coming.

00:31:04.000 --> 00:31:09.000
Um, in October, we've arranged visits to the county archives, and I'm going on.

00:31:09.000 --> 00:31:15.000
Five of them. Frankie's going on one of them, so we look forward to meeting you there as well, and we'll look behind the scenes.

00:31:15.000 --> 00:31:29.000
Um, we'll look at how items are stored and conserved. It gives you a really good idea, actually, of when you're… ordering things from their catalogue as to what to look for, and maybe how long you've got to wait, what kind of table you need.

00:31:29.000 --> 00:31:36.000
Or whether you're going to see a copy rather than the original, give you a good idea. They'll also go through how you use their catalogue.

00:31:36.000 --> 00:31:42.000
And, um, they will hopefully lay out lots of items for us to see connected to your.

00:31:42.000 --> 00:31:50.000
Sites in your county that you're looking at. Sometime in October, we hope
to have a webinar on how do we upload reports to heritage platforms.

00:31:50.000 --> 00:31:56.000
We might talk a bit more about significant, um, statements of
significance then.

00:31:56.000 --> 00:32:02.000
And then from now until April. It's… the volunteers are researching and
recording for the Green Futures Project.

00:32:02.000 --> 00:32:07.000
Um, we're going to record their sites and submit the forms, please, by
the end of April at the latest.

00:32:07.000 --> 00:32:21.000
We hope to have, during this time, online and in-person meeting, to share
news and queries, so we can all get together with a coffee and have a
look at all your exciting discoveries. Or if you've got a question and we
don't know how to solve something, this would be a good time to chat with
other people.

00:32:21.000 --> 00:32:29.000
Um, and then after April, in May to October 26, we have a hope to be
putting together a travel exhibition that's going to go around libraries
in the counties.

00:32:29.000 --> 00:32:32.000
And there'll be an end-of-project webinar where we can look at our.

00:32:32.000 --> 00:32:48.000
Amazing finds, and um… bits of history that you've discovered that no one
else has found for the first time. And then at the end, there'll be an
in-person volunteer celebration or party to say thank you to everybody
who's been involved.

00:32:48.000 --> 00:32:53.000
So for now, all I can say is thank you very much for taking part in Green
Futures.

00:32:53.000 --> 00:33:00.000
Um, you are undertaking a really important role, because there's a good
chance you may be the first people to actually research the sites that
you're looking at.

00:33:00.000 --> 00:33:05.000
When we do look forward to hearing about your discoveries. But most of
all, you know.

00:33:05.000 --> 00:33:11.000
Keep in touch, keep asking the questions if you need to, but most
importantly, have fun.

00:33:11.000 --> 00:33:14.000
Okay, thank you. Frankie, back to you.

00:33:14.000 --> 00:33:19.000

Thank you very much, Sally. I love ending on that note, which is have fun. That is the most important thing.

00:33:19.000 --> 00:33:26.000
Uh, because when you have fun, often the best work happens. So, yes, lovely note to end on. Thanks, Ali.

00:33:26.000 --> 00:33:38.000
Um, we've now got plenty of time for any questions. Um, as today's a little bit shorter than last week, and I know we kind of rattled through the form there.

00:33:38.000 --> 00:33:44.000
But you'll be filling in for when you record sites, so if you've got any questions about that, do pop them in the chat or ask us now.

00:33:44.000 --> 00:33:53.000
Um, we've only had a couple of questions so far, one which was about, um, Google Earth, and whether we'll be teaching you how to use that properly on this project.

00:33:53.000 --> 00:34:00.000
The answer is we won't be teaching you how to use Google Earth, but you are able to look at satellite images on Google Maps.

00:34:00.000 --> 00:34:12.000
Um, so if you Google Google Maps. Um, and go to a site that you want to look at in the bottom left-hand corner, there'll be a little icon that says layers, and you can click on that, and then click Satellite imagery.

00:34:12.000 --> 00:34:22.000
Um, and the quality of that imagery depends on where you are in the country and when that photo was last taken, and they're completely different everywhere, so you'll be able to see.

00:34:22.000 --> 00:34:28.000
Different levels of resolution, depending on where you are, but… Um, do have a play around with that. It's a useful tool.

00:34:28.000 --> 00:34:31.000
And when you combine that with other types of maps that you're looking at.

00:34:31.000 --> 00:34:38.000
Um, you can glean a lot of information from them. Um, we had another question.

00:34:38.000 --> 00:34:46.000
Um, about when recording. Sites. Do you ever also restore these beautiful ruins or gardens?

00:34:46.000 --> 00:34:47.000
Uh, Sally, do you want to answer? I know!

00:34:47.000 --> 00:34:59.000
Oh, nothing, nothing I'd love more was to get my little trowel and trowel and do some mortifying or whatever, but no, we don't, as a trust, we just don't have the capacity, we don't have that kind of funding.

00:34:59.000 --> 00:35:04.000
Um, anybody who's been involved with restoring gardens knows that they
eat up funding.

00:35:04.000 --> 00:35:11.000
Lots of money, um, and so, no, much as we would love to. But of course,
if we've taken an interest, and if you see.

00:35:11.000 --> 00:35:21.000
I don't know, a building that's really looking sad and on its uppers, and
you've… you've waxed lyrical to the owner about how wonderful it is, and
it's special, because you've not seen anything else like it, et cetera,
et cetera.

00:35:21.000 --> 00:35:25.000
You know, this could encourage them to make the necessary repairs.

00:35:25.000 --> 00:35:32.000
Um, so, you know, hopefully that we're taking an interest. Might enable
other people to encourage other people to take an interest, too.

00:35:32.000 --> 00:35:44.000
Yeah, that's completely right. The first step, I guess, to conserving or
preserving anyway, is to record it, first of all, and let other people
know that it exists, so… No, as much. We're not going to do this on this
project.

00:35:44.000 --> 00:35:47.000
Um, but maybe in the future somebody will. Because of your research.

00:35:47.000 --> 00:35:49.000
Cool.

00:35:49.000 --> 00:35:55.000
Um, we've also got another question, Sally, about the name of the book,
The Glossary of Garden History. Could you just tell us who the author was
again?

00:35:55.000 --> 00:36:01.000
Oh, yes. Yes, sorry, I'll turn it up. It's Michael Symes.

00:36:01.000 --> 00:36:08.000
Very eminent garden historian. And he wrote this in conjunction with the
Garden History Society, which is a former version of the Gardens Trust.

00:36:08.000 --> 00:36:14.000
Pre-2015. But no, that's a very useful book to have on your shelf, or to
take out on site with you, actually.

00:36:14.000 --> 00:36:18.000
So just alphabetically, it lists everything, and there's lots of pictures
in there.

00:36:18.000 --> 00:36:23.000
Um, and also a bit of architectural details, too, if you're not quite
sure whether your temple's classical or Grecian, or.

00:36:23.000 --> 00:36:32.000
How you're going to describe it? So, um, as I say, don't get… don't worry
about it, just take lots of pictures and share them with us, and we'll do
what we can to help if you get.

00:36:32.000 --> 00:36:33.000
If you get completely stuck.

00:36:33.000 --> 00:36:44.000
Yeah, we've got a good team of garden detectives here. Um, another
question we've got is, are there plans for this project to be extended to
other areas of England and beyond?

00:36:44.000 --> 00:36:54.000
Possibly. Um, who knows? Um, we are offering this training, obviously,
for free for anybody to come, regardless of where they're based.

00:36:54.000 --> 00:37:02.000
Because the skills that you'll use on this project can be applied
anywhere in the country. As to whether we'll run another project like
this somewhere else, that depends on.

00:37:02.000 --> 00:37:07.000
Funding, um, and who would like to support us. I mean, that would be
great if we could run this.

00:37:07.000 --> 00:37:08.000
Um, in the north, or in the… in the west, so… Stay tuned.

00:37:08.000 --> 00:37:14.000
But, you know.

00:37:14.000 --> 00:37:24.000
Uh, we've got another kind of comment here from Shelby, I think relating
to the first question, who says, I have a non-profit in restoring
historical buildings, I'd love to help speak more about helping to
restore these.

00:37:24.000 --> 00:37:30.000
That would be brilliant, yes. Get in touch with us, Shelby. We'd love to
talk more about that.

00:37:30.000 --> 00:37:44.000
A question here for Tamsay. Oh, no, maybe for me. Um… As the pre-
application stage of the Norwich to Tilbury project ends in August, how
will the work we're doing in the relevant area help with this, please?

00:37:44.000 --> 00:37:50.000
So, this is a question about time scales and whether people will see our,
kind of, research in time.

00:37:50.000 --> 00:37:59.000
They should be able to, um, still be able to use that research, even
though that pre-application stage has ended. As far as we.

00:37:59.000 --> 00:38:11.000

No. So that information that you're researching and recording will not only go onto these forms and go to us, but the next important step is to then upload your research onto.

00:38:11.000 --> 00:38:17.000
The historic environment record, local lists, and anywhere else we can share it.

00:38:17.000 --> 00:38:25.000
When it's in that form, developers then can use it and are bound to consult it whenever they build or develop anywhere.

00:38:25.000 --> 00:38:31.000
Um, when it comes to NSIPs and the precise thing that happens in each of these.

00:38:31.000 --> 00:38:36.000
Stages. As far as I know at the moment, but I think I need to go away and double-check this.

00:38:36.000 --> 00:38:44.000
Um, they should still be able to use that research that you're doing in various stages of the project going forward.

00:38:44.000 --> 00:38:51.000
Um, but I will look at that knowledge to Tilbury one in a bit more detail, and let you know if that isn't the case.

00:38:51.000 --> 00:39:00.000
Um, I guess, kind of, regardless and thinking more broadly, um, outside of this project as well, and outside of NSIPs.

00:39:00.000 --> 00:39:10.000
Any research that you do in any area that we can add to the historic environment record will be useful for developments now and in the future.

00:39:10.000 --> 00:39:17.000
So, if something ever changes, um, if developments don't go ahead, or there's a new development that's happening here instead of here.

00:39:17.000 --> 00:39:23.000
Hopefully, all of the research that you've done will still be useful to somebody in the future.

00:39:23.000 --> 00:39:29.000
Um, and we'll be there for… for long into the future, so it will not be wasted.

00:39:29.000 --> 00:39:36.000
Um, so even if we don't get to catch, um, the end of particular phases on this project.

00:39:36.000 --> 00:39:45.000
Your research is still useful. And you're kind of almost, in a sense, doing rescue archaeology in that you're recording this information in these sites.

00:39:45.000 --> 00:39:51.000

Uh, before they may be changed, altered. Um, so your work won't be in vain.

00:39:51.000 --> 00:39:57.000
I will look more into that for Norwich de Tilbury, thanks, Fiona.

00:39:57.000 --> 00:40:10.000
Okay, I think that might be… all the questions that we've got so far. Has anybody got any other questions before we wrap up today, or I run our poll? Maybe I'll run our poll now.

00:40:10.000 --> 00:40:13.000
Um, if you've got any questions, do ask them in the.

00:40:13.000 --> 00:40:18.000
In the chat. Um, otherwise, please, can you fill in this?

00:40:18.000 --> 00:40:27.000
Short poll to tell us about how you found today. Um, and then I think we can… wrap up. Can everyone see that?

00:40:27.000 --> 00:40:33.000
Poll. Yeah, brilliant.

00:40:33.000 --> 00:40:40.000
We'll give you some time to do that. But yeah, I just want to say again, thank you very much, Sally, for another really good.

00:40:40.000 --> 00:40:47.000
Session. Um… The next one that we've got coming up is actually in September.

00:40:47.000 --> 00:40:57.000
Um, I think it's on Thursday the 25th of September, at the same time, and it will be with Dr. Caroline Skinner, the listing team leader at Historic England.

00:40:57.000 --> 00:41:06.000
All about understanding designations and what the process is. For that, regarding sites. So that's going to be a really interesting one. Uh, you can book your tickets.

00:41:06.000 --> 00:41:13.000
On that via our website. Uh, so please do that if you'd like to come along to that.

00:41:13.000 --> 00:41:18.000
And yeah, I just want to take this opportunity again to say thank you very much, Sally, for the last two sessions, um, and.

00:41:18.000 --> 00:41:27.000
For the Food Museum on Tuesday, where hopefully I'll be seeing lots of you there. Um, Sally will be delivering the morning.

00:41:27.000 --> 00:41:35.000
Session, or the morning part of that day. Um, and she'll be taking us through how to fill in parts of the recording form that you've seen today.

00:41:35.000 --> 00:41:41.000
So, I'm really looking forward to that, and I'm really looking forward to
seeing as many of you there as possible.

00:41:41.000 --> 00:41:48.000
Um, yeah, if you've got any questions about that, do put it in the chat.
Otherwise, if you filled in our feedback form.

00:41:48.000 --> 00:41:52.000
Thank you very much for coming, and we'll see you again at the next one.

00:41:52.000 --> 00:41:59.000
Thank you very much, everyone. Thanks very much, Shelby.

00:41:59.000 --> 00:42:06.000
Oh, you'll definitely have to come.

00:42:06.000 --> 00:42:12.000
Thank you very much, everybody.

00:42:12.000 --> 00:42:21.000
Either, yes, the recording will be available later on today. I'll send
that out to everybody, so don't worry, you haven't missed anything.

00:42:21.000 --> 00:42:35.000
Thanks very much, everyone. Bye-bye.

00:42:35.000 --> 00:42:55.000
Thanks, everyone. Bye-bye.

00:42:55.000 --> 00:43:02.000
I will stop recording as well.