



## Capability Brown Festival Audience Development Projects

The Capability Brown Festival 2016 supported 23 audience development projects across England and Wales. Brief descriptions of the projects can be found below.

This programme aimed to encourage Capability Brown sites and connected organisations to trial new and innovative ways of getting different kinds of audiences to visit heritage landscapes, with an equal focus on interpreting these landscapes for as wide a range of visitors as possible. Reaching out to new audiences, both the public and Capability Brown sites themselves was central to the Festival being awarded funding from the Heritage Lottery Fund. We hope that this work will leave a legacy that will reach beyond 2016.

Site name/organisation	Description
<b>1. Blenheim Palace, Oxfordshire</b>	<p><b>Unlocking the landscape</b></p> <p>Blenheim Palace in Oxfordshire is world-renowned for the house designed by Sir John Vanbrugh, but visitors know a great deal less about the amazing landscape that was created around the house by Capability Brown. As part of the Festival, a circular self-guided Capability Brown Park trail has been created through its grounds.</p> <p>Visitors can now download a map prior to their visit or pick up a copy from the Visitor Centre. The map lists 12 key viewpoints in the stunning landscape, providing information and photographs for visitors so they can appreciate and understand what Brown's intentions for the estate. The interpretation boards accompanying the trail are very family-friendly, and included information on local wildlife and tree species. The trail was so successful that Blenheim are extending it and adding more interpretation boards for 2017 to encourage further exploration of the Capability Brown landscape at Blenheim.</p>
<b>2. Cambridgeshire Gardens Trust and Huntingdon NADFAS</b>	<p><b>Stained Glass window for Fenstanton</b></p> <p>60 Year 1 pupils from Fenstanton and Hilton primary school visited the National Trust Wimpole Estate to learn about Brown's signature features. Partnering with Ely Stained Museum and supported by a local stained glass artist, the children learned about the ancient art of glass making. The children were instrumental in shaping the final window design, sketching elements of Brown's landscape that were combined in a full sized cartoon. The completed stained glass memorial window was installed in the Fenstanton Church Centre, set between the school and the church where Brown and his family are buried. It was unveiled on 28<sup>th</sup> August 2016 by the Bishop of Huntingdon as part of the community event and church service celebrating Brown's life and work.</p>

**3. Chatsworth,  
Derbyshire**

**Working with community groups**

This intensive project worked with local groups that support people from different cultures and background to give them the confidence and opportunity to enjoy the landscape and heritage of Chatsworth and learn about the work of people such as Capability Brown.

To ensure groups felt comfortable and welcome the project had four steps. Step one was a visit to the group in their own setting to introduce the Devonshire Educational Trust (DET) staff and provide basic information about the project. Step two was a group visit to the garden at Chatsworth, where they were shown a short film about the Brown landscape and key changes at Chatsworth, they then explored the gardens with DET staff. This was then followed by DET staff visiting the group in their own setting again where they got feedback about the visit and learnt what the group had worked on in response to their visit to Chatsworth. The final step, was to facilitate another visit to Chatsworth to follow up on whatever area of interest the group had shown with the project.

So far nearly 200 people have visited Chatsworth as part of the project. Visitors have originally come from communities in countries including Iraq, Sudan, Eritrea, Syria, Bangladesh, Bulgaria, as well as English inner city communities.

The DET staff have all spoken about how rewarding the experience has been and how the visitors all appear very nervous when they arrive, but relax throughout the day and seem very happy when they leave. In particular they have found that all of the groups have been fascinated by the Kitchen Garden and food is a common theme that everyone can relate to, many discussions have taken place around the different crops that grow in different countries and how best to prepare them for a variety of dishes.

They have also found that the groups are very interested by the fact that public transport comes to Chatsworth making it a very accessible place for them to visit again. It has created a sense of happiness in the visitors as well as a strong sense of satisfaction for volunteers on the project.

*"The women absolutely loved their day at Chatsworth - several of them asking how they could get there independently - so job done. Thank you for your kindness and patience."*

*"I really enjoyed the way you kept the 'tour' flexible and listened to what the group wanted to see"*

*"Much of what we do is focused on practical things and today was all about enjoyment and the mental and emotional wellbeing of the group - I am sure it will really add to the work we are doing"*

<p><b>4. Compton Verney, Warwickshire</b></p>	<p><b>Compton Verney – all aboard!</b></p> <p>Compton Verney in Warwickshire, hosted three specific events as part of the Festival - 'Park Life! Big Weekend, 'Compton Verney Summer Festival' and 'Heritage Open Days'. To make these events more accessible to those without their own transport, free buses services were laid on. A special route was also devised to attract visitors from areas in Warwickshire that would not normally visit the site.</p> <p>In attracting new audiences, it was important to make them feel welcome and a member of staff was dedicated to greeting visitors, as well as providing information on Capability Brown and his links to Compton Verney. This was complemented with very popular tours in the landscape by the Head Gardener at each event.</p> <p>These events connected with two exhibitions in the house, the Landscape Hub on the ground floor, which hosted displays and activities throughout the year. An exhibition on the first floor actively encouraged visitors to look out of the gallery windows at the landscapes alongside the eighteenth century landscape art and objects on display.</p>
<p><b>5. Croome, Worcestershire</b></p>	<p><b>Potter and Ponder – new sensory walk at Croome Court</b></p> <p>As part of the audience development programme Croome Court has created a new sensory walk, designed and created by children with profound learning disabilities. The children were involved at every level, including commissioning the artist and the 'sensory moments' that make up the walk.</p> <p>Once children had chosen the sensory moments, teachers worked with staff to interpret their feelings and preferences and work out where these moments/ opportunities would be best placed in the Parkland. The artist William Hanekon, who won a competition for the commission, created illustrations that represented the moments the children enjoyed. He also has autism so brought an even deeper understanding to the project.</p> <p>A bespoke map has also been created for the site and this has been supported with training for all staff and volunteers to ensure everyone on the property can give a full welcome to all visitors. It has had a big impact on those that visit from one little boy who is nonverbal who learnt a word 'wow' which he said all day on the celebration day; to a comment from a parent 'My child has never had the opportunity to be part of something like this, I am truly proud of what he has achieved'.</p> <p>The sensory walk will be delighting visitors for years to come as it has been devised and implemented by those that will benefit from it the most.</p>

<p><b>6. Euston Hall, Suffolk</b></p>	<p><b>Attracting a younger audience</b></p> <p>Traditionally Euston Hall in Suffolk, has attracted a slightly older visitor, but with this new project in the summer it wanted to put on activities for younger visitors to enjoy, as well letting the gardens and park take centre stage for 2016.</p> <p>Euston Hall opened their grounds and gardens for the week dated 15-19th August to encourage local families to explore the local wildlife. Euston Hall also invited three local schools, including one for children with learning difficulties, to take part in an outdoor educational workshop that focussed on local wildlife and flora and fauna.</p> <p>Euston Hall is an example of a project which really embodies teamwork, 14 volunteers ranging from NADFAS and the WI supported the estate by baking cakes, and assisting with administration and tours. In total 25 people worked on the project to deliver the schools workshops and Open days, with great feedback from the young people that took part in the events.</p>
<p><b>7. Fenstanton, Cambridgeshire</b></p>	<p><b>Fenstanton and Hilton – where Brown was Lord of the Manor</b></p> <p>The parishes of Fenstanton and Hilton in Cambridgeshire were central to the 300-year celebrations of Capability Brown’s life as they contain the only land that he is known to have bought. The manorial rights were transferred to him for the sum of £13,000 in 1767, from the Earl of Northampton, for whom he had worked at Castle Ashby. This is the equivalent of xxx today.</p> <p>Brown is buried in at the church of St Peter and St Paul, Fenstanton, and a modern headstone in the church yard marks the possible site of his burial, whilst inside the church there is a substantial memorial to him and his family, which the church is currently fundraising to restore [hyperlink].</p> <p>The project has enabled the Church and its parishioners, working with the Cambridgeshire Gardens Trust, to tell that story more widely. A striking bronze information plaque on a wrought clip sham stone base was erected at the entrance to the churchyard, depicting a copy of the plan of the village commissioned by Brown, showing how he intended to remodel the village had he lived long enough to carry out the work. Cambridge University Library holds the original plan. The plaque also helps visitors explore the relevant Capability Brown sites within the village and church with suggested walks as well as including details of the landscapes that he worked on within a 50 mile radius of Fenstanton. It has broadened the knowledge of Brown both locally and throughout the county, as well as nationally as the site was of keen interest to many journalists throughout the Festival’s year.</p>

<p><b>8. Grimsthorpe Castle, Lincolnshire</b></p>	<p><b>Family focused fun in the landscape</b></p> <p>This project was focused on encouraging visits from new local audiences up to approximately 30 minutes’ drive from the site, with family focused activities. A series of creative activities were developed to encourage visitors to get involved whilst enjoying the outdoor environment and learning about the history of the site, with a focus on the summer holiday period.</p> <p>Visitors could join in with walking tours with the Park Rangers that took place throughout the year, as well as learn about the landscape from Castle Guides. To encourage community engagement, an art competition was held encouraging families to submit a design, inspired by Capability Brown’s landscapes, to help shape the new landscape gardens in the park. Ideas from the winning entry are being incorporated into the Castle’s plans.</p>
<p><b>9. Highcliffe Castle, Dorset</b></p>	<p><b>Capability Brown’s influence on the Castle’s landscape - the mysteries that exist.</b></p> <p>Highcliffe Castle ran a varied programme of events throughout the year, including an interactive exhibition, talk and lecture programme, guided tours and family activities. The exhibition was well received with local families, children had the opportunity to get their hands dirty, planting seeds in mini plant pots.</p>
<p><b>10. Kirkharle Estate and Northumbria Gardens Trust, Northumberland</b></p>	<p><b>Capability Brown’s Northumbrian birthplace</b></p> <p>Kirkharle was keen to get involved in the Festival to showcase one of Northumberland’s most famous sons. Throughout the year nearly 60 different events attracted over 3,500 people from guided walks and storytelling to more detailed events focusing on the principles of Brown’s designs. We do not know Brown’s birthdate but his baptism is recorded at St Wilfrid’s church in Kirkharle on 30th August 1716, so a commemorative service was held in the church on the 300th anniversary, officiated by the Bishop of Newcastle.</p> <p>Brown created a plan for Kirkharle which was rediscovered in 1980 and finally put into place in 2009, with some additions during 2016. The young landscape gives a tantalising glimpse of what a developing Brown landscape might have looked like during his lifetime. Community engagement was also important and the final event of the year was a Community Tree planting in November when over 60 children from local schools and members of the community came and planted 420 trees to mark this special year, kindly donated by The Woodland Trust, alongside trees that had been grown and donated by members of the community.</p> <p>Kirkharle also opened a deli ‘Brown’s Larder’, where all sorts of locally sourced produce is available, much of it branded with Capability Brown’s name.</p>

<p><b>11. Milton Abbey, Dorset</b></p>	<p><b>Highlighting a Dorset gem</b></p> <p>For many years, Milton Abbey has been a hidden gem in the Dorset landscape but there had been some confusion amongst the local community about the status of the property - was it open to general visitors or was it private property as there is a school on the site?</p> <p>This project sought to put Milton Abbey on the map, creating greater awareness for visitors about the Abbey and its wonderful Capability Brown landscape through a very successful multi-media exhibition. This included a digital topographical model, a digital guided tour and two films. The exhibition also worked with the local community and an important element of the exhibition was the incorporation of work of Dorset Visual Arts. This was supplemented by 30 paintings by Tim Scott-Bolton and a dramatic giant panoramic work by Royal Academician, Stephen Farthing, as well as embroideries by the National Embroiderers' Guild and extensive photography.</p> <p>It also told Brown's story in Dorset as well as nationally, with over 4,500 people visiting the exhibition for the six weeks it was on. The work around the exhibition has created a greater understanding in the county about access to Milton Abbey through partnerships with regional and local media as well as impactful signage in the area creating increased awareness. This project has helped open this wonderful landscape to the local community. Milton Abbey are opening a further exhibition in the summer of 2017.</p>
<p><b>12. Northamptonshire Gardens Trust and Castle Ashby, Northamptonshire</b></p>	<p><b>Castle Ashby and the Northamptonshire Gardens Trust</b></p> <p>The driving force behind this project was the Northamptonshire Garden Trust's (NGT) ambition to encourage a more diverse range of people to visit, enjoy and learn about Capability Brown landscapes and gardens throughout the county. The Trust set about working with Castle Ashby, a child friendly, safe and readily accessible site for people with physical disabilities.</p> <p>An exhibition of Capability Brown in Northamptonshire was launched in May and in partnership with Wyevale Garden Centres in Northamptonshire has been on tour to reach out to a wider audience. This has been so successful that Wyevale wish to continue the partnership with Northamptonshire Gardens Trust into 2017 and beyond. Widening accessibility has also been possible through the creation of a short film made by a drone.</p> <p>The exhibition was supported by a programme of lectures on Capability Brown, new leaflets for a range of audiences as well as educational visits for primary aged children from more urban environments to Castle Ashby. Visits were tailored to children with severe and profound learning difficulties, adults with</p>

	<p>physical disabilities and isolated elderly people, including transport to the site to make it easier for all of these groups to take part.</p> <p>Following a quiet walk to engage the senses, groups were met by an actor playing the part of Capability Brown, engaging children instantly, as he passed on his knowledge with great understanding and enthusiasm. For all groups visiting Castle Ashby the experience was a positive one with the landscape delighting young and old alike. All the key features were accessible to view and enjoy, regardless of mobility.</p> <p>One child stated “I was amazed by how quiet and peaceful Castle Ashby was”. Another exclaimed that “I want to tell my family that it’s a beautiful place to go on walks and you can look at gardens whenever you want”.</p> <p>One teacher commented that what worked best on the visit were the children “having time to play and have fun in lovely surroundings (something some of our children never experience)”.</p> <p>“Importantly, the engagement with the subject provided the opportunity for building a lasting interest in the surrounding landscape and natural world beyond the town environment, which the children may otherwise not have encountered”.</p>
<p><b>13. Pavilion at Ashridge</b></p>	<p><b>Performances in the Golden Valley, Ashridge</b></p> <p>Pavilion Arts partnered with Little Hands and Little Feet Children Centre in Berkhamsted, to deliver a series of workshops for mothers and very young children which prepared them and their families for a performance in one of Brown’s most famous landscapes, the Golden Valley at Ashridge in Hertfordshire, managed by the National Trust</p> <p>Many of those taking part did not own or have access to transport, which limits travel with young children and therefore their opportunities to access green spaces to help break down this barrier, and build their confidence to get involved in the performance, transport to the site was provided. Participants were encouraged to explore the Golden Valley, a great swathe of grass designed to move the eye like water, using their senses to capture their experience, and to imagine they were Mr Brown surveying the landscape for the first time, assessing its capabilities. Props were used to recreate Brown’s trademark features and the final performance was filmed to share with participants.</p> <p>The project worked on many levels, and most of those involved had never had the opportunity to do something this different in a landscape. The families really enjoyed the final performance at the Estate and many of them have been back since, and will hopefully keep returning.</p>

<p><b>14. Petworth Park, West Sussex</b></p>	<p><b>Landscape goes digital</b>          Petworth Park has approximately 700,000 park only visits each year and The National Trust were keen to explore how those visiting the landscape could be better connected with it and so came up with the proposal for Park Explorer.</p> <p>Park Explorer works by delivering information to a visitor’s smart phone/tablet through a series of free-to-access Wi-Fi hotspots within the Park and Pleasure Grounds. The hotspots enable pre-loaded digital content to be accessed by visitors through a familiar web-browser compatible with all web-browsing devices, making information on the historic parkland freely and easily accessible to those visitors not paying to go into the house and gardens within the pay barriers. Information provided is available in a hierarchy of detail, with child and family friendly interactive activities, leading through to more in depth information.</p> <p>Use of the hotspots has been steadily growing, and as a result, The National Trust is continuing to develop the ‘Park Explorer’ network beyond the project with the addition of a further Info-Point unit to expand coverage and the addition of geo-location services to show a visitor’s location on a map in real-time. They have also developed content at various locations in the Park to encourage visitors to get out and explore the landscape in a ‘trail’ environment alongside the addition of other information including the ongoing management of the Capability Brown landscape. Petworth hosted a well-attended skills sharing seminar for the Festival to share the process of developing the Park Explorer project.</p>
<p><b>15. Scampston Hall, North Yorkshire</b></p>	<p><b>Scampston Hall, North Yorkshire</b>          Moths by moonlight, geocaching, tree discovery and Family Fun days and guided walks, all made up a fantastic series of family focused activities that brought Scampston’s Capability Brown landscape to life for family audiences.</p> <p>Each activity focussed on encouraging exploration and learning around the key Capability Brown elements of the site through biodiversity, focussing on Brown’s signature features of trees and lakes. Scampston recruited a group of knowledgeable and enthusiastic volunteers who shared their love of the landscape with passion and an engaging sense of humour.</p>
<p><b>16. Temple Newsam, South Yorkshire</b></p>	<p><b>Animating the Yorkshire landscape</b>          “Dancing through the Landscape” was developed to animate the wonderful space of the gardens and Capability Brown landscape at Temple Newsam, using movement and choreography to highlight the grounds and house in a unique way, involving local communities. Temple Newsam has become one of the most urban of Brown’s landscapes, owned by Leeds City Council and siting in the east of the city, surrounded by housing.</p> <p>Taster days got people interested and involved, with ongoing rehearsals over a number of weeks. The participants ranged from professional dancers to local people who had little dance experience and culminated in 13 performances in the summer holidays, and as part the Capability Brown ‘birthday’ celebrations on</p>

	<p>30th August, along with an afternoon tea, craft activities, historic dance groups and special tours.</p> <p>This unique opportunity had a big impact on those that took part as one of the professional choreographers commented “Each person developed their own new skills, and got to know other participants through moving together and sharing this experience weekly. There was a great deal of support within the group for each other, and as the weeks went on a growing atmosphere of well-being, joy, and pride in the work.”</p>
<p><b>17. Tong Castle, Shropshire</b></p>	<p><b>Revealing a divided landscape</b></p> <p>The elaborate gothic Tong Castle, which sat in a Brownian landscape, was demolished in 1954. What remains of the landscape has been heavily compromised by the construction of the M54 which runs between Wolverhampton and Telford.</p> <p>However, some of Brown’s landscape features were still in evidence, including sections of the castle, Church pool, beech and oak clumps, entrance lodge and remnants of a formal avenue.</p> <p>This innovative project was designed to offer a number of walks in and around the remaining Brownian landscape as every day thousands of people drive ‘through’ the site of Tong Castle without any idea of the history or the area or the vulnerability of the landscape.</p> <p>Nearly 100 people took part in guided walks and learnt about the landscape through a variety of estate maps and photographs to illustrate the history and development of the site. By introducing a new and local audience to the plight of landscapes such as these, the project has started to engage people in discussions about the significance and at times vulnerability of historic designed landscapes and why it is important to safeguard such spaces.</p> <p>Many local people have also come forward with old photographs, documents, sales particulars, anecdotal evidence and eye-witness accounts of the demolition of the castle in 1954. The project has increased awareness of the existence of the site and overall visitors expressed their appreciation at having been given an opportunity to develop their knowledge and a better understanding of historic designed landscapes. The new material that has also emerged will enable further research to be conducted into the remaining landscape features on the site.</p> <p><i>“Thank you for yesterday’s exploration of Tong. It was absolutely fascinating and a real eye opener. You must have had to do a huge amount of research and leg-work to come up with such a comprehensive account of the place.”</i></p> <p><i>“We would like thank you for the Tong Castle Walk last Thursday. We both thoroughly enjoyed the morning and learnt so much. In fact, travelling down to Pembrokeshire at the weekend we have found ourselves looking at landscapes with new eyes!”</i></p>

<p><b>18. Trentham Estate, Staffordshire</b></p>	<p><b>Opening up the Trentham Estate, Staffordshire</b></p> <p>The Trentham Estate in Staffordshire did a tremendous amount of work to open up and recreate a lost Brownian landscape as part of their project. It reconnected Brown’s lake with the wider parkland and this work won a Commendation at the Georgian Group’s RIBA Awards in 2016.</p> <p>As well as this lost landscape, Trentham also set about helping visitors get the most out of their time in the landscape with a new interpretative trail with large visuals on site of Brown’s map. The estate also worked with the Staffordshire Wildlife Trust to increase biodiversity on site as part of the project. This involved setting up a river corridor scheme, extended grazing on the wider estate by rare breed sheep, enhanced planting of pollinator species and the creation of several acres of annual meadow.</p> <p>Underpinning this is a newly created indoor area – the ‘Capability Centre’ - to help support group visits and schools and to support this there was a range of schools’ education resources developed and piloted by the Staffordshire Wildlife Trust.</p>
<p><b>19. Beatfreaks and Warwick Castle, Warwickshire</b></p>	<p><b>‘At what cost?’ – Beatfreaks at Warwick Castle</b></p> <p>The project ‘At What Cost?’ was commissioned from award winning youth engagement agency Beatfreaks to work with BAME audiences from the heart of Birmingham to explore the impact of Brown’s work on Black, Asian and Minority Ethnic communities from the past to modern day. It explored the political, social and economic conditions surrounding the era of Brown’s work at Warwick Castle particularly focusing on the impact of the transatlantic slave trade. It asked ‘at what cost?’ was the landscape built and brought to light the forgotten voices and stories which traditionally might not be shared.</p> <p>The project commissioned six young artists aged 16-25 from BAME backgrounds to use graphic design / illustration and spoken word to create a live performance and a series of ‘postcard poems’ which were shared at the event and also distributed online. Beatfreaks worked with the young people that attended the event to curate the designs and print and share the postcard poems.</p> <p>The project had a big impact on those that took part and also helped create different perspectives around tricky topics and the feedback demonstrated the appetite for this kind of approach:</p> <p><i>“A breath of fresh air- creative, bold inclusive and excellent in its content”</i>  <i>“It has encouraged me to do more research about slavery in Africa and our generation in society”</i>  <i>“I loved it, it was very inspiring to listen to poems about slavery from the point of view of the younger generation”</i>  <i>“I learnt about Capability Brown and about how pretty things in the present may have an ugly past”</i>.</p>

<p><b>20. Welsh Historic Gardens Trust and Wrexham Heritage Service</b></p>	<p><b>Brown in Wales</b></p> <p>The Welsh Historic Gardens Trust and Wrexham Heritage Service collaborated on a pop up exhibition to share what is rarity in Wales, a site associated with Capability Brown. The now difficult to access site at Wynnstay, in Ruabon, North Wales features in the exhibition, along with Brown’s influence on two later landscape architects and designers, William Emes and Humphry Repton who also worked in the area.</p> <p>The pop up exhibition has travelled around North Wales and been on display in some very varied locations, including the Wynnstay Arms public house from where you can see the gates to the estate. The exhibition has also been to more traditional venues including Wrexham Library, churches, universities, castles and hotels, but also a hot air balloon festival and a Six Nations rugby match.</p>
<p><b>21. Wentworth Castle Heritage Trust, South Yorkshire</b></p>	<p><b>Voices of the Landscape - A Wentworth Cantata</b></p> <p>Voices of the Landscape celebrated Wentworth Castle Trust’s Brown association with a performance of music, prose and poetry in October 2016. The performance featured music written by student composer Joseph Shaw from Sheffield Hallam University, lyrics written and sung by volunteer John Anstie and readings of prose and poetry written and performed by members of the Barnsley Writers and Penistone Poets groups.</p> <p>The writers and poets worked with the Wentworth Castle Trust Archive group volunteers to draw out some of the well-known and not so well known stories of the estate, which overlooks Barnsley in South Yorkshire. The writers were free to interpret these tales as they saw fit and two writer’s workshops were held over the summer, where they explored ideas for their work. This included working together with the Wentworth Castle Trust History Group Volunteers using their knowledge of the landscape and people to answer questions for the writers who knew less about the site.</p> <p>The works performed were focused upon the landscape and the people who lived and worked in the Gardens and Parkland over the last 300 years and was supported by an accompanying exhibition featuring archive material and new photographic images and watercolour and sketch illustrations to illustrate the featured poetry and prose.</p>
<p><b>22. Woodhouse Farm and Garden, Staffordshire</b></p>	<p><b>Woodhouse Farm and Gardens – uncovering the remnants of a lost landscape</b></p> <p>Woodhouse Farm was created with the carving up of what Capability Brown would have known as the Fisherwick Estate in 1808 with the death of Lord Donegal. In many circles Fisherwick is known as a lost landscape of Capability Brown, with many who have written about Brown’s work declaring there is nothing left of his landscape.</p>

	<p>This project set about challenging that perception and was about making people aware of how much of his work is still left with hard landscaping features such as bridges, a ha-ha, a derelict orangery and brick lined water pipes.</p> <p>Volunteers helped clear pathways to create greater access to these features and enabled Woodhouse Farm to give guided walks around the site and the replanted walled garden for three days during the Heritage Open Days Festival in 2016. The walks were also enhanced for visitors with access to documents about the site, maps showing before and after Brown’s plans as well as newspaper articles and photographs showing the replanting of the garden and cider orchard, telling with wider story of the site’s redevelopment.</p> <p>The project continues and is working slowly to uncover the Brown features whilst keeping the 22-acre community farm productive, and hopes to put together a bid to the Heritage Lottery Fund to create a more accessible walk which can be open on a regular basis.</p>
<p><b>23. Capability For Kids – Urban Outreach in Towns Historically Associated with Weston Park</b></p>	<p>Weston Park’s former owners, the Earls of Bradford, were historically supported by income from urban estates in Walsall, Wigan and Bolton and so the Weston Park Foundation worked with three schools – one from each of Bolton, Wigan and Walsall to make the connection with Capability Brown’s work at Weston Park and elsewhere. In each urban location a known community gatekeeper aided Weston in identifying schools that would benefit the most and, in the event, they provided essential communication to encourage each school to visit.</p> <p>The project enabled funding for a coach, subsistence, facilitators, admission costs and materials to provide up to sixty children from each town with an activity-based experience which focused on the history and biodiversity of the site and its place in the Capability Brown story. The schools involved were: Bishop Bridgeman School, Bolton; Mab’s Cross School, Wigan; Alumwell Infants, Walsall. In total, this saw engagement for 156 children in total plus 15 adults across the three days of the project. A further legacy from the original project is that in 2017 Bishop Bridgeman School has contributed to an exhibition about the Weston-Bolton connection which is being shown in Bolton and at Weston Park.</p>