CONTENTS

1. INTRODUCTION

1.1 This appendix presents a review of the concept of setting and identifies the criteria / themes that have been used to define and describe the setting of the Saltaire World Heritage Site (WHS) as laid out in Appendix B of the main report.

1.2 The appendix begins with an overview of the concept of setting (Section 2.0); and then examines approaches to setting at other World Heritage Sites in the UK (Section 3.0). The analysis of the Site's setting can be found in Appendix B of the Main Report

2. OVERVIEW OF THE CONCEPT OF SETTING

Planning Policy Background

2.1 The concept of setting is identified in Planning Policy Guidance (PPG 15 and PPG 16) as well as statute (Planning (Listed Building and Conservation Area) Act 1990).

PPG 15 - Listed Buildings

"2.16 Sections 16 and 66 of the Act [Planning (Listed Buildings and Conservation Areas) Act 1990] require authorities considering applications for planning permission or listed building consent for works which affect a listed building to have special regard to certain matters, including the desirability of preserving the setting of the building. The setting is often an essential part of the building's character, especially if a garden or grounds have been laid out to complement its design or function…

2.17 Local planning authorities are required under section 67 of the Act to publish a notice of all applications they receive for planning permission for any development which, in their opinion, affects the setting of a listed building. This provision should not be interpreted too narrowly: the setting of a building may be limited to obviously ancillary land, but may often include land some distance from it. Even where a building has no ancillary land - for example in a crowded urban street - the setting may encompass a number of other properties. The setting of individual listed buildings very often owes its character to the harmony produced by a particular grouping of buildings (not necessarily all of great individual merit) and to the quality of the spaces created between them. Such areas require careful appraisal when proposals for development are under consideration, even if the redevelopment would only replace a building which is neither itself listed nor immediately adjacent to a listed building. Where a listed building forms an important visual element in a street, it would probably be right to regard any development in the street as being within the setting of the building. A proposed high or bulky building might also affect the setting of a listed

2

building some distance away, or alter views of a historic skyline. In some cases, setting can only be defined by a historical assessment of a building's surroundings. If there is doubt about the precise extent of a building's setting, it is better to publish a notice."

PPG 15 - Conservation Areas

"4.14 Section 72 of the Act [Planning (Listed Buildings and Conservation Areas) Act 1990] requires that special attention shall be paid in the exercise of planning functions to the desirability of preserving or enhancing the character or appearance of a conservation area.… …The desirability of preserving or enhancing the area should also, in the Secretary of State's view, be a material consideration in the planning authority's handling of development proposals which are outside the conservation area but would affect its setting, or views into or out of the area…."

PPG 15 - World Heritage Sites

"2.22 Details of World Heritage Sites in England are given in paragraph 6.35. No additional statutory controls follow from the inclusion of a site in the World Heritage list. Inclusion does, however, highlight the outstanding international importance of the site as a key material consideration to be taken into account by local planning authorities in determining planning and listed building consent applications, and by the Secretary of State in determining cases on appeal or following call-in.

2.23 Each local authority concerned, taking account of World Heritage Site designation and other relevant statutory designations, should formulate specific planning policies for protecting these sites and include these policies in their development plans. Policies should reflect the fact that all these sites have been designated for their outstanding universal value, and they should place great weight on the need to protect them for the benefit of future generations as well as our own. Development proposals affecting these sites or their setting may be compatible with this objective, but should always be carefully scrutinised for their likely effect on the site or its setting in the longer term. Significant development proposals affecting World Heritage Sites will generally require formal environmental assessment, to ensure that their immediate impact and their implications for the longer term are fully evaluated…"

3

PPG 15 - Registered Historic parks and gardens

"2.24 Again no additional statutory controls follow from the inclusion of a site in English Heritage's Register of Parks and Gardens of Special Historic Interest (see paragraph 6.38), but local planning authorities should protect registered parks and gardens in preparing development plans and in determining planning applications. The effect of proposed development on a registered park or garden or its setting is a material consideration in the determination of a planning application. Planning and highway authorities should also safeguard registered parks or gardens when themselves planning new developments or road schemes."

PPG 16 - Archaeological Sites

"8…Where nationally important archaeological remains, whether scheduled or not, and their settings, are affected by proposed development there should be a presumption in favour of their physical preservation. Cases involving archaeological remains of lesser importance will not always be so clear cut and planning authorities will need to weigh the relative importance of archaeology against other factors including the need for the proposed development."

"18. The desirability of preserving an ancient monument and its setting is a material consideration in determining planning applications whether that monument is scheduled or unscheduled."

"27. Once the planning authority has sufficient information, there is a range of options for the determination of planning applications affecting archaeological remains and their settings. As stated in paragraph 8, where nationally important archaeological remains, whether scheduled or not, and their settings, are affected by proposed development there should be a presumption in favour of their physical preservation in-situ i.e., a presumption against proposals which would involve significant alteration or cause damage, or which would have a significant impact on the setting of visible remains."

Features capable of having a setting

2.2   The following list identifies those types of cultural heritage features that are capable of having a setting in planning policy terms and highlights the guidance that states this:

- Scheduled Monuments (PPG 16)

- Nationally important archaeological remains (PPG 16)

- Other archaeological remains (PPG 16)

- Listed Buildings (PPG 15 and Planning Act 1990)

- Conservation Areas (PPG 15)

- Registered Historic Parks and Gardens (PPG 15)

- World Heritage Sites (PPG 15)

Definition of the word "Setting"

2.3   Planning policy indicates that the setting of a cultural heritage feature is a material consideration in the planning process. However, there is no agreed definition of what constitutes the setting of a cultural heritage feature or what the word "setting" actually means. Numerous planning inquires and legal cases have addressed the issue of setting and consequently there is considerable material (some of which is contradictory) available to practitioners in this field. Usefully, a paper was published in 1999 (Colcutt 1999) which presented a particular overview of selected cases up to that date.

2.4   In that paper Colcutt placed considerable emphasis on the dictionary definitions of "setting" and "set". He stated that the Oxford English Dictionary defines setting as "*the environment or surroundings in which a thing is set*". From an analysis of the verb form of the word "set" Colcutt went on to argue that "*…the term "setting" strongly implies intent, whether on the part of the original "setter" or on that of the "setter" of some later feature impinging upon the setting of the original feature.*" (Colcutt 1999: 498). This he considers important as without intent he argues that a feature / relationship should not constitute part of the setting of a cultural heritage asset.

2.5   However, this is perhaps a relatively narrow definition of "setting" and "set" that focuses on an active rather than descriptive definition of the word "set". For example, "set" can be used descriptively such as in "the house is set against a background of tall trees". This usage does not imply intent on either the builders of the house or the planters (whether human or natural) of the trees.

2.6   It is therefore acceptable to define the setting of a feature as having both intentional elements (e.g. the placement of features to create a garden around a house) and more descriptive elements (e.g. the general environment in which a feature is situated) as both can be argued to contribute to its overall setting. These active and passive elements are important especially when considering the issues of contemporaneity between features and the contribution of modern landscapes / townscapes to the setting of a place. This broader definition of what setting can constitute is perhaps supported by a definition of setting identified by Alexandra Faulkner (Faulkner 1999) which states that:

> *"The setting of a building has been defined as the environs of a building or other feature which directly contribute to the atmosphere or ambience of that building or feature"* (Inspector's definition in a Listed Building Appeal - Leeds City Council, 8 February 1996).

Defining the "setting" of a place

Introduction

2.7   Without an agreed definition of the word "setting" it is not surprising that no methodology or set of criteria have been established for defining the setting of a cultural heritage feature. Instead a case-by-case based approach has developed in the UK with individuals developing different approaches for different sites in different circumstances. The majority of work on setting has occurred for the purposes of promoting or objecting to development at planning inquiries. Consequently, setting tends to be examined through a legal-style approach that focuses on determining the impact of a potential development on the setting of a site. The notable exceptions to this are the World Heritage Sites in the UK. These are essentially the only cultural heritage features to have their setting regularly defined outside of a planning inquiry, as such they provide and interesting case study in their own right (see Section 3.0).

2.8   In terms of what actually constitutes the setting of a Site and what should be taken into account when defining and describing setting a number of themes emerge from the many planning inquires that have examined these issues.

Visual Aspects

2.9   It is clear from the majority of cases that there is a strong focus on visual aspects. At its most general it could be argued that the setting of site extents to its visual envelope, in effect all areas of land from which the site can be seen or land that can be seen from the site. However, there are many issues with using this approach. Firstly, should that visual envelope be based on current landscapes / townscapes or should it be a theoretical envelope that allows for future change or past circumstances? Secondly, it is perfectly possible to imagine a situation where the visual envelope of a site omits parts of its setting, for instance a designed park and garden associated with a grand country house may have areas that lie outside of the visual envelope of the house (e.g. land behind a hill in the park), these areas could still be taken to form part of the house's setting. Thirdly, how does one address the issue of potential future change in this context, for example a piece of land may lie outside of the visual envelope of a site but if a tall building where to be constructed on that piece of land it would be visible from the site and would therefore affect its setting.

2.10   The visual envelope, whether current or theoretical, forms only one avenue of analysis. In fact, in some instances inspectors have ruled that a development would have an impact on the setting of a site even when current visual connections between a site and the development have been screened (e.g. Woodhouse Farm, Essex – APP/L1500/A/94/241057).

2.11   The visual aspect often includes identifying views of the site and views from the site. This approach has been supported by case law (Revival Properties v. Secretary of State 1996) where the court held that when considering the impact of a development on a listed building or ancient monument it was proper to have regard to:

   a)   the view from the listed building or monument towards the proposed development;

   b)   the view from the development towards the building or monument and;

   c)   any other relevant view from the side.

2.12   The nature of these individual views is important as more weight may be given certain types of views e.g.:

- designed views out of a site e.g. park and garden vistas;

- views of a site with historical precedents (e.g. relating to famous paintings);

- views out of a site that particularly structure people's experience of that site;

- views from points in the wider area with direct historical / cultural connections;

- general views of the site that particularly allow people to appreciate the form of scale of a site; and

- views of notable iconic elements within a site.

2.13   Other types of view such as general glimpsed views or those that are perhaps accidental and lacking in historical precedent would probably be given less weight within the context of a planning decision but could still form a part of the site's overall setting. It is therefore appropriate when defining a site's setting, in particular one with a strong visual presence or designed landscape / townscape, to develop a hierarchy of views into and out of the site.

Significances and Characteristics of a site

2.14   It is clear from the above that the significances and characteristics of a site also have a bearing on the definition of a site's setting. For instance, with a designed historic park and garden it is likely that key vistas and views out of the site would be a particularly important aspect of its setting, whereas for a farmhouse it may be associated fields that form a key element of its setting. In every case it is important that an understanding of the characteristics and significances of a site are used to inform the identification of aspects of its setting.

Topographic relationships

2.15   Another aspect that regularly emerges is the relationship between a site and the topography of the area. This governs in part the visual envelope of a site but in many cases, sites have an intentional relationship with topography e.g. some prehistoric stone circles and garden follies. At an inquiry in 2003 for a new housing development on the edge of Cowbridge (Vale of Glamorgan – appeal references A--PP172-98- 003 and A--PP172-98- 002) the issue of topography and visibility was successfully used to demonstrate that the

8

proposed development would impact on the setting of a scheduled hillfort. The decision letter from the Welsh Assembly stated that "*the proposal would cause a substantial change to the character and appearance of the appeals site from a rural to urban scene which would adversely affect the visual and recreational experience currently enjoyed and affect the setting of the Llanblethian Hillfort.*" This latter point could also be taken to indicate that the general character of the environment of the hillfort (in this case rural) was also an issue and the urbanisation of this area would therefore harm this aspect of the site's setting.

2.16　　Overall, topographic relationships are important aspects, particularly with regard to the visual elements of a site's setting, and do need to be considered.

Historical Relationships

2.17　　As noted in paragraph 2.17 of PPG15 with regard to the setting of listed building "*In some cases, setting can only be defined by a historical assessment of a building's surroundings.*" This would indicate that historical relationships and past land uses can be a valid element of a site's setting. This is particularly relevant where those relationships and uses remain. In these cases those areas may make a greater contribution to the setting of site than areas where modern uses that do not accord with historical uses dominate. However, as noted above modern uses that "*contribute to the atmosphere or ambience of that building or feature*" can still rightfully be considered as part of the setting, particularly if there are visual relationships.

2.18　　As mentioned above, greater weight may be given to views from features that have a historical relationship with a site. This idea could perhaps be extended to a more general point to include features, with or without views, which relate to the historical development or establishment of a site. Using Saltaire as a case study, the canal and river were clearly key reasons for the establishment of the site in this location. The issue here is whether historical relationships can, without visibility, justify inclusion within the concept of setting or whether they form some other aspect of the site's relationship to a wider environment. This is a difficult point. Currently case law is unclear on this point and commentators tend to focus of the visual aspects of setting. However, if one takes a more experiential and value based approach to the definition of setting then features such as canals and rivers could form part of a site's

9

setting and alteration to these would impact on people's experience and understanding of that site.

2.19   It may be better, however, to view these elements as part of a wider group of features related to the site and examine these relationships through the concept of "group value". This concept is detailed in Annex 4 of PPG 16 - Secretary Of State's Criteria for Scheduling Ancient Monuments (see Annex 4) which states that:

> **"(iv)** Group Value*: the value of a single monument (such as a field system) may be greatly enhanced by its association with related contemporary monuments (such as a settlement and cemetery) or with monuments of different periods. In some cases, it is preferable to protect the complete group of monuments, including associated and adjacent land, rather than to protect isolated monuments within the group."*

2.20   However, recently commentators have begun to develop another concept in this regard, namely that of "context". At the recent A303 Improvement Inquiry for the Stonehenge WHS the Highways Agency in their proof of evidence defined context as:

> *"**Context** is commonly used to describe the concept that allows one thing to be related to others. By doing this, different things can be given relative values. These relationships may be physical or esoteric, the latter relating to concepts of time (historical context), society (social context), economy (economic context) and so forth. The wider use of the term also depends upon knowledge beyond what may be seen or felt on a site. The concept of context is vital to modern cultural heritage studies for without it individual components could only be studied in isolation and their value could not be gauged in relation to other landscape components."*

2.21   The acceptability of this concept / definition remains to be determined as the inspector's and ultimately the Secretary of State's decision on this is still awaited.   However, it is important to note that the term "context" does not appear in PPG16 (expect in criteria II where a national and regional context is referred to – see Annex 4). It appears only once in PPG 15 (in relation to concepts relating to setting) where it is stated in para 4.17 that:

> *4.17 Many conservation areas include gap sites, or buildings that make no positive contribution to, or indeed detract from, the character or*

appearance of the area; their replacement should be a stimulus to imaginative, high quality design, and seen as an opportunity to enhance the area. What is important is not that new buildings should directly imitate earlier styles, but that they should be designed with respect for their <u>context</u>, as part of a larger whole which has a well-established character and appearance of its own.

2.22   The use of the term context here relates to the concept of the character within a conservation area. The concept of character is well attested to in issues relating to setting and therefore it seems as if within planning policy the issue of context can be seen broadly speaking to lie within the concept of setting.

2.23   At this stage the new emerging definition of context does not seem to be supported by existing planning policy guidance and its validity remains to be determined in case law. Some of the concepts outlined within the definition of context put forward by the Highways Agency e.g. historical relationships, are perhaps already supported by existing understandings of "setting" whilst others are seemingly reflected in the concept of Group Value (see Annex 4). The separation of "context" and "setting" therefore seems to be relatively arbitrary at this stage.

2.24   This issue has until now generally been explored with regard to archaeological sites and associated features where relationships (particularly diachronic relationships) tend to be a matter of archaeological interpretation rather, as with the case of more recent structures, a matter of demonstrable historical fact. It may however become an issue in relation to Saltaire.

Importance of a Site

2.25   In terms of the weight given to the setting of a cultural heritage feature it is clear that the relative importance of a feature is important in this regard. A fact clearly acknowledged by the Secretary of State when addressing the matter of a temporary impact on the setting of the Hadrian's Wall World Heritage Site (M42/R2900/1). Here it was ruled that a gas exploration rig that would have been in place for only 40 days would have had an unacceptable impact on the setting of Hadrian's Wall – something that would indicate that World Heritage Sites can be afforded particular protection given their international importance. However, this is somewhat undermined by the recent St George's Wharf inquiry in London (DSC no. 100036741 – see *Planning* May 2005) after which the Deputy Prime Minister granted permission

11

for a 50 storey tower even though it would adversely impact on an important view of the Westminster WHS from Westminster Bridge and consequently erode the quality of the WHS.

In Summary

2.26   Setting cannot be easily defined. From an analysis of the above it is clear that a number of factors can contribute to the definition and description of a site's setting. These include:

- The visual envelope of a site (although it is unclear whether this is its current envelope or a theoretical envelope);

- Views into and out of a site, especially those that directly relate to the characteristics or significances of a site;

- Historically related features around a site;

- The general environs of a site that contribute to its current ambience / sense of place;

- Topographic relationships; and

- Areas that retain a land-use that is broadly the same as contemporary historic uses.

2.27   Within these areas particular weight can be given to elements that are intentionally related to a site e.g. designed views and known historical connections. Although modern aspects of character, experience and ambience cannot be discounted

2.28   It is clear that there is a difference between the extent of a site's setting (perhaps best defined by a theoretical visual envelope) and the characteristics and features within that extent that particularly contribute to it setting. In terms of assessing the impact of change on the setting of a site issues such as proximity and the potential impact of the change on the key characteristics would need to be taken into account. For instance, changes at the edge of the visual envelope that do not impact on key characteristics would not have a "*significant impact*" (see PPG 16 paragraph 27 above) on the setting of a site and would therefore probably be acceptable in planning terms. Changes that would affect the key characteristics of the setting of a site may have a

12

significant impact and may therefore be unacceptable in planning terms. A particular area of debate relates to changes in close proximity to a site that would not affect key characteristics but by nature of their very proximity may impact on the general experience and ambience of a site, these may be deemed to have a significant impact.

3. APPROACHES AT OTHER UK WORLD HERITAGE SITES

Introduction

3.1 This part of the appendix examines approaches to the settings of other mainland UK World Heritage Sites. It includes a very brief tabular analysis of approaches at all other inscribed sites (see Table 1 below) followed by a more detailed examination of the approach taken at 5 sites (marked with a * in Table 1).

Overview of approaches to setting at UK World Heritage Sites

Table 1: Overview of approaches to setting at UK World Heritage Sites

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Giant's Causeway and Causeway Coast *	1986	Rural setting broken down into three components based on visibility analysis. No Buffer Zone but policy established in draft Statutory planning document.
Durham Castle and Cathedral	1986	Final approach to be decided. Draft Management Plan includes mix of visual envelopes, defined views and character descriptions. Buffer Zone remains to be decided but probably based on existing Conservation Area boundary.
Stonehenge, Avebury and Associated Sites	1986	No setting analysis in Stonehenge Management plan. Although setting of Stonehenge itself has been linked to topography, visibility and associated archaeological sites at recent public inquiry.
Ironbridge Gorge	1986	Management Plan discusses need for Buffer Zone but does not describe one. Policies largely founded on existing planning policy.
Studley Royal Park including the Ruins of Fountains Abbey	1986	Copy of Management Plan awaited

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Castles and Town Walls of King Edward in Gwynedd *	1986	Visibility based analysis of general views and defined views supported by definition of an "essential" setting that reflects historical and townscape concerns. Policy broadly based on current planning policy.
St. Kilda	1986, 2004	No detailed assessment of setting and no formal buffer zone. Guidance on management based on relevant planning policy.
Hadrian's Wall	1987	Extensive rural buffer zone predominately related to topography, land-use and character. Policy reflects planning policy and character / economic issues.
Westminster Palace, Westminster Abbey and Saint Margaret's Church	1987	Ongoing Management Plan; final approach to setting is yet to be determined.
Blenheim Palace	1987	No Management Plan available
City of Bath	1987	Management Plan contains an aspiration to conserve setting but no definition of setting or Buffer Zone.
Tower of London *	1988	Description of setting in Management Plan based on views and townscape analysis now supported by detailed skyline study addressing the issue of tall buildings.
Canterbury Cathedral, St Augustine's Abbey, and St Martin's Church	1988	Copy of Management Plan awaited
Old and New Towns of Edinburgh	1995	Broad features of setting described, predominately topography and views, but no buffer zone or map of setting included. Policy broadly reflects planning guidance
Maritime Greenwich	1997	A Buffer Zone has been defined; this is broadly based on areas of associated open space. Some of these open spaces have historical, visual and landscape character links to the site.
Heart of Neolithic Orkney	1999	Brief textual description of setting for key components with a defined inner buffer zone. The outer buffer zone seemingly defined by existing landscape designation.
Blaenavon Industrial Landscape	2000	No buffer zone or analysis of setting
Saltaire	2001	--
Dorset and East Devon Coast	2001	No description of setting or buffer zone, polices for quality of setting present and based on existing local and national planning policy.

Mainland UK World Heritage Sites	Year of Inscription	Approach to Setting
Derwent Valley Mills	2001	Buffer Zone based on existing designations, topography, landscape character and some historical associations. Policy reflects planning policy guidance.
New Lanark *	2001	Buffer Zone defined using historical associations and visual envelope – the latter being closely tied to topography. Policy reflects planning policy guidance.
Royal Botanic Gardens, Kew *	2003	Description and map of setting using designed views, backdrops, land-use and historic associations. Buffer Zone defined by existing designation, policies cover both land-use and planning matters.
Liverpool - Maritime Mercantile City	2004	Description of setting based on visibility, defined views, topography, historical associations and townscape character. Site has a Buffer Zone derived from an analysis of setting. Policy addresses character and planning issues.

3.2   As can be seen from the above there are a number of approaches to defining and managing change in the setting of World Heritage Sites in the UK. A number of issues arise from these different approaches including:

- The use of existing planning policy to support the Management Plan or the use of current policy to remove the need for the issue of setting to be addressed;

- Smaller sites tend to define a Buffer Zone to reflect UNESCO guidance whilst larger sites tend not to;

- Buffer Zones often use existing designations to define boundaries rather than the visual envelope of a site;

- Where setting is analysed it tends to focus on visual, historical and character issues;

- The setting of the site is often raised as an issue but is not commonly described and mapped, although there are significant exceptions to this;

- Some sites use inner and outer buffer zones or different components of setting to apply types of guidance on change to different areas of the site's setting; and

- The definition of setting and buffer zones tends to reflect local concerns and the individual nature of each site.

Short Case Studies

3.3   The following 5 sites have been selected as case studies either because they have characteristics similar to Saltaire or because they provide examples of particular approaches to setting and / or buffer zones.

Giant's Causeway and Causeway Coast

3.4   Although a rural natural site and therefore perhaps not a naturally obvious case study, the analysis of the setting of the Giant's Causeway and Causeway Coast WHS does have some relevance to Saltaire. The original analysis of the site's setting was carried out as part of the AONB Management Plan (EHS 2003a) and later adopted by the WHS Management Plan (EHS 2005).

3.5   In terms of methodology the AONB Management Plan stated that "*Defining the setting of the WHS involves the identification of a Zone of Visual Influence, ie where there are views from the site to the surrounding landscape and where there are views from the surrounding landscape to the site.*" This relatively narrow approach to defining the setting in fact relates to defining the extent of setting.

3.6   The Plan went on to state that "*Although all the land within the Zone of Visual Influence can be described as forming the setting to the WHS it does not all have equal significance and influence.*" This is an important point and one that underpinned the eventually segregation of the "setting" into three separate categories, namely *distinctive, supportive* and *connective.* The plan stated that *"These categories represent landscape setting of differing significance and influence one's experience and appreciation of the WHS based on proximity to the WHS, unique views or sequence of views, approaches, as well as inherent landscape characteristics."* The key points to note here are the relationship between setting and experience and the blend of visual factors and character factors. The full definitions for the three areas can be found in Annex 1.

3.7   In all, the Giant's Causeway WHS presents a structured, mapped and clearly described approach to the setting of the site that blends human experience, visibility and landscape character. The use of different categories for different

parts of the site's setting allows the planning authority to effectively manage change in the area to balance socio-economic needs with the conservation of the site's setting. The recently published draft Northern Area Plan (the relevant statutory planning document) has simplified the categories down to two, as three was felt to be too complex, but has retained the basic structure of the setting analysis, indicating that there is broad confidence in this approach locally.

Castles and Town Walls of King Edward in Gwynedd

3.8 This recently published Management Plan has taken a structured approach to the definition of each individual castle's setting. The Plan defined three elements of setting:

- Essential setting;

- Inappropriate development; and

- Significant views.

3.9 The following summarises what these three elements constitute (a full description can be found in Annex 2):

- *Essential Setting:* This refers to areas outside the inscribed boundary of the World Heritage Site, where 'inappropriate development' would damage the visual or historic setting of the site.

- *Inappropriate Development:* What is inappropriate will depend on the characteristics of each monument but three general types of development should be avoided:

  - Buildings and other structures that, because of their size, materials or design, detract from the visual attraction of a monument;

  - Artefacts, such as street furniture, advertisements, etc., that clutter views of a monument unnecessarily; and

  - Any development that makes it more difficult for the public to appreciate the history of a monument.

- *Significant Views:* These are the most important historic views into and out of each monument. These views often extend beyond the areas of essential setting. Because of the number of possible viewpoints, only the most significant can be shown on a map. Because of the panoramic extent of some views some are described as 'arcs of view'.

3.10 The setting of each Castle was then described and mapped; these maps included a clear boundary for the Essential Setting and plotted Significant Views. Annex 2 contains an example of this approach for the Caernarfon Castle site.

3.11 When the description and mapping of the setting is analysed (see Annex 2) it is clear that a range of factors have influenced the definition of the setting. These include historical relationships, townscape / landscape character, views into and out of the site (some with historical precedents / significance), proximity to the monument and existing designations. Taken together this complex approach has enabled the definition of a setting that reflects the significances and characteristics of the site whilst responding to current pressures on the setting. It perhaps lacks structure in the way that these different factors are assessed on a site-by-site basis, but this does also allow for greater responsiveness to the very different character of the individual castles.

Tower of London

3.12 The Tower of London presents an unusual case study as there have been two separate studies relating to the setting of the site. The first of these, the WHS Management Plan (Historic Royal Palaces and CBA 2003), assessed the setting of the site in general terms. It identified three key issues for identifying the setting:

"the existing visual relationship between the Tower and other visible heritage features in its surroundings is the fundamental starting point for considering the extent and nature of its setting.

the historic open space around the Tower (the 'Liberties') strongly implies a specific functional dependence designed by the original builder(s) between the Tower and its environs.

the principal consideration in defining the outer limits of its setting is relevance to the significance of the Tower, and not necessarily the limits of intervisibility."

3.13 As can be seen, these focussed on visual relationships, historic connections and the significance of the site. In terms of key characteristics the Plan went on to define the following aspects:

"the intrinsic visual interest and qualities (i.e. sense of place) of the Tower and immediately surrounding heritage features

the visual relationship and historic associations of the Tower to the wider surrounding townscape character

the visual relationship of the Tower to those elements of the current surrounding urban land uses which have remained unchanged (or are similar to those which existed in the past) and contribute to the general historic integrity of the site

the visual relationship of the Tower to surrounding visible (contemporary or concurrent) heritage features with historic unity (or group value) related to the design or original function and needs of the fortress.

the authenticity of surrounding heritage features to the historical facts regarding the development and use of the Tower the overall importance of the Tower's setting is also related to the degree of public accessibility, both physically and in terms of available interpretative information provided by visible heritage features."

3.14   There is a strong emphasis on authenticity, historic relationships, visibility and character in these aspects. The Plan then defined a "*Hierarchy of Areas at the Tower of London:*"

*"the **WHS** is contiguous with the 'Scheduled' area and the individually Listed structures and buildings that together comprise the Tower of London.*

*the **immediate or near setting** of the WHS identifies those areas that fall within the immediate 'visual envelope' of the Tower. The visual envelope is defined by the 'amphitheatre' created by the buildings that surround the WHS to the west, north and east....*

*the **wider or far setting** of the WHS includes areas at some distance but visible from the Tower."*

3.15   The plan also defined a buffer zone and a number of key local views in addition to the strategic views already identified in the statutory planning documents. However the plan did not include a clear definition of the extent of the wider setting.

3.16   However, it was felt that "…*in relation to current aspirations for development in London, the extent of the setting and the definition of key views of the Tower of London, their significance, and the methods used to define them were indeed not adequately addressed in the draft Management Plan.*" (HRP and LUC 2004) this consequently led to the commissioning of a further study in 2004 (HRP and LUC 2004 & LUC 2004) to address some of these issues.

3.17   The 2004 study developed "…*a 'Sky Space Model', building on the approach used by Colvin and Moggridge in their study of Sky Space around London's Inner Parks (July 2001). The aims are to define in three dimensions the visual setting of the Tower of London as perceived from pedestrian level, and provide a tool for assessing the visual impact of proposals for development within that setting.*" This is a very particular approach primarily developed to assess the potential impact of tall buildings on a series of key views from and to the site. In addition, the study also reviewed the Buffer Zone using relatively standard (in terms of UK World Heritage Sites) approaches. The revised zone was broadly based on the one contained in the 2003 Management Plan.

3.18   The basic methodology for the Sky Space Model involved firstly evaluating these key views using the following criteria:

> *"View type and composition*
> *Type of view and composition of the foreground, middle ground and background.*
>
> *The appearance of the Tower in the view*
> *Description of the Tower in the view – is it dominant/filtered/obscured? Is it framed well by buildings or vegetation?*
>
> *What qualities does this view exemplify?*
> *Which part of the Tower's 'outstanding universal value' is evident in the view? What qualities does this particular viewpoint allow the viewer to appreciate about the Tower?*
>
> *Integrity of the view*
> *Are there any detractors in the foreground, middle ground or background?"*

3.19   The study then went on to define View Cones for views <u>of</u> the site using detailed topographic and building profile data "…*to illustrate the contour levels above which tall buildings would affect the **skyline setting** of the Tower in the view.*" This led to the creation of a series of view-cone sky contour maps which where then merged together to from a single sky contour map for the site (see Annex 3 for example). This process was repeated for views <u>from</u> the site. The two sky contour maps where then combined to form a single

unfiltered contour map (see Annex 3). This unfiltered model was then filtered using locally significant buildings that were unlikely to be redeveloped or removed (e.g. listed buildings) as many of these already affected the skyline of the Tower. This filtered model is presented in Annex 3.

3.20 This novel approach has much to offer for the analysis of the setting of single coherent building blocks in urban environments, particularly in relation to the development of tall buildings. Its use for modelling complex urban forms remains to be tested but there is perhaps the potential for it to be applied in these situations. However, the modelling requires accurate building profile data related to Ordnance Survey data. The Tower of London model used building profile data supplied by Cityscape a firm of specialists survey consultants whose dataset is currently confined to major urban areas, it is unlikely that such data exists for Saltaire.

3.21 Overall, the Tower of London model perhaps provides a clear future direction for certain types of site facing certain types of pressures. The basic approach outlined in the Management Plan still has a great deal of validity at other sites, but the 2004 study has certainly advanced approaches to the analysis of setting.

New Lanark

3.22 New Lanark is a relatively small and discrete site similar in some respects to Saltaire. The issue of setting at the site was dealt with in a relatively simple manner reflecting the distinct topographic situation of the site and its broadly rural location. As stated in the Draft Management Plan (2003):

"The World Heritage Site and Buffer Zone boundaries were determined by a combination of past historic associations and the visual envelope. This includes land visible from within the historic village at the foot of the gorge is within the Site and land which forms part of the backdrop when looking down on or across the village. The entire site is a natural amphitheatre formed by ridges on both sides of the Clyde River. It gives a sense of seclusion to New Lanark."

The primary purpose of the Buffer Zone is to protect the visual setting of the Site, primarily by giving special consideration to planning applications within it. The principles guiding the definition of the Buffer Zone are the need to:

- *protect significant views into and out of the Site;*

- *consider protecting land and buildings where events could adversely impact on its historic relationship with Site; and,*

- *appropriate consideration to the impact that proposal may have on the character and setting of the Site.*

3.23 This approach has a strong emphasis on visibility, character and historic association in keeping with the significance of the site's location to its establishment. The Plan does not define and describe key views of the site but instead seems to focus more on the environs of the site that contribute to its atmosphere and sense of place. This probably reflects the lack of large-scale development pressures around the site.

Royal Botanic Gardens, Kew

3.24 The Royal Botanic Gardens, Kew has been included as it is a designed landscape and approaches to defining its setting and the key characteristics of that setting have some relevance to Saltaire given the inclusion of Robert's Park within the WHS.

3.25 The Management Plan (Royal Botanic Gardens, Kew 2003) described the setting of the site as it was at the time of the plan's preparation and highlights significant views into and out of the site. Some of these views included vistas' within the site where the backdrop to these was felt to be a significant issue. The Buffer Zone for the site comprised:

- *"areas key to the protection of significant views in and out of Kew (e.g. Syon Park);*

- *land with strong historical relationships to Kew (e.g. The Old Deer Park, Kew Green);*

- *areas that have a bearing on the character and setting of the gardens (e.g. the River Thames and its islands between Isleworth Ferry Gate and Kew Bridge)."*

3.26 The boundary of the Buffer Zone followed existing designations and was not related to the visual envelope of the site. It was however noted that in terms of impacts on *Significant Views and Vistas* development outside of the Buffer Zone may impact on these and therefore consideration of setting impacts should not be contained to the Buffer Zone. No detailed analysis of the extent

23

of these views was presented in the plan and no visual envelope for the site was created as part of the Management Plan process. Therefore the extent of setting was not defined.

3.27   The approach to setting and the Buffer Zone taken at the Royal Botanic Gardens, Kew mirrors that used at other World Heritage Sites in the UK. It combines defined views, character and historic associations to define setting and uses a Buffer Zone to highlight a particularly sensitive area and not the whole of the site's extreme limit of visibility. This approach can lead to confusion over whether a development lies within the setting of a site as the Buffer Zone which is (assumed by many to be the extent of setting) is in fact far smaller than the actual extent of the site's setting.

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Appendix A - Overview of Setting.doc

ANNEX 1 – DEFINITIONS OF SETTING AT THE GIANT'S CAUSEWAY

Distinctive

This comprises land adjacent to the WHS that forms the immediate setting and is significant in views to and from the site. Examples include the middle and foreground views from the cliff top walk within the WHS looking south across coastal heath and rural mixed farming of the Causeway Plateau. It also includes the most spectacular and unique views of the profile of the WHS, which are gained from the coastal area to the south west. There are also areas of land which fall into the 'distinctive' category but which do not have continuous views to the WHS. These areas are classified as 'distinctive' because they are significant in providing an approach to the WHS and thus in building anticipation and sense of arrival. An example includes the land between Bushmills, Portballintrae and the WHS. Here the sequence of spaces and glimpsed views to the crenellated cliff line and the character of the natural coastal landscape through which one passes (ie coastal dunes, beach, mixed farming hinterland) is vital in providing a rural context to the wilder qualities of the WHS itself.

Supportive

This includes land which performs a significant function in bolstering the role of the distinctive setting. It comprises medium distant and elevated views to the WHS and also significant ridgelines, which can form the skyline, when viewed from the WHS cliff top walk. This area provides a geographical context to the WHS comprising a predominately rural and unspoilt open hinterland. It is therefore sensitive to the cumulative impact of development as well as development which is visually prominent because of the choice of building materials, scale of development and or location (on a ridgeline or breaking the skyline).

Connective

This comprises land which is some distance from the WHS, but within the Zone of Visual Influence. From these areas there is often a substantial foreground of land or

sea in views to the WHS. In some areas there are limited views to the WHS due to topography, vegetation or built development but these areas form an important landscape context all the same. Here the distance from the WHS means that these landscapes are less influential in providing a context to the visitor experience and development in this landscape, when viewed from the WHS, is often less discernible.

ANNEX 2 – APPROACH TO SETTING AT THE WELSH CASTLES

Elements of Setting

Essential Setting

This is a concept borrowed from *The Register of Landscapes, Parks and Gardens of Special Historic Interest in Wales* published by ICOMOS (UK) and Cadw. The essential setting for monuments in the World Heritage Site refers to areas outside the inscribed boundary of the World Heritage Site, where 'inappropriate development' would damage the visual or historic setting of the site. These areas are shown on maps that form part of the Management Plan.

Inappropriate Development

Development that is appropriate to the area that forms part of the essential setting of a monument within a living community is to be encouraged. The medieval setting of the World Heritage Site monuments has changed since the castles and town walls were built and it cannot be re-created. Indeed the changes made over the centuries are part of the history of the site. However the setting of each of the monuments in the World Heritage Site has been degraded by some inappropriate development and Cadw and the local planning authorities would seek to prevent further degradation and to achieve urban quality that enhances the World Heritage Site and brings benefit to communities. What is inappropriate will depend on the characteristics of each monument but three general types of development should be avoided:

- Buildings and other structures that, because of their size, materials or design, detract from the visual attraction of a monument;

- Artefacts, such as street furniture, advertisements, etc., that clutter views of a monument unnecessarily; and

- Any development that makes it more difficult for the public to appreciate the history of a monument

Significant Views

These are the most important historic views into and out of each monument in the World Heritage Site. Inappropriate development would obstruct or interfere with these views, which generally extend beyond the areas of essential setting. Because of the number of possible viewpoints, only the most significant can be shown on a map. Because of the panoramic extent of some views — particularly those to and from the sea and mountains — some are best described as 'arcs of view'. Significant views are shown on maps that form part of the Management Plan.

Action for the World Heritage Site

Positive measures to make the buffer zones effective must be a high priority for the World Heritage Site. These could include 'supplementary planning guidance' for each area of essential setting and for significant views. Development briefs should be provided for key development sites. Grant-aided improvement schemes within the buffer zones should also be considered.

Caernarfon Castle and Town Walls: Conservation of the Setting

Description

The site available for the castle and planted borough by the Menai Strait at Caernarfon was restricted to the narrow promontory between the River Seiont and the Cadnant stream. The frontages to the Seiont and the Strait were changed from sloping rocky beaches by the construction of river and sea walls in the early 19th century. Nevertheless they remain open to view and demonstrate the power of the defences and the grandeur of the architecture of the castle. The Seiont has disappeared in a culvert but its valley is still a prominent feature. The town walls on this side were opened to view in the 20th century by clearing domestic buildings from their outer face. The walled town retains its street plan, although with five new entrances added to the two original gates. Dewi-Prys Thomas inserted the new Shire Hall into the walled town without disrupting its street pattern or architectural scale in the 1980s. Construction of the Victoria Dock and St Helen's Quay had increased the capacity of the port during its period of prosperity but many of the port buildings of the 19th century have been removed. The post-medieval town has some good buildings but its townscape quality is still poor.

Existing Protection of the Setting

A designated conservation area encloses the walled town and castle and extends to cover the principal town centre street frontages and Segontium Terrace, an important early 19th-century frontage overlooking the Seiont. It excludes Victoria Dock and St Helen's Quay.

Essential Setting

Three areas outside the conservation area should be considered essential setting for the castle and town walls:

- Victoria Dock and the Lower Cadnant valley: new development can be expected in this area, which covers the northern prospect of the town walls. While this should be encouraged, new building close to the northern range of walls would detract from overall appreciation of the walled town. Tall or massive buildings anywhere around the dock would reduce the dominance of the castle and walls and be out of scale with the existing setting.

- St Helen's Quay: as St Helen's Road has become an increasingly important access to the town, the quality of redevelopment on the St Helen's Quay is critical. It will also affect views up and down the Seiont.

- Across the Seiont: inappropriate development on the prominent slopes of Coed Helen would degrade the setting.
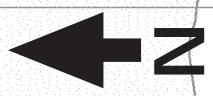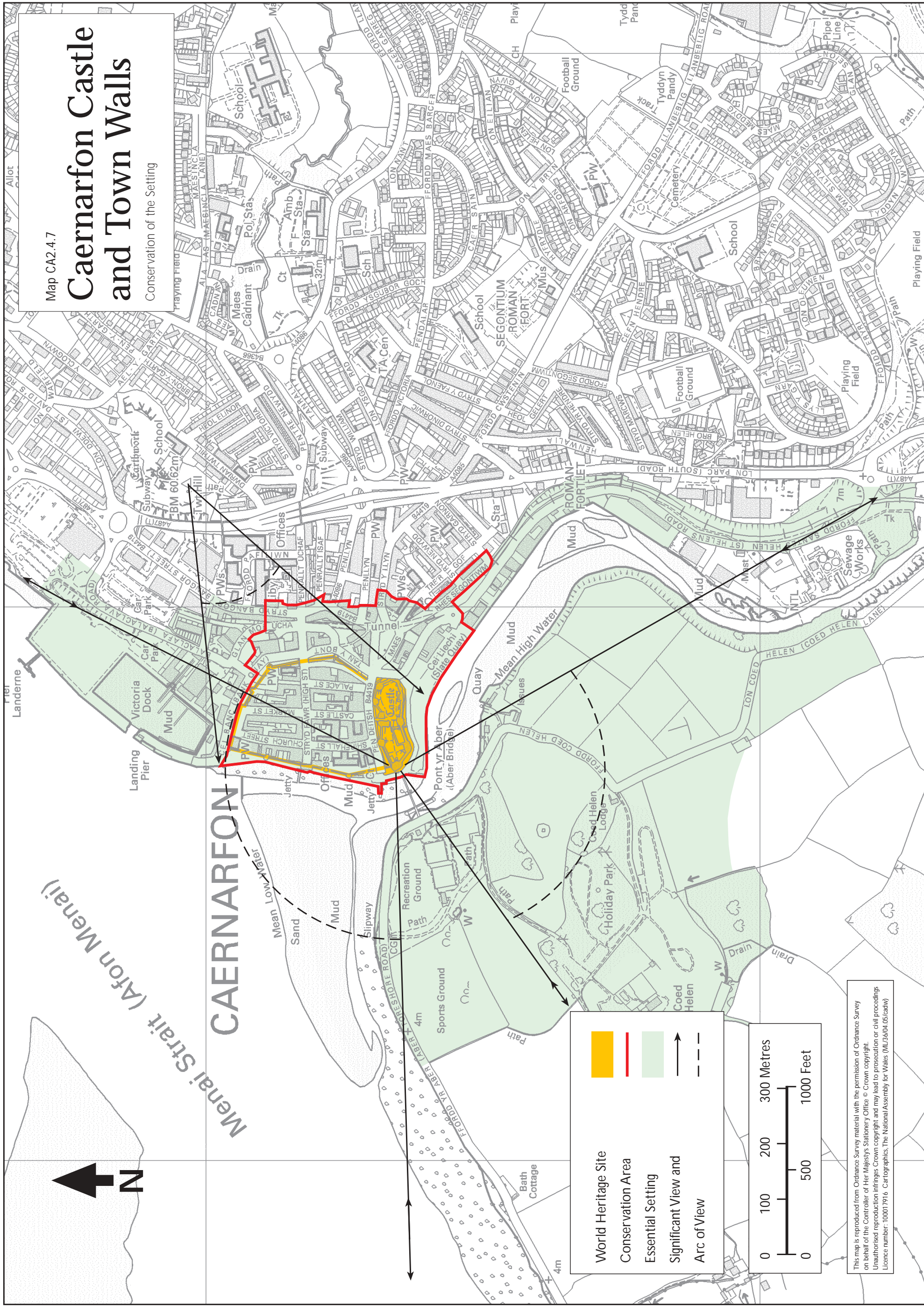
Significant Views

- From the castle and town walls: the whole arc of the marine view of the Menai Strait and Anglesey; also the view of Coed Helen and up the Seiont. (Note: the map shows views from the Eagle Tower, as this is the highest point of the castle. However similar views are obtained from other points in the castle and around the town walls.)

- Into the castle and town walls: generally the reverse of those above, with the addition of the local view from Twthill and many views framed by the streets of the town. Peter de Wint painted the view from the Strait, with Snowdonia as the backdrop, and Richard Wilson and J. M.W. Turner chose the view down the Seiont.
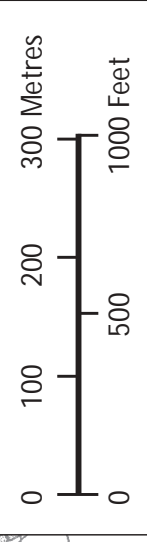
Map CA2.4.7

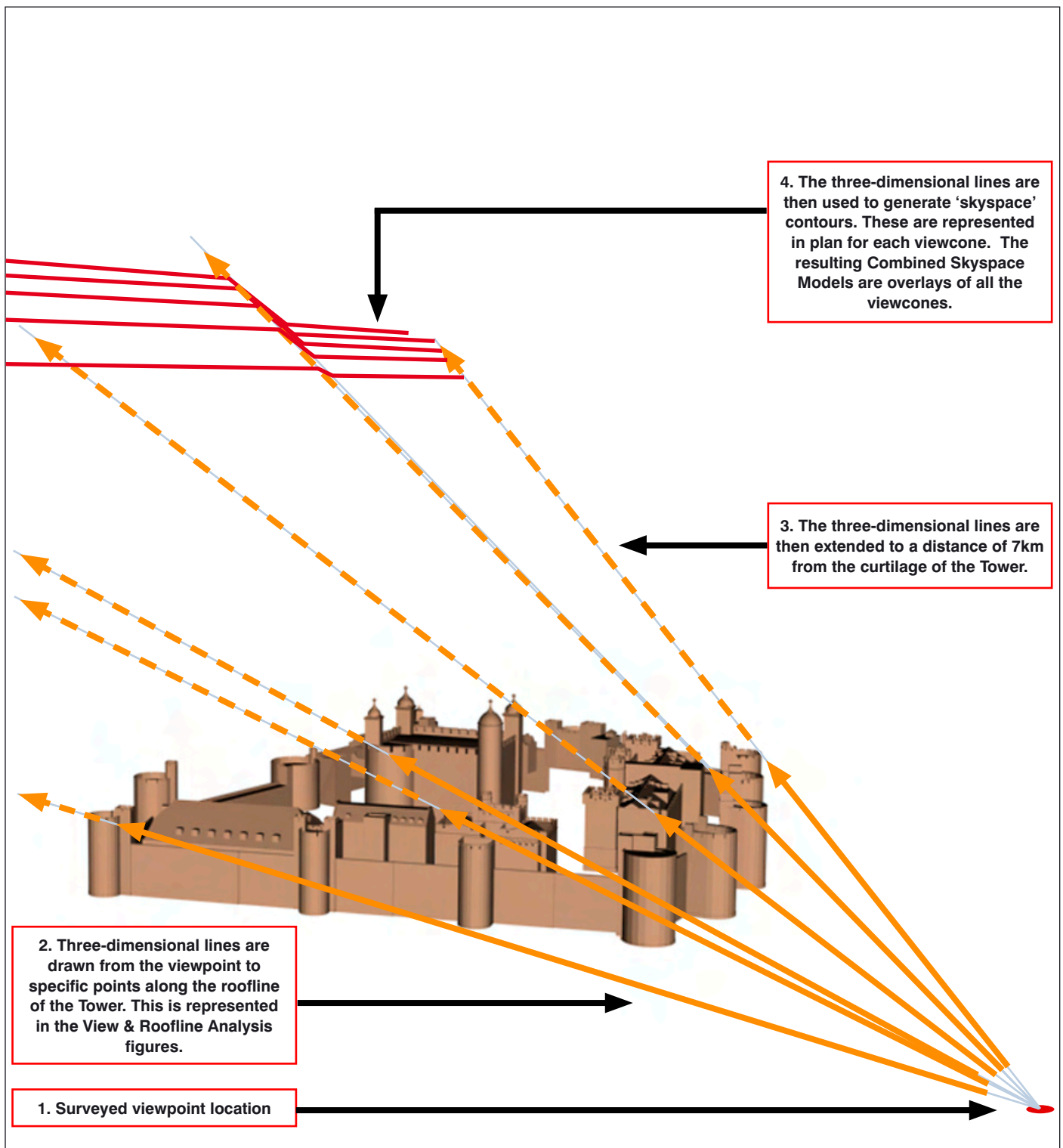# Caernarfon Castle and Town Walls

Conservation of the Setting

N

CAERNARFON

Menai Strait (Afon Menai)

Legend

World Heritage Site

Conservation Area

Essential Setting

Significant View and
Arc of View

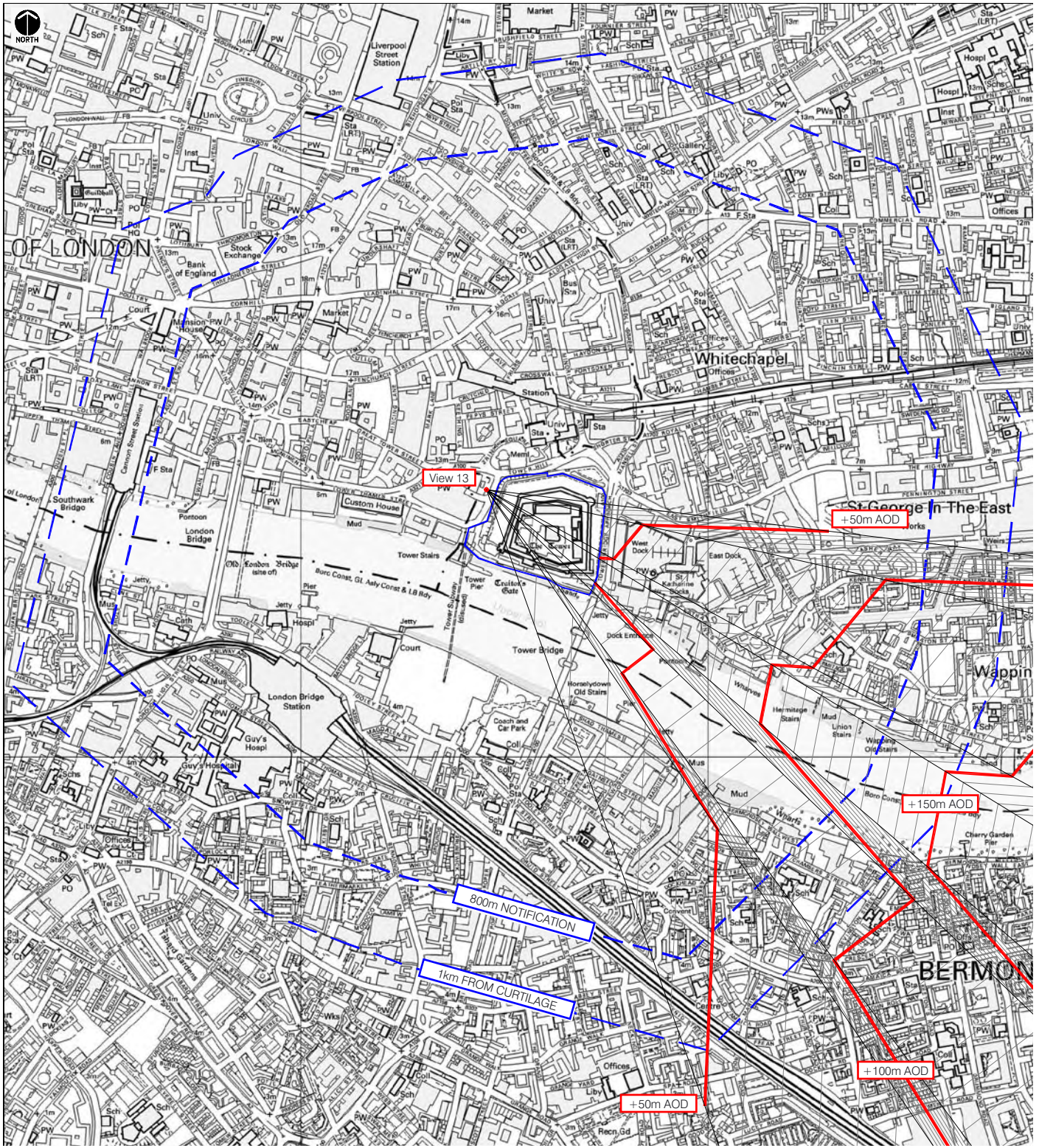| 0	100	200	300 Metres
0	500	1000 Feet	

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ANNEX 3 – TOWER OF LONDON SKY CONTOUR MODELS

4. The three-dimensional lines are then used to generate 'skyspace' contours. These are represented in plan for each viewcone. The resulting Combined Skyspace Models are overlays of all the viewcones.

3. The three-dimensional lines are then extended to a distance of 7km from the curtilage of the Tower.

2. Three-dimensional lines are drawn from the viewpoint to specific points along the roofline of the Tower. This is represented in the View & Roofline Analysis figures.

1. Surveyed viewpoint location

Example viewpoint to illustrate methodology

TOWER OF LONDON SKYSPACE
Fig. 6.4: Production of the Skyspace Model - Methodology

North

View 13

+50m AOD

Whitechapel

St George In The East

OF LONDON

Bank
of England

Southwark
Bridge

London
Bridge

Old London Bridge
(site of)

Tower Stairs

Custom House

Wappin

+50m AOD

+150m AOD

London Bridge
Station

Guy's
Hospl

Guy's Hospl

800m NOTIFICATION

1km FROM CURTILAGE

BERMON

+100m AOD

+50m AOD

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0   300m

KEY

● Viewpoint locations

    View cone limits

    5m skyspace contours

    50m skyspace contours

TOWER OF LONDON SKYSPACE
Fig 6.60: View 13 From Tower Hill (Adjacent To Ticket Kiosks) - Viewcone   July 2004
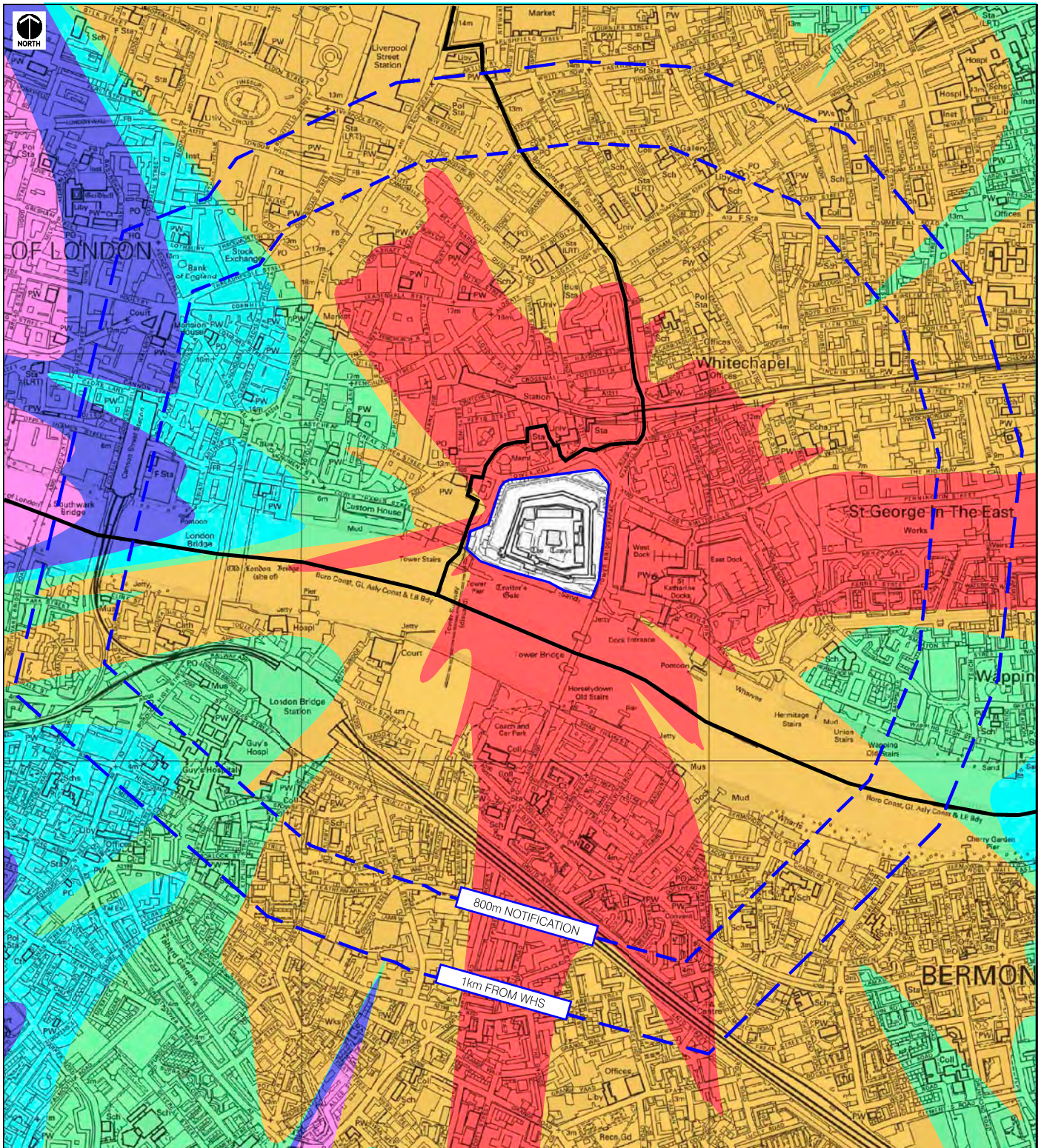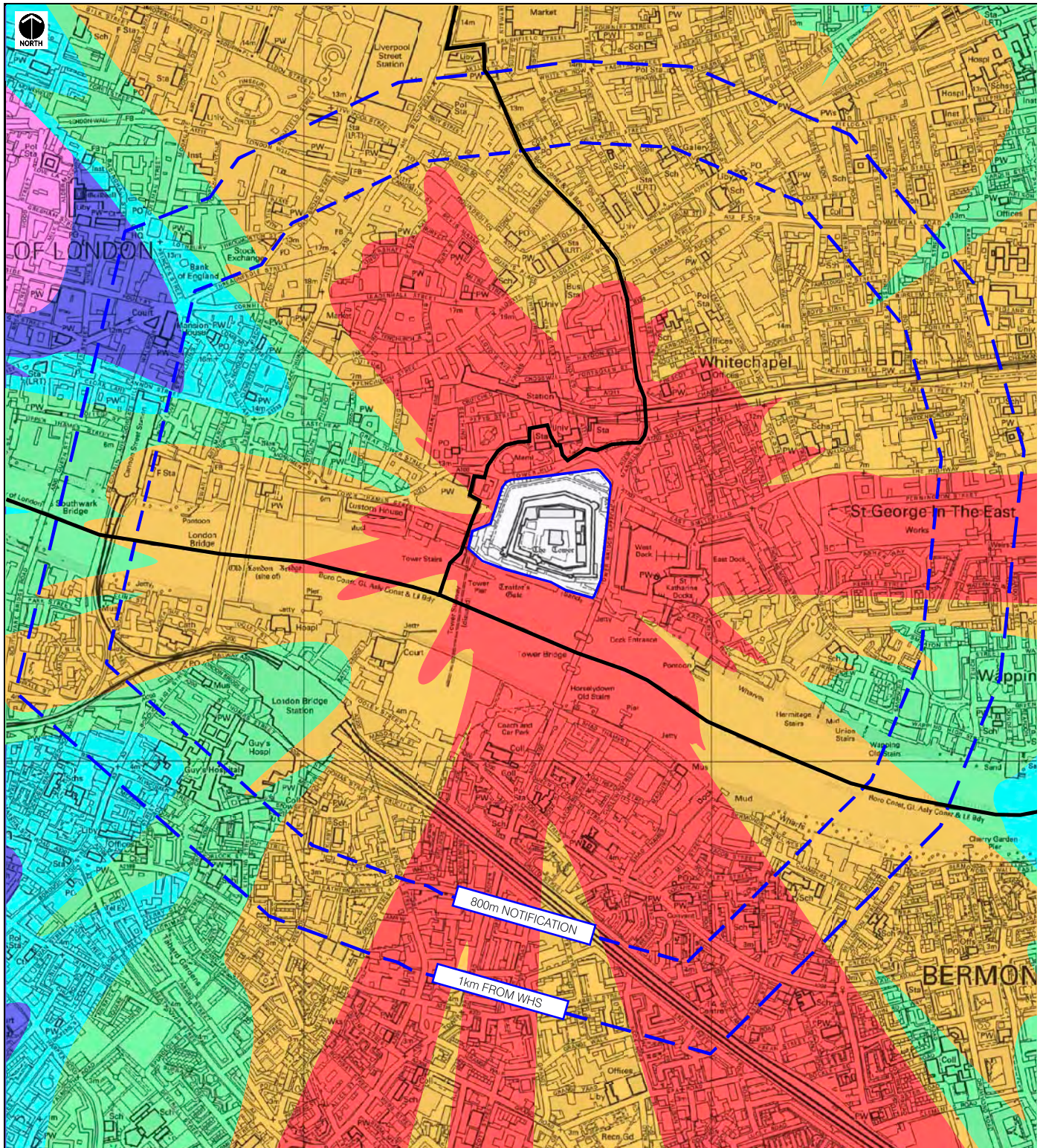
KEY

🟥 Area within which buildings with a top height of between 0 and 50m AOD *may* affect, and buildings over 50m AOD *will* affect into the setting of the Tower of London WHS

🟧 Area within which buildings with a top height under 50m AOD *will not* affect, buildings between 50 and 100m *AOD may* affect and buildings over 100m AOD *will* affect the setting of the Tower of London WHS

🟩 Area within which buildings with a top height under 100m AOD *will not* affect, buildings between 100 and 150m AOD *may* affect and buildings over 150m *AOD will* affect the setting of the Tower of London WHS

🟦 Area within which buildings with a top height under 150m AOD *will not* affect, buildings between 150 and 200m AOD *may* affect and buildings over 200m *will* affect the setting of the Tower of London WHS

🟦 Area within which buildings with a top height under 200m AOD *will not* affect, buildings between 200 and 250m AOD *may* affect and buildings over 250m AOD *will* affect the setting of the Tower of London WHS

🟪 Area within which buildings with a top height under 250m AOD *will not* affect, buildings between 250 and 300m AOD *may* affect and buildings over 300m AOD *will* affect the setting of the Tower of London WHS
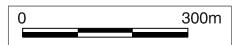
▬ London Borough boundaries

TOWER OF LONDON SKYSPACE

Fig. 6.61: Combined skyspace contours for views towards the Tower

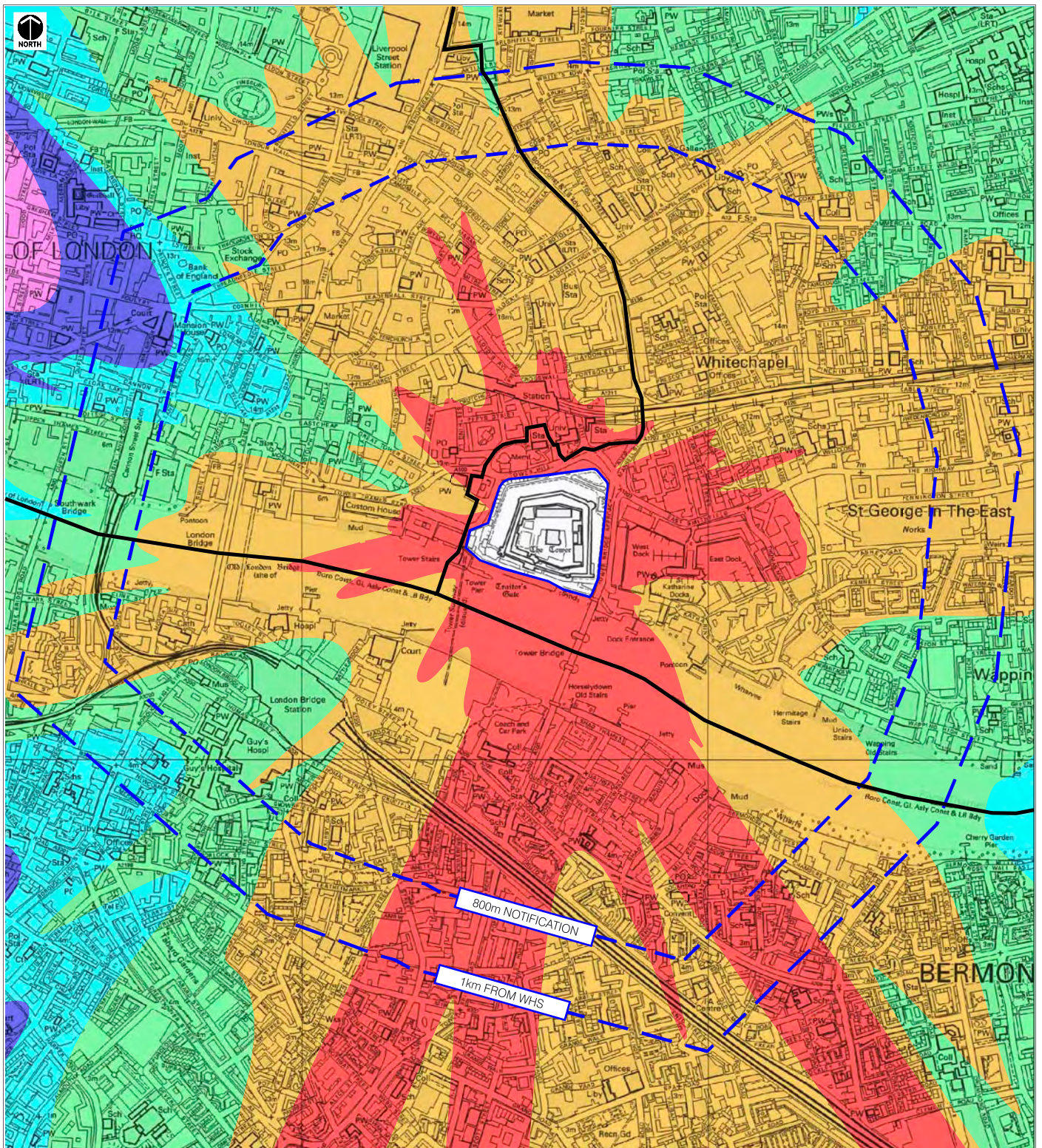August 2004

800m NOTIFICATION

1km FROM WHS

0   300m

KEY

Area within which buildings with a top height of between 0 and 50m AOD *may* affect, and buildings over 50m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 50m AOD *will not* affect, buildings between 50 and 100m *AOD may* affect and buildings over 100m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 100m AOD *will not* affect, buildings between 100 and 150m AOD *may* affect and buildings over 150m *AOD will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 150m AOD *will not* affect, buildings between 150 and 200m AOD *may* affect and buildings over 200m *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 200m AOD *will not* affect, buildings between 200 and 250m AOD *may* affect and buildings over 250m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 250m AOD *will not* affect, buildings between 250 and 300m AOD *may* affect and buildings over 300m AOD *will* affect the setting of the Tower of London WHS

London Borough boundaries

TOWER OF LONDON SKYSPACE
Fig. 8.01: Unfiltered skyspace model   August 2004

0   300m

KEY

Area within which buildings with a top height of between 0 and 50m AOD *may* affect, and buildings over 50m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 50m AOD *will not* affect, buildings between 50 and 100m AOD *may* affect and buildings over 100m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 100m AOD *will not* affect, buildings between 100 and 150m AOD *may* affect and buildings over 150m *AOD will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 150m AOD *will not* affect, buildings between 150 and 200m AOD *may* affect and buildings over 200m *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 200m AOD *will not* affect, buildings between 200 and 250m AOD *may* affect and buildings over 250m AOD *will* affect the setting of the Tower of London WHS

Area within which buildings with a top height under 250m AOD *will not* affect, buildings between 250 and 300m AOD *may* affect and buildings over 300m AOD *will* affect the setting of the Tower of London WHS

Lond

on Borough boundaries

TOWER OF LONDON SKYSPACE
Fig. 8.14: Filtered skyspace model

August 2004

ANNEX 4 – CRITERIA FOR SCHEDULING ANCIENT MONUMENTS

The following criteria (which are not in any order of ranking), are used for assessing the national importance of an ancient monument and considering whether scheduling is appropriate. The criteria should not however be regarded as definitive; rather they are indicators which contribute to a wider judgement based on the individual circumstances of a case.

(i) *Period*: all types of monuments that characterise a category or period should be considered for preservation.

(ii) *Rarity*: there are some monument categories which in certain periods are so scarce that all surviving examples which still retain some archaeological potential should be preserved. In general, however, a selection must be made which portrays the typical and commonplace as well as the rare. This process should take account of all aspects of the distribution of a particular class of monument, both in a national and a regional context.

(iii) *Documentation*: the significance of a monument may be enhanced by the existence of records of previous investigation or, in the case of more recent monuments, by the supporting evidence of contemporary written records.

(iv) *Group Value*: the value of a single monument (such as a field system) may be greatly enhanced by its association with related contemporary monuments (such as a settlement and cemetery) or with monuments of different periods. In some cases, it is preferable to protect the complete group of monuments, including associated and adjacent land, rather than to protect isolated monuments within the group.

(v) *Survival/Condition*: the survival of a monument's archaeological potential both above and below ground is a particularly important consideration and should be assessed in relation to its present condition and surviving features.

(vi) *Fragility/Vulnerability*: highly important archaeological evidence from some field monuments can be destroyed by a single ploughing or unsympathetic treatment; vulnerable monuments of this nature would particulary benefit from the statutory protection which scheduling confers. There are also existing standing structures of particular form or complexity whose value can again be severely reduced by neglect or careless treatment and which are similarly well suited by scheduled monument protection, even if these structures are already listed historic buildings.

(vii) *Diversity*: some monuments may be selected for scheduling because they possess a combination of high quality features, others because of a single important attribute.

(viii) *Potential*: on occasion, the nature of the evidence cannot be specified precisely but it may still be possible to document reasons anticipating its existence and importance and so to demonstrate the justification for scheduling. This is usually confined to sites rather than upstanding monuments.