



PEACE WOOD QUARRY
SHELLEY
WEST YORKSHIRE

HERITAGE IMPACT ASSESSMENT





PEACE WOOD QUARRY, SHELLEY WEST YORKSHIRE

HERITAGE IMPACT ASSESSMENT

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SUMMARY

This report has been prepared by Moor & Vale Heritage to provide an assessment of the potential impact of a proposed extension to Peace Wood Quarry, Shelley, Huddersfield, West Yorkshire.

Specifically, this assessment relates to the significance of the Grade II listed Church of Emmanuel, and to assess any impacts of the proposed extension on that heritage asset. This assessment has been undertaken to specifically address potential issues raised by Kirklees Council in their consultation response dated 25th August 2021.

Assessment of the principal views and spatial relationship of the Church within its landscape setting has demonstrated that there is almost no intervisibility between the two given the local topography and the intervening buildings and planting at Windmill Hill Farm. The roof of the Church's tower is visible from one point within the extension area, but no ground-level views are possible, and therefore there will be no alteration to the

current experience of the Church as a result of the proposed extension.

This assessment finds that the proposed extension to Peace Wood Quarry will have no impact on the significance of the Grade II listed Emmanuel Church.

By presenting a proposal which does not negatively impact on the significance of a designated heritage asset, the proposed development protects the historic environment, one of the key contributory indicators of sustainable development as identified in the *National Planning Policy Framework* (MHCLG 2021, 5).

The proposed extension is also therefore supported by Policy LP35 of the *Kirklees Local Plan* (KC 2019) in that:

- » The application 'preserve[s]...the significance of the asset';
- » The application 'conserve[s] the significance of designated and non-designated heritage assets'.



Figure 1. Location of the proposed extension and the Grade II listed Emmanuel Church



1. INTRODUCTION

1.1. PROJECT BACKGROUND

This report has been prepared by Moor & Vale Heritage to provide an assessment of the potential impact of a proposed extension to Peace Wood Quarry, Shelley, Huddersfield, West Yorkshire.

The purpose of this Heritage Impact Assessment (HIA) is to provide baseline information on the significance of the Grade II listed Church of Emmanuel, and to assess any impacts of the proposed extension on that heritage asset. This assessment has been undertaken to specifically address potential issues raised by Kirklees Council in their consultation response dated 25th August 2021.

1.2. SITE LOCATION

The proposed extension is situated to the south of the existing quarry, on the north side of the B6116 between the settlements of Lydgate (Shelley) and Shelley Woodhouse (SE 21695 11205).

1.3. PROPOSED DEVELOPMENT

The proposed extension is to the south of the existing area of extraction and covers an area of 2.34 ha. Within the proposed site boundary there are two smaller phases of extraction (1.04 ha total), an area for diversion of the existing trackway to the west and screening bunds along the southern edge.

2. BASELINE

Given the specific focus of this assessment, all baseline sources consider the physical fabric and setting of the Grade II listed Church of Emmanuel and the relationship of this designated heritage asset to the proposed extension.

2.1. CARTOGRAPHIC SOURCES

Given the known mid-19th-century construction date for the Church of Emmanuel, the land upon which it is built is shown as enclosed farmland to the east of Shelley on the available tithe mapping and the 1st edition Ordnance Survey mapping of the area of 1850.

The first detailed mapping which shows the Church is the Ordnance Survey mapping of 1892, which depicts the enclosed and planned area of the Church within its churchyard and the associated vicarage within its grounds to the west. Both are shown as surrounded by a screen of trees, as is largely still the case, displaying a planned concern with delineating the boundaries of the buildings and enclosing them within their own defined space. The proximity of the two buildings, their related planning and construction and the fact that they were constructed together beyond the eastern edge of the settlement suggests that they are considered very much to be related assets.

Later mapping through the 20th century shows almost no change to the form and arrangement of the Church and its Vicarage other than the creation of a direct footpath between the two buildings at some point between 1904 and 1913 and the erection of the Oak Lea estate to the west of the vicarage in the late 20th century.

Throughout the period for which historical mapping is available, the area of Peace Wood Quarry was enclosed farmland until the creation of the quarry.

2.2. ARCHIVAL AND PUBLISHED SOURCES

As outlined above, the principal focus of this assessment is the Grade II listed Church of Emmanuel. The listing description for the Church provides the following summary:

Gothic Revival church. 1868. Hammer dressed stone with ashlar dressings and quoins. Pitched slate roof. Nave, 3 bays to north, south aisle of 4 bays. 2-bay chancel. Square 3-tier tower in south-west corner. The tower has angle buttresses, and the entrance is on the south side with deep, moulded surround. 2-light deeply chamfered bell-chamber openings with traceried heads. Clock face to 3 sides. Crenellated parapet with gargoyles. Squat, pyramidal slated spire. Nave windows, north side, are 3-light with intersecting tracery with 2 quatrefoils and one trefoil in head. Aisle windows are 2-light with tracery. Rose window at east end of aisle. East window is 3-light with traceried head. Large west window is 4-light with Curvilinear tracery. Interior: 4-bay arcade to south on quatrefoil piers. Chancel arch on paired red granite colonnettes on corbel brackets. Arched braced hammer beam roof. 'Tulip' type font of 1868 with tall, carved oak, counterbalanced cover of 1894.

There is very little published information providing a detailed history of the church, and there are two slightly differing accounts about its construction given in synopses by the Church itself and the National Churches Trust.

There is agreement that the impetus for the construction of the Church was the expanding population of the parish and the need to provide a place of worship closer than Kirkburton. The then Vicar of Kirkburton, Reverend Collins provided the impetus, and the National Churches Trust (NCT) outlines a campaign of fundraising (NCT 2023) whereas the parish history describes a Parliamentary grant (relatively common in the mid- to late 19th century) as being the source of funds (Emmanuel Shelley Huddersfield 2022). These two sources are not mutually exclusive, however, and it may well be that there was a grant augmented by local subscribers, as is often the case with the construction of the Methodist Chapels of the period.

The NCT history ascribes the donation of the land as being from the Earl of Dartmouth (NCT 2023), whereas the parish history identifies two local landowners, Thomas Shipperdson (possibly a variation of the more common Sheperdson) and Isabella Appletree, as the donors (Emmanuel Shelley Huddersfield 2022). It is again possible that these two accounts are not at odds, and the named local donors were the tenants of the land who facilitated the donation by the ultimate landowner, Lord Dartmouth, though more detailed research beyond the scope of this report would be needed to confirm this.

There is also some information available about the stained glass windows within the Church, including depictions of the life of Christ original to the building's construction, memorial windows to local figures including a doctor and a former churchwarden, and also a memorial to local man Alfred Barden, an 18-year-old RAF Pilot Officer who was killed on 22nd October 1943 when his Halifax bomber was lost over Germany (IBCC 2019).

Figure 2. View west from the main door of the Church looking towards the contemporary vicarage. Despite the screening this is an important spatial and historical part of the Church's setting.



Figure 3. (right) Looking north-east from the north-east corner of the churchyard towards open farmland and the Emley Moor Transmitting Station.



Figure 4. (far right) Enclosed and deliberately framed approach from the south to the main door of the Church.



2.3. SITE DESCRIPTION

A site visit was undertaken in clear but overcast conditions on 6th December 2022.

The architectural form and detailing of the Church is as described in the listing description, with little to add based on the site visit. There are some areas of degradation within the stonework, and this has been previously recognised by the inclusion of the Church on the Heritage at Risk Register. This details that repair work was undertaken to the roof in 2016 but that there are ongoing issues with the masonry of the tower which require a further scheme of repair works to address.

The interior of the Church was not accessible at the time of the visit, but a number of online and published sources (including photographic images) have been accessed to allow for consideration of the interior's contribution to the Church's overall significance.

The principal aspects of interest during the site visit related to the physical setting of the Church within the settlement and the wider landscape.

Although visible as a prominent building from the road to the south, the Church is notably screened by the tree belt surrounding the churchyard, illustrated on historical mapping as being part of the original intended design of the plot. The larger trees are less dense than the regular boundary planting shown on the early mapping, but there is nevertheless a clear 'enclosed' feeling to the churchyard, a deliberate separation of the consecrated ground from the surrounding farmland. This experience of enclosure is considerably heightened by the approach to the Church from its lych gate. The tree planting along the path has created a framed corridor to the Church door at the base of the tower's south elevation and, again, serves to detach the Church and its plot from the wider landscape when inside the grounds.

Given the gaps within the surrounding tree belt there are views from certain points within the churchyard into the local landscape. The principal, and most significant view,

BASELINE

is that to the west. This provides a visible link between the Church and its vicarage, a modern reinforcement of a critical historical relationship, both spatially and also representing the intangible link between the two as contemporary and functionally related buildings.

The second area where there is greater visibility is to the north-east from the eastern and north-eastern parts of the churchyard. Here there are views across to Roydhouse, dominated visually by the Emley Moor Transmitting Station.

In terms of views to the east, specifically towards the proposed extension site, the views are considerably screened. The first layer of screening are the boundary trees and planting along the east side of the churchyard, albeit thinned out since their depiction in the late 19th century. From the eastern boundary, the views east are dominated by Windmill Hill Farm, the infrastructure for which has extended to the south along its access road, accompanied by a shelter belt of trees. This combination means that from even the eastern edge of the churchyard there are no ground-level views to the proposed extension site.

Examination of views back in to the church from the proposed extension site are also almost entirely screened by the natural rise of the land and the building and tree belts associated with Windmill Hill Farm. From one point along the current access track to the quarry there is visibility to the roof of the Church's tower through a gap in the trees but nothing more.

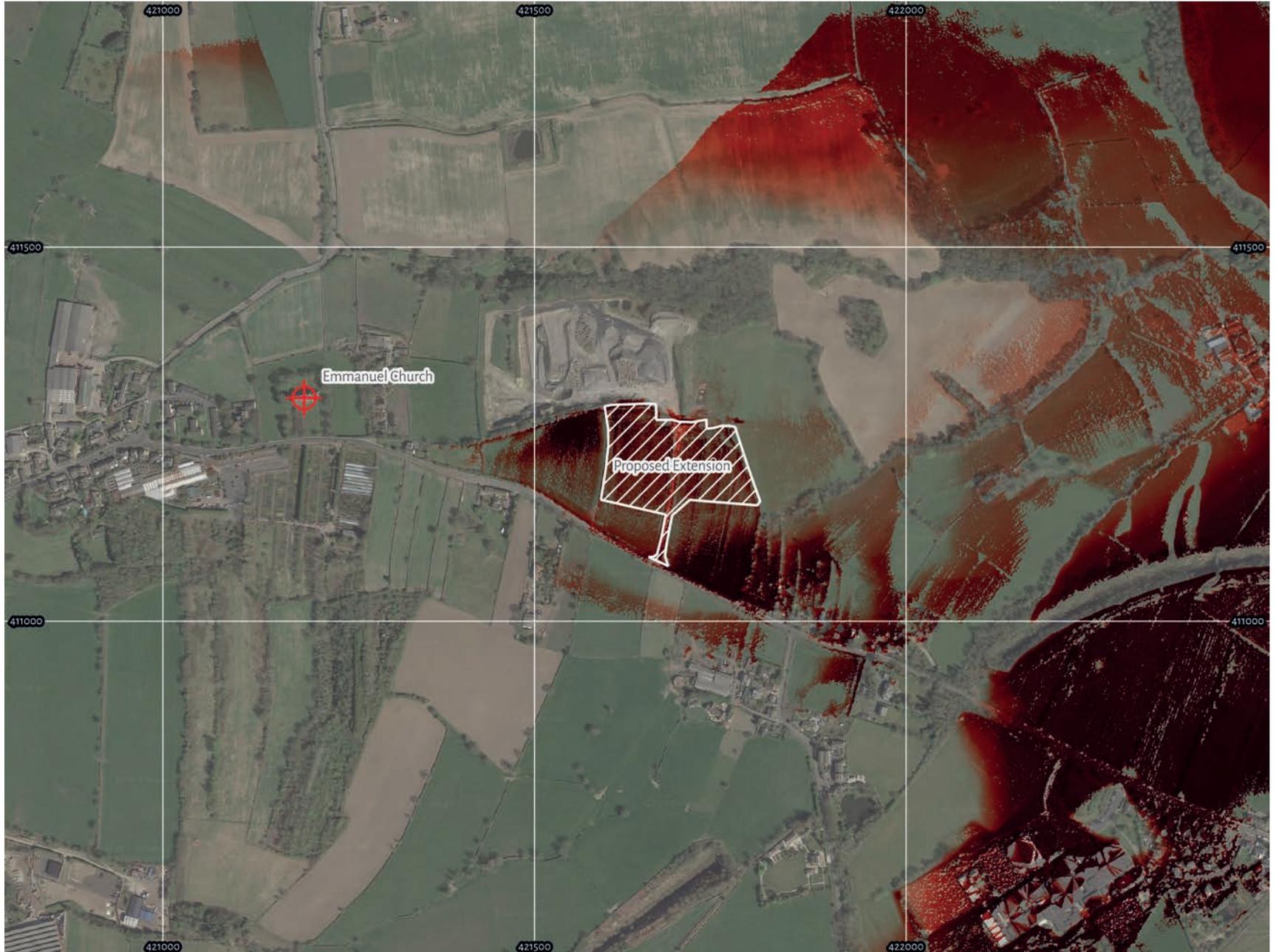


Figure 5. View east from the eastern boundary of the churchyard towards the proposed extension site. There is no ground-level intervisibility between the two.



Figure 6. View west from the centre of the proposed extension site. Only the tower roof of the Church is visible and then only partially due to the natural topography and the screening provided by the planting around Windmill Hill Farm.

Figure 7. Modelling of the potential ground-level visibility of the proposed extension site based on 1 m LiDAR (Environment Agency 2020) providing a digital terrain model (DTM) of the surrounding landscape. The DTM excludes buildings and tree belts and is based entirely on a detailed rendering of the local topography. The colour gradient is set to show a deeper red the more of the proposed extension site is visible. As is evident, the principal aspects of visibility are all to the north and east with some all-round visibility in the immediate vicinity. Topography prohibits any views to the west beyond the surrounding fields. Note that the sharp edge to the north where no visibility is shown is an artefact of the underlying DTM having missing data but does not impact on the accuracy of the model in any other direction.



3. STATEMENT OF SIGNIFICANCE

Significance: The value of a heritage asset to this and future generations because of its heritage interest. The interest may be archaeological, architectural, artistic or historic. Significance derives not only from a heritage asset's physical presence, but also from its setting.

Significance can be defined using a number of criteria derived from varied sources (see appendices), all of which can contribute useful factors to the process. For the purposes of this assessment, discussion has been grouped under the heading of the 'interests' identified within the National Planning Policy Framework (MHCLG 2021) (not to be confused with the 'special interest' relevant to the designation of listed buildings). These criteria have been used, alongside relevant guidance, where appropriate, in part or in whole, depending on what can best articulate the nature of the heritage asset.

3.1. ARCHAEOLOGICAL INTEREST

There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

There is some inherent archaeological interest within the fabric of the Church, though this is limited given its age (i.e., there is no medieval or earlier precursor to the Church which could be examined through constructional phasing etc.). The churchyard itself has some level of archaeological interest, though again given its age and nature as an active consecrated burial ground means that there are historical re-

cords which can be attached to the majority of inhumations present.

Overall, archaeological interest is considered to make a low positive contribution to the significance of Emmanuel Church. The proposed extension site makes no contribution to the archaeological interest of Emmanuel Church.

3.2. ARCHITECTURAL AND ARTISTIC INTEREST

These are interests in the design and general aesthetics of a place. They can arise from conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

One of the key expressions of the Church's significance is vested in its architectural and artistic interest. This is principally derived from:

- » The Church as an expression of Gothic Revival architecture of the mid- to late 19th century, executed in local materials and with deliberate intent to create a prominent local landmark.
- » The more prominent grave monuments within the churchyard, principally those which reflect the grander traditions of late-19th to early-20th century funerary architecture.
- » The chancel arch, carved font and hammer beam, visibly internally and specifically highlighted within the listing description for the building.

- » The development of stained glass windows within the Church, including examples original to the construction and the later memorial windows.

Overall, architectural and artistic interest makes a strong positive contribution to the significance of Emmanuel Church. The proposed extension site makes no contribution to the architectural and artistic interest of Emmanuel Church.

3.3. HISTORIC INTEREST

An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation's history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

Historical interest is the second principal contributory factor to the overall significance of the Church, through both illustrative and associative values. These elements include the following:

- » There is inherent historical associative interest vested in any Church as a symbol of the historical development of its community. Here in particular, the construction of the Church was tied to the increase in population of the mid-19th century and is therefore tied to the changes wrought on the local area by the development of industry and its accompanying societal shifts.
- » Tied to this, a Church often represents the focal point of the historical community and, along with its

associated burial ground and parish records, represents a historical record of the development of that community.

- » Emmanuel Church is also tied to specific named individuals, both those directly tied to its construction and the pastorship of the community, and also local individuals considered worthy of memorialisation.

Overall, historic interest makes a strong positive contribution to the significance of Emmanuel Church. The proposed extension site makes no contribution to the historic interest of Emmanuel Church.

3.4. SETTING

The surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance or may be neutral

Of greatest importance to the assessment within this report is a consideration of the setting of Emmanuel Church, and there are two broad aspects to consider.

The first is the physical setting of the Church in its modern landscape, and there are several key contributing factors which can be considered.

- » The relationship of the Church to its churchyard is of considerable importance as it represents a design intent original to its construction. It is an enclosed and clearly delineated plot, defined by both stone walls and prominent boundary planting, though this has become thinned over time as trees have been lost.
- » Following this, the relationship between the Church and the vicarage is also key to understanding the

two. They are contemporary buildings, linked spatially and through function and purpose, and this relationship has been maintained until the present day.

- » Aspects from the Church into the landscape are limited, as are views into the Church from the surrounding area. Given the enclosed nature and planned planting, it is likely that this was intentional, providing a visual cue for the clearly delineated nature of the Church and its grounds.
- » Where there are ground-level views out from the churchyard, these are principally to the north and south, with some views to the west towards Shelley. Views to the east are short-range and are heavily screened by the development of Windmill Hill Farm.

Over and above the physical setting of the Church, consideration should also be given to the non-tangible setting of the Church. This is principally expressed in the group value of the Church and its vicarage. Even were there no visual link between the two, this relationship is of importance given they are contemporary and functionally related.

Finally there is a non-tangible link between the Church and its community. Whilst overlapping with some aspects of historic interest, this communal value represents the ways in which parts of the local community interact with and experience the Church beyond the purely physical experience of seeing or being near the Church.

Overall, setting makes a minor positive contribution to the significance of Emmanuel Church. The proposed extension site, however, makes no contribution to the setting of Emmanuel Church being distant physically, not intervisible and not situated on land which has had any historical association with the Church or the community it serves.

4. ASSESSMENT

4.1. PHYSICAL IMPACTS

Given the physical distance between Emmanuel Church and the proposed extension site there will be no physical impacts on the Church's significance.

4.2. NON-PHYSICAL IMPACTS

When considering the potential for non-physical impacts (i.e., the impact on setting of the listed Church), the main concern is whether aspects of the proposed extension negatively alter the experience of the Church.

Given that the area of the proposed extension makes no contribution to the non-tangible setting of the Church, this means there will be no impact on this aspect of its significance.

Assessment of the principal views and spatial relationship of the Church within its landscape setting has demonstrated that there is almost no intervisibility between the two given the local topography and the intervening buildings and planting at Windmill Hill Farm. The roof of the Church's tower is visible from one point within the extension area, but no ground-level views are possible, and therefore there will be no alteration to the current experience of the Church as a result of the proposed extension.

The proposed extension will, therefore, have no impact on the setting of the Grade II listed Emmanuel Church.

5. CONCLUSIONS

This assessment finds that the proposed extension to Peace Wood Quarry will have no impact on the significance of the Grade II listed Emmanuel Church.

By presenting a proposal which does not negatively impact on the significance of a designated heritage asset, the proposed development protects the historic environment, one of the key contributory indicators of sustainable development as identified in the National Planning Policy Framework (MHCLG 2021, 5).

The proposed extension is also therefore supported by Policy LP35 of the Kirklees Local Plan (KC 2019) in that:

- » The application 'preserve[s]...the significance of the asset';
- » The application 'conserve[s] the significance of designated and non-designated heritage assets'.

6. SOURCES

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7. APPENDICES

APPENDIX 1 — LEGISLATION, POLICY AND GUIDANCE

APPENDIX 2 — METHODOLOGY

APPENDIX 1 — LEGISLATION, POLICY AND GUIDANCE

LEGISLATION

National legislation and international conventions which applies to the consideration of cultural heritage within development and planning comprises:

- » *Historic Buildings and Ancient Monuments Act 1953*
- » *UNESCO Convention Concerning the Protection of the World Cultural and National Heritage 1972*
- » *Protection of Wrecks Act 1973*
- » *Ancient Monuments and Archaeological Areas Act 1979* (amended by the *National Heritage Act 1983* and *2002*)
- » *Planning (Listed Building and Conservation Areas) Act 1990*
- » *Hedgerows Regulations 1997*

POLICY

The following policy documents (national and local) have been considered in the compilation of this report:

- » *National Planning Policy Framework (NPPF) (MHCLG 2021a)*
- » *Kirklees Local Plan* (Kirklees Council 2019)

GUIDANCE

During the assessment and preparation of this document, the following guidance documents have been referred to, where relevant:

- » *Briefing Note on National Listed Building Consent Orders* (Historic England 2015a)
- » *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment* (English Heritage 2008)
- » *Listed Building Consent – Historic England Advice Note 16* (Historic England 2021)
- » *Listed Buildings and Curtilage – Historic England Advice Note 10* (Historic England 2018)
- » *Managing Significance in Decision-Taking in the Historic Environment – Historic Environment Good Practice Advice in Planning. Note 2* (Historic England 2015b)
- » *Making Changes to Heritage Assets – Historic England Advice Note 2* (Historic England 2016a)
- » *Planning Practice Guidance (PPG)* (DLUHC 2021)
- » *Standard and Guidance for Commissioning Work or Providing Consultancy Advice on Archaeology and the Historic Environment* (ClfA 2020a)
- » *Standard and Guidance for Historic Environment Desk-Based Assessment* (ClfA 2020b)
- » *Standard and Guidance for the Archaeological and Investigation of Standing Buildings or Structures* (ClfA 2020c)
- » *Statements of Heritage Significance: Analysing Significance in Heritage Assets – Historic England Advice Note 12* (Historic England 2019)
- » *The Setting of Heritage Assets – Historic Environment Good Practice Advice in Planning Note 3 (Second Edition)* (Historic England 2017a)
- » *Understanding Historic Buildings: A Guide to Good Recording Practice* (Historic England 2016b)
- » *Understanding Place: Historic Area Assessments* (Historic England 2017b)

APPENDIX 2 — METHODOLOGY

OVERVIEW

The information within this report has been gathered from a number of sources, both primary and secondary, and it has been undertaken in line with the relevant Historic England and Chartered Institute for Archaeologists Standards and Guidance (see above).

The following tasks were undertaken as part of this assessment:

- » Consultation of archive sources
- » Compilation of desk-based and online resources
- » Creation of a bespoke geographical information system (GIS) to allow for the integrated analysis of all data
- » Site visit to establish current conditions and assess potential impacts
- » Preparation of an assessment of known and potential physical and setting impacts (this document).

DEFINING SIGNIFICANCE

Significance can be defined using a number of criteria derived from varied sources, all of which can contribute useful factors to the process. Assessment has been undertaken principally in relation to the ‘interests’ defined within Planning Practice Guidance (DLUHC 2021) and Statements of Heritage Significance: Analysing Significance in Heritage Assets – Historic England Advice Note 12 (Historic England 2019):

Archaeological interest – There will be archaeological interest in a heritage asset if it holds, or potentially holds, evidence of past human activity worthy of expert investigation at some point.

Architectural and artistic interest – These are interests in the design and general aesthetics of a place. They can arise from

conscious design or fortuitously from the way the heritage asset has evolved. More specifically, architectural interest is an interest in the art or science of the design, construction, craftsmanship and decoration of buildings and structures of all types. Artistic interest is an interest in other human creative skills, like sculpture.

Historic interest – An interest in past lives and events (including pre-historic). Heritage assets can illustrate or be associated with them. Heritage assets with historic interest not only provide a material record of our nation’s history, but can also provide meaning for communities derived from their collective experience of a place and can symbolise wider values such as faith and cultural identity.

In addition, the following criteria have been used in part or in whole, depending on what can best articulate the nature of the heritage asset being described:

- » *Conservation Principles, Policies and Guidance for the Sustainable Management of the Historic Environment* (English Heritage 2008)
 - » Evidential value
 - » Historical value
 - » Aesthetic value
 - » Communal value
- » *Ancient Monuments and Archaeological Areas Act 1979* (amended by the *National Heritage Act 1983* and 2002)
 - » Period or category
 - » Rarity
 - » Documentation (either contemporary written records or records of previous investigations)
 - » Group value
 - » Survival/condition
 - » Fragility/vulnerability

- » Diversity (importance of individual attributes of a site)
- » Potential

ASSESSING SIGNIFICANCE

The assessment of significance comprises three stages, as set out in Note 2 of the *Historic Environment Good Practice Advice in Planning* (Historic England 2015a) and *Statements of Heritage Significance: Analysing Significance in Heritage Assets – Historic England Advice Note 12* (Historic England 2019):

- » Understanding the nature of the significance through identification of what values or interests (as above) contribute
- » Understanding the extent of the significance
- » Understanding the level of significance, perhaps the most important step in terms of the potential effects of a proposed development.

It should be noted that the varied nature of heritage assets means that, in the majority of cases, they are unsuitable for assessment via a nominally ‘objective’ scoring of significance, and there will always be an element of interpretation and professional judgement within a considered assessment.

DEFINING THE CONTRIBUTION OF SETTING

Setting is a contributory factor to the overall significance of a heritage asset, and assessment begins with identifying the significance of a heritage asset as described above. As outlined in *Historic Environment Good Practice Advice in Planning: Note 3 The Setting of Heritage Assets* (Historic England 2017a), setting is defined as (quoting NPPF) ‘the surroundings in which an asset is experienced. Its extent is not fixed and may

change as the asset and its surroundings evolve. Elements of a setting may make a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance, or may be neutral' (*ibid.*, 2). A recommended staged approach to the assessment of potential effects on the setting of heritage assets is also set out in the guidance (*ibid.*, 7):

- » Identify which heritage assets and their settings may be affected
- » Assess whether, how and to what degree these settings make a contribution to the significance of the heritage asset(s)
- » Assess the effects of the proposed development, whether positive, neutral or negative
- » Explore ways to maximise enhancements and avoid or minimise harm
- » Document the process and decision and monitor outcomes.

The guidance provides (non-exhaustive) lists of attributes relating to, firstly, characteristics of a heritage asset's setting (both physical and intangible), and also to potential attributes of a development which may have an effect upon that setting. The guidance is clear that, in both cases, only a limited selection of characteristics is likely to be relevant to individual heritage assets, and so the lists are not reproduced here. There are, however, a number of broad categories into which potential effects on setting can be grouped for ease of assessment:

- » Location and siting of development
- » Form and appearance of the development
- » Other effects of the development, including
- » Physical effects such as changes to a skyline or environmental factors such impact of noise, dust, lighting, hydrology or soil chemistry
- » Changes to wider context such as the alteration of landscape character or use
- » Changes to public appreciation through alteration of access or amenity
- » Permanence of the development

- » Longer term or consequential effects, with examples given including changes to ownership and economic, social and communal use viability.

The changing nature and mutability of setting is acknowledged in its definition, and therefore an assessment of setting can only consider its current contribution to significance. It is not appropriate to 'second-guess' future changes to the setting beyond the potential effects of a proposed development or associated mitigation and off-setting, as this would render an assessment meaningless. This axiom also helps resolve an apparent contradiction within guidance (DLUHC 2021) which states that "setting is the surroundings in which an asset is experienced" and also that "the contribution that setting makes to the significance does not depend on there being...an ability to... experience that setting".

With certain heritage assets, there is no requirement to access a site physically to experience it, but with the majority of archaeological sites in particular, physical and intellectual access is an important prerequisite to fully experiencing them, as they can be largely invisible or even completely buried. The resolution to this anomaly lies in the application of a second part of the definition of setting: 'elements of a setting may make a positive or negative contribution to the significance of an asset'. Acknowledging this, 'the contribution that setting makes to the significance of the asset does not depend on there being...an ability to... experience that setting' (DLUHC 2021), it is just that the lack of access is likely to mean that the current contribution will be negative. This approach accords with the *Good Practice Advice Note 3* in relation to the setting of 'buried assets' (Historic England 2017a, 5).

ASSESSING THE CONTRIBUTION OF SETTING

In terms of the practical method for this assessment, initial discrimination of those sites for which there was a potential effect on setting was undertaken as a desk-based exercise before further consideration was given to those heritage as-

sets where non-visual and/or intangible elements of setting may be affected by the proposed development. This stage also included a consideration of potential setting effects deriving from the other aspects of the proposed development: principally the alteration of historic fabric or inclusion of modern elements into historic buildings.

This asset was subject to a site visit to check the initial findings of desk-based assessment and make a photographic record of key views or other aspects of its setting and significance. In line with current guidance, assessment comprised a description of the contributory factors to the asset's significance, including the contribution of setting, and the potential effects of the proposed development on those factors; this assessment is presented above.

CHRONOLOGY

Where chronological and archaeological periods are referred to in the text, the relevant date ranges are broadly defined in calendar years as follows:

- » Palaeolithic (Old Stone Age): 1 million–12,000 BP (Before present)
- » Mesolithic (Middle Stone Age): 10000–4000 BC
- » Neolithic (New Stone Age): 4000–2400 BC
- » Chalcolithic/Beaker Period: 2400–2000 BC
- » Bronze Age: 2000–800 BC
- » Iron Age: 800 BC–AD 70
- » Roman/Romano-British: AD 70–410
- » Early medieval/Anglo-Saxon/Anglo-Scandinavian: AD 410–1066
- » Medieval: AD 1066–1540
- » Post-medieval: AD 1540–1750
 - » Tudor: AD 1485–1603
 - » Stuart: AD 1603–1714
 - » Georgian: AD 1714–1837
- » Industrial: AD 1750–1900
 - » Victorian: AD 1837–1901
- » Modern: AD 1900–Present

