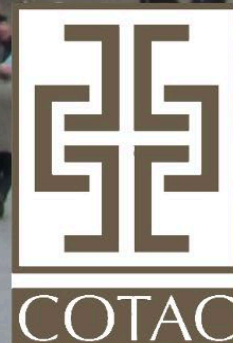


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How Does What We Do Affect the Heritage? Unit 5 Learning Handbook

COTAC Insight 1



COTAC Insight 1: The Need to Appreciate the Built Heritage

Unit 5 Learning Handbook: How Does What We Do Affect the Heritage?

Council on Training in Architectural Conservation (COTAC)

COTAC originated in 1959 in response to the need for training resources for practitioners in the repair and conservation of historic churches. Since its inception the Charity has consistently worked to lift standards across the UK's conservation, repair and maintenance (CRM) sector. This has involved working in partnership with national agencies, professional and standard setting bodies, educational establishments and vocational training interests. Whilst every care has been taken in the preparation of the information in this Learning Handbook, COTAC and its researchers specifically exclude any liability for errors, omissions or otherwise arising from its content. The Unit images are primarily sourced from both authors personal collections. A few historic and archival resources incorporated as fair-use educational material are acknowledged where their source has been readily identified.

Insight 1 Unit 5 Learning Handbook: How Does What We Do Affect the Heritage?

In determining what has to be done the question arises as to who needs to be involved in taking matters forward. Following on from gaining a comprehensive understanding of the building an appropriate and correct method of carrying out the proposed work has to be decided: Who should be involved in doing it properly and who should be responsible for ensuring that owners get what they have agreed to, all within budget and subject to necessary approvals.

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This COTAC Insight 1 Unit 5 Handbook was researched and written as a joint exercise by Barry J. Bridgwood and Ingval Maxwell in support of COTAC's stated Educational Aims and Objectives.

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Cover Image Kings Cross © Ingval Maxwell

Insight 1: The Need to Appreciate the Built Heritage: Unit 5


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COTAC Insight 1: The Need to Appreciate the Built Heritage

Unit 5 Learning Handbook: How Does What We Do Affect the Heritage?

Link 1: Understanding Conservation Unit 5: Implementation and Management

In determining what has to be done, there is the needs to consider who might be involved. After understanding the building and its needs, the correct approach to carrying out the work has to be decided to achieve what has been agreed. This Insight Unit 5 might usefully be read in conjunction with www.understandingconservation.org Unit 5.

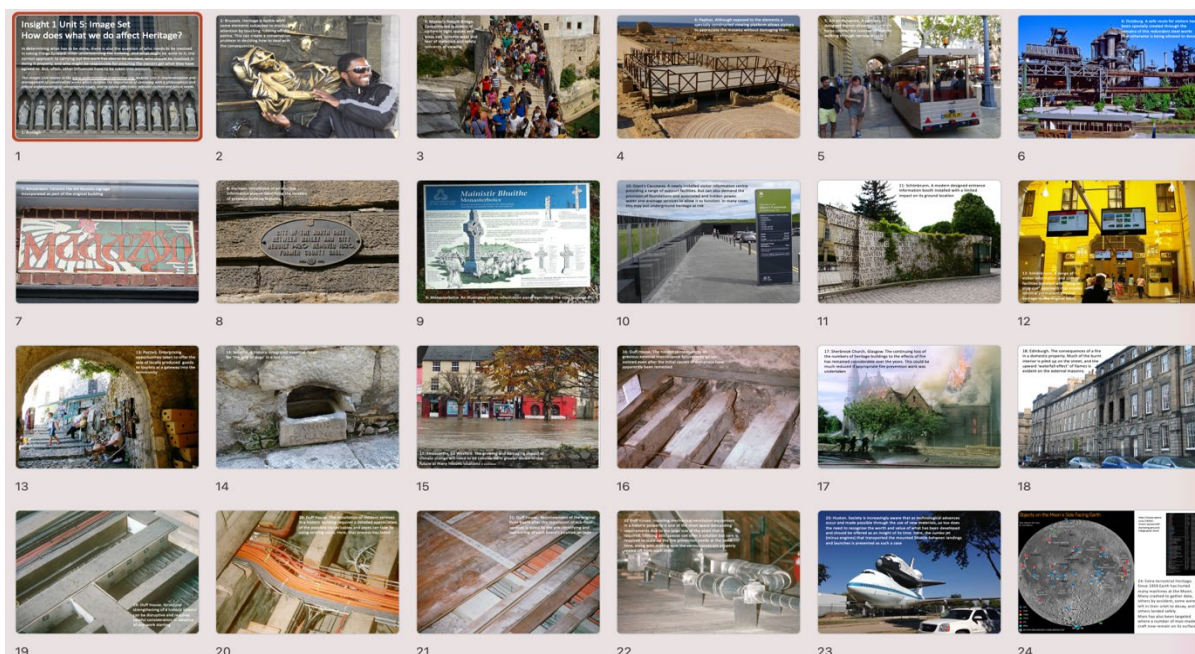


Understanding Conservation

Unit 5: Implementation and management

Unit 5 of www.understandingconservation.org restates the importance of operating with a philosophical and ethical understanding of conservation issues and focuses on informing the practical and pragmatic substance of conservation work by integrating a detailed consideration across 7 of the 14 ICOMOS Education and Training Guidelines.

Link 2: Unit 5 Image Set Thumbnails: (The full Image Set is incorporated as part of Unit 6)



Insight 1 Unit 5 aims to reveal virtually everything we do can have a physical impact on the built heritage. Depending upon the severity of what has previously changed remedial actions could well be required. The previous Units have shown what must be considered and thought about when work is needed. The full Image Set is incorporated as part of **Unit 6: Seeing What You are Looking At** (Image Set © Ingval Maxwell)

Unit 5: Thumbnail Image Set: Brief Captions (See Full Captions in Unit 6.5)

- 1 Armagh Cathedral: How Does What We Do Affect the Heritage?
- 2 The desire to touch abrading and tarnishing surfaces
- 3 Pedestrian pressures
- 4 Constructing viewing galleries
- 5 Tourists trains to control visitor pressure
- 6 Allowing the original to 'safely' decay
- 7 Creating an identification of **Worth**
- 8 Applying information
- 9 Publicising information
- 10 Creating entirely new visitor facilities
- 11 Security and ticketing facilities
- 12 Adoption of high tech
- 13 Temporary income sourcing
- 14 Accommodating dogs
- 15 Flood protection
- 16 Poor maintenance and dry rot
- 17 Significant loss of building and contents to fire
- 18 Post fire remedial work
- 19 Structural strengthening
- 20 Difficulties of retrofitting services
- 21 Post retrofit remedial work
- 22 Accommodating Mechanical + Electrical installation demands
- 23 Modern heritage demands
- 24 Extra-terrestrial heritage impact

5.1 Introduction

Despite being similar in many ways to everyday building work **conservation projects require a much more specialised approach – a different mind-set.** Probably the most important difference relates to the need to have a well researched, pre-work and detailed understanding of what it is about an historic building that makes it special, why it is special, how it is special, how it might be deteriorating and how we might go about conservation work without harm to its **Worth**. Our historic built environment is sensitive in many ways so we must fully understand it before any work goes ahead. The pre-planning process must be detailed and comprehensive in order to avoid unnecessary damage to the Heritage and this will require assurance that whosoever affects it has comprehensive knowledge and skills when working with the Heritage. This will include everyone from the professional team to building contractors, crafts persons and specialist advisers.

We are only the temporary stewards of our historic environment so we must treat any work to it with the utmost respect for its **Worth**, in respect for past generations and the benefit of present and future generations who might use it as a reference source about their past. Simply put, it will be necessary to develop a plan of action based on the following, conservation management strategy:

- **First action and priority: *Understand the asset via research and investigation***
- Assess and understand its' **Worth** to wider society
- Identify issues and vulnerabilities where **Worth** might be at risk e.g. decay and deterioration
- Set policy aims for project management
- Keep everyone involved informed about the heritage **Worth** including why and how it is important
- Set an initial budget to complete the work
- Source and confirm funding for the work – allowing for unforeseen things to happen – the contingency planning
- Formulate a plan of action for the work and use it to control how things happen and allow it to develop during the work
- Monitor the work whilst it is being undertaken and record all actions
- Provide written records of the work, what was done, how it was done, what materials were used and how future work might adopt a different or improved approach
- Assess how increased use might adversely affect **Worth**
- Prepare a strategy for future maintenance and repair work planned and un-planned
- **Last action: *Place all records in a publically accessible archive for future reference***

Conserving heritage means looking after it, both for ourselves and for future generations. This does not mean freezing it in time, but it does mean caring for it, using it, enjoying it

and making it accessible to others in a way that does not damage what is important about the Heritage item.

5.2 Conservation Strategy

There are four important documents that will need to be prepared to help manage and carry out any work to the Heritage:

1. **A conservation management plan – the ‘Master Plan’:** this plan helps look after the Heritage and explains why and how it is important, what its vulnerabilities are and how any work to it shall be undertaken. It explains why the Heritage matters to people and sets out what can be done to look after it in any future use, alteration, development, repair or management. It also explains what its **Worth** is and how this must be protected. These plans should also address the Heritage’s ability to accommodate change in order to guide any future plans for the building or site. ***These plans are all about ‘running the job’!***
2. **A conservation statement – a briefer plan** which might best be described as a ‘shorthand’ version of a conservation management plan. Basically outlining why the Heritage is important, how it is important, what we propose to do to it and how to protect it.
3. **Business plan – where the money comes from and how to spend it:** This plan outlines how funding might be achieved, how income might be generated, not only for immediate work but also on-going work including up-keep, maintenance and repairs. It must be prepared in full knowledge of the **Worth** of the building or site so that this **Worth** is the guide for seeking funding.
4. **Maintenance plan – how to plan for and complete maintenance:** simply stated, it is about setting out how to plan for maintenance; both known work and allow for any unplanned work that might need dealing with – i.e. the contingency element. It should also address on-going finances. These plans will need up-dating as time passes, usually every five years – deterioration is a constant! Always ensuring that **Worth** is protected.

All these management plans should be stored and available within the Heritage itself so that they are easily accessible for reference and future use. A further backup copy might also be stored within publically accessible archives such as local records offices or similar.

Uncertainty can be minimised in any project by careful survey, investigation and pre-contract preparation; by the production of good documentation, choice of appropriate forms of contract and only using appropriately skilled and experienced professional advisers, contractors and trades people who are well versed in conservation work.

5.3 Identification of Advisers and Contractors

Careful consideration must be given to the choice of professional advisers, contractors, crafts people and specialists in deciding whose advice and expertise to rely on when considering work to the Heritage.

Sound knowledge of historical building methods and materials as well as good understanding of the importance or Worth of the building are essential requirements for all who might have an impact on the Heritage.

Good quality work is usually executed by people with a good skills base with extensive and focused practical expertise in their field. Such abilities gained through experience, are not usually cheap: But it is essential to tap that expertise if the historic environment is not to be damaged by inexperienced advice and the use of inexperienced and low skilled contractors and crafts people with limited or no conservation experience.

Work to conservation projects (and in any repair and maintenance operations generally) requires all personnel to be well acquainted with and aware of the **Worth** of projects that they might work on.

Without this detailed knowledge, a less well informed adviser, contractor or specialist might damage the **Worth** of the Heritage because they were not made clearly aware of its importance and how they might inadvertently damage it.



Several repair operations around the world with varying sizes of project, from small local to important international long-term projects, all requiring detailed planning, management, use of correct materials, well qualified advisers, contractors, and crafts people

5.4 Cost Planning and Control

All projects need funding to pay for work, so one of the first actions when conservation work is to be undertaken is to work out how much it will cost and identify where the money to pay for it is coming: This together with where and how it is to be spent.

Four basic areas of control and six basic questions to be answered in project cost management:

1. Resource Planning

- How much will it all cost
- Where might the money come from and how much might be available

2. Cost estimating

- Can we afford to do the work
- How much money do we need to do each phase of the work. Where should the money be spent – the priority plan - where is the most important work planned to take place: Set priorities – immediate, urgent, necessary, desirable

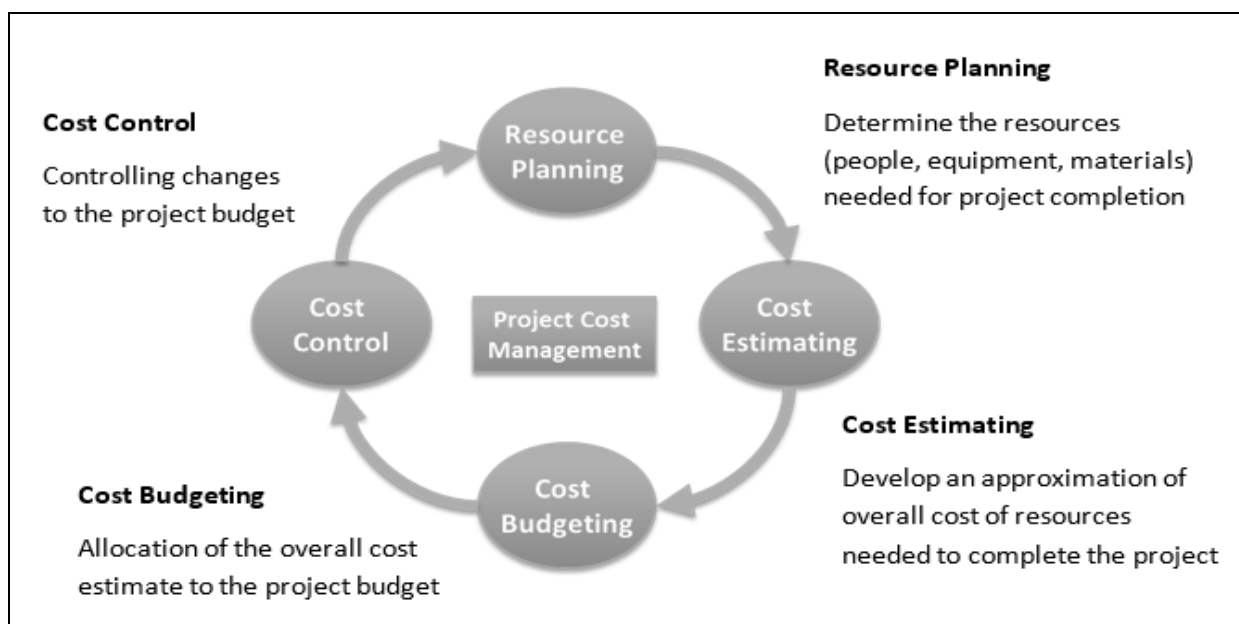
3. Cost budgeting

- Break down costs to identify individual elements of the work and costs associated with them – this also helps to prioritise the order of work to be undertaken

4. Cost control

- Are there constraints imposed by funding sources – are these in conflict with the project, its long-term goals and continued well-being

The importance of formulating a plan and working to it cannot be over emphasised: Without all these questions answered the project would be without purpose and direction – it might be described as ‘rudder less’ and likely to flounder!



5.5 Management of Works

As discussed people working on a conservation project must have the right skills to do their job; to be clear about their responsibilities and the importance or **Worth** of the project. Conservation work practices and use of materials requires a very different approach and mind-set: ***Ensuring minimum loss of original fabric and materials is a basic principle to adopt.*** Once lost through poor workmanship, original fabric and materials cannot be replaced. So this must become a basic skill of workers to understand that heritage work is very different to working in 'normal' building construction situations. Improving skills and training associated with heritage work is a factor that needs to form part of the education of all who have an input into heritage work. This training might become part of project management planning or, at least, setting up a scheme for checking that operatives are already suitably trained and skilled in any heritage work to which they might be assigned.

Everyone must completely understand what they are working on and how their work must be done so as not to damage the **Worth** of the Heritage. This is why preliminary checks to ensure advisers and contractors have good conservation skills and knowledge is important.

In recent years building professional institutes have started an accreditation scheme to recognise those professionals who have achieved a good standard of conservation skills and knowledge based on practical application of those skills. Similar schemes for crafts people and specialists are also highly desirable but as yet are only available in limited numbers.



Various crafts and skills – Marble marquetry, reed thatching, flint knapping

Good communication between all parties who contribute to heritage work is probably the best tool in the conservation work box. Everyone needs to know what they are doing and to be able freely to exchange views and opinions about how the work might proceed.

No one has complete knowledge and understanding and so it is important to self-recognise when knowledge is limited and be able to seek help from specialists and crafts people whose knowledge might be better. There is no finer ***attitude*** than to say to oneself when dealing with conservation work ***"I don't know but I can find someone who does!"***

5.6 Emergency Planning and Management

Special planning for the safe evacuation of staff and visitors in emergency situations like fire, flood, terrorist activities or damage from civil or military conflict must be planned for and provision made: This alongside general emergency planning for actions covering the whole site and contents. There might be a need to exclude visitors from certain areas of an historic building simply because those areas are difficult to escape from in the event of fire or emergency. This might be overcome by displaying videos of those areas so that visitors could still gain some understanding of those spaces and their visual appeal.



The destructive nature of fire can be total

Perversely, some remote heritage locations may not have sufficient water supply or pressure for emergency fire fighting; so planning for and identification of alternative water sources must be made (like local ponds, lakes, rivers or swimming pools). This should form part of a strategy for emergency response: Liaison with local fire departments will be a necessary part of this process.



Disaster preparedness requires careful pre-planning, risk reduction and salvage methodologies, personnel protection, and equipment installations commensurate with the scale of the property, its significance and value

Similarly, if building work to heritage sites and their on-going use are not properly managed and monitored, then heritage is at risk. This is exemplified by the fires at Windsor Castle, Uppark House and numerous international locations. Frequently fires are caused by inappropriate use of 'hot' work with electrical lamps heating drapery to a point where it started to burn and from soldering/welding operations to roof lead work. Even residents can place heritage at risk, an example being the fire at Hampton Court Palace which is believed to have been caused by a resident's lit candle. Sadly, the resident lost her life. Heat and smoke alarm systems and a suppression system might have avoided this tragedy.



Edinburgh 2006



Mar Lodge 1991



Porvoo 2006

Photographic records of condition and state, in anticipation of a damaging event, will assist in any repair or restoration work to be undertaken, post that event. Such records need to be stored away from risk and might even be lodged with local records offices or similar locations away from the Heritage.

Considering any fire risk requires a detailed integrated approach considering amongst other aspects pre-emptive risk analysis, awareness raising, management, staff training, compartmentation, retrofitting detection and suppression.

Salvage of artefacts in a fire or other emergency must be thought about in advance, including where and how to safely store treasures during recovery and repair work. This also applies to recovery and restoration of fabric remains after fires. These damaged remains might be re-incorporated [or exhibited] as part of conservation and restoration work no matter how damaged. They will need temporary storage and be protected from further damage.

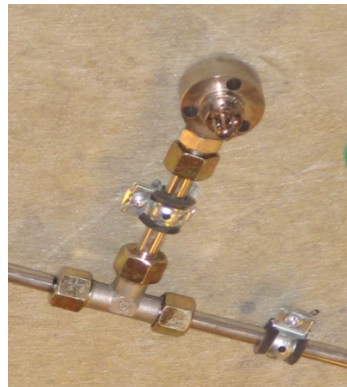


Fire loss and salvage © Kerstin Westerlund





Emergency Services training exercise, monitoring and detection equipment and compartmentation



Water mist fire suppression system

Response to flood risk and ***coastal erosion threats*** should also be part of emergency response plans. These plans should deal with flooding prevention, sometimes well beyond the heritage site itself, as well as pre-emptive flooding recovery plans where many of the issues associated with considering the potential for fire loss can be equally applicable. Historic buildings and structures at risk from sea water storm damage also need to be given protection consideration.



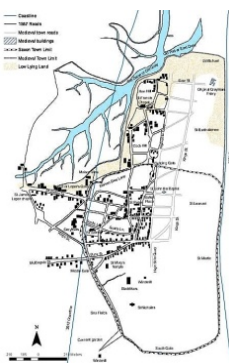
Climate Change and increasing coastline erosion can make communities and heritage locations vulnerable to significant loss

Many heritage features are at great risk from coastal erosion, especially in East Anglia where severe erosion is an on-going hazard. The lighthouse at Orford Ness, Suffolk is a good example; built in 1792 and despite valiant efforts to save it, it has been at constant risk of loss to the sea for many years as the following photographs (recorded some twenty years apart) show. It had to be demolished in 2020 as it could no longer be protected.



Orford Ness Lighthouse, Suffolk, and its gradual loss to the sea through progressive coastal erosion © Mike Page

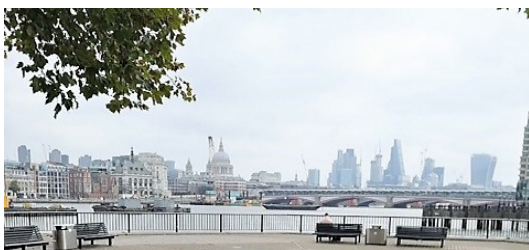
Whole or parts of villages have been lost to the sea such as Dunwich on the Suffolk coast a large part of which was 'drowned' in the mid-15thC during a major storm. Dunwich was once a major East Coast port until storm damage destroyed it. Along parts of the East Anglian coast, several village churches have been lost to erosion of the coastline.



Dunwich: (Image credit: University of Southampton) the village today, following coastal erosion Lerwick, Shetland Isles

But loss to forces of nature is not the only risks faced by heritage: The route of the new HS2 railway will place some heritage sites at risk. Fortunately, there have been many archaeological investigations and recording of buried sites and remains undertaken as part of the project. Thus recording prior to loss is an essential high priority.

New developments have also resulted in the demolition of a significant number of historic buildings. This can be of some significance in urban and city centres. Such damage and loss of heritage **Worth** is not only limited to physical loss of buildings but also to major impact on setting and context of the Heritage.



London Skyline



Scottish Parliament, Edinburgh

Industrial redundancy and urban decay can damage our historic environment and our local sense of place. However some gradual decay is inevitable – it becomes a choice between conservation and letting some historic structures decay gracefully. In circumstance where the

choice to allow gradual decay is the sole option then a systematic operation to survey and record becomes a serious and necessary consideration.

With today's availability of very accurate laser and 3D point-cloud surveying and recording the inevitable decay of a heritage structure means that it can at least be archived and stored for future reference.



Industrial redundancy and decay



All these risks and many more that are similar need to be anticipated when dealing with and managing heritage. **It is all about anticipating the unexpected in advance of it happening!**

5.7 Maintenance Plans

All buildings start to decay and deteriorate from the day they are built! So, planning for a programme of maintenance and running repairs is vital to ensure that the Heritage survives in as best condition it can.



Various images of neglect, poor maintenance and lack of repair

A 'stitch in time' is a good principle to adopt when dealing with the Heritage. Another is the high cost of low maintenance. Small on-going repairs and checks such as for blocked or leaking rainwater gutters and downpipes will help the Heritage survive and will be a more economic response than waiting for something to fail then attempting to repair or replace it.

Maintenance plans that adopt this basic idea will have to allow for costs associated with the work as well as anticipating how and when repair work might be needed. Such programmes should identify repairs on an on-going basis and be formed around the following suggested order of priorities:

- Immediate
- Urgent
- Necessary
- Desirable

This form of approach to **maintenance planning** allows good decision making whilst helping to keep cost expenditure to a manageable and predictable level.



The appearance of age does not necessarily mean that work needs to be done. The above examples help to explain the principle of how considering a 'little or no' is often the best approach to take

It is also necessary to know when *repair work may not be necessary* - *monitoring of how things are deteriorating might be all that is required*. If there is doubt about whether to

intervene with work or not, it is always better not to until there is better certainty that it is really necessary.

On some of their sites, the National Trust in the UK has recently adopted a policy of only doing work necessary to maintain existing condition – not improving, only monitoring and intervening when absolutely essential – the light touch philosophy of elegant decay but with a record maintained of a former state of occupancy or use.



The light touch: Perhaps most simply described as only doing that which is necessary to maintain condition and record. Here at Calke Abbey in Derbyshire

5.8 Health and Safety

Health and safety planning to prevent risks to the visiting public is an important part of management strategy for places of historic **Worth**. Such provisions will affect the heritage so must be carefully considered as to impact. It must comply with the basic conservation principle of reversibility – the ability for any measures, both temporary and semi-permanent to be able to be removed without damage to heritage.



Anderton Boat Lift

Parthenon, Greece

Calke Abbey

Historic fabric and surfaces need to be protected against increased people and vehicle traffic and safe passage across dangerous areas must be planned for and provision made: All this without affecting or only minimally affecting **Worth** or loss of visual appeal. These actions to protect the visiting public by defining walkways and guided routes, also helps to protect historic surfaces from excess wear and tear.



Protection required against safety risks to people and fabric

People must not be placed at risk if building operations are being undertaken during visits. The worst-case scenario might mean closing the site to public access – creating a potential loss of income that must be planned for. However, over recent years heritage bodies have made provision for safe public access and viewing to many of their sites whilst on-going building work is carried out. This has been enthusiastically welcomed by the public who are able to see first-hand heritage repairs in action.

Recent Health and Safety legislation has enforced some basic changes to how building operations are undertaken. These relatively new but expanded laws covering the safe operation of building works has placed an increased burden on all construction projects not least of which are those affecting the Heritage.

Historic buildings may well contain materials that, by today's standards, are considered a risk to health – asbestos is a good example! Lead based paints were also widely used in early coatings and decorations – even until the mid 20thC. Both these materials and many more, must form part of any risk assessment undertaken prior to starting work to the Heritage. There will, undoubtedly be cost implications as well as the possibility of loss of historic fabric and therefore **Worth** in having to deal with materials now considered health hazards.

Often risky materials are only recognised as a health hazard today if they are disturbed or worked on: So, it might be that if work to them can be avoided then the risk of loss of important fabric and decoration (as well as risk to workers' health) might be avoided. Risky materials generate a need for careful planning and assessment of how to or not to deal with them. Hazardous materials like asbestos, lead paints and lead as a sheet material are all covered by health and safety regulations under COSHH procedure (Control of Substances Hazardous to Health).

There is an ever-present fire risk when using lead sheet materials requiring hot working methods such as soldering/welding using blow torches. Close monitoring and supervision of *hot work* areas will be required to avoid the risk of fire especially at the end of each working

day when work sites are vacated overnight and fire might spread un-noticed in say overheated roof timbers.

5.9 Tourism Management

The UK's built heritage continues to be a strong driver in attracting visitors, with historic buildings and monuments, castles and stately homes, churches and cathedrals all well regarded. The tourism economy in the UK was estimated to be worth some £113bn in 2013, and is projected to have an industry value over £257bn by 2025. These figures whilst projected could be seriously affected by the current Covid 19 pandemic – an unforeseen and impossible to predict impact on funding and finance for on-going conservation projects.



A busy pedestrianised High Street



Cromer, Norfolk



Churnet Valley, Heritage Railway



Blickling Hall, Norfolk



Buxton, Derbyshire

It is clear that **the historic environment is a major attraction to tourism**. Overall heritage led tourism contributes more to the UK economy than advertising, car manufacturing or the film industries.

However intensity of the use of the Heritage whilst benefiting potential income might also cause increased wear and tear through use. Identification of this threat must be recognised and planned for by good preparation aimed at reduction of risk with measures put in place to protect the Heritage.

Visitor numbers have been severely curtailed (in 2020-21) under Covid 19 pandemic measures; it is hoped that in following years visitor numbers will increase, thus helping out with lost income for the Heritage. Consequently, it is critical that the significance and value of the Heritage is properly secured and safeguarded; offering continuing and attractive venues for people to visit and appreciate in the future.

5.10 Monitoring and Review

At the outset of any project within the Heritage we have shown that the ***first and most important questions to ask*** are:

- ***What are we dealing with***
- ***Why is it important to us and what is its Worth to us***
- ***What is its condition and what is needed to repair and protect it***
- ***How might we go about the proposed work***
- ***How will its Worth be affected by what we do to it***

The works should then proceed in a careful and respectful way in order to protect **Worth**.

But our constant questioning of motives for heritage work does not stop when the work stops. We need to continue to question ourselves in order to anticipate and respond to question that might be asked in the future about choices we made. Some of these self-imposed questions might be summarised in the following bullet points:

- What is it that we have done to the heritage
- How did we do it
- What materials were used
- How has its **worth** been changed or affected and how will on-going use affect it
- How might we have done things better

The on-going use or re-use of things that comprise our built heritage requires us to constantly question our motives for doing what we do. We must record all that we do so that, in the future, others will be able to understand our motives and actions. This requires us to record and monitor the Heritage so that its record is evinced not only in its existence but also in the provision of recordings of findings and work that has been done.

5.11 The Future?

Heritage is not just contained within the historic past but also in recent times, the present and potentially the future. During the last century man has learned to fly, develop advanced aircraft and, in the last fifty years or so, we have travelled beyond our world into the vast vacuum of space. So, there is the ever present thought about “*Back to the future*” in terms of

what we need to preserve and record about our current generation's endeavours in space travel so that future generations might understand how it all began!



Aviation and space exploration from tentative first flight, to Mars exploration and well beyond, over a short period of 120 years

Wherever we leave our mark we have a responsibility to future generations not to impose current values and attitudes; we should tread lightly on the future of our descendants, we must do more than just looking after our own self motivated endeavours but anticipate those of our descendants to whom we are responsible.

5.12 International Response

People value their heritage for a variety of reasons not always with a clear understanding of why! Value and judgement about **Worth** will differ from Region to Region and Nation to Nation. But underpinning these Regional and National difference there has developed a common International philosophy or principle about how we should deal with the values and **Worth** of the Heritage. These principles and practices are contained in several International Conservation Charters that help to underpin and offer guidance about how to approach conservation work and thus help to ensure minimal damage is wrought in protecting and conserving the Heritage.



Edinburgh



Stromness



Ulster



West Lothian



Culross



Norwich



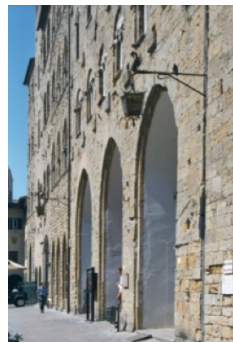
Greenwich



York



Westphalian



Volterra



Shirakawa



Tokyo



Trogir



Paphos



Larvik

If there is one lesson to be learned from absorbing the contents of these 5 Units, it is hoped that you will have gained an ability to recognise that the historic environment is not just about the built form of it. The built form is only a mix of human interaction and the process of events that we call history. It is all about how people work together to better their society. The built environment can only mirror the events and actions that have shaped history. It is our role to

allow the future to judge what is important and why, without imposing our own values. It is maintaining and protecting the historic environment which is the reason behind conservation. We must all take responsibility for our built heritage for the benefit and enlightenment of future generations.

5.13 Conclusion

The aim of this Unit and the other four Units in this series has been to clarify issues that influence all who work within or simply enjoy the historic environment. Not only to alert them to the specific philosophies and accepted principles, but also to those things that have an influence over conservation that is not just understood by specialist but also by the people who use it, recognise and value it. All of us can contribute to conservation via an understanding and respect for the Heritage and why we value it and should continue to do so over time.



St Pancras Station Clock Tower, London

The purpose of this and the other four Units in the series has been to try to define what it is about conservation of our built environment that drives us to conserve and protect it. It is hoped that you have learned that conservation is not a barrier to use, or even new use, but it

is about allowing appropriate change that ensures that our built heritage is maintained in good condition as a record of society's history. This '*touchable*' record shows what our society has achieved and will continue to achieve so long as we are able to use the Heritage to provide lessons from the past for us and future generations.

It might seem a complicated process, but its sole purpose is to protect the historic environment and facilitate its ability to respond to decay and deterioration as well as the need for change and modernisation to survive in a rapidly changing world: This to preserve and protect the story that the historical built environment offers through an understanding of history and the factors that have shaped us.



Ston, Peljesac peninsula, Croatia: Walled protection for salt pans

Whatever your interest in heritage, remember that, for the time being, the building, their groupings and location, the street, or the town, requires all of us to respect, understand and protect what we enjoy and are responsible for.

Unit 5 Questions: (Answers are based directly on wording contained in Unit 5)

1. What do conservation projects require that is different to everyday building work?
2. What is the first action/priority in conservation management?
3. What is the last action/priority in conservation work?
4. List four types of management plans that will assist in conservation projects. List the actions associated with each plan
5. What is an essential requirement for all who might have an impact on the Heritage?
6. List seven points that are required in conservation project cost planning.
7. Complete the following sentence: ***Conserving heritage means looking after it, both for...***
8. When working on conservation projects what is the ***basic principle to adopt?***
9. When dealing with conservation work what is the ***finest attitude*** to adopt?
10. In remote locations where water supply is limited, what alternative fire fighting water sources might be used?
11. In coastal situations and in addition to flooding what other risk might the Heritage face?
12. List three materials that might be found in historic buildings that are now considered a risk to health.
13. Fill in the missing statistics: **The tourist economy in the UK was estimated to be worth some ... in 2013, and is projected to have an industry value over ... by 2025.**
14. At the outset of any heritage project what are the ***first and most important questions to ask?***
15. Complete the following sentence: ***Whatever your interest in the Heritage, remember...***

Unit 5 Answers

1. A different mind-set
2. ***Understand the asset via research and investigation***
3. ***Place all records in a publically accessible archive for future reference***
4. **A conservation management plan – the ‘Master Plan’:** this plan helps look after the Heritage and explains why and how it is important, what its vulnerabilities are and how any work to it shall be undertaken. It explains why the Heritage matters to people and sets out what can be done to look after it in any future use, alteration, development, repair or management. It also explains what it’s **Worth** is and how this must be protected. These plans should also address the Heritage’s ability to accommodate change in order to guide any future plans for the building or site. ***These plans are all about ‘running the job’!***

A conservation statement – a briefer plan which might best be described as a ‘shorthand’ version of a conservation management plan. Basically outlining why the Heritage is important, how it is important and what we propose to do to it and how to protect it.

Business plan – where the money comes from and how to spend it: This plan outlines how funding might be achieved, how income might be generated, not only for any immediate work but also on-going work including up-keep, maintenance and repairs. It must be prepared in full knowledge of the **Worth** of the building or site so that this **Worth** is the guide for seeking funding.

Maintenance plan – how to plan for and complete maintenance: simply stated, it is about setting out how to plan for maintenance; both known work and allow for any unplanned work that might need dealing with - i.e. the contingency element. It should also address on-going finances. These plans will need up-dating as time passes, usually as a minimum every five years -deterioration is a constant! Always ensuring that **Worth** is protected.

5. ***Sound knowledge of historical building methods and materials as well as good understanding of the importance of Worth of the building.***

6. 1. How much will it all cost.
 2. Where might the money come from and how much might be available.
 3. Can we afford to do the work.
 4. How much money do we need to do each phase of the work.
 5. Where should the money be spent - the priority plan - where is the most important work planned to take place: Set priorities - immediate, urgent, necessary and desirable.
 6. Break down costs to identify individual elements of the work and costs associated with them – this also helps to prioritize the order of work to be undertaken.
 7. Are there constraints imposed by funding sources - are these in conflict with the project, its long-term goals and continued well-being
7. ...both for ourselves and for future generations.
8. ***Ensuring minimum loss of original fabric and materials...***
9. ***"I don't know but I can find someone who does!"***
10. ... ***local ponds, lakes, rivers or swimming pools***
11. Coastal erosion threats
12. Asbestos, lead based paints , lead sheet
13. £113bn, £257bn.
14. ***1. What are we dealing with. 2. Why is it important to us and what is its Worth to us. 3. What is its condition and what is needed to repair and protect it. 4. How might we go about the proposed work. 5. How will its Worth be affected by what we do to it***
15. ... ***that, for the time being, the building, the ensemble, the street or the town requires all of us to respect, understand and protect.***