



The mark of the conservation professional

The Institute of Historic Building Conservation

Full Member Example Testimonials

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Example Testimonials

Area of Competence: Professional

1 **PHILOSOPHY: 'Appreciation of the social, cultural, political, aesthetic, economic and environmental values that underpin current conservation policy and practice, its history and its future.'**

Optional Guidance – Please follow this structure only if it helps

- Outline your understanding of the philosophy of conservation and how you gained it
 - Review your knowledge of conservation philosophies to demonstrate that you are fully conversant with currently prevailing national and international principles and standards (ICOMOS, BS etc.) as well as new ideas shaping conservation, for example sustainability, climate change, equality and fiscal policies.
- Give two examples that demonstrate how you can interpret, negotiate within and apply different philosophies of conservation by explaining:
 - What was the situation and who was involved?
 - What philosophies did you deploy and why?
 - What was your personal contribution and how did you make a difference?
 - What was the outcome?

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 1 – private sector conservation consultant

I have a good understanding of the philosophy behind Conservation practice today, having gained much of my knowledge from the Master's course in Historic Conservation, attended training courses run by the IHBC, SPAB and other bodies, and considering, in my day-to-day practice as a heritage professional, which elements of the many philosophical approaches to conservation I feel comfortable with applying to my work.

I gained my initial understanding of conservation philosophy through the Masters course in Historic Conservation. This developed my understanding of the development of conservation philosophy and practice and my knowledge of the philosophical principles affecting interventions in the historic environment. I developed a further understanding and appreciation as to how the role and scope of conservation has developed throughout the 20th Century. The overriding principles are for work to be necessary with only minimal intervention, reversible and honest.

Modern day approaches to building conservation can be traced back to William Morris and the establishment of the Society for the Protection of Ancient

Monuments (SPAB) in 1877. The Society's Manifesto represents the awakening and realisation of the importance of historic buildings for future generations. It advocated conservative, honest and reversible repair and care and regular maintenance of historic buildings rather than wholesale preservation.

It is from this first attempt to lay down philosophy that other national and international practice has developed. The International Council on Monuments and Sites (ICOMOS) have set the overall standards for conservation. The ICOMOS Athens and Venice Charters, while reinforcing the earlier principles, expanded the remit of conservation. They included, for the first time, historic areas and the concept of an historic asset having a 'setting'. Organised by the International Museums Office the Athens conference of 1931 established the basic principles for an international code of practice for conservation. It was the precursor to the Venice Charter (1964) that updates the original manifesto set out by Morris. The Burra Charter (1979), set out a number of conservation principles and paved the way for a modern philosophical basis for the practice of conservation. This Charter takes a much broader approach to previous philosophies and safeguards the cultural significance of a place; the sum of its heritage values and which may be historical, architectural, artistic, social, technological and spiritual.

This approach was reinforced more recently in English Heritage's 'Conservation Principles Policies and Guidance' document (April 2008) which sets out the main ideas and principles which were followed through in the 2010 Planning Policy Statement 5, (and now the National Planning Policy Framework. Assessment of development proposals must be made based in the full knowledge of the significance of a heritage asset and decisions are based on how the proposed changes will impact on that significance, and how the asset can be managed to sustain and enhance its value.

My application of conservation philosophy in my working life is tailored to each individual building and place. In some cases the approach of a noticeable or modern repair would be more appropriate than a like for like repair. Differing approaches may depend on the building its age, historical development, use, condition, and future use.

While my degree has provided me with a broad understanding of the philosophy underpinning modern day conservation practice my work has enabled me to understand and experience different views on the ways in which the historic environment can be conserved. Practical application comes through an understanding of relevant policy and guidance which is continually being updated but the underlying philosophy is still one of conservation along with managed, considered, and sustainable change.

As part of my role in advising on repair to listed buildings, I regularly use the principles underpinning good conservation practice. A recent example involved works to repair the timber framed gable end of an 18th century building. Previous unsympathetic repairs to the brick infill panel had been made in mastic and cement mortar and as a result a large extent of the timber frame had suffered from decay. I undertook a detailed assessment of the condition of the fabric. The contractor wished to remove and replace the whole timber frame but I advised that they should retain as much historic fabric as possible and if any timber members were beyond repair, they should be replaced like for like to ensure the integrity of the

listed building is maintained, an important SPAB principle in historic buildings repair. Upon inspection of the frame, it was clear that a number of the timber members were beyond repair and would require replacement but a good many timbers and infill panels could be retained. Following detailed discussions, the contractor and I agreed a programme of works setting out which timbers could be replaced (like for like) and those which would need to be retained. This included appropriately splicing in new timber into the existing timber plate of the gable where only part was significantly decayed. All new timbers were carefully hand sawn on site to exactly fit the existing frame. There were two different types of joints in the frame illustrating a later extension of the gable. I worked with the contractor to ensure that the two different mortice and tenon joints were replicated in the works to ensure the legibility of this later work was maintained. All cement mortar pointing and mastic was also carefully raked out of the brick infill panels and replaced with a more appropriate lime based mortar thus allowing this part of the building to breathe. The repairs were very successful in saving the gable end from potential collapse but maintaining the buildings integrity through the use of honest yet appropriate replacements.

I regularly advise on extensions to historic buildings and it can often be that a modern addition, rather than a replication of the historic form, would enable a better understanding of the buildings development. But sometimes a combination of traditional and contemporary may appropriate. I recently supported proposed alterations to a listed terrace house and provided the Heritage Statement for the Listed Building Consent application. The plans drawn up before my involvement involved a high level of alteration and the loss of much historic fabric. I advised the client that the alterations were not appropriate for this building, which still had a significant amount of original fabric, and substantial changes were made to the proposal prior to the application being made. I met the conservation officer to discuss the form of a rear extension and balcony, new balustrading and the extent of internal alterations. We were in agreement about the extent and nature of alterations to the building but did debate the design of modern interventions. Along with a modern glazed extension to the rear I advocated a contemporary balcony with glass panels taking the philosophical approach that it was outside the original building envelope, was clearly part of the new works to the rear and was an honest alteration to the building. In contrast I recommended that the new balustrade to the front garden should be traditional in form to fit in with the wider street scene. The conservation officer would have preferred a traditional balustrade for the balcony, but recognised my justification for a contrasting addition and accepted my philosophical argument and consent was granted.

2. PRACTICE: 'Understanding of the wider context of conservation and its professional practice, including knowledge of and ability to interact effectively with all bodies and individuals who have a significant role to play in the field.'

Optional Guidance – Please follow this structure only if it helps

- Outline your knowledge of the practice of conservation in its wider contexts, such as business and project management, planning, regeneration, development, corporate & change management etc., and how you gained it.
- Give two examples that demonstrate your knowledge of the roles, responsibilities and potential of bodies relevant to historic environment management, referring for example to:
 - Who was involved, and why, including relevant heritage roles and responsibilities
 - Your precise role in implementing, managing and/or supporting conservation practice including also, for example, relevant wider standards for practitioners such as Health and Safety and Risk Management
 - Your role in partnering, interaction & negotiation referring to, for example:
 - community and amenity groups
 - elected representatives,
 - owners, clients, applicants & officials
 - seeking and advising on specialist and other professional advice
 - What your personal contribution was in each case, and what were the conservation outcomes?

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 2- local authority conservation officer

Conservation in its wider context is a complex interaction between owners and developers , community groups, amenity societies, various conservation specialists, funders and statutory bodies, working within general constraints such as heritage legislation, other relevant legislation (such as health & safety), and financial constraints. In providing an advisory role to professionals and members of the public I have found I need a rounded knowledge of the variety of bodies and individuals involved in the field of conservation, how they can be contacted, and when their involvement or advice would be necessary. As the sole Conservation Officer for the Council I have become familiar with the roles and responsibilities of all bodies in public, voluntary and private practice with a significant role in the conservation of historic buildings and areas.

I gained a good basis for understanding the wider context of conservation and its professional practice from my MSc course in the conservation of historic buildings. Expert lecturers gave first-hand accounts of the role of different specialists such as architects, conservation officers, archaeologists, ICOMOS officers, historians, structural engineers, stone conservators and others. My subsequent experience

has further developed my understanding of the conservation world and allowed me to see the perspectives of both private and public sector professionals.

In many conservation projects a team of professionals needs to work together to achieve a successful outcome. I have worked with architects, surveyors (building surveyors, valuers, quantity surveyors etc), structural engineers, planners, archaeologists, historians, and scientists. Craftsmen and builders are also an essential element of the team, providing knowledge and expertise.

I attend Planning Committee meetings where I present reports to our Development Control Committee which is made up of District Councillors. I make recommendations on planning applications which are presented at Committee and am available to take questions from Councillors.

I come into contact with Parish Councils especially during my work on Conservation Area Appraisals when I attend Parish Council meetings to describe the appraisal and the process and later hold a Public Meeting for the wider community to get involved in the consultation.

I am often asked to discuss, comment upon and make recommendations upon works deemed necessary under the Fire and Building Regulations. This includes meeting with landlords, Building Control and Fire Officers to advise on suitable ways of accommodating fire protection measures, whilst still allowing reversible change.

I work closely with a variety of specialists at national and local level. These include English Heritage on works to grade I and II* listed buildings, scheduled monuments, buildings at risk or major schemes affecting conservation areas. I am often in contact with national amenity groups and societies for their specialist advice and also maintain regular contact with local societies, history groups and voluntary organizations. Where the repair or adaptation of a historic building requires structural intervention I have sought the advice of structural engineers who, when working with historic buildings, may need to adopt more inventive or sensitive structural treatments than is standard practice.

The ability to explain clearly to the public is critical to my work. I frequently discuss conservation philosophy to explain reasons for conservation of buildings and landscapes, the use of traditional methods and materials and the benefits both to the building and the environment. I often have to explain to applicants why their proposed works are not acceptable. For example Local Policy and the adopted conservation area management plans do not support the installation of non-traditional window types and materials, which can damage the character and appearance of the Conservation Area. Individuals often do not believe that the replacement of one or two windows will have a noticeable adverse impact one can explain the incremental and cumulative impact this will have and why the specific policies have been adopted. Tact, empathy and an understanding of conservation philosophy and planning legislation are all fundamental to being able to resolve such an issue and help applicants understand the reasoning.

Area of Competence: Practical – Evaluation

- 3. HISTORY: 'Knowledge of the history and development of a broad spectrum of the built and historic environment, including the heritage and development of previous cultures and periods as expressed across historic buildings and their details; settlements; urban areas; works of engineering; parks, gardens and other elements of the historic landscape, alongside more detailed knowledge of any specialist areas of interest.'**

Optional Guidance – Please follow this structure only if it helps

- Outline how you gained your knowledge and understanding of history, referring both to your education in, and your experience of evaluating the character or significance of, or special interest in, historic sites, structures, buildings and areas.
- Use two examples that demonstrate your knowledge of history, historical processes, periods, or areas, specifying:
 - Why and how you interpreted historical fabric, values and significance, including through visual and archival investigation, and your conclusions
 - How you applied your knowledge to inform conservation advice, for example through contributing to understanding cultural values, designation or other heritage management processes
 - If relevant, how your assessment shaped development proposals.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 3 – consultant historian

I acquired the basis of my knowledge of architectural history during my undergraduate studies in the history of art and architecture. While this largely focused on the tenets of art history (i.e. Romanesque and Gothic architecture, Italian Renaissance, Mannerism and Baroque architecture, and eighteenth- and nineteenth-century neo-classicism), teaching also included exercises in the description of buildings and in researching building history. My knowledge was further developed during my postgraduate studies particularly in applying historical research to building conservation. Lectures covered a wide range of topics, including the history and development of iron and steel structures, the history and theory of classical architecture, Georgian and Victorian architecture, Regency interiors and gardens and landscapes. Coursework further developed my knowledge of particular building types and periods.

Since then, I have been able to build further on my knowledge of building types, architectural styles and periods, and urban development, through research and training during my professional roles. My education and experience has been supplemented by CPD, personal study, publications and training, such as attending events by the Society of Architectural Historians of GB and national and local amenity societies.

As a freelance researcher I have researched the history and development of numerous buildings and sites, including churches and churchyards, town houses,

public houses, schools and university buildings, museums, industrial sites, hospitals, commercial buildings, stables, civic buildings, and gardens and landscapes, ranging in date from the Middle Ages to the present day. I developed particular expertise in the history of church buildings and churchyards, and inter-war buildings, particularly inter-war civic buildings. My research generally draws on published and archival sources as well as an investigation and analysis of the building fabric.

I regularly undertake documentary and cartographical research in relation to many aspects of my work including the use of archival sources that range in scale from local studies libraries, the Historic Environment Record, County Records Offices, London Metropolitan Library, local authority planning records, the RIBA library and drawing collections, and online sources. Such work is generally supplemented by visual inspections of individual buildings to assess their age, historical evolution and significance in relation to other known examples together with wider townscape analysis necessary to identify character areas and potential new areas for Conservation Area designation.

Town centre historic area assessment

A detailed historic area assessment of the town centre was carried out, using the EH guidance *Understanding Place. Historic Area Assessments: principles and practice* (2010, at the time available in draft form) to assess the potential for designation as a conservation area. An historic area assessment entails researching and analysing the history and development of a specific area, describing constituent character areas and providing a detailed understanding of the whole area, individual buildings and features and their significance.

As there is only a limited amount of time for research, much of the approximate dating of building relies on external visual inspection, which requires a good understanding of building types, plan forms, styles and other datable features. A particular difficulty was the fact that shop front extensions have altered, and frequently obscured, part of the elevations. Based on the bricks, details and the plan-form I dated this semi-detached building to the 1820s, which was confirmed by research in fire insurance records. My knowledge of similar early nineteenth-century semi-detached houses with a shared pediment helped to put the house into context.

My research on the surviving eighteenth- and early nineteenth-century suburban established that this group of buildings was one of three aspects, which made the area distinctive. My fieldwork and research also fed into the identification of the whole area's vulnerabilities and conservation opportunities, as well as into the gazetteer of individual buildings in the study area.

Taking part in the assessment, I gained first-hand experience of fieldwork, documentary research, and the analysis and assessment of significance and distinctiveness for a whole area. I was able to apply and increase my knowledge of urban and suburban buildings of the eighteenth to twentieth centuries.

The research gave sufficient evidence to convince the local Council that the area should be designated as a conservation area.

4. RESEARCH, RECORDING & ANALYSIS: 'Ability to carry out or commission research, analysis, survey and recording of the historic environment, and to maintain records accordingly.'

Optional Guidance – Please follow this structure only if it helps

- Outline your involvement with research and/or related interpretation, recording, documenting, survey and analytical processes relevant to conservation, and how you gained that knowledge.
- Specify two distinct examples (e.g. a rapid and emergency recording, and a programme of detailed recording of structures) that demonstrate your experience of conservation research, recording and analysis, referring to:
 - How each example demonstrates your knowledge of the processes, for example through advising on appropriate techniques and levels of recording and/or identifying the most appropriate bodies or individuals to undertake such work and/or manage its outcomes
 - Where and why you have applied relevant techniques yourself, including written analysis, photographic and graphic representation (conventional and/or digital drawing techniques)
 - How you have applied the knowledge to underpin conservation processes, for example through information or data management and archiving, or secure conservation outcomes, for example in shaping development projects, specifying what you did and how it helped serve conservation.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 4 – local authority conservation officer

As a conservation officer it is necessary to have a good understanding of the range of techniques and levels of research and recording required for historic buildings and sites and to be able to identify and advise on the professionals able to undertake this work. A judgment needs to be made on the level of research required proportionate to the work involved. It is necessary to understand the statutory requirement for research and recording and the method of requiring this, via condition. A building recording in its fullest sense may contain measurement information, details of fabric types, methods of construction, alterations, dates and period of build etc. The basis for this will be a measured survey, and on top of this the information for the wider record can be placed. This is usually gained from visual assessment, archaeological investigation and documentary assessment.

As part of my diploma I completed a module and wrote an assignment on methods of building recording. This included understanding the requirement for Level 1-4 surveys as laid out by English Heritage, conducting visual and measured drawing surveys of a building. I was also introduced to thermo-imaging, photogrammetry and rectified photography techniques and learnt of their advantages and disadvantages.

In my work I generally require recording and measured surveys for the application

process. I provide applicants with guidance in relation to the requirement to carry out recording, and the level of recording. This may be required in advance of an application, in order to inform a better understanding, or as a condition of consent, requiring recording to take place prior to changes.

In carrying out conservation area appraisal work I have undertaken archival research in addition to detailed visual assessments.

Example 1

My current role in advising development control as a Conservation Officer has also enabled me to specify recording works as part of a listed building consent. A particular example is the development of a group of late 18th century/early 19th century industrial mills, made up of a number of listed buildings. A recent scheme for housing development, as part of a wider supermarket scheme, proposes the demolition of a number of curtilage listed buildings and the conversion of some of the principal listed buildings. Through negotiations it has been agreed that a level 2 recording, based on the English Heritage guidance 'Understanding Historic Buildings', will be completed prior to the commencement of any works on site. This level of recording was deemed appropriate due to the structural stability of some of the historic buildings and the fact that the buildings of highest significance are being retained. On-site analysis of the buildings and review of structural reports and heritage statements allowed us to come to this conclusion and proceed with agreeing a detailed recording brief. This recording and report production will allow an archival level report of the historic and architectural development of the site, as well as helping securing the future of the principal listed buildings.

Example 2

I also regularly undertake emergency photographic recording of structures and advise applicants and developers on appropriate methods of recording using the guidance and levels contained within the 2006 English Heritage document '*Understanding Historic Buildings: a guide to good recording practice*'. One particular case involved an unlisted, but locally important thatched cottage. Consent was granted in 2010 for the demolition of the building, with the exception of the central chimney stack which was to be incorporated into a replacement dwelling. It was considered by the previous officer that this feature was the only significant feature of the building and therefore should be retained. There was however no condition attached to this consent for the recording of the rest of the building.

A subsequent application was submitted to remove the requirement to retain the stack as the applicants considered the feature was in a very poor state of disrepair and would collapse if retained. I was asked by the Planning Officer to inspect the site and the feature in question to ascertain its condition and significance. Upon undertaking a full inspection of the building and analysis of local records, I concluded that the building was of greater significance than originally thought and a number of original features were still present, notably an interesting roof structure which had only recently been revealed with the removal of modern plasterboard. It was also concluded that the chimney stack was in a poor condition and would be very difficult to retain in isolation as part of the proposals. I discussed the option of recording the whole building to a level 2, with level 3 recording of the more significant features such as the chimney stack and roof structure, as a way of mitigating the harm caused by the proposed demolition of

the building. This document would then be made available to the council's Historic Environment Record thus making it publicly accessible. I suggested some local contractors who have undertaken similar recording work in the area. The applicant agreed to provide this document as part of a subsequent application for the site. A new application is now being submitted for the demolition of the building and redevelopment of the site which includes this recording document.

Area of Competence: Practical – Management

5. LEGISLATION & POLICY: 'Knowledge of the legislative and policy framework for the conservation of the built and historic environment, its formulation and application in planning both locally and nationally, and an awareness of other relevant legislation and policies alongside an understanding of the relationship between these and planning legislation and policy relating to conservation.'

Optional Guidance – Please follow this structure only if it helps

- Outline how you gained your knowledge and understanding of conservation legislation and policy and its operation within the planning process.
- Using two distinct examples, demonstrate your knowledge of conservation legislation and policy, specifying for each:
 - The example, including why and how were you involved, briefly covering issues such as, for example:
 - Your role in advising or negotiating on conservation consent issues, or other relevant statutory consents and permissions, in the context of current legislation and central government advice, and/or
 - Your application of guidance on current legislation, or of other legislation in so far as it affects the built and historic environment, including building regulations, planning and highways legislation, and/or
 - Your experience of drawing up, implementing and/or monitoring conservation policies and strategies, and/or
 - Your experience in acting as an expert witness
 - How your involvement demonstrates your knowledge of legislative/policy processes in respect of the issues
 - What you learned, and what conservation outcomes you helped achieve.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 5; Planning & Conservation consultant

My work as a conservation and planning consultant requires me to work within the legislative and policy framework and to use my knowledge of legislation and guidance. I gained most of my knowledge and understanding from on the job practice/training, targeted CPD, structured training, further education and through a variety of roles in heritage conservation and town planning. I have been directly involved with the use of legislation and policy in relation to conservation and listed buildings or to general town planning and development management and have appeared at Appeal Hearings.

I provide consultancy services to clients on planning and management of the historic environment. I ensure that clients act within the legislation, for example by advising them what consents are required. I work with clients when consent

is required to develop a scheme, working through the consent process and where necessary appealing against planning and listed building consent decisions, and defending reasons for refusal.

I am fully familiar with the development of the protection of historic buildings and areas. Article 42 of the Planning (Northern Ireland) Order 1972 required the Department of Environment to draw up a list of buildings of special and architectural interest, and this was achieved through the 'First Survey'. The Planning Order (NI) 1972 was consolidated by the Planning Order (NI) 1991; articles 80 and 109 of which, gives the department powers of enforcement to further protect listed buildings through urgent works notices and compulsory purchase.

The legislation against how an application is determined is set out in Planning Policy Statement 6 (PPS6); Planning, Archaeology and the Built Heritage. A good understanding of the many components of this document, allowed me to, develop LBC applications and guide clients.

The first major act passed by parliament in protecting historic environment followed the gaining momentum and pressure from the heritage movement which eventually lead to the Ancient Monuments Act 1882. This act recognised a requirement for the governmental administration of building protection, although at that stage, buildings in private ownership had not yet been included. This would change with the passing of the Ancient Monuments Act of 1913 which introduced a system whereby the Office of Works could issue a compulsory 'Preservation Order' when a monument or building of sufficient 'historic, architectural, traditional, artistic, or archaeological interest' was at risk of demolition. This act defined the significance of protection to our built heritage and the changing opinions towards it, but it was not until 1972 that the first legislation to protect buildings of historic or architectural interest in Northern Ireland was implemented by way of the Planning (Northern Ireland) Order 1972. This was the first time power was given to local authorities to oversee, amongst other items, the protection of buildings of architectural or historic interest.

Decisions on planning permission are made in the context of the current planning policy documents including the Regional Development Strategy, Planning Policy Statements, The Planning Strategy for Rural Northern Ireland and Development Plans.

6. FINANCE & ECONOMICS: 'Understanding of processes for procuring building or other historic environment works and facilitating appropriate management, development and regeneration projects, including finance, valuation, cost planning and contracts, with specific reference to historic buildings, landscapes, sites and areas.'

Optional Guidance – Please follow this structure only if it helps

- Outline how you gained your knowledge and understanding of finance and economics as they relate to conservation processes.
- Use two examples to demonstrate your involvement with financial operations and economic matters relevant to conservation, specifying for each:
 - The example, and why and how were you involved, briefly covering issues such as, for example:

- Your operation of and involvement with the economics of heritage management or regeneration projects, including the process of investment in conservation processes and the factors affecting them, as well as the workings of the property market and methods of valuation, and/or
- Your work with bodies responsible for heritage regeneration and sources of funding for it, referring as relevant to funding schemes not specifically aimed at conservation (e.g. National Lottery, European funding) as well as the administration of grant schemes, and/or
- Your ability to promote or generate investment in the built and historic environment, whether public or private, and/or
- Your involvement or familiarity with the operation of contractual aspects of conservation work including differing forms of contract, costing of conservation works and VAT
- How each example demonstrates your knowledge of heritage-related finance and economics
- What you learned and how it achieved conservation outcomes.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 6- Historic Buildings Architect

Understanding the financing of historic building projects is an essential part of my role as Conservation Architect to assist to achieve conservation projects on behalf of Clients.

I gained my knowledge and understanding of finance and economics as they relate to conservation processes by my involvement over thirty five years in the procurement of funding of projects whilst providing assistance to clients to achieve funding without which the conservation projects would be unlikely to proceed. Tied in with that is my considerable experience of building contract finance administration to achieve the project within the agreed timescales and contract figure.

Most conservation projects I undertake for clients are based on procuring competitive tenders from specialist contractors and sub-contractors and I am responsible for preparing tenders for projects. Such work typically involves assessing a brief prepared by the client, visiting the site and meeting the client to better understand their requirements and the nature of the building or site and then responding to this by preparing a tender with a signed fee agreement with terms and conditions outlining:

- My proposed approach and methodology to the project.
- My relevant experience.
- Named sub-consultants and their role and experience (if required).
- Preparing a breakdown of professional fees against different tasks, and including expenses and VAT.
- Compiling a staged programme with invoice triggers.

I am experienced in understanding the allocation of fees for various types of

reports and advice and regularly negotiate with colleagues and sub-consultants to arrive at a competitive fee proposal overall which I can present to the client. As a Project Runner and sometimes Project Leader I am also responsible for bringing my projects to a successful conclusion i.e. meeting programme, working within budget and providing high quality work.

A key part of the advice I regularly offer to clients is identifying sources of grant aid and funding. Consequently, I have in-depth and up-to-date awareness and knowledge of a variety of funding bodies and their different requirements. For example, I have prepared numerous reports for the Heritage Lottery Fund. I have secured Lottery funding and prepared a Conservation Statement or Conservation Management Plan.

I have also prepared Conservation Management Plans to support English Heritage grant-aid. I have also advised clients as to the suitability of applying for other grants or loans such as those available from the Architectural Heritage Fund (AHF). I keep up to date with these requirements either on-line or through meeting funders.

A lack of finance is a common issue within the historic environment and that, coupled with a lack of use/underutilisation of historic buildings, can often result in their becoming at risk from neglect and decay. Completing chapters in Conservation Management Plans covering the finances of the owners, understanding conservation deficits and the potential for regeneration and other uses at the sites, identifying opportunities for bringing in additional revenue streams whether through increasing visitor numbers, a change of use or understanding the options for funding is often a crucial part of securing the long-term future and economic sustainability of such sites. This protects their significance for future generations to enjoy. Costed Actions Plans and 10 Year Management and Maintenance Plans are an important part of setting out to the client what the costs are likely to be to repair, conserve, maintain or alter their sites.

I have commissioned quantity surveyors and relevant specialists to better understand the costs of a project to ensure that it is financially viable and practical for the client to proceed (assuming the necessary consents will be achieved)

Area of Competence: Intervention

7. DESIGN PRACTICE & PRESENTATION: 'Ability to analyse, evaluate and/or promote quality in design, existing and proposed, covering details, buildings and areas as well as rural and urban contexts, and to present and explain such quality in ways understandable to both professional and lay audiences.'

Optional Guidance – Please follow this structure only if it helps

- Specify how you gained your knowledge and understanding of design, new and old, in culturally sensitive and/or historic places, referring in particular to your ability to communicate, interpret and promote appropriate change among diverse audiences:
 - Use two examples to demonstrate your knowledge and experience of design in culturally sensitive contexts, briefly covering issues such as, for example:
 - Your informed appreciation, analysis of and/or proposals involving design for change, including casework, referring as required to technical, landscape, townscape and urban design principles, and/or
 - Your communication of design concepts by means of sketching, conventional drawing or digital techniques in illustration, representation and/or interpretation, and/or
 - Liaison, communication and consultation with clients, audiences and interest groups on change issues, and the re-interpretation of responses to inform design and other solutions, and/or
 - Your contribution to the promotion of high standards of design of details, buildings or areas, by drawing up and implementing schemes and/or preparing design guidance/briefs, and/or
 - Area enhancement, including urban design and landscape works and/or
 - Design intervention in traditional or historic buildings
 - For each example, explain why and how were you involved; how it demonstrates your engagement with these processes; what you learned and what was the conservation outcome.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 7- Buildings archaeologist

I generally have little input into these areas. I have sufficient design knowledge to be able to assess critically architectural design. I offer occasional advice to clients on the quality of a design and the effect this may have on an application for consent and the impact the proposal will have on the building, site or landscape.

I do however carry out some design and presentation work including creating illustrations for reports to highlight the history and development of buildings through

coloured plans and marked-up elevations or other drawings. I am able to produce reasonable sketch drawings and competent in the use of CAD.

8. TECHNOLOGY: 'Knowledge of building construction of all periods, the characteristics of structures, the nature and properties of building materials and appropriate methods of care, repair, alteration and improvement of historic fabric.'

Optional Guidance – Please follow this structure only if it helps

- Outline how you gained your knowledge and understanding of building construction and related technology, referring to a wide range of types and methods.
- Use two examples to demonstrate that knowledge and experience, referring for example to:
 - Your role in advising on appropriate methods for the repair and maintenance of historic buildings or fabric, briefly covering issues such as, for example:
 - Specialist repair techniques and the availability of materials and skills locally and nationally, and/or
 - Physical and chemical characteristics of materials and causes of decay or deterioration, and/or
 - Assessing and monitoring the condition of buildings, structures or sites, diagnosing threats or defects and specifying and prioritising proposals for their repair, maintenance and improvement, and/or
 - Rapid and more detailed assessments of building conditions, including Buildings or Heritage at Risk Surveys, and/or
 - Auditing and monitoring the general condition of fabric within areas, with a view to formulating and/or implementing strategies for action, and/or
 - Advising on new and developing techniques in conservation and their practical implications.
 - For each example describe the work and why and how were you involved, referring to how it demonstrates your experience of these processes and what you learned, including how you achieved desirable conservation outcomes.

Enter your evidence for this section below. Begin typing, or copy and paste text from another document.

Applicant 8; Structural Engineer

As a structural engineer involved with new, existing and historic buildings, I believe I have a very good understanding and experience of building construction, characteristics of structures, the nature and properties of building materials and the appropriate methods of repair and alteration. This is as a result of my general structural engineering education and professional experience, my MSc in Historic Building Conservation and my wider CPD training.

I have a good all-round knowledge in historic materials – both structural and “non-structural”, their decay mechanisms and the appropriate remedial solutions. I have undertaken numerous structural inspections and reports for historic buildings that have a wide variety of structural problems.