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That's great, thanks. Do you want to just press record and... We'll make a start.

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Well, hello everybody, thank you very much for joining us. This is our seventh Green Futures Project webinar.

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Um, I'm sure you already know who we all are, but just in case you don't, I'm Tamsin McMillan of the Gardens Trust, and my co-host is.

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Frankie Taylor, our Engagement Officer. Um, just to let you know that we're recording this session, as you probably just heard.

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Um, and it will be sent out to you, um, afterwards, uh, by email, and also made available on our resource hub, so you'll have plenty of time to look at it again if you'd like to.

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Um, we'll be taking questions at the end of the session, so... If you think of anything, please just type it into the chat box, um, as you think of it, and then Frankie and I will...

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Run through those at the end of the session. So we're really pleased to have today, um, as our speaker, Dr. Caroline Skinner, who, as you can see from the slide, is the listing team leader.

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Um, in historic England, in the east of England. Region. Um, she's an absolute expert on...

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Parks and Gardens designations, and... all things relevant to this project, so we're very pleased that she's going to be speaking as... speaking today.

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On understanding designations, and I will hand over to Caroline now.

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Hi, and thank you, Tamsin. That was, uh... flustering introduction. I hope I live up to expectations.

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Um, and... as Thompson's mentioned, I am the listing team leader for Historic England's East of England listing team.

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And this morning, or no, this afternoon, actually, I will be running through what... what we do as a team.

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And sort of focusing on the registration, the design landscape side of things.

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Um, Tamsin's already outlined about the questions. Please just put them in, and we have time at the end.

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To address that. Okay, so let's it going.

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This... is it just a sort of brief outline of what I'm going to cover. I'm going to look at the National Heritage List for England.

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You might know it as the National Heritage List of England, you might know it as the NHLE, or you may know it as The List.

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They all mean the same thing, and I'll come on to that in a minute.

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Registration is, you know, what is it, and how we assess sites for registration?

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Listing, that tends to relate to buildings. Um, again, how we... how we assess sites, the listing.

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Scheduling, which is a type of designation relating to buried archaeology, usually.

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And then we'll have time for questions. So, this is just a very brief.

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Introduction. So...

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What is listing? So, I mean, listing, in a sense, is a process which provides.

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So, a degree of protection across a wide variety of heritage assets, historic features.

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Um, if something is... listed, it means that the building site... building, site, or landscape.

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Has an entry on the National Heritage List for England. Which is quite a mouthful, so as I say, we tend to call it the NHLE, or The List.

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And everything that's on the list. Is considered in a national context. So if we're assessing a building for listing.

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We have to think about it in its national context, as well as its local context.

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So, on the list, there's currently 400,000. Over 400,000 listed buildings.

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Ranging anywhere from medieval timber-framed hall house. To late 20th century commercial buildings.

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So we cover a broad... a broad range. There are around 20,000 scheduled monuments.

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Ranging from Neolithic long barrows to underground Cold War. Monitoring stations.

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And... There are over 100... 1,650 now-registered parks and gardens, again, ranging from.

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Designed rural landscapes. To landscapes of remembrance.

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We'll most be concentrating on the registration or design landscapes in this presentation.

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But there are also... 120 historic ship wrecks.

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Including the remains of an armed cargo vessel just off the shore of Dunwich.

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Which is thought to have sunk sometime between 1536 and 1600.

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And also, nearly 50 battlefields. For example, Bosworth's Battlefield, where Richard III was killed, marking the beginning of the Tudor period of history. So.

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There's such a variety. Every day is a school day in this job.

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Um, in addition to that, we also have World Heritage Sites, which include things like Stonehenge.

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So, the Register of Historic Parks and Gardens, a special historic interest in England.

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And that's the sort of the overarching title. Was established in 1983.

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Now, this... this type of designation, when we're looking at. Things for registration.

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The whole process is administered by Historic England. This is different for listed buildings and scheduled monuments, which I'll come onto later.

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But it is Historic England that assesses these, and then. A separate group of people will make the decision on whether.

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The criteria are met for registration. Um, so registration...

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If we were looking at something. To be added to the register.

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Um, we would be assessing the special historic interest of a design landscape.

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And there are three grades at which. The landscape can be.

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Registered, Grade 2. Which is of special interest.

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Grade 2 star, which is of more than special interest. This is the wording.

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In the... in the legislation. So this is... this is how it's defined.

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In the, um... legislation that we have to use, and Grade 1 is of exceptional special interest.

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The image here we have is of Bellevue Park in Lowestoft, formerly known as Arboretum Hill.

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But very soon afterwards. Created... it was changed to Bellevue.

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And it's considered to be sort of a symbol of Lowestos' growing civic pride.

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It was opened in 1874, with the exception of the... the.

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And with the exception of the bandstand, which stood here, if... can you see my cursor?

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Let me see if I can...

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No, I don't think I can see that.

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Let's see if I can get my laser pointer. Can you see that now?

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No... Oh, yes.

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Yes, perfect.

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So, um, with the exception of the bandstand, which stood here.

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Its interior remains largely unaltered since 1873, when it was first laid out.

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Um, the brick and steel bridge. At the top here, the blue triangle means that that is a listed building.

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Um, and it... It, um...

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Linked the large houses on North Parade. To the park, and is listed at Grade 2. And then a Naval War Memorial.

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Which stands on the... site of the bandstand.

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Is also listed, um, at Grade 2. So that's just one example.

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Let me just move to the next slide.

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Now, to help us... in understanding of design landscape types, there are four.

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Register of Park and Garden Selection Guides. These are... it's one on rural landscapes, one on urban landscapes, landscapes of remembrance.

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And institutional landscapes. And these are all publicly available on our website, and I know we're going to put the link up.

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Certainly coming later on in the, um, in the presentation, but if you go onto Historic England's.

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Website, um, search for selection guides. These will come up. Um, and they are incredibly useful.

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For a starting point when trying to understand these landscapes. In addition to the selection guides.

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We have something called Introductions to Heritage Assets, again, available on the website.

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Um, for example, there's one on War Memorial Parks and Gardens.

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Which was published in 2015, or another on post-war landscapes. Published in 2020, and it sort of... helps to demonstrate the breadth of some of the things that we are looking at.

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As I say, all available on our website.

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Now, he was starting to get into the nitty-gritty of what we're looking for when we're assessing.

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The special interest of a design landscape. And these are sort of our key considerations.

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Um, the... the date... For the period of the landscape.

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And generally, the older a landscape is. The more likely it is to be registered.

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Um, for example, for a site created before 1750. We wouldn't anticipate that that whole landscape survives in its entirety.

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But we'd be looking for some very key elements of that early landscape.

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Um, and that would boost its chances of. Of being registered. Maybe it's undergone changes at different times, but that there's still a key element of that early design landscape that we can... we can still identify and can still be read on the ground.

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Um, here you'll see the fine, formal gardens of Summer Leighton Park.

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Um, this was registered Grade 2 star in 1984, so it was one of the very early.

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Um, registrations to have been done. Originally laid out in the 17th century, and today's landscape.

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Largely represents sort of an extensive phase of rebuilding. And Remodeling by John Thomas in 19... in the mid-19th century.

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But it retains elements of the original design, and we can still see that and read that.

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So, again, it boosts that, um, level, and... and... will be part of the reason why it is a Grade 2 star. I mean, you can see from the photograph, it's...

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An exceptional garden. Um, but these are all the things that help to boost its, um.

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Importance. Um, we also consider whether the garden design or the designer has been influential.

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In garden history as a whole? Has this garden particularly. Um, influenced how gardens have developed over time. Do they influence fashion and taste?

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Again, they're things that will all boost an assessment. We can ask... we ask ourselves, is it an early or representative example of a style or layout?

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Um, type of site, or the work of a designer of national importance.

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You know, if it's a capability brown landscape, you know, it immediately pricks our attention, because we think we can compare it to his other works, and we can look at it and see how.

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Representative it is of his work. Um, is it associated with significant people or historic events? You know, are there, you know, did the king design this landscape?

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Or, you know, representative of the Crown, or... Particularly parliamentarians.

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So, significant people, historic events, will also. Help to add to the story and to the...

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Chances of it being registered. We'll also ask if there's strong group value with other heritage assets, such as, you know, the country house.

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It's not impossible, but it... it's much more likely for a landscape to be registered.

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If... if it's associated with a big house, particularly if the design of the garden.

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Reflects the layout of the house. If the house has been demolished, the garden sort of lost its context. So again.

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It's, um... It's about that sort of group value of other things.

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Um, again, it could be hand... it could be the country house, it could be a bandstand, or it could be a deserted medieval village in the landscape. They all add to the group value.

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Okay, so here's, um... I'm going to go through a few examples of... probably sort of quite quirky examples of.

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Registration, so... This is an example of an unusual registered park, in the sense, um.

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It may not be considered, obviously, designed. But some of that may be answered by the fact that it's actually 13th century or earlier.

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Um, this is, um, Saberton Deer Park, as you can see.

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Um. It's certainly documented from the 13th century, but we're...

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There's a good chance that it was impact earlier than that as well.

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And the importance of this, and... The rarity of this type of landscape is that it's remained unencumbered by later development.

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So, this is a map drawn in 1600. John Norden's map of Staffordon Park.

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And you can see, I just sort of. Try and remember that shape, um, and that layout on that earliest map.

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There's these areas of pasture. Um, within the park.

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So... really, uh, illustrated in the map.

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And then in 1805. We still have those areas of open.

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Woodland. Some of it has been fenced in to create more, sort of, pasture-like areas, but.

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On the whole, the parkland remains. Very little autos. This is the Park Pale, which runs around the outside.

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There is a lodge house here, and a lodge house here on the modern map.

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Um, but on the whole, you can see the shape. And you can see the layout.

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If we look at this LiDAR map of Stavaton. Um, and this shows it in, sort of, 3D. The LiDAR helps to bring it... bring it to life slightly, in the sense that you can still see.

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The part pail, running around like that. You can still see the sort of fenced.

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Pasture areas. But within here, it's virtually untouched.

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And you can see from this map on the top right.

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Um, the green area... is the area that... that was registered.

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The little red sprod in the middle there. Is a scheduled monument, so it has an archaeological site on it.

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Um, and it's... the site is actually named as Cumberland Mount.

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But I think that that actually has its origins in some sort of.

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Deer Park Management. So, although it's not associated with a. A country house.

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It has got this building here, which... which was part of the... functioning of the park.

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So if we look at this, it's not quite as clear as I'd hoped, but on this... bottom right-hand side, you can still see. This is John Norden's map of 1600 overlaying.

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On a modern survey map, and you can see that the layout.

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It's pretty much the same. There are some fences have been put in, probably a result of.

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You know, modern-day farming practices, but on the whole. It's an incredibly intact landscape.

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And this section of the part pale. Survives incredibly well. Let me just go on to the next slide.

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Top left, you can see this mound. Of the part pale, and it stands... I would think to about 6 foot high, and is about 10 feet wide.

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And on the top. Originally, it would have had maybe a fence, maybe some sort of hollybush, or some sort of... defense on top of the mound. Now there's a sort of whole series of quite mature oak trees, but.

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It's very, very clear in the landscape. On the right-hand side, we've got...

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This is Cumberland's mouth as it survives today, and this is when it was excavated.

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Um, in the early 20th century, so you can see the scale of some of the features there.

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And this incredible oak. Is, um, just one of hundreds.

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That survived within the park. It is publicly accessible, so if you get an opportunity.

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To go to Staffordon Park in Suffolk, then I would highly recommend it. It's easy to get lost, though, so do take a map.

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Um, so that was... that was actually registered at Grade 2 Star as part of the Suffolk.

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Forgettable Gardens project. And when we write a recommendation, we have to give the reasons.

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Um, I'm not going to read this all out to you. I shall leave it on the screen for a minute or so, so that you can have a look at it.

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Um, but this is... you know, it was dating, as we know, from 60... 1268.

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Um, registered Grow2Star, and these are the reasons why. And it is the survival of this landscape which actually.

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Really does, um, set it aside from other... other examples.

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Well, from... to something completely different. Um, this is the Pearl center near Peterborough.

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And in 2019, we received an application to assess the postmodern offices of the Pearl Assurance Company near Peterborough for listing.

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And it's Divine Gardens for registration, so it came to us as an external application.

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The gardens surrounding this... commercial offices were designed by Professor Arnold Wedgel.

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Of the landscape research office. Um, and it was executed under the direction of Chapman Taylor Partners between 1989.

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And 1992. So...

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It's very recent, but compared to Southerton Deer Park. It's, um... They have to be... have to be 30 years.

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Older than 30 years to be considered. So, the application that came in, it clearly set out the architectural and historic interest of the site.

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But there was a live planning application, which would destroy some of the design landscape.

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The evidence significance and the threat. Uh, to the building and the landscape.

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Meant we needed to take this application forward.

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So we carried out a site visit to assess the building for listing, the design landscape.

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For registration. And when we visited, we also found a very ornate.

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Unlisted war memorial, which have been relocated from the company's London office to their Peterborough office.

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When they moved in in the early 1990s. So we assess that for listing as well.

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Landscape gardens and the pressure grounds. Include two connected lakes.

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A memorial garden. An entrance courtyard, which you can see on the bottom right, which is quite a spectacular entrance to.

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What is essentially a modern building. Um, but with design... such design quality, um, it... it was really important.

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Also, there's a psychic garden, par tear garden, a pyramid. Wildflower Meadow and Ziggurat.

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So this is just a sample of what... what we found on the site.

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So... We had 3 great outcomes here. We listed the commercial offices at Grade 2.

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The War Memorial at Grade 2 Star. I'm registered to design landscape at Grade 2.

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So the map here, the green shows the area of the registration.

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The blue shows the area of the listed. Commercial buildings, and a little blue triangle, which you may not be able to see just in here.

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Um, is the site of the War Memorial. And the reasons...

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For registration, explain that, you know, the garden possesses special historic interest.

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For the design by Professor Arnold Weddle, an accomplished landscape designer and influential lecturer of landscape architecture.

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As a rare example of a highly designed landscape associated with a.

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Contemporary commercial office building. I mean, that in itself is quite innovative in these days where, you know, aesthetic.

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Are not considered particularly important, and. It is often to do with functionality when buildings are designed, but here.

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The building had been designed. To include a landscape, and to have the, sort of.

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The welfare of their, um, employees, really.

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So it is a rare example of a highly designed landscape associated with a commercial building.

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Also for design interest, it's highly creative, reworking. Of a familiar landscape, a familiar, sort of.

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Language, and it was... mouthful handling in the form and function of the building and the landscape.

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Um, the architectural quality of the landscape and the building. And the recreational value.

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Um, it also had strong group value with the listed building registered landscape, and the listed.

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Memorial. So, when we register the gardens in 2019.

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They were the youngest registration on the list. With only 30 years since ground was broken.

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In 1989. I think it has now been superseded, but, um... It was... it was a very important one for us to capture.

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Now, I hope you found these examples. Interesting. Um... We, uh... oh, sorry, that's the reasons for the registration, which I've just run through.

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So I won't go through that again. Um... I'm now going to have a look at some other.

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Sites. That weren't so successful, ones that didn't quite meet the bar, and hopefully that will help to give you.

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Um, a sort of scale on which to... measure some of those that you'll be looking at.

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So, this is, um... what we call a rejected initial assessment, so it came in as an application.

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We looked at the information provided, we did our own little bit of desk-based research.

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Um, and... We... this came to us in 2020, I think it was.

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The applicants' supporting documentation included historic coordinate survey maps, newspaper articles, historic photographs, as well as current photographs.

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This map shows this... the image you can see here is the map which shows the 1888.

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Ordnance Survey Map overlaid on the current Ordnance Survey base map.

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So, windy meadows, as you can see, is an open land, an area of open land, took on its present landscape form around the middle of the 19th century.

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And is bounded by these sort of shelter belts of trees.

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Around the edge. Um... Um...

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So, shelter belts of trees, and... And, um, fields surrounding, but also this development here.

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It was linked to the manor house. Over here. Um...

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Associated with associated barns, stables, cowhouse. But judged against the criteria.

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For registration, and our supplementary guidance in those, sort of, those selection guides.

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Um, we felt that the... The evidence didn't really give us... it didn't merit registration, because the park is typical of its date.

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It doesn't display a high degree of quality or innovation in its design.

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Um, the separation of the northern part of the former Manor Park, which I think went up as far as here.

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Certainly the sign of the ice house here. There was also a shelter belt of trees up here.

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Um, so the separation of that from the actual park itself by modern development.

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Sort of compromised its original form, and so this was rejected, this application was rejected for registration.

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For those reasons. Again, this was one that we took to full assessment.

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It came as an application, um... And... we took it to assessment.

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But when we got out on sites. Um, it's a late 18th century Parkland, gardens of Halton Hall in Lincolnshire.

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Um. The... it's associated with a number of listed buildings in this corner.

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But after carrying out a site visit. And consulting a whole range of, sort of.

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Stakeholders. We concluded that the Parkland.

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Didn't possess the level of special historic interest needed for registration.

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Um, it's modest in its form. And sort of limited in the way that it was actually designed. I mean, it's a beautiful landscape.

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Was associated with beautiful buildings, but its degree of change. And it's sort of quite... plain in its design.

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Um, so we didn't, again, this was... went to full assessment, but we didn't.

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And end up registering it. Based on our site visit, and what actually survives on the ground. A lot of the area had also been plowed.

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Um... So, that was registration.

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I'm going to sort of... I spent more time on that, but I'm going to run through the differences between.

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Listing of buildings, registration of landscapes, and the scheduling of archaeological sites.

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So, um... When we assess buildings for listing, we first and foremost consult the principals of selection for listed buildings.

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Which are published by the Department of. Culture, media, and sport, or DCMS.

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These were published in 2018, and again, can be... If you search Principles of Selection for Listed Buildings, you will get the document up and can have a look at that. It's dry, and it's technical.

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But it's a useful reference. Um, and these, as I say, these were written in 2018, and they provide.

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The sort of statutory or the legal criteria for listing. Um, which are, in fact.

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Special architectural interest or special historic interest. They're the fundamental criteria we have to look at when we're looking at a building for listing.

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But again, the key factors to consider age and rarity. Aesthetic merits.

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Selectivity, so if... obviously. Um, the number of medieval timber-framed hall houses.

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Surviving will be far less. Some Victorian... villas, because the number that were actually built obviously increases the closer we are to modern day.

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So we have to... have to, um... consider the selectivity, and whether it's a rare survival, whether it's.

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More recent. And in terms of age and rarity, the older a building is, the more likely it is to be listed.

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If it retains a lot of its historic fabric, whereas in a modern building, or a more recent building.

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Um, it would need to be more intact. For us to consider it.

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So the age and rarity and selectivity fall into that category.

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We have to think about the region and the national interest.

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And it's historic interest. There could be things relating to a building that.

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Um, you know. Is not evident in the architecture, but could be very relevant in terms of its historic interests and what it means to people, and has meant to people in the past.

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Again, there are three... three grades. And they're very similar to the, um...

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Registration grades, grade 2. Which is the lowest grade.

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Is of special interest, and 91... nearly 92% of listed buildings are at Grade 2.

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Grade 2 staff of more than special interest. Um, and 6%.

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Um, there are approximately 66% of the national... of the listed buildings on the NHLA are at Great You Star.

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An exceptional special interest. Is Grade 1. Very few buildings meet that grade.

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And this might not be an obvious example to you. With the, uh, Willis Building in Ipswich, which was built between 1970 and 75 by Norma Foster.

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Is listed at Grade 1. You may look at that photo and... Um, question why. I shall come back to that case a bit further... a bit further into the presentation.

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Um, again, Historic England has published 20 listing selection guides, which provide us with a historic overview.

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Of different building types, and point us towards the specific factors. We... should consider when assessing a certain building type for listing.

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Again, we also publish introductions to heritage assets. Which provide us with an in-depth.

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Understanding of particular building types, which. Until now, have been little studied.

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Both the selection guide and the introductions to heritage assets can be found on the Historic England website.

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And these are... I've just shown you ones here that might be relevant to you.

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Particularly as you research your parks and gardens, because there is one on garden... and park structures.

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Agricultural buildings are often found within the. Um, a design landscape, places of worship.

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And also commemorative structures. So they're just... there's just four. From the whole range, but hopefully it gives you an insight into what's out there and readily available.

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Um, his further images of the Willis. Building. Um...

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And I think it helps. To actually understand.

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Why this building was listed at Grade 1. You may see it externally as top left picture. You can see a sort of dark.

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Glazed building, but with this sort of curved profile. Um, it was very innovative.

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Um, and well designed. The interior, you know, it...

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It is... it isn't everyone's taste. But I will give you the reasons for the designation in a minute, but I think this..

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Image on the right is particularly interesting, because this is the same building.

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But on a sunny day, this glazed exterior reflects the historic buildings of.

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The town. So. It creates this image, as you look at that, you almost lose that building and see it as a sort of historic landscape, and that was particularly.

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Innovative in its design. Um, again, there's a lot of words on this site, so I apologize for that. I'm not going to read them all out, but I'll give you.

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A minute to just have a quick look through. Um, just to summarize, you know, it was an office building designed by Foster Associates.

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Um, built of reinforced concrete frame with this bronze glazed. Cutting. And turf covering a flat roof. So, again, sort of environmentally.

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Had less of an impact, and that glazed... front. Um...

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Has its merits in reflecting the historic. Um, elements of the town.

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Can share the slides after this, um, but if it's being filmed, hopefully you can get that information.

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If you haven't had a chance to read all the way through it.

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No, this was, um... This is Snape Malting's concert hall, Riverview Cafe.

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Um, if you don't know Snape, it's a former molting site.

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Of mid-19th century, which was built for Newsome Garrett. Um, it was converted to a concert hall in 1966.

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And opened by the Queen, I believe. But almost... immediately it opened.

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It suffered a fire and was reconstructed again in 1969. So, literally, 3 years after it had been built.

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The architects, Arup Associates with. Engineers and acoustic... specialists. Um...

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Were commissioned to make feasibility study. When the lease of the old Maultings was offered.

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So much of the work was carried out by Derek Sudden, who, um, was a sort of acoustic.

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Specialists working within the, um. Our associates.

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Um, and it is an exceptional. Adaptation of a... really what was an industrial building.

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Um, and now it has almost sort of cathedral-like proportions. You have... this is the concert saw hall itself.

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The roof, the seating, everything is designed to give the optimum.

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Um, in sound. And it is a... for any... music, uh, specialist.

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You know, it is a go-to place, not only to learn and train.

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But also for the audience as well. Um, this middle photograph, I think, just shows the scale.

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They're absolutely fantastic use of natural materials. You've got brick, you've got wood, you've got stone.

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And very little else. It is, um, um, well, obviously glass as well, but... It's, um... It's an incredible building, actually, and the one on the right shows.

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The cafe space, which is part of that as well. So, the reasons for that...

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Um, again, I'm not going to read them out, but it... they... it is an exceptional example of an adaptation, and one that... won awards, and is a good example of an adaptation of a historic building, and you can still read the historic building within the new development. So that's why that was listed. It was, um...

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Very good example. I'm conscious of time, so I do need to keep moving.

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Um, I'll quickly go through schedule monuments, and this schedule monuments are usually monuments that are.

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Ruinous, or were the remains. Survive entirely under the ground. You might see when you're looking at Parks and gardens, you might see humps and bumps, which often.

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Representing buried archaeology. Um, and...

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This is usually... it would usually be scheduling that's used to protect those remains.

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Um. And a schedule of almost exclusively prehistoric monuments.

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Um, was first compiled under the Ancient Monuments Protection Act of 1882.

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And then scheduling a selection of nationally important archaeological sites, um.

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They all just form... scheduling is the oldest form of protection, which began in 1913, so it predates listing.

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And it predates... obviously predates registration, because that came to us quite late.

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Um, the Secretary of State... per TCMS, Department of Digital... uh, Department of Culture, Media and Sports.

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Had a duty to compile. And maintain a schedule of ancient monuments.

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And they have to be of national importance. And the purpose of the schedule, um, is to preserve them as far as possible.

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Um, again, the first protocol was the principles of selection for scheduled monuments.

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Um, but... fundamentally, they have to have a level of archaeological interest and a level of historic interest, um, but the bar is quite high.

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Um, and the schedule can include. Well, here we've got Bongay Castles of medieval castles, but we go far, far further back than that to.

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The prehistory. Um... And Neolithic longbearers, we've just done a project, um, looking at Neolithic longbarrows, and another one where.

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Another monument type from that era would be something called courseware enclosures. So we're starting from that.

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But equally, we can go up to... Um, Cold War bunkers, some of which are scheduled.

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So... The key factors, again, very similar in many ways, to the listing ones, but, you know, period, is the.

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Is the monument. Characteristic of a period, so...

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Medieval modern Bailey castles, I would suggest very highly, um, representative of that period.

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Um, and survive some better than others. Rarity and scarcity, you know, how common are they? Again, the older it is, the fewer we have of them.

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So, they are more likely to meet the criteria for protection if they're older and survive well.

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Than something more... more recent. Um, for scheduled monuments as well, we can look at documentation. Has it been excavated? Has there been some archaeological evaluation work done?

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Is there geophysical reports, but equally here as well, there's a lot of historical documentation which might describe.

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The castle, who owned the castle? Um, and helps to put that sort of human... human element into what we're looking at.

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Group value applies in the same way as it does for.

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Both registration and listening, survival for archaeological sites. We need to know it survives, and often below ground.

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We might have an inkling it survives, but we need to know what survives, and that's where we need either excavation reports or geophysical reports, or... an earthwork survey.

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And then these other elements. Final one being archaeological potential, and that's key to scheduling, is.

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What potential does a site hold? Um.

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That would help... what potential archaeological potential, what deposits might survive beneath that, and that takes some research, obviously, into defining what that might be.

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But there are about... well, over 200 categories of monument that are represented on the list.

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Um, this is still, uh... Bungay Castle, and here, this site is both listed and scheduled.

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The map to the top left, the blue line, represents the standing remains, which are listed at Grade 1.

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And then, to the right, we have the scheduled monument, outlined in red.

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So that's the area that is protected by scheduling, and scheduling is a much stronger designation.

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It, um... anything that happens to... within the Schedule Monument has to come through Historic England and has to be authorised, and we will provide advice.

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On anything that's done within that... within that area. And very, very impressive standing remains there of fungi.

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Again, we have, um... There's selection guides.

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A different set, because this is looking at scheduling. And again, we have Introductions to heritage assets as well. So, here we have gardens.

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Settlement sites, religion and ritual... post-AD4 gen and commercial, uh, sorry, commemorative and funerary monuments.

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There's a whole host of these online, again, for scheduling. So, um, please do take a look, because I... apart from anything else, they're quite a good read.

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Um, I'm very interesting. So, um...

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I'm coming to the end now, you may be pleased to hear, um, but not everything.

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That is important or significant will be designated. Um, and again, our website is a wealth...

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Of information. We have... historic environment records, we don't... we don't manage those. We don't...

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We contribute to them in terms of reports that we provide for the local authorities to put on the historic environment records.

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Um, but... you know, we have information on our website about what.

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What they are, how to use them, and where to go for them.

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We provide guidance. Um, conservation area appraisal, designation and management. We provide guidance on how to do that.

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But the local authority. Will conduct those and write those.

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Um, so if they have them, they are often very, very useful.

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Also, we do guidance on... we provide guidance on local heritage listing. It's not something we do, it's not something that Historic England carries out.

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But as government advisors to the. On heritage, we provide guidance on how.

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You might want to do that, in terms of developing, um.

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A local list. Again. How she's Gateway, there's a little snip from the website talking about Heritage Gateway improvement, and how.

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That's another database that provides lots and lots of information. So, things to flag.

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From any of your research. Um, it can be... worked into the local list.

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It might be part of a conservation area, where more information is held, historic environment records, and the Heritage Gateway, all really key.

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Databases to help. Um, boost our understanding of these monuments.

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Of the... of the heritage generally. So, this is... this is the end of my presentation, but...

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If there's any questions, do let me know. Um, I'll stop sharing shortly, but... the... if you have any listing inquiries, when I say listing, that means any of the designations we've talked about.

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Or other development advice? For general inquiries, you know, there's different email addresses there.

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And... I thought I had put the link to the website on there.

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Oh, I have, I have, yeah. Um, so yeah, you do use that, because there's a lot of information on there that I haven't... I haven't touched on.

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Thank you very much, Caroline. Sorry, let me just cut in there.

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And thank you very much for listening.

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Um, that was absolutely fantastic, and the examples you gave were really interesting and varied, and I'm sure everybody really enjoyed it. We have got some questions in the chat.

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Um, so I'll just... I'll get started with those. Um. So we've got somebody who's interested in, um, urban landscapes, um.

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And they've asked, what's the smallest garden that has been registered? It's a very specific question, so you may not have the answer at your fingertips.

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That's a very good question. And the answer is I don't have it.

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It's at my fingertips, but we have, we have... registered gardens associated with.

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A family dwelling. So, um... I'm thinking of one in Norfolk, Kett's Castle.

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Um, I haven't got the actual... name of it, I think it's Ketsk, I think it was called Cat's Castle, which actually is quite a small landscape.

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But was designed around the building, um. And we have done that, um, I can think of other examples in Cambridge as well, where it's really a domestic house.

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But the landscape survives, particularly from, um. Arts and crafts type gardens as well, you know, quite small.

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So I'm afraid I don't have a definitive answer, but, um... there are things out there, and I could try and find out.

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Thank you very much. Um, and then Jill asks, um, what's your advice on a site that needs some restoration?

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When some features have been lost. Is it best to apply for the garden in its unrestored state, or wait until the restoration has happened?

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Good question. Um, I would suggest that.

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The application is sent before. The modifications, because if it is registrable.

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It's going to be registerable. In its current form.

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If you make changes to it, you're in a way... even if you're trying to restore it back to its original.

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Um. There could be elements that's altering or changing.

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The sort of integrity of that, even if it's unintentional, integrity of that garden. So, I would suggest put the application in before, because then you can also ask for advice.

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On how best to... to make those changes.

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I think that would be my answer there.

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Great, thank you. And then we have another one here, um, this is an interesting one.

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Is information publicly available about designed landscapes for which applications for registration have been rejected.

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Um, either as an initial assessment, um, or when they've got to the Do Not Register process. So, yeah, is there a list of those.

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Landscapes that were put forward but then didn't make it.

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This gateway should have things in there that have been. Turned down for registration, so that is...

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One way of looking at them. Um, historic environment record officers also would have that information generally, but if it's about one specific case.

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Get in touch, and we can say whether that's been... Whether it's been assessed before.

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Um, and... and whether, you know, if it has been assessed.

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And it's been rejected, then we can give you the reasons why that was.

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Great. Um, and then another one, um... oh, this is a good one, too.

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Why do you think there are so many more buildings than parks and gardens on the list?

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And is there a wish to add lots more green spaces? Because 1,600 isn't many for all of England.

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Very good point.

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Absolutely, and I think it's... well, part... Part of the number is because of the number that are available to assess, because buildings are in the forefront of everyone's mind, because we all live in a building, we all have.

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Our associations with buildings, so we get more applications to look at buildings.

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There are more surviving, so therefore there are a bit more that meet the criteria for.

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For listing. In terms of gardens. There are so many more that need to be assessed. There are so many waiting out there, and because we didn't get.

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The legislation that allowed us to assess them till 1983. That's at least 40 years after listing.

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And nearly 100 years. After scheduling. So... We've had more time to add those other things to the list.

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Um, but there are... there are... I mean, there are a lot of buildings still need, um, assessing, and there are a lot of archaeological sites still need assessing, but I would say, um, there are particular gaps with registration and landscapes.

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Yeah. Thank you. Um, so, as part of the Green Futures Project, um.

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Mostly, we're going to be looking at landscapes that are non-designated, so not registered or not scheduled.

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Um, but if we... if the volunteers working on the project come across any, um, spectacular landscapes.

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We may be putting forward some applications for registration. Um, so, could you explain, sort of, how long that process takes?

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Um, so, for example, if the volunteers were to put in an application to get one of the sites registered.

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And then we put that in in April, when the research period ends.

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Roughly how long does the whole process take? It's quite lengthy, isn't it?

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It's quite lengthy, and also it will depend how many we get in at one time.

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Because we've only got... my team is only 6 people. Then we cover Norfolk, Suffolk, Essex, Cambridgeshire, Hertfordshire, and Bedfordshire, for all of.

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All of the, um, designation regimes, so... We are thin on the ground, so that... I'll just lay that out there first.

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Um, but the process is, once we've got the research. We then have to look through the research, we have to contact the owner, the local authority, and other interested parties.

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We have to arrange a site visit, we have to do the site visit.

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We then have to write a consultation report. Which goes out to all consultees for 3 weeks.

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And then we have to write the recommendation. So that whole process.

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Um, as I say, it depends on what we've got at the time, and we have to prioritize.

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Prioritize things that are immediately under threat. So there's... there's lots of... factors. But... it's unlikely you'll get.

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A response, or gets a decision, certainly, before 6 months. And even that can be optimistic, depending on how many we get and what else we have to deal with at the time.

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So, um, 6 months to a year, I would suggest, is perhaps realistic.

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That's useful to know, because it's very likely, then, that the decisions, any decisions about registration, will come in after the end of the project, which ends in October next year.

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But we would, of course, let any volunteers know that, you know, what had happened with the.

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With the, um, applications. And can I just ask a question?

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Yes, of course.

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Um, do you have any idea who most of the applications for registration come from? Do they come from owners, or do they come from.

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Researchers like the County Gardens Trusts, do you have a feel for that?

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Surreal mix. And if I'm perfectly honest.

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Um, applications will come from members of the public. Who are concerned about a proposed.

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Housing development, or about... and then they suddenly become aware of the importance of a landscape, and they will put those applications in.

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Um, so I would say probably the majority of those. Occasionally, we get them from the Gardens Trust. Obviously, we've been working closely with the Suffolk Gardens Trust, and we've... we've had a project there, so there has been, you know, a large number that have come from volunteers.

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But, um... I wouldn't say there is a definitive.

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Group of people that put them in, but we don't get many.

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From specialists. We don't get many from Gardens Trust, although when we do get an application, even from member public.

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The guns just often have a little hive of information that will help us to assess those, and we'd always come to the Garms Trust for all that information. So.

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Um, yeah, there's no one type of person that... A prize.

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Yeah, that's interesting, thank you. I think that's the end of all the questions, unless you spotted any more, Frankie.

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No, that's it. That's great, and really good questions. Um... So, yeah, excellent. So, just a quick reminder that, um.

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Oh, very good.

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Next week, um, I'll be following on from this, um. Caroline mentioned that non-designated landscapes are also obviously extremely important, and.

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I'll be talking about the ways that those can be highlighted by, um, sharing research on them on platforms like.

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Historic environment records and local lists. Um... So do... do come back next week, um...

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So I'd just like to say thank you from all of us, Caroline, that was a really interesting, absolutely fascinating talk, fantastic examples.

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And thanks to everybody who's come along today. Um, and let's just have a virtual round of applause for Caroline. Thank you, everybody!

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Thank you very much, and it's been an absolute pleasure, and as I said, very, um, thought-provoking questions, which was very interesting.

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So, um, and if you've got more questions, perhaps, you know, get in touch. Details were on the... on the presentation.

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So, thank you.

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Thank you very much, Caroline, and yeah, thanks everybody for coming. You may now go off and have your lunches, and we'll see you again soon.

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Bye for now.

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Aye. Aye.

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Bye, um...