LAND AT GREAT COTTON FARM
STOKE FLEMING
SOUTH HAMS
DEVON

Results of a Historical Visual Impact Assessment

South West Archaeology Ltd. report no. 170406

ARCHAEOLOGICAL SERVICES & HISTORIC BUILDING RECORDING
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Land at Great Cotton Farm, Stoke Fleming, Devon
Results of a Historical Visual Impact Assessment

By Emily Wapshott and Faye Balmond
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Work undertaken by SWARCH for Robin Upton
Of WYG on behalf of Millwood Homes

SUMMARY

This report presents the results of a historic visual impact assessment (HVIA) carried out by South West Archaeology Ltd. for Woodbury Castle, a scheduled hillfort, with respect to land at Great Cotton Farm, Stoke Fleming as part of the pre-planning submission for a proposed residential development.

The proposed phase 2 development will extend an earlier stage of development (phase 1) for which building works are yet to commence. West-north-west of the proposed development is Woodbury Camp, a Scheduled Ancient Monument. This is a substantial defended enclosure located in a locally-prominent position. The hillfort lies within several fields south-west of Woodbury Farm, and parts of the rampart survive relatively well; however, most of the monument has been ploughed down and the site is on the Heritage at Risk Register.

This assessment determined that there would be intervisibility between Woodbury Camp and the houses on the edge of the proposed development, and views to the monument from along the valley from the south-east would include the development; those houses would not, however, be substantial skyline features and any impacts can be softened through appropriate mitigation measures. Bearing in mind the current situation and condition of the monument, and the visual effect of the proposed housing scheme, the overall impact of the proposed development can be assessed as ***negative/minor****. Mitigation in the form of hedgerow and tree planting is proposed.*

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1.0 INTRODUCTION

LOCATION: LAND AT GREAT COTTON FARM
PARISH: STOKE FLEMING
DISTRICT: SOUTH HAMS
COUNTY: DEVON
NGR: SX85562 50577
SWARCH REF: DGC16

1.1 PROJECT BACKGROUND

This report presents the results of a historical visual impact assessment (HVIA) carried out by South West Archaeology Ltd. (SWARCH) for Woodbury Camp, a Scheduled hillfort, with respect to a proposed housing development on land at Great Cotton Farm, Stoke Fleming in the South Hams, Devon (Figure 1). The work was commissioned by Robin Upton of WYG on behalf of Dan Salt of Millwood Homes in order to assess the potential visual impact of the proposed housing development.

1.2 TOPOGRAPHICAL AND GEOLOGICAL BACKGROUND

The hillfort is located to the west of Dartmouth, south of the A3122, east of Bugford and south-west of Woodbury Farm. The hillfort is perched above a steep-sided valley that runs down to the sea to the west of Stoke Fleming at Blackpool, at an altitude of 140m AOD. The proposed housing development is located *c*.0.95-1.75km to the south-east, to the north-west, north and north-east of Great Cotton Farm. Both the hillfort and the proposed development are located on the same level interfluvial area.

The soils of this area are the well-drained fine loamy and fine silty soils of the Denbigh 1 Association (SSEW 1983). These overlie the mudstones, siltstones and sandstones of the Dartmouth Group (BGS 2017).

1.3 HISTORICAL BACKGROUND

Both sites lie within the ancient parish of Stoke Fleming (*Stoch*) in the Hundred of Coleridge. This was a Domesday Book manor held by Walter de Douai; it paid tax for 5 hides but had land for 24 ploughs – a very favourable assessment. It is recorded as *Stokes* in the 1218 Feet of fines for Devon, *Stoke Flandrensis* in 1261, *Stokefleming* in 1270, and *Stoke-flemyngg juxta Dertemuwe* in 1299. The family of *le Flemeng* is first mentioned in context with the place in the 1218 Feet of Fines. The name 'Cotton' is first recorded in the Subsidy Rolls of 1333 in the form *atte Cotene*, i.e. 'at the cottages' (Gover *et al.* 1931, 331), suggestive of a minor settlement. Woodbury (*Wodebury*, presumably the farm) is also first recorded in 1333 (Ibid).

The Historic Landscape Characterisation for Devon has characterised most of the fields in this area as *barton fields*, large semi-regular sub-rectangular enclosures laid out between 1400-1800. The fields immediately adjacent to the farmsteads are listed as *post-medieval enclosures*.

1.4 METHODOLOGY

The desk-based appraisal follows the guidance as outlined in: *Standard and Guidance for Archaeological Desk-Based Assessment* (CIfA 2014) and *Understanding Place: historic area assessments in a planning and development context* (English Heritage 2012).

The historic visual impact assessment follows the guidance outlined in *The Setting of Heritage Assets: Historic Environment Good Practice Advice in Planning: 3* (Historic England 2015). But also takes account of the guidance outlined in *Conservation Principles: policies and guidance for the sustainable management of the historic environment* (English Heritage 2008), *The Setting of Heritage Assets* (English Heritage 2011a), *Seeing History in the View* (English Heritage 2011b), *Managing Change in the Historic Environment: Setting* (Historic Scotland 2010), *Guidelines for Landscape and Visual Impact Assessment* 3rd edition (Landscape Institute 2013), *Photography and Photomontage in Landscape and Visual Impact Assessment* (Landscape Institute 2011).

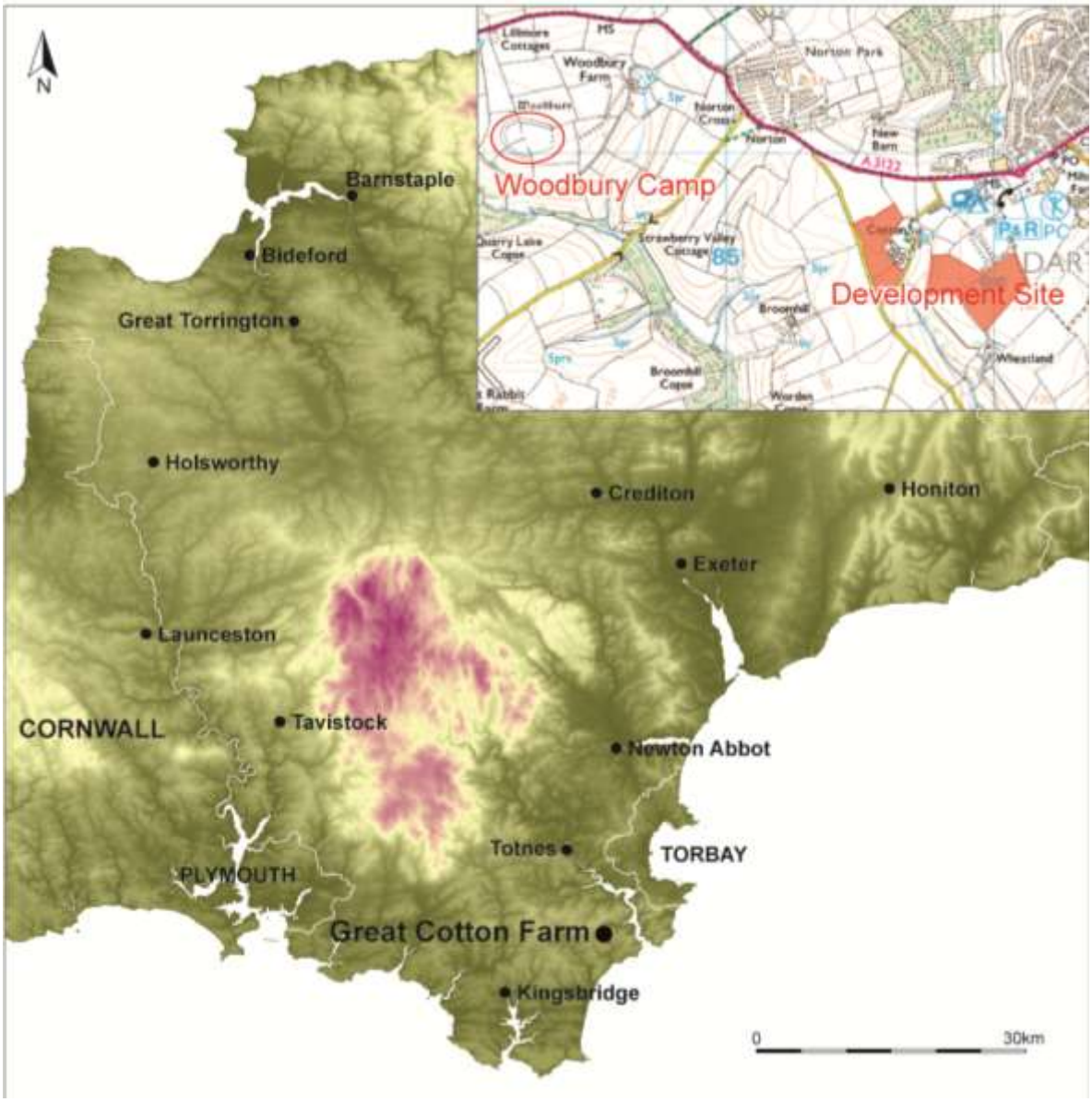

FIGURE 1: SITE LOCATION (THE PROPOSED SITE IS INDICATED).

2.0 HISTORICAL AND ARCHAEOLOGICAL BACKGROUND

2.1 ARCHAEOLOGICAL BACKGROUND

The hillfort is itself a Scheduled Ancient Monument (MDV8504), but there are no other SAMs in the immediate area. A number of cropmark enclosures are noted on the HER along the valley to the south-south-east (MDV36970 and MDV42999). At Great Cotton itself, a number of archaeological investigations have taken place, including a 25ha geophysical survey and an archaeological evaluation (see Substrata 2010, SWARCH 2010, 2013; Cotswold Archaeology 2017). A desk based appraisal, walkover survey and visual impact assessment was carried out for the Phase 1 development of this site in 2014 (SWARCH 2014)

2.2 DOCUMENTARY HISTORY

The earliest reference to Stoke Fleming is in the Domesday Book of 1086, where *Stoch* is in the possession of Walter de Douai and had land for 24 ploughs, with 30 acres of scrubland and four of meadow (Williams and Martin 2002). However, it is believed that prior to the Norman conquest, *Stoch* was a Saxon manor. Following this, the settlement name alters, and in the 1218 Feet of Fines for Devon it is recorded as *Stokes*, at which time it is mentioned in association with the *le Flemeng* family. The Church of St. Peter built by the Carews of Haccombe in 1236, from which the original Norman font survives, though with major restoration in 1871 (Hoskins 1992).

In 1261 the settlement was part of the inheritance of the Fleming family, and had adopted their name, being called *Stoke Flandrensis*. This further developed, to *Stokefleming* in 1270, and *Stoke-flemyngg juxta Dertemuwe* in 1299 (Gover *et al* 1931). After passing through the family for several generations, Stoke Fleming was conveyed by Sir William Fleming to Reginald, Lord Mohun, of Dunster during the 13th century. It was subsequently passed through marriage to the Carew family, from which Sir Peter Carew gave it to Thomas Southcote, Esq. By the 19th century the land had been bought by John Henry Seale, Esq., of Mount Boone (Lysons 1882). The town has developed little since, and it was not until the 18th century that it grew substantially from an agricultural and fishing settlement to a town with large houses situated in substantial grounds (SHDC 2009). The earliest reference to Woodbury Farm (*Wodebury*) itself does not appear until the 1333 Lay Subsidy. The place-name contains two elements: *wode* (a wood) + *burh* (meaning a fortified place). Both elements are indicative of a medieval origin (Gover *et al.* 1931). The name undoubtedly refers to the adjacent hillfort.

3.0 HISTORIC VISUAL IMPACT ASSESSMENT

3.1 HERITAGE IMPACT ASSESSMENT - OVERVIEW

The purpose of heritage impact assessment is twofold: Firstly, to understand – insofar as is reasonably practicable and in proportion to the importance of the asset – the significance of a historic building, complex, area or archaeological monument (the 'heritage asset'); secondly, to assess the likely effect of a proposed development on these heritage assets (direct impact) and their setting (indirect impact). The methodology employed in this assessment is based on the staged approach advocated in *The Setting of Heritage Assets* (GPA3 Historic England 2015), used in conjunction with the ICOMOS (2011) and DoT (DMRB vol.11; WEBTAG) guidance. Sections 3.2-3.6 discuss policy, concepts and approach; section 3.7 covers the methodology, and section 3.8 individual assessments.

3.2 NATIONAL POLICY

General policy and guidance for the conservation of the historic environment are now contained within the *National Planning Policy Framework* (Department for Communities and Local Government 2012). The relevant guidance is reproduced below:

Paragraph 128
In determining applications, local planning authorities should require the applicant to describe the significance of any heritage assets affected, including the contribution made by their setting. The level of detail should be proportionate to the assets' importance and no more than is sufficient to understand the potential impact of the proposal on their significance. As a minimum the relevant historic environment record should be consulted and the heritage assets assessed using appropriate expertise where necessary. Where a site on which a development is proposed includes or has the potential to include heritage assets with archaeological interest, local planning authorities should require developers to submit an appropriate desk-based assessment and, where necessary, a field evaluation.

Paragraph 129
Local planning authorities should identify and assess the particular significance of any heritage asset that may be affected by a proposal (including by development affecting the setting of a heritage asset) taking account of the available evidence and any necessary expertise. They should take this assessment into account when considering the impact of a proposal on a heritage asset, to avoid or minimise conflict between the heritage asset's conservation and any aspect of the proposal.

A further key document is the Planning (Listed Buildings and Conservation Areas) Act 1990, in particular section 66(1), which provides *statutory protection* to the setting of Listed buildings:

In considering whether to grant planning permission for development which affects a listed building or its setting, the local planning authority or, as the case may be, the Secretary of State shall have special regard to the desirability of preserving the building or its setting or any features of special architectural or historic interest which it possesses.

3.3 CULTURAL VALUE – DESIGNATED HERITAGE ASSETS

The majority of the most important ('nationally important') heritage assets are protected through *designation*, with varying levels of statutory protection. These assets fall into one of six categories, although designations often overlap, so a Listed early medieval cross may also be Scheduled, lie within the curtilage of Listed church, inside a Conservation Area, and on the edge of a Registered Park and Garden that falls within a world Heritage Site.

3.3.1 LISTED BUILDINGS

A Listed building is an occupied dwelling or standing structure which is of special architectural or historical interest. These structures are found on the *Statutory List of Buildings of Special Architectural or Historic Interest.* The status of Listed buildings is applied to 300,000-400,000 buildings across the United Kingdom. Recognition of the need to protect historic buildings began after the Second World War, where significant numbers of buildings had been damaged in the county towns and capitals of the United Kingdom. Buildings that were considered to be of 'architectural merit' were included. The Inspectorate of Ancient Monuments supervised the collation of the list, drawn up by members of two societies: The Royal Institute of British Architects and the Society for the Protection of Ancient Buildings. Initially the lists were only used to assess which buildings should receive government grants to be repaired and conserved if damaged by bombing. The *Town and Country Planning Act 1947* formalised the process within England and Wales, Scotland and Ireland following different procedures. Under the 1979 *Ancient Monuments and Archaeological Areas Act* a structure cannot be considered a Scheduled Monument if it is occupied as a dwelling, making a clear distinction in the treatment of the two forms of heritage asset. Any alterations or works intended to a Listed Building must first acquire Listed Building Consent, as well as planning permission. Further phases of 'listing' were rolled out in the 1960s, 1980s and 2000s; English Heritage advise on the listing process and administer the procedure, in England, as with the Scheduled Monuments.

Some exemption is given to buildings used for worship where institutions or religious organisations (such as the Church of England) have their own permissions and regulatory procedures. Some structures, such as bridges, monuments, military structures and some ancient structures may also be Scheduled as well as Listed. War memorials, milestones and other structures are included in the list, and more modern structures are increasingly being included for their architectural or social value.

Buildings are split into various levels of significance: Grade I (2.5% of the total) representing buildings of exceptional (international) interest; Grade II* (5.5% of the total) representing buildings of particular (national) importance; Grade II (92%) buildings are of merit and are by far the most widespread. Inevitably, accuracy of the Listing for individual structures varies, particularly for Grade II structures; for instance, it is not always clear why some 19th century farmhouses are Listed while others are not, and differences may only reflect local government boundaries, policies and individuals.

Other buildings that fall within the curtilage of a Listed building are afforded some protection as they form part of the essential setting of the designated structure, e.g. a farmyard of barns, complexes of historic industrial buildings, service buildings to stately homes etc. These can be described as having *group value*.

3.3.2 SCHEDULED MONUMENTS

In the United Kingdom, a Scheduled Monument is considered an historic building, structure (ruin) or archaeological site of **'national importance'**. Various pieces of legislation, under planning, conservation, etc., are used for legally protecting heritage assets given this title from damage and destruction; such legislation is grouped together under the term 'designation', that is, having

statutory protection under the *Ancient Monuments and Archaeological Areas Act 1979*. A heritage asset is a part of the historic environment that is valued because of its historic, archaeological, architectural or artistic interest; those of national importance have extra legal protection through designation.

Important sites have been recognised as requiring protection since the late 19th century, when the first 'schedule' or list of monuments was compiled in 1882. The conservation and preservation of these monuments was given statutory priority over other land uses under this first schedule. County Lists of the monuments are kept and updated by the Department for Culture, Media and Sport. In the later 20th century sites are identified by English Heritage (one of the Government's advisory bodies) of being of national importance and included in the schedule. Under the current statutory protection any works required on or to a designated monument can only be undertaken with a successful application for Scheduled Monument Consent. There are 19,000-20,000 Scheduled Monuments in England.

3.3.3 REGISTERED PARKS AND GARDENS

Culturally and historically important 'man-made' or 'designed' landscapes, such as parks and gardens are currently "listed" on a non-statutory basis, included on the 'Register of Historic Parks and Gardens of special historic interest in England' which was established in 1983 and is, like Listed Buildings and Scheduled Monuments, administered by Historic England. Sites included on this register are of **national importance** and there are currently 1,600 sites on the list, many associated with stately homes of Grade II* or Grade I status. Emphasis is laid on 'designed' landscapes, not the value of botanical planting. Sites can include town squares and private gardens, city parks, cemeteries and gardens around institutions such as hospitals and government buildings. Planned elements and changing fashions in landscaping and forms are a main focus of the assessment.

3.3.4 VALUE AND IMPORTANCE

While every heritage asset, designated or otherwise, has some intrinsic merit, the act of designation creates a hierarchy of importance that is reflected by the weight afforded to their preservation and enhancement within the planning system. The system is far from perfect, impaired by an imperfect understanding of individual heritage assets, but the value system that has evolved does provide a useful guide to the *relative* importance of heritage assets. Provision is also made for heritage assets where value is not recognised through designation (e.g. undesignated 'monuments of Schedulable quality and importance' should be regarded as being of *high* value); equally, there are designated monuments and structures of *low* relative merit.

TABLE 1: THE HIERARCHY OF VALUE/IMPORTANCE (BASED ON THE DMRB VOL.11 TABLES 5.1, 6.1 & 7.1).

Hierarchy of Value/Importance	
Very High	Structures inscribed as of universal importance as World Heritage Sites; Other buildings of recognised international importance; World Heritage Sites (including nominated sites) with archaeological remains; Archaeological assets of acknowledged international importance; Archaeological assets that can contribute significantly to international research objectives; World Heritage Sites inscribed for their historic landscape qualities; Historic landscapes of international value, whether designated or not; Extremely well preserved historic landscapes with exceptional coherence, time-depth, or other critical factor(s).
High	Scheduled Monuments with standing remains; Grade I and Grade II* (Scotland: Category A) Listed Buildings; Other Listed buildings that can be shown to have exceptional qualities in their fabric or historical associations not adequately reflected in the Listing grade; Conservation Areas containing very important buildings; Undesignated structures of clear national importance; Undesignated assets of Schedulable quality and importance; Assets that can contribute significantly to national research objectives. Designated historic landscapes of outstanding interest; Undesignated landscapes of outstanding interest; Undesignated landscapes of high quality and importance, demonstrable national value; Well-preserved historic landscapes, exhibiting considerable coherence, time-depth or other critical factor(s).
Medium	Grade II (Scotland: Category B) Listed Buildings; Historic (unlisted) buildings that can be shown to have exceptional qualities in their fabric or historical associations; Conservation Areas containing buildings that contribute significantly to its historic character; Historic Townscape or built-up areas with important historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated or undesignated archaeological assets that contribute to regional research objectives; Designated special historic landscapes; Undesignated historic landscapes that would justify special historic landscape designation, landscapes of regional value; Averagely well-preserved historic landscapes with reasonable coherence, time-depth or other critical factor(s).
Low	Locally Listed buildings (Scotland Category C(S) Listed Buildings); Historic (unlisted) buildings of modest quality in their fabric or historical association; Historic Townscape or built-up areas of limited historic integrity in their buildings, or built settings (e.g. including street furniture and other structures); Designated and undesignated archaeological assets of local importance; Archaeological assets compromised by poor preservation and/or poor survival of contextual associations; Archaeological assets of limited value, but with potential to contribute to local research objectives; Robust undesignated historic landscapes; Historic landscapes with importance to local interest groups; Historic landscapes whose value is limited by poor preservation and/or poor survival of contextual associations.
Negligible	Buildings of no architectural or historical note; buildings of an intrusive character; Assets with very little or no surviving archaeological interest; Landscapes with little or no significant historical interest.
Unknown	Buildings with some hidden (i.e. inaccessible) potential for historic significance; The importance of the archaeological resource has not been ascertained.

3.4 CONCEPTS – CONSERVATION PRINCIPLES

In making an assessment, this document adopts the conservation values (*evidential*, *historical*, *aesthetic* and *communal*) laid out in *Conservation Principles* (English Heritage 2008), and the concepts of *authenticity* and *integrity* as laid out in the guidance on assessing World Heritage Sites (ICOMOS 2011). This is in order to determine the relative importance of *setting* to the significance of a given heritage asset.

3.4.1 EVIDENTIAL VALUE

Evidential value (or research potential) is derived from the potential of a structure or site to provide physical evidence about past human activity, and may not be readily recognised or even visible. This is the primary form of data for periods without adequate written documentation. This is the least equivocal value: evidential value is absolute; all other ascribed values (see below) are subjective. However,

3.4.2 HISTORICAL VALUE

Historical value (narrative) is derived from the ways in which past people, events and aspects of life can be connected via a place to the present; it can be *illustrative* or *associative*.

Illustrative value is the visible expression of evidential value; it has the power to aid interpretation of the past through making connections with, and providing insights into, past communities and their activities through a shared experience of place. Illustrative value tends to be greater if a place features the first or only surviving example of a particular innovation of design or technology.

Associative value arises from a connection to a notable person, family, event or historical movement. It can intensify understanding by linking the historical past to the physical present, always assuming the place bears any resemblance to its appearance at the time. Associational value can also be derived from known or suspected links with other monuments (e.g. barrow cemeteries, church towers) or cultural affiliations (e.g. Methodism).

Buildings and landscapes can also be associated with literature, art, music or film, and this association can inform and guide responses to those places.

Historical value depends on sound identification and the direct experience of physical remains or landscapes. Authenticity can be strengthened by change, being a living building or landscape, and historical values are harmed only where adaptation obliterates or conceals them. The appropriate use of a place – e.g. a working mill, or a church for worship – illustrates the relationship between design and function and may make a major contribution to historical value. Conversely, cessation of that activity – e.g. conversion of farm buildings to holiday homes – may essentially destroy it.

3.4.3 AESTHETIC VALUE

Aesthetic value (emotion) is derived from the way in which people draw sensory and intellectual stimulation from a place or landscape. Value can be the result of *conscious design*, or the *fortuitous outcome* of landscape evolution; many places combine both aspects, often enhanced by the passage of time.

Design value relates primarily to the aesthetic qualities generated by the conscious design of a building, structure or landscape; it incorporates composition, materials, philosophy and the role of patronage. It may have associational value, if undertaken by a known architect or landscape gardener, and its importance is enhanced if it is seen as innovative, influential or a good surviving example. Landscape parks, country houses and model farms all have design value. The landscape is not static, and a designed feature can develop and mature, resulting in the 'patina of age'.

Some aesthetic value developed *fortuitously* over time as the result of a succession of responses within a particular cultural framework e.g. the seemingly organic form of an urban or rural landscape or the relationship of vernacular buildings and their materials to the landscape. Aesthetic values are where proposed developments usually have their most pronounced impact: the indirect effects of most developments are predominantly visual or aural, and can extend many kilometres from the site itself. In many instances the impact of a development is incongruous, but that is itself an aesthetic response, conditioned by prevailing cultural attitudes to what the historic landscape should look like.

3.4.4 COMMUNAL VALUE

Communal value (togetherness) is derived from the meaning a place holds for people, and may be closely bound up with historical/associative and aesthetic values; it can be *commemorative, symbolic*, *social* or *spiritual*.

Commemorative and symbolic value reflects the meanings of a place to those who draw part of their identity from it, or who have emotional links to it e.g. war memorials. Some buildings or places (e.g. the Palace of Westminster) can symbolise wider values. Other places (e.g. Porton Down Chemical Testing Facility) have negative or uncomfortable associations that nonetheless have meaning and significance to some and should not be forgotten. *Social value* need not have any relationship to surviving fabric, as it is the continuity of function that is important. *Spiritual value* is attached to places and can arise from the beliefs of a particular religion or past or contemporary perceptions of the spirit of place. Spiritual value can be ascribed to places sanctified by hundreds of years of veneration or worship, or wild places with few signs of modern life. Value is dependent on the perceived survival of historic fabric or character, and can be very sensitive to change. The key aspect of communal value is that it brings specific groups of people together in a meaningful way.

3.4.5 AUTHENTICITY

Authenticity, as defined by UNESCO (2015, no.80), is the ability of a property to convey the attributes of the outstanding universal value of the property. 'The ability to understand the value attributed to the heritage depends on the degree to which information sources about this value may be understood as credible or truthful'. Outside of a World Heritage Site, authenticity may usefully be employed to convey the sense a place or structure is a truthful representation of the thing it purports to portray. Converted farmbuildings, for instance, survive in good condition, but are drained of the authenticity of a working farm environment.

3.4.6 INTEGRITY

Integrity, as defined by UNESCO (2015, no.88), is the measure of wholeness or intactness of the cultural heritage and its attributes. Outside of a World Heritage Site, integrity can be taken to represent the survival and condition of a structure, monument or landscape. The intrinsic value of those examples that survive in good condition is undoubtedly greater than those where survival is partial and condition poor.

3.4.7 SUMMARY

As indicated, individual developments have a minimal or tangential effect on most of the heritage values outlined above, largely because almost all effects are indirect. The principle values in contention are aesthetic/designed and, to a lesser degree aesthetic/fortuitous. There are also clear implications for other value elements (particularly historical and associational, communal and spiritual), where views or sensory experience is important. As ever, however, the key element here is not the intrinsic value of the heritage asset, nor the impact on setting, but the relative contribution of setting to the value of the asset.

3.5 SETTING – THE SETTING OF HERITAGE ASSETS

The principle guidance on this topic is contained within two publications: *The Setting of Heritage Assets* (Historic England 2015) and *Seeing History in the View* (English Heritage 2011). While interlinked and complementary, it is useful to consider heritage assets in terms of their *setting* i.e. their immediate landscape context and the environment within which they are seen and experienced, and their *views* i.e. designed or fortuitous vistas experienced by the visitor when at the heritage asset itself, or those that include the heritage asset. This corresponds to the experience of its wider landscape setting.

Where the impact of a proposed development is largely indirect, *setting* is the primary consideration of any HIA. It is a somewhat nebulous and subjective assessment of what does, should, could or did constitute the lived experience of a monument or structure. The following extracts are from the Historic England publication *The Setting of Heritage Assets* (2015, 2 & 4):

The NPPF makes it clear that the setting of a heritage asset is the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve.

Setting is not a heritage asset, nor a heritage designation. Its importance lies in what it contributes to the significance of the heritage asset. This depends on a wide range of physical elements within, as well as perceptual and associational attributes, pertaining to the heritage asset's surroundings.

While setting can be mapped in the context of an individual application or proposal, it does not have a fixed boundary and cannot be definitively and permanently described for all time as a spatially bounded area or as lying within a set distance of a heritage asset because what comprises a heritage asset's setting may change as the asset and its surroundings evolve or as the asset becomes better understood or due to the varying impacts of different proposals.

The HIA below sets out to determine the magnitude of the effect and the sensitivity of the heritage asset to that effect. The fundamental issue is that proximity and visual and/or aural relationships may affect the experience of a heritage asset, but if setting is tangential to the significance of that monument or structure, then the impact assessment will reflect this. This is explored in more detail below.

3.5.1 LANDSCAPE CONTEXT

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform, and modified by cultural and biological factors like field boundaries, settlements, trees and woodland. Together, these determine the character and extent of the setting.

Landscape context is based on topography, and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the

landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context; for example, where church towers function as landmarks in the wider landscape.

3.5.2 VIEWS

Historic and significant views are the associated and complementary element to setting, but can be considered separately as developments may appear in a designed view without necessarily falling within the setting of a heritage asset *per se*. As such, significant views fall within the aesthetic value of a heritage asset, and may be *designed* (i.e. deliberately conceived and arranged, such as within parkland or an urban environment) or *fortuitous* (i.e. the graduated development of a landscape 'naturally' brings forth something considered aesthetically pleasing, or at least impressive, as with particular rural landscapes or seascapes), or a combination of both (i.e. the *patina of age*, see below). The following extract is from the English Heritage publication *Seeing History in the View* (2011, 3):

Views play an important part in shaping our appreciation and understanding of England's historic environment, whether in towns or cities or in the countryside. Some of those views were deliberately designed to be seen as a unity. Much more commonly, a significant view is a historical composite, the cumulative result of a long process of development.

The Setting of Heritage Assets (2015, 3) lists a number of instances where views contribute to the particular significance of a heritage asset:

- Views where relationships between the asset and other historic assets or places or natural features are particularly relevant;
- Views with historical associations, including viewing points and the topography of battlefields;
- Views where the composition within the view was a fundamental aspect of the design or function of the heritage asset;
- Views between heritage assets and natural or topographic features, or phenomena such as solar and lunar events;
- Views between heritage assets which were intended to be seen from one another for aesthetic, functional, ceremonial or religious reasons, such as military or defensive sites, telegraphs or beacons, Prehistoric funerary and ceremonial sites.

On a landscape scale, views, taken in the broadest sense, are possible from anywhere to anything, and each may be accorded an aesthetic value according to subjective taste. Given that terrain, the biological and built environment, and public access restrict our theoretical ability to see anything from anywhere, in this assessment the term *principal view* is employed to denote both the deliberate views created within designed landscapes, and those fortuitous views that may be considered of aesthetic value and worth preserving. It should be noted, however, that there are distance thresholds beyond which perception and recognition fail, and this is directly related to the scale, height, massing and nature of the heritage asset in question. For instance, beyond 2km the Grade II cottage comprises a single indistinct component within the wider historic landscape, whereas at 5km or even 10km a large stately home or castle may still be recognisable. By extension, where assets cannot be seen or recognised i.e. entirely concealed within woodland, or too distant to be distinguished, then visual harm to setting is moot. To reflect this emphasis on recognition, the term *landmark asset* is employed to denote those sites where the structure (e.g. church tower), remains (e.g. earthwork ramparts) or – in some instances – the physical character of the immediate landscape (e.g. a distinctive landform like a tall domed hill) make them visible on a landscape scale. In some cases, these landmark assets may exert landscape *primacy*, where they are the tallest or most obvious man-made structure within line-of-sight. However, this is not

always the case, typically where there are numerous similar monuments (multiple engine houses in mining areas, for instance) or where modern developments have overtaken the heritage asset in height and/or massing.

Yet visibility alone is not a clear guide to visual impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), some of which are seasonal or weather-related.

Thus the principal consideration of assessment of indirect effects cannot be visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of the heritage asset, and the sensitivity of that setting to the visual or aural intrusion of the proposed development. The schema used to guide assessments is shown in Table 3 (below).

3.6 METHODOLOGY

The methodology adopted in this document is based on that outlined in *The Setting of Heritage Assets* (English Heritage 2011 and 2015 Guidance Note). The assessment of visual impact at this stage of the development is an essentially subjective one, and is based on the experience and professional judgement of the authors.

Visibility alone is not a clear guide to impact. People perceive size, shape and distance using many cues, so context is critically important. For instance, research on electricity pylons (Hull & Bishop 1988) has indicated scenic impact is influenced by landscape complexity: the visual impact of pylons is less pronounced within complex scenes, especially at longer distances, presumably because they are less of a focal point and the attention of the observer is diverted. There are many qualifiers that serve to increase or decrease the visual impact of a proposed development (see Table 2), some of which are seasonal or weather-related.

The principal consideration of this assessment is not visual impact *per se*. It is an assessment of the likely magnitude of effect, the importance of setting to the significance of heritage assets, and the sensitivity of that setting to the visual intrusion of the proposed development. The schema used to guide assessments is shown in Table 2 (below). A key consideration in these assessments is the concept of *landscape context* (see below).

TABLE 2: THE CONCEPTUAL MODEL FOR VISUAL IMPACT ASSESSMENT PROPOSED BY THE UNIVERSITY OF NEWCASTLE (2002, 63), MODIFIED TO INCLUDE ELEMENTS OF *ASSESSMENT STEP 2* FROM THE SETTING OF HERITAGE ASSETS (ENGLISH HERITAGE 2011, 19).

3.6.1 ASSESSMENT AND LANDSCAPE CONTEXT

The determination of *landscape context* is an important part of the assessment process. This is the physical space within which any given heritage asset is perceived and experienced. The experience of this physical space is related to the scale of the landform, and modified by cultural and biological factors like field boundaries, settlements, trees and woodland.

Landscape context is based on topography, and can vary in scale from the very small – e.g. a narrow valley where views and vistas are restricted – to the very large – e.g. wide valleys or extensive upland moors with 360° views. Where very large landforms are concerned, a distinction can be drawn between the immediate context of an asset (this can be limited to a few hundred metres or less, where cultural and biological factors impede visibility and/or experience), and the wider context (i.e. the wider landscape within which the asset sits).

When new developments are introduced into a landscape, proximity alone is not a guide to magnitude of effect. Dependant on the nature and sensitivity of the heritage asset, the magnitude of effect is potentially much greater where the proposed development is to be located within the landscape context of a given heritage asset. Likewise, where the proposed development would be located outside the landscape context of a given heritage asset, the magnitude of effect would usually be lower. Each case is judged on its individual merits, and in some instances the significance of an asset is actually greater outside of its immediate landscape context, for example, where church towers function as landmarks in the wider landscape.

3.7 THE STRUCTURE OF ASSESSMENT

The proposed development concerns the construction of 12 residential dwellings within an area of land forming part of the Castle Hill estate, at the western end of the existing village at Filleigh. The scale of the works and their location in close proximity to other houses and cottages mean that the visual impact of the works will be restricted primarily to the immediate neighbourhood. However, being located within a Grade I Listed Registered Park and Garden, and with over a dozen Listed buildings/scheduled structures which may be impacted necessitated the need for this assessment.

The majority of these structures are, or appear to be, in good or excellent condition, though some show external signs of slight deterioration.

The initial discussion (below) establishes the baseline sensitivity of the categories of assets to the projected change within their visual environment, followed by a site-specific narrative. It is essential the individual assessments are read in conjunction with the overall discussion, as the impact assessment is a reflection of both.

3.8 TYPE AND SCALE OF IMPACT

The effect of a proposed development on a heritage asset can be direct (i.e. the designated structure itself is being modified or demolished, the archaeological monument will be built over), or indirect (e.g. a housing estate built in the fields next to a Listed farmhouse, and wind turbine erected near a hillfort etc.); in the latter instance the principal effect is on the setting of the heritage asset. A distinction can be made between construction and operational phase effects. Individual developments can affect multiple heritage assets (aggregate impact), and contribute to overall change within the historic environment (cumulative impact).

Construction phase: construction works have direct, physical effects on the buried archaeology of a site, and a pronounced but indirect effect on neighbouring properties. Direct effects may extend beyond the nominal footprint of a site e.g. where related works or site compounds are located off-site. Indirect effects are both visual and aural, and may also affect air quality, water flow and traffic in the local area.

Operational phase: the operational phase of a development is either temporary (e.g. wind turbine or mobile phone mast) or effectively permanent (housing development or road scheme). The effects at this stage are largely indirect, and can be partly mitigated over time through provision of screening. Large development would have an effect on historic landscape character, as they transform areas from one character type (e.g. agricultural farmland) into another (e.g. suburban).

Cumulative Impact: a single development will have a physical and a visual impact, but a second and a third site in the same area will have a synergistic and cumulative impact above and beyond that of a single site. The cumulative impact of a proposed development is particularly difficult to estimate, given the assessment must take into consideration operational, consented and proposals in planning.

Aggregate Impact: a single development will usually affect multiple individual heritage assets. In this assessment, the term aggregate impact is used to distinguish this from cumulative impact. In essence, this is the impact on the designated parts of the historic environment as a whole.

3.8.1 SCALE OF IMPACT

The effect of development and associated infrastructure on the historic environment can include positive as well as negative outcomes. However, all development changes the character of a local environment, and alters the character of a building, or the setting within which it is experienced. Change is invariably viewed as negative, particularly within respect to larger developments; thus while there can be beneficial outcomes (e.g. positive/moderate), there is a presumption here that, as large and inescapably modern intrusive visual actors in the historic landscape, the impact of a development will almost always be **neutral** (i.e. no impact) or **negative** i.e. it will have a **detrimental impact** on the setting of ancient monuments and protected historic buildings.

This assessment incorporates the systematic approach outlined in the ICOMOS and DoT guidance (see Tables 3-4), used to complement and support the more narrative but subjective approach advocated by Historic England (see Table 5). This provides a useful balance between rigid logic and nebulous subjectivity (e.g. the significance of effect on a Grade II Listed building can never be greater than moderate/large; an impact of negative/substantial is almost never achieved). This is in adherence with GPA3 (2015, 7).

TABLE 3: MAGNITUDE OF IMPACT (BASED ON DMRB VOL.11 TABLES 5.3, 6.3 AND 7.3).

Factors in the Assessment of Magnitude of Impact – Buildings and Archaeology	
Major	Change to key historic building elements, such that the resource is totally altered; Change to most or all key archaeological materials, so that the resource is totally altered; Comprehensive changes to the setting.
Moderate	Change to many key historic building elements, the resource is significantly modified; Changes to many key archaeological materials, so that the resource is clearly modified; Changes to the setting of an historic building or asset, such that it is significantly modified.
Minor	Change to key historic building elements, such that the asset is slightly different; Changes to key archaeological materials, such that the asset is slightly altered; Change to setting of an historic building, such that it is noticeably changed.
Negligible	Slight changes to elements of a heritage asset or setting that hardly affects it.
No Change	No change to fabric or setting.
Factors in the Assessment of Magnitude of Impact – Historic Landscapes	
Major	Change to most or all key historic landscape elements, parcels or components; extreme visual effects; gross change of noise or change to sound quality; fundamental changes to use or access; resulting in total change to historic landscape character unit.
Moderate	Changes to many key historic landscape elements, parcels or components, visual change to many key aspects of the historic landscape, noticeable differences in noise or sound quality, considerable changes to use or access; resulting in moderate changes to historic landscape character.
Minor	Changes to few key historic landscape elements, parcels or components, slight visual changes to few key aspects of historic landscape, limited changes to noise levels or sound quality; slight changes to use or access: resulting in limited changes to historic landscape character.
Negligible	Very minor changes to key historic landscape elements, parcels or components, virtually unchanged visual effects, very slight changes in noise levels or sound quality; very slight changes to use or access; resulting in a very small change to historic landscape character.
No Change	No change to elements, parcels or components; no visual or audible changes; no changes arising from in amenity or community factors.

TABLE 4: SIGNIFICANCE OF EFFECTS MATRIX (BASED ON DRMB VOL.11 TABLES 5.4, 6.4 AND 7.4; ICOMOS 2011, 9-10).

Value of Heritage Assets	Magnitude of Impact (positive or negative)				
	No Change	Negligible	Minor	Moderate	Major
Very High	Neutral	Slight	Moderate/Large	Large/Very Large	Very Large
High	Neutral	Slight	Moderate/Slight	Moderate/Large	Large/Very Large
Medium	Neutral	Neutral/Slight	Slight	Moderate	Moderate/Large
Low	Neutral	Neutral/Slight	Neutral/Slight	Slight	Slight/Moderate
Negligible	Neutral	Neutral	Neutral/Slight	Neutral/Slight	Slight

TABLE 5: SCALE OF IMPACT.

Scale of Impact	
Neutral	No impact on the heritage asset.
Negligible	Where the developments may be visible or audible, but would not affect the heritage asset or its setting, due to the nature of the asset, distance, topography, or local blocking.
Negative/minor	Where the development would have an effect on the heritage asset or its setting, but that effect is restricted due to the nature of the asset, distance, or screening from other buildings or vegetation.
Negative/moderate	Where the development would have a pronounced impact on the heritage asset or its setting, due to the sensitivity of the asset and/or proximity. The effect may be ameliorated by screening or mitigation.
Negative/substantial	Where the development would have a severe and unavoidable effect on the heritage asset or its setting, due to the particular sensitivity of the asset and/or close physical proximity. Screening or mitigation could not ameliorate the effect of the development in these instances. This is, as is stressed in planning guidance and case law, a very high bar and is almost never achieved.

3.9 SENSITIVITY OF CLASS OF MONUMENT OR STRUCTURE

3.9.1 HILLFORTS

Hillforts are large embanked enclosures, most often interpreted as fortifications, and usually occupy defensible and/or visually prominent positions in the landscape. They are typically visible from all or most of the surrounding lower and higher ground, with the corollary that they enjoyed extensive views of the surrounding countryside. As such, they are as much a visible statement of power as they are designed to dissuade or repel assault. The location of these sites in the landscape must reflect earlier patterns of social organisation, but these are essentially visual monuments. They are designed to see and be seen, and thus the impact of wind turbines is often disproportionately high compared to their height or proximity.

What is important and why

Large Prehistoric earthwork monuments contain a vast amount of structural and artefactual data, and represent a considerable time and resource investment with implications of social organisation; they were also subject to repeated reoccupation in subsequent periods (evidential). The more monumental examples may be named and can be iconic (e.g. Maiden Castle, South Cadbury), and may be associated with particular tribal groups, early medieval heroes and the work of antiquarians (historical). The range in scale and location make generalisations on aesthetics difficult; all originally had a design value, modified through use-life but then subject to hundreds if not thousands of years of decrepitude, re-use and modification. The best examples retain a sense of awe and sometimes wildness that approaches the spiritual. At the other end of the scale, the cropmarks of lost fortifications leave no appreciable trace.

3.9.1.1. WOODBURY CAMP LOCATION

The Phase 2 development will be located to the south of the Phase 1 site. The block to the west, Block A, runs along Venn Lane, with the road on its east side. It includes two small fields to the north of the farm track leading to Little Cotton Barn and one larger field to the south of the track. Both fields here are grass pasture of mature sward, bounded by hedges on all sides. There is direct intervisibility between the field on the north side of the farm track and the monument but

the south field will have some screening, with only the upper floors and roofs visible from the monument; this is due to the field sloping quite steeply away to the east-south-east.

Block B is larger in size, comprising one small field with strongly curving boundary on its south side and a large sub-rectangular field to the south-east. The two fields sit in a group of fields between Great Cotton and Little Cotton Farms and Wheatland Farm. This block of fields face to the south and south-west into a small combe which carries a stream down into Venn. As with the other fields, Block B is laid to pasture, with mature grass sward. The fields were viewed from the adjacent road and farm track. The focus of views from these fields is downwards into Venn and across the valley, looking directly away from the monument. There may be direct intervisibility with the north-north-east corner of the larger of the two fields in Block B, but the majority of this section of the site is screened by the higher ground near Little Cotton.

3.9.1.2. HISTORIC VALUE AND CONDITION OF THE SITE

Woodbury Camp is a small univallate enclosure 'hillfort' on an east-west alignment; it is an asset of high significance but is on the 'Heritage At Risk' Register due to a range of issues, principally arable ploughing. It is in overall poor condition, having suffered considerable plough damage with much of the monument apart from its north and north-eastern banks being now only a below ground feature. The monument is divided by several hedgebanks and is also in split ownership. Its value is largely only evidential.

The eastern part of the monument, which exists only below ground, is screened from any views outwards towards the proposed development site or wider landscape by the hedgebanks that cross the monument. A significant stretch of bank, which was utilised within the later field boundary system, is upstanding and of significant height; this is in fair condition. There would be wide views across the surrounding landscape from the top of these substantial banks. The monument is in private ownership and not accessible to the public; it is screened at close quarters successfully by the surrounding hedgebanks, only really visible in more distant views as a section of banking elevated above the rest of the hedge bank pattern.

In the Phase 1 studies this area of more visible banking was noted as topped with hedges and overgrown (SWARCH 2014). Currently, it appears there may have been some hedgerow or management along the bank, their profile appearing more defined in views, than in 2014.

3.9.1.3. ASSESSMENT OF IMPACT

The landscape context of Woodbury Camp is the valley to its south and south-west, which runs down to Bowden. The hillfort was located to take advantage of the visual primacy its hilltop location gave it over this valley and had extensive 360 degree views, with the most distant and expansive being to the south-west, a principle view. The immediate setting and context is now restricted to these field enclosures.

Woodbury camp is approximately 1-2km from the proposed development and there is some direct intervisibility with parts of the site. The Phase 1 development not yet started and therefore the consideration of impact is one of cumulative impact, the addition of the houses of Phase 2, to the already projected altered views.

Significant development has been taking place on this side of Dartmouth's suburbs and from the development site there are numerous other modern housing estates to be seen to the north and north-east; there is a holiday park at Norton and a new Sainsbury’s supermarket has been developed here in the last five years. The site of Cotton Farm was a long established caravan and camping site. This is not a pristine landscape but a complicated edge of settlement location with numerous existing impacts and mixed visuals. There is a distinct change in character of the

landscape occurring here, from rural/agricultural to rural/sub-urban. This character change is slowly encroaching on the still agricultural nature of the monuments setting, but has certainly already overtaken the development site.

The visual impact assessment was made moving along Venn Lane, at the top at the junction with the A3122. There is clear inter-visibility: as one moves south along the lane the views open up as the valley curves and more open views into the southern part of the monument become clear. It is these views, between the southern section of Block A, Phase 2 and the monument which are expected to be most impactful. Block B is less likely to create a visual impact on Woodbury Camp as the majority of this area is expected to be screened by the topography or the already approved Phase 1 housing (once built), so there would not even be a cumulative impact.

Woodbury Camp was clearly designed to be visible and easily identifiable when moving through and up this valley; its key landscape context. The poor condition of the monument means that its landscape presence is much reduced. Views from the valley, from the south-east, towards the monument would include the proposed development and if the Block A of Phase 2 joined those of Phase 1 it is expected they would cumulatively make more of a skyline statement, the ground rising to its peak within Block A of Phase 2, maximising how much of the houses would be seen above hedge lines. Views down the valley would include the southern part of the development site, again Phase 2 widens the depth and range of the development site across the fields, bringing it further to the edge of the valley and lengthening and elongating any skyline profile changes.
Views towards the monument directly from the north, south and west would not be affected. Views from the monument itself down the valley also would include the development site and will further bring the sense of urban encroachment to the monument. However, this monument already stands in an irrelevant post medieval agricultural landscape, to which it in no way relates and therefore does not retain a relevant setting. The views which have been retained have little to contribute to the defensive enclosure which does not relate to its agricultural setting and are now largely aesthetically pleasing.

The most topographically protected views to and from the monument are from the upper part of the valley to the south and south-east. As with Phase 1, there will be little effect; the hedgebanks and modern agricultural landscape providing some screening. Although the valley cannot be accessed here it is expected that the monument may still hold some visual primacy from this aspect. Long valley and landscape wide views from here may include the development as it blends back into the slow urban sprawl of Dartmouth but are not expected to create any significant impact.

That Phase 2 may to some extent minimally extend the already negative impact of Phase 1 is to be accepted, however the overall impact cannot be assessed as anything more serious than **negative/minor** when taking into account the other considerable impacts: the condition of the monument, its loss of setting, its constantly changing views and poor management. Mitigation by hedgerow management and planting to soften the visual skyline profile of the houses and break up facades and rows may reduce the impact further and could be considered along the western and south-western boundaries of the development site that face the monument.

4.0 CONCLUSION

Woodbury Camp SAM is located on the south-facing upper slopes of a steep-sided valley west of Dartmouth. The proposed housing development would be located *c*.0.9-1.7km to the south-east, around Great Cotton Farm and just south of the A3122 (Townstal Road). The univallate hillfort survives within post-medieval enclosed agricultural farmland, and only part of the northern rampart survives to something like its former height; the other parts of the monument have been ploughed down and now survive as modest earthworks, if at all. The value of this degraded monument is now principally evidential. However, the views it commands to the south-south-east along the valley are probably deliberate and meaningful, and even if nothing of its contemporary landscape survives, this rural view remains of some aesthetic value. The proposed housing development would appear within wider views from the site, minimally extending the negative impact of Phase 1.

Taking into consideration the condition of the monument, its loss of setting, its changing views and poor management the overall impact of the proposed development can be assessed as **negative/minor**. A mitigation measure of sympathetic tree planting along the western and south-western boundary of the housing development would soften the visual skyline profile of the houses and may reduce the visual impact and mitigate any measurable level of harm.

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APPENDIX 1: SCHEDULING TEXT

Woodbury Camp, UID: 33769

Slight univallate hillforts are defined as enclosures of various shapes, generally between 1ha and 10ha in size, situated on or close to hilltops and defined by a single line of earthworks, the scale of which is relatively small. They date to between the Late Bronze Age and Early Iron Age (eighth - fifth centuries BC), the majority being used for 150 to 200 years prior to their abandonment or reconstruction. Slight univallate hillforts have generally been interpreted as stock enclosures, redistribution centres, places of refuge and permanent settlements. The earthworks generally include a rampart, narrow level berm, external ditch and counterscarp bank, while access to the interior is usually provided by two entrances comprising either simple gaps in the earthwork or an inturned rampart. Postholes revealed by excavation indicate the occasional presence of portal gateways while more elaborate features like overlapping ramparts and outworks are limited to only a few examples. Internal features included timber or stone round houses; large storage pits and hearths; scattered postholes, stakeholes and gullies; and square or rectangular buildings supported by four to six posts, often represented by postholes, and interpreted as raised granaries. Slight univallate hillforts are rare with around 150 examples recorded nationally. Although on a national scale the number is low, in Devon they comprise one of the major classes of hillfort. In other areas where the distribution is relatively dense, for example, Wessex, Sussex, the Cotswolds and the Chilterns, hillforts belonging to a number of different classes occur within the same region. Examples are also recorded in eastern England, the Welsh Marches, central and southern England. In view of the rarity of slight univallate hillforts and their importance in understanding the transition between Bronze Age and Iron Age communities, all examples which survive comparatively well and have potential for the recovery of further archaeological remains are believed to be of national importance.

Despite damage to its ramparts, the Iron Age hillfort known as Woodbury Camp survives well. Its ramparts, hornwork, surrounding ditch and interior contain archaeological and environmental information relating to the hillfort and the landscape in which it was built. The intermittent spring within the ramparts may preserve waterlogged remains.

This monument includes a slight univallate hillfort, located on the south face of a hilltop overlooking a deep valley west of Dartmouth. It commands a high and prominent location with extensive local views. The monument survives as an oval enclosure defined by a rampart. It is aligned from east to west, its interior measuring 160m long by 110m wide, cut into two unequal parts by a hedgebank which passes from north west to south east. Two faint earthwork terraces 3m wide and up to 0.3m high are visible on the west side of the interior. On the eastern side of the interior, a natural hollow 40m wide contains an intermittent spring. The ramparts are best preserved on the north side, where the bank is 11m wide, rising up to 1.8m from the interior and falling 3.5m to an outer ditch 14m wide with a slight counterscarp bank 4m wide by 0.2m high. The other ramparts have been ploughed regularly since at least 1945, that on the west end surviving between 15m and 22m wide, rising up to 0.7m from the interior and falling 1.6m to the ditch. This ditch is 7m wide by 0.8m deep, with a counterscarp bank 13m wide by up to 0.3m high. The southern and eastern ramparts are less well preserved, with the bank visible as a change in the slope from 8m to 13m wide and up to 1.5m high. The position of the outer ditch is marked by a terrace 8m wide. Its outer edge slopes away, for a further 11m, falling 0.6m to the natural slope. Two entrances are visible. On the south side, a reduction in rampart height to 0.4m coincides with a faint hornwork projecting from the rampart to the east. This is 10m wide by up to 0.3m high and projects 30m from the rampart. A reduction in rampart height on the south west side of the hillfort suggests a later entrance, cut through the earthworks. All fence posts and a concrete water cistern which is built into the western end of the north rampart are excluded from the scheduling, although the ground beneath them is included.

APPENDIX 2: SUPPORTING PHOTOGRAPHS

VIEW FROM A GATEWAY NEAR THE JUNCTION OF VENN LANE AND THE A3122; FROM THE EAST.

VIEW FROM VENN LANE AS IT RUNS DIRECTLY PARALLEL TO BLOCK A OF PHASE 2, SHOWING HOW THE VIEWS BEGIN TO OPEN UP AS THE LANE RUNS AWAY TO THE SOUTH-WEST ALONG THE VALLEY; FROM THE EAST, SOUTH-EAST.

VIEW ACROSS BLOCK A OF PHASE 2, THE FIELDS ON THE NORTH SIDE OF THE FARM TRACK, SHOWING THE SCREENING OF THE HEDGES TO THE FIELDS WHICH DROP AWAY AND FOLLOW THE SLOPE DOWNWARDS; FROM THE WEST.

VIEW ALONG PHASE 2, BLOCK A; FROM THE WEST, NORTH-WEST.

VIEW FROM MUCH FURTHER DOWN VENN LANE, BEYOND THE TRACK TO LITTLE COTTON ALONG A ROUGHLY PARALLEL LINE OF SITE FROM BLOCK B OF PHASE 2; SHOWING VIEWS ARE MORE OPEN HERE INTO THE MONUMENT (FROM THE ROAD AT LEAST) ALTHOUGH THE FARMLAND ITSELF WITHIN THE DEVELOPMENT SITE DROPS AWAY.

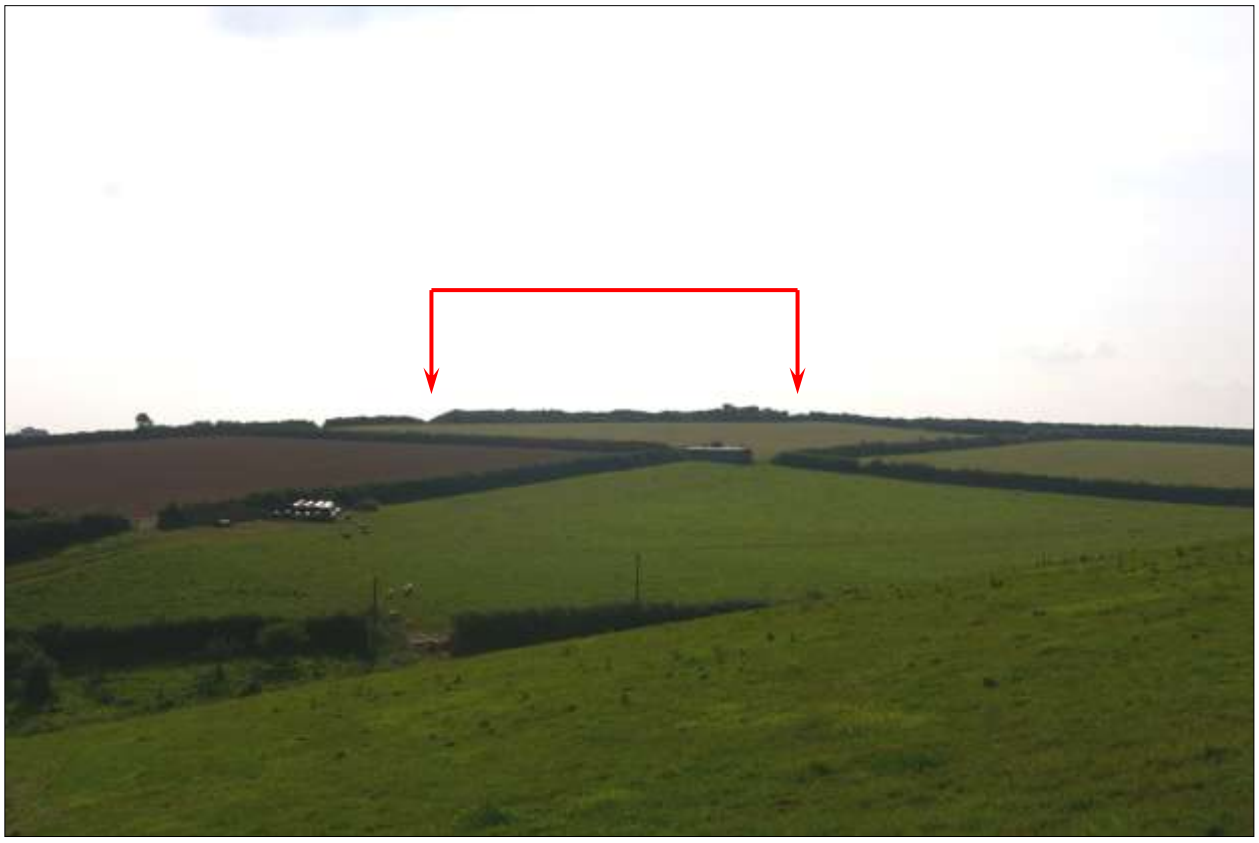
VIEW ACROSS THE EARTHWORKS OF WOODBURY CASTLE; FROM THE NORTH, LOOKING SOUTH.

AS ABOVE, SHOWING VIEWS DOWN THE VALLEY; FROM THE NORTH-WEST, LOOKING SOUTH-EAST.

VIEW ACROSS THE EARTHWORKS TOWARDS THE PROPOSED DEVELOPMENT SITE; FROM THE WEST-NORTH-WEST, LOOKING EAST-SOUTH-EAST. THE PROPOSED DEVELOPMENT WOULD APPEAR ON THE CREST OF THE HILL, AS INDICATED.

AS ABOVE, FROM THE WEST-SOUTH-WEST. THIS INCLUDES NORTON PARK, AN ALL-YEAR ROUND HOLIDAY CENTRE ON THE NEXT HILL, BETWEEN THE MONUMENT AND POTENTIAL DEVELOPMENT SITE.

VIEW TOWARDS THE PROPOSED DEVELOPMENT SITE FROM THE FIELD NORTH OF THE RAMPART (RAMPART ON THE RIGHT OF THE PHOTO), SHOWING THE LOCAL BLOCKING FROM HEDGES AROUND THE MONUMENT; FROM THE WEST-NORTH-WEST.



VIEW ACROSS TO THE MONUMENT FROM THE A3122 (INDICATED); FROM THE NORTH-EAST.

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