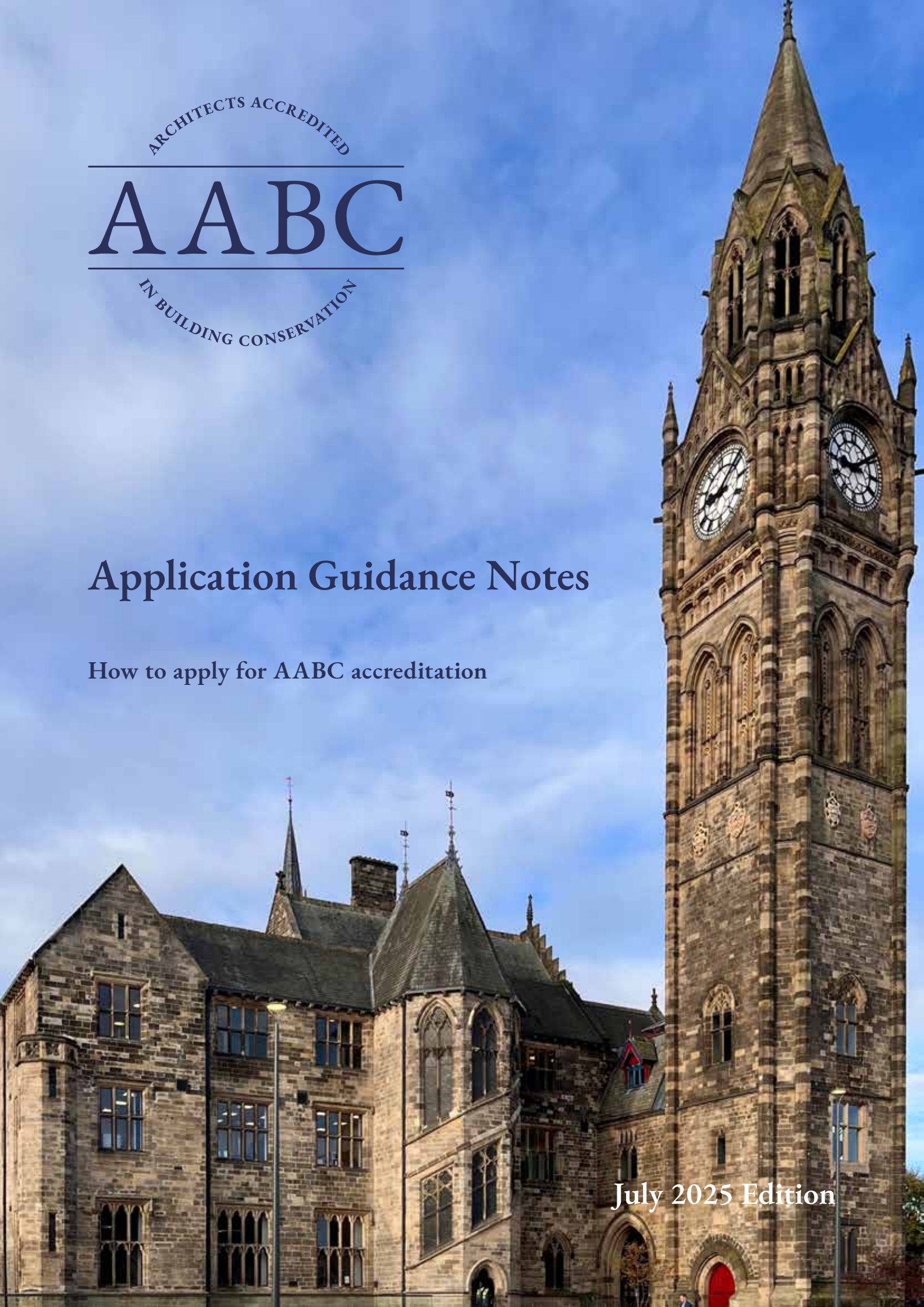
ARCHITECTS ACCREDITED

AABC

IN BUILDING CONSERVATION

Application Guidance Notes

How to apply for AABC accreditation



July 2025 Edition

About the AABC

The AABC is an independent accreditation body established in 1999 for and by skilled conservation architects. The AABC maintain a register of architects whose skills in building conservation have been assessed and accredited by peer review. The primary purpose of the AABC Register is to protect the historic built environment from unnecessary and damaging interventions arising from an absence of adequate skills and competence in architects undertaking work in this field.

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Front Cover Image - Rochdale Town Hall, ©Damian Griffiths
Inner Cover Image - The restored fleche, Rochdale Town Hall, ©Damian Griffiths

AABC

41 Bengal St,

Manchester,

M4 6AF

0161 832 0666

administrator@aabc-register.co.uk

1 Why Accreditation?

Walsingham Abbey, Norfolk, ©David Edleston

1 Why Accreditation?

Accreditation assists clients in identifying architects who have demonstrated their skills and competence. Accreditation benefits architects who have benchmarked their skills in a way that clients can readily understand.

Background to the scheme

The AABC was established in 1999 on the recommendation of English Heritage (now Historic England) to address concerns about a skills gap and form the first UK accreditation body for conservation architects.

The AABC is a member of the Edinburgh Group, which includes a broad range of professional bodies currently operating peer-reviewed Conservation Accreditation Schemes in the UK and Ireland. The Group was established in 2003 to encourage a continuing common approach towards developing, monitoring, and promoting historic environment accreditation schemes for individual practitioners on a pan-professional basis. The Group includes Surveyors, Engineers, Architects, and other professional bodies.

Several international charters set out the principles behind the proper conservation and management of the historic built environment, including the process of change. The ICOMOS Guidelines for Education and Training in the Conservation of Monuments, Ensembles and Sites (1993)[1] sets the basis for accreditation. COTAC[2] has expanded on this to establish a common understanding of core skills and competence.

1 *https://www.icomos.org/en/charters-and-texts/179-articles-en-francais/resources/charters-and-standards/187-guidelines-for-education-and-training-in-the-conservation-of-monuments-ensembles-and-sites*

2 *https://cotac.global/edinburghgroup/page-3/index.html*

2 What we are looking for

Bottle Kiln Poppy Display, Middleport Pottery ©AABC

2 What we are looking for

Applicants are expected to demonstrate their competence in conservation to enable peer review by an assessment team and a supervisory panel. Each assessment team includes two accredited architects and a knowledgeable non-architect (layperson) to ensure an element of public participation in the assessment process. All applications are then reviewed by a supervisory panel to ensure parity across the assessment system.

The general competencies which AABC applicants are required to demonstrate are:

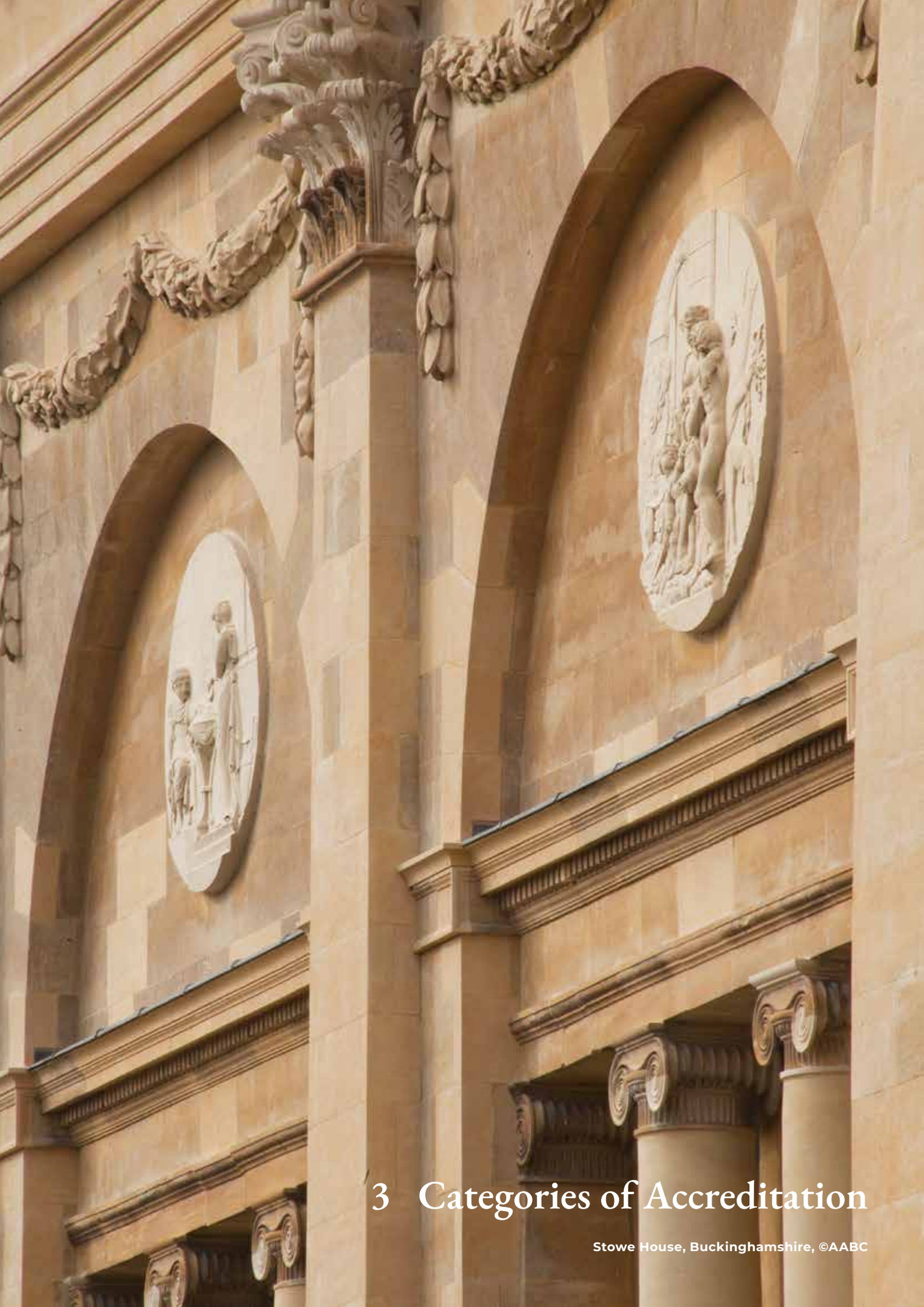
5 Key Competencies - Architect Category

1. Understanding conservation philosophy, conservation legislation and the significance of subject buildings as a whole and in their constituent parts.
2. Identifying defects, their causes and, in the case of adaptive works, functional deficiencies.
3. Formulating proposals for repair, remediation and, where appropriate, adaptation which are philosophically and technically sound, explaining the impact on the historic fabric and the significance that any changes bring.
4. Documenting investigations and proposals using reports, drawings, specifications, schedules, and photographs.
5. Managing conservation works, including procurement, cost, and quality control, both on and off-site.

5 Key Competencies - Consultant Architect Category

1. Understanding conservation philosophy, conservation legislation and the significance of subject buildings as a whole and in their constituent parts.
2. Identifying or understanding defects, their causes and, in the case of adaptive works, functional deficiencies.
3. Shaping proposals and providing strategic direction for repair, remediation and, where appropriate, adaptation which are philosophically and technically sound, explaining the impact on the historic fabric and the significance that any changes bring.
4. Documenting investigations, proposals or recommendations using reports, illustrations, photographs etc.
5. Providing guidance to others, ensuring sound advice is delivered either on or off-site to support the effective delivery of conservation work.

As the register is of accredited architects, applicants to both Architect and Consultant Architect categories must be registered with the ARB.



3 Categories of Accreditation

Stowe House, Buckinghamshire, ©AABC

3 Categories of Accreditation

These complementary fields of work are recognised as being of equal calibre, reflecting a shared standard of excellence in the assessment process.

A - Architect

Architect with authoritative knowledge and experience in the conservation of historic buildings, with extensive experience in the executive direction of projects of conservation work.

Most Architects working in conservation in a project architect or similar capacity should apply within this category. This demonstrates peer-reviewed skills and competence in architects undertaking conservation works.

Successful applicants are registered as an Architect Accredited in Building Conservation. They may use the post-nominal AABC, and their contact details will be posted on the register's website.

C - Consultant Architect

Consultant Architect - knowledgeable and experienced in the conservation of historic buildings currently acting in a consultant or advisory capacity.

The AABC consultant category is used to recognise conservation architects who provide advice to others. This could be any of the following:

- Advisory Capacity, such as working for Historic England or as a Conservation Officer
- Act as a client, such as with the National Trust
- Acts as a principal of a practice guiding the direction of projects but not directly involved in RIBA work stage 5 and guiding those who perform the day-to-day 'project architect' role

Successful applicants are registered as a Consultant Architect Accredited in Building Conservation. They may use the post-nominal CAABC, and their contact details will be posted on the register's website. For re-accreditation under the C category, the one case study and two further examples of work required do not have to be on-site repair works.

Retired former members of the Register

This category is for retired former members of the Register who wish to maintain an affiliation with the AABC and are listed on the website. There is a one-off fee of £25. This enables former members to maintain contact with the AABC and the information it provides to members. Retired members can no longer use any form of AABC post-nominal.

4 Application Process

Stone Inspection, Bangor Cathedral ©AABC

4 Application Process

Accreditation is vested in an individual, and so we need information about you and your work. Accreditation lasts five years, following which re-accreditation is required to ensure that active practice and competence have been maintained. The process for re-accreditation is streamlined to reflect this.

Initial accreditation

We require basic information outlining your qualifications, experience and CPD record to consider an application. We then need you to demonstrate your experience and competence in conservation by submitting five case studies showing your experience and approach. You should be registered with the Architects Registration Board (ARB) with at least five years of post-part II experience.

Re-accreditation

You will be required to re-accredit every five years from your first registration. This may be extended to six years to allow for career breaks due to parental leave or illness, but any extension will need to be confirmed by the administrator before the five-year reapplication deadline.

Re-accreditation differs in that you submit your CPD record since your last accreditation, one full case study, and two further technical examples of work within the previous five years.

PLEASE NOTE: If you leave ARB, it is your responsibility to inform the AABC of this so we can remove you from the AABC register.

5 The Application - Initial Accreditation

East Rose Window, Rochdale Town Hall, ©Damian Griffiths

5 The Application - Initial Accreditation

What is required?

- Architects Details.
- Case Studies – about your work - 5 case studies (maximum 10 sides of A4).
- CPD record for the previous 5 years.
- Personal Statement.

Architects Details

This section provides basic information about you, including your contact details, ARB number, current and historical employment details, qualifications (including postgraduate courses) gained, membership of other bodies, and any lectures and/ or publications given/written.

Case Studies

As accreditation is to demonstrate current competence, case studies should have been completed within the last five years. Case studies may be accepted within the last six years in exceptional circumstances to allow for career breaks due to parental leave or illness, and the administrator must confirm this before you submit your application.

We require you to describe and illustrate examples of your work carried out in the last five years, touching upon the competencies listed on page 7 and as seen in the ICOMOS Guidelines. The examples should be presented as case studies.

Each case study should be set out in a maximum of ten sides of A4 or five sides of A3. The case studies, including all illustrations, should be legible on screen and when printed at A4 – many successful applications use less. Case studies over ten sides of A4 will be rejected.

Architect Category

Case studies may consider individual projects or specific elements of a larger project. Together, the five case studies must collectively demonstrate your skills in understanding, identifying, formulating, documenting, and managing conservation works. The case studies should collectively illustrate conservation involvement across RIBA work stages 1 to 5, though not necessarily within a single project.

At least three of the five case studies must be of projects or sections of projects with actual repair work carried out and completed on-site (RIBA work stage 5). The remaining case studies can comprise extracts from conservation plans, condition surveys, research reports and similar work.

Two case studies (maximum) may consider different aspects of the same project, for example, a condition survey and a separate case study documenting the resulting works or studies considering the conservation of different building elements. In rare instances where an applicant has been working only on the same large conservation project for the previous 5 years, please get in touch with the AABC Administrator (administrator@aabc-register.co.uk) for further guidance.

Case Study Content

Each case study should include a summary giving the following information:

- project details – including title, location, listing status, if any, approximate cost and when the work was completed,
- your involvement - your role in the overall project and authorship of the submitted material,
- project description – a short narrative of the background of the project,
- key dates in the commission,
- works undertaken – clearly describe the scope of the works.

A narrative should follow this, explaining the project in a case study format, describing:

- how you understood the historic nature and significance of the building,
- how you identified and assessed problems,
- the conservation philosophy you followed – clearly describe the decisions made for the repair work (with reference where relevant to conservation principles and charters),
- the options considered,
- the repair or adaptation works you devised,
- the difficulties encountered on-site (RIBA work stage 5) and how you overcame them,
- a reflection on the project in terms of lessons learnt, and which elements you considered a success or could have been managed better.

The material must collectively include extracts from drawn construction details (hand-drawn sketches/site sketches are particularly welcome), non-generic (project-specific, purpose-written) specification clauses, and captioned photographs clearly legible at A4. This should be collated into one single PDF per case study.

It is anticipated that reports in the form of Conservation Plans and Heritage Impact Statements, rather than condition surveys, will better illustrate a broader range of conservation competencies. Case studies should provide a narrative discussing the key learning points of research and analysis, not simply an extract of the report itself.

Tips when completing a case study

- Use progress photos and before and after shots – progress photos illustrate the described works and the techniques used.
- Construction Details – Extract a clear detail, which is unique to the project, illustrating good repair and conservation techniques – We don't need to see the whole drawing.
- Specification Extract – Extract the interesting clauses as a summary. You could use a section of the specification which illustrates the materials used on the project and illustrate a workmanship clause that embodies conservation principles. We don't want to see the whole specification document.
- Options and Decisions – show how other solutions were considered and why you chose the implemented solution.
- Lessons Learned – Reflect on the successes of the project. Don't be afraid to identify what could have been done differently.
- If you include drawings/information produced by others please make the authorship clear and state whether the works were carried out under your direction.

Consultant Category

Case studies may consider individual projects or specific elements of a larger project. Together, the five case studies must collectively demonstrate your skills in understanding, identifying, formulating, and documenting conservation works.

At least one of the five case studies must be of projects or sections of projects with actual repair work carried out and completed on-site (RIBA work stage 5) although you are not expected to be the project Architect who delivered it on site. This allows you to provide evidence of how your advice directly impacted the outcome. The remaining case studies can comprise extracts from conservation plans, condition surveys, research reports and similar work, which, do not have to show repair work completed on-site. The case studies should demonstrate relevant building conservation competence.

Two case studies (maximum) may consider different aspects of the same project, for example, a condition survey and a statement of significance or research paper.

Case Study Content

Each case study should include a summary giving the following information:

- project details – including title, location, listing status, if any, approximate cost and when the work was completed,
- your involvement - your role in the overall project and authorship of the submitted material,
- project description – a short narrative of the background of the project,
- key dates in the commission,
- works Undertaken – clearly describe the scope of the works.

A narrative should follow this, explaining the project in a case study format, describing:

- how you understood the historic nature and significance of the building,
- how you identified and assessed the problems,
- the conservation philosophy you followed,
- a reflection on the project in terms of lessons learnt, and which elements you considered a success or could have been managed better.

The material must include extracts from written papers and reports, non-generic (project-specific, purpose-written) extracts and captioned photographs that are clearly legible at A4. This should be collated into one single PDF per case study.

Whilst it is understood that consultants may not directly develop the specification for projects, the case study should describe the advice given to others and a brief narrative of how the ICOMOS guidelines and best practices have been used to provide sound advice to others.

It is anticipated that reports in the form of Conservation Plans and Heritage Impact Statements, rather than condition surveys, will better illustrate a broader range of conservation competencies. Case studies should provide a narrative discussing the key learning points of research and analysis, not simply an extract of the report itself.

Tips when completing a case study

- Use progress photos and before and after shots – progress photos illustrate the described works and the techniques used.
- Explain how research and analysis have helped form a conservation philosophy appropriate for the individual case study
- Illustrate how your understanding of the building and its development through time have influenced your advice to others
- If you include drawings/information produced by others please make the authorship clear and state whether the works were carried out under your direction.
- Options and Decisions – show how other solutions were considered and why you chose the implemented solution.
- Lessons Learned – Reflect on the successes of the project. Don't be afraid to identify what could have been done differently.

Both Architect and Consultant Category

CPD

We require information on your conservation-related Continuing Professional Development activities undertaken during the last five years to demonstrate your regular commitment to enhancing structured skills and developing professional competence. This should be in the form of a Personal Development Plan stating your CPD aims and selected CPD records showing a focus on conservation. CPD should be in addition to your day-to-day fee-earning work and may include participation in courses and seminars, specific visits, and research.

A minimum of 12 hours of conservation related CPD is required per year. At least half should be structured CPD, including participation in seminars, webinars, and courses. Visits to historic sites and attendance at DAC meetings give valuable insights but do not fully demonstrate professional development. They may be included as unstructured CPD but should not be its focus. Site visits as part of a project or potential project are not considered CPD. You should include only relevant CPD relating to conservation. An example of how to set out your CPD is included in Appendix A. If a full CPD record is submitted, please highlight the Conservation related CPD within it. The CPD record should be collated into one single PDF.

Personal Statement

This should be a single side of A4 outlining your conservation philosophy and approach, the process of decision-making which distinguishes one's personal approach. It should include:

- The foundation of your work
- Understanding of current conservation thinking
- The context for your work
- Application of knowledge and experience
- Professional and ethical judgement

This should be a single PDF uploaded to the website.

6 The Application - Re-Accreditation

Blackburn Cathedral, ©AABC

6 The Application - Re-Accreditation

What is required?

- Check your existing Architect Details are correct,
- 1 full case study (10 sides of A4) – as set out on page 14 and 16.
- 2 technical examples (2 sides of A4)
- CPD record for previous 5 years – as set out on page 17,
- Personal Statement – as set out on page 17.

You will be required to re-accredit every five years from your first registration. This may be extended to six years to allow for career breaks due to parental leave or illness, but any extension will need to be confirmed by the Administrator before the five-year reapplication deadline.

Architects Details

You should review and update your details.

Case Study and Technical Examples

Architect Category

The full case study must be of works carried out and completed on-site (RIBA work stage 5) in the last five years and comply with the guidance for Case Studies on page 14.

Two further technical examples must be of works carried out and completed on-site (RIBA work stage 5) in the last five years. These are required in the form of two sides of A4 per example (including any illustrations) to cover a specific technical issue. The two examples should set out for each:

- Project Details - including title, location, listing status, if any, approximate cost and when the work was completed,
- Your Involvement - your role in the overall project and authorship of the submitted material.
- Project Description - a short narrative of the background of the project.

This brief introduction should be followed by a description of the technical issue encountered and how it was overcome, accompanied by illustrations. These should be collated into a single PDF per technical example.

Consultant Category

The full case study must describe a project undertaken within the last 5 years whilst noting that the works may not have been delivered on-site. Apart from the requirement for a site element the case study must also comply with guidance for case studies on page 16.

Two further short examples summarising other work carried out in the last five years are also needed. These are required in the form of two sides of A4 per example (including any illustrations) to summarise a specific project. The two examples should set out for each:

- Project Details - including title, location, listing status, if any, approximate cost and when the work was completed.
- Your involvement - your role in the project and authorship of the submitted material
- Project Description - a short narrative of the background of the project.

This brief introduction should be followed by a description of any issue encountered and how it was overcome, accompanied by illustrations and or photographs. These should be collated into a single PDF per technical example.

CPD & Personal Statement

Please see guidance on page 18.

7 Changing Category of Accreditation

Re-roofing, Georgian Country House, Herefordshire ©AABC

7 Changing Category of Accreditation

Change from Consultant to Architect

To change your accreditation category from Consultant (C) to Architect (A), you will need to supply three case studies of built examples as per the guidance notes for an Architect accreditation. If you wanted to change your accreditation category prior to your re-accreditation being due, your five years of accreditation would start from the date you become accredited in the A category.

Change from Architect to Consultant

To change your category of accreditation from Architect (A) to Consultant (C) you will need to supply one case study and two technical examples as per the guidance notes for a Consultant re-accreditation. If you wanted to change your category of accreditation prior to your re-accreditation being due your five years of accreditation would start from the date you were accredited in the C category.

St Martins Church, Seamer. ©Andrew Wiles

8 The Assessment Process

Lath and Plaster Consolidation, Rochdale Town Hall, ©Damian Griffiths

8 The Assessment Process

The administrator first checks your application for eligibility, compliance with the guidance, completeness and fee paid. It is then assessed by a team of two accredited or retired accredited architects and one layperson suitably experienced in building conservation. There are assessment teams across the UK, and your application will be assessed by a team distant from your locality. The teams submit their reports to the AABC Supervisory Panel for moderation and confirmation.

Successful Applicants

If your application meets the required standard, you will be registered as an Architect Accredited in Building Conservation and sent a certificate stating this. Depending on your accreditation, you may then use the post-nominal AABC or CAABC, and your contact details will be posted on the Register's website.

Unsuccessful Initial Applications

If the assessment process reveals concerns or shortfalls in your experience, you will be deferred for future consideration, provided with feedback, and invited to supply further information. New applicants may reapply within two years at no additional cost.

Unsuccessful Re-accreditation Applications

If the assessment process reveals concerns or shortfalls in your experience, you will be deferred for future consideration, provided with feedback, and invited to supply further information. You will be given 8 weeks to provide this information. If your application is still not deemed suitable after this time, you will be temporarily removed from the register for up to 12 months to give you time to supply the relevant information.

If this is deemed insufficient after 12 months, you would be permanently removed and must to apply again as an initial applicant.

Common Reasons an Application is Deemed Ineligible

- Projects completed more than 5 years ago.
- Case studies are more than 10 A4 pages long.
- Illegible/ Unclear drawings or photographs.
    - Clearly label photographs and drawings.
    - Check compressed images and PDFs to ensure content remains clearly legible.
- No specification extract was included in any of the case studies.
- No CPD records included.

Common Reasons why candidates are unsuccessful

- Lack of project running experience.
- No variety in the case studies – select projects carefully to emphasise conservation experience and knowledge, using a range of materials, illustrating a range of building types and materials utilised.
- Not enough/ lack of technical content included in the case study – provide the information required, tailored to individual experience and the projects presented.
- Content is too simplistic – we need detailed technical content which shows the competencies required - use project highlights and draw assessors' attention to specific skills, experience, technical drawing or sketches and site instructions.
- No clear explanation of the conservation issues encountered and how these were resolved.

9 Recommended Reading

Conservation Rochdale Town Hall, ©Damian Griffiths

9 Recommended Reading

Sources of Further Reading

Free Resources

COTAC Understanding Conservation School Structure: Introduction

COTAC Understanding Conservation Unit 1: Need to be Skilled in Cultural Significance

COTAC Understanding Conservation Unit 2: Need to be Skilled in Aesthetic Qualities and Values

COTAC Understanding Conservation Unit 3: Need to be Skilled in Investigation, Materials and Technology

COTAC Understanding Conservation Unit 4: Need to be Skilled in Social and Financial Issues

COTAC Understanding Conservation Unit 5: Need to be Skilled in Implementation and Management of Conservation Works

Paid Resources

Historic England - Practical Building Conservation Series

- Conservation Basics
- Building Environment
- Concrete
- Earth, Brick & Terracotta
- Glass & Glazing
- Metals
- Mortars, Renders & Plasters
- Roofing
- Stone
- Timber

10 What if I need Advice?

Stone Carving Workshop ©AABC

9 What if I need Advice?

The AABC register offers regular seminars to prospective applicants to explain how they can develop the necessary skills and experience to complete an application efficiently. More detailed information on conservation competence is available at these seminars and on request. You can contact the AABC administrator at administrator@aabc-register.co.uk or 0161 832 0666, who can answer questions and give advice.

Church of St Mary the Virgin, Stonham, Suffolk, ©Lambertian Architectural Photography

11 Mentorship Scheme

Site Tour, The Harris, Preston ©AABC_

10 Mentorship Scheme

The AABC offer a Mentorship Scheme, which pairs potential applicants with a local mentor, who will help, advise, and guide them forward to apply for full accreditation. This may be useful for potential applicants who struggle to get exposure to conservation in their existing office or do not have an accredited architect with whom they can talk. It is also useful for those who would benefit from structured guidance before they submit their full application, but it is not intended as a proofreading service for checking applications. The application fee is £25 per year. More details can be found in our Mentee Guidance Notes which are available to download from our website - www.aabc-register.co.uk.

Site Tour, Manchester Town Hall, ©AABC

12 Dates and Fees

Plaster Repairs, Stowe House, Buckinghamshire, ©AABC

11 Dates and Fees

Application Dates

The AABC has three application rounds a year. The closing dates are:

31 March,

31 July,

30 November.

Applications received after the deadline will be included in the next round of applications. It can take up to four months from the close of the round to complete the assessment process. The assessment process will extend beyond four months for submissions requiring further information.

Please check your application carefully to ensure that you have included all necessary information, that all illustrations and annotations can be read clearly when printed at A4 and do not exceed the permitted maximum number of A4 sides.

Fees

Initial Application for accreditation	£250
Five-year re-accreditation	£200
Annual registration	£110

Costs are accurate in Feb 2025 and are subject to annual review.

Please see the website for current fees.

Appendices

Wall Painting Conservation, Rochdale Town Hall, ©Damian Griffiths

Appendix A – Sample CPD Record

We require information on your conservation-related Continuing Professional Development activities undertaken during the last five years to demonstrate your regular commitment to enhancing structured skills and developing professional competence. This should be in the form of a Personal Development Plan stating your CPD aims and selected CPD records showing a focus on conservation. CPD should be in addition to your day-to-day fee-earning work and may include participation in courses and seminars, specific visits, and research.

A minimum of 12 hours of conservation related CPD is required per year. At least half should be structured CPD, including participation in seminars, webinars, and courses. Visits to historic sites and attendance at DAC meetings give valuable insights but do not fully demonstrate professional development. They may be included as unstructured CPD but should not be its main focus. Site visits, as part of a project or potential project, are not considered CPD. You should only include relevant CPD relating to conservation. If a full CPD record is submitted, please highlight the Conservation related CPD within it.

Extract for illustration only.

Date	Subject	Provider	Hours
2020			
20-Oct	Architects Seminar.	Blackburn DAC	7
15-Nov	The Conservation Architect, County schools careers lecture	Applicant	3
23-Nov	Refurbishment of Historic Buildings	RICS Cumbria Evening Lecture	2
2021			
08-Mar	"Designing with the DDA - Access to the Historic Environment"	NW / IHBC CPD. Lecturer Lisa Foster.	4
20-Mar	Tourism in Cumbria and the effects of the DDA	Cumbria Tourist Board	4
8-9 -June	SPAB Clay Buildings Course (Northamptonshire)	SPAB Course	14
13-Jun	"The Rebirth of Blackwell"	RIBA Lecture by Diane Haigh, Allies and Morrison	4

Appendix B – Suggested Case Study & Technical Example for Architect Category

We require you to describe and illustrate examples of your work carried out in the last five years, touching upon the competencies listed on page 7 and as seen in the ICOMOS Guidelines. The examples should be presented as case studies.

For initial applications, At least three of the five case studies must be of projects or sections of projects with actual repair work carried out on-site (RIBA work stage 5). The remaining case studies can comprise extracts from conservation plans, condition surveys, research reports and similar work.

Examples other than repair work, especially for consultant accreditation applications, (CAABC) should demonstrate relevant building conservation competence.

Two case studies (maximum) may consider different aspects of the same project, for example, a condition survey and a separate case study documenting the resulting works or studies considering the conservation of different building elements. In rare instances where an applicant has been working only on the same large conservation project for the previous 5 years, please get in touch with the AABC Administrator (administrator@aabc-register.co.uk) for further guidance.

Case Study Content

Each case study should include a summary giving the following information:

- project details – including title, location, listing status, if any, approximate cost and when the work was completed,
- your involvement - your role in the overall project and authorship of the submitted material,
- project description – a short narrative of the background of the project,
- key dates in the commission,
- works undertaken – clearly describe the scope of the works.

A narrative should follow this, explaining the project in a case study format, describing:

- how you understood the historic nature and significance of the building,
- how you identified and assessed problems,
- the conservation philosophy you followed – clearly describe the decisions made for the repair work (with reference where relevant to conservation principles and charters),
- the options considered,
- the repair or adaptation works you devised,
- the difficulties encountered on-site (RIBA work stage 5)and how you overcame them,
- a reflection on the project in terms of lessons learnt, and which elements you considered a success or could have been managed better.

Technical Example Content

Two technical examples are to be submitted for re-accreditation only. These must be of works carried out and completed on-site (RIBA work stage 5) in the last five years. These are required in the form of two sides of A4 per example (including any illustrations) to cover a specific technical issue. The two examples should set out for each:

- Project Details - including title, location, listing status, if any, approximate cost and when the work was completed,
- Your Involvement - your role in the overall project and authorship of the submitted material.
- Project Description - a short narrative of the background of the project.

This brief introduction should be followed by a description of the technical issue encountered and how it was overcome, accompanied by illustrations. These should be collated into a single PDF per technical example.

What a Good Case Study Consists of . . .

Virginia Cottage, The Row

Refurbishment of Cottage

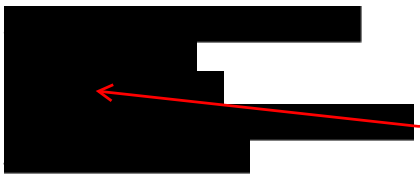
Listing: not listed

Generally: Up to 10 sides of A4 which are clear and concise.

Go into detail about the technical aspects of the project including; pathology, conservation philosophy, and decisions for repair.

Project Details

Architects
Project Architect
Structural Engineer
Quantity Surveyor
Main Contractor



JCA appointed
Construction period
Contract Value

Project Details: Listing the design team.

Key Dates: Showing that the work was completed within the last 5 years.

ICOMOS Guidelines exemplified within this case study.

ICOMOS guidelines covered by project, A, B, C, E, F, G, H, L & N

Project Description: A short narrative of the background for the project.

Location and Building Description

Virginia Cottage is located in a hamlet known as The Row in the Lyth Valley, close to Levens in Cumbria. The cottage is detached and sits within a large orchard garden. The cottage is believed to date from the late seventeenth century. The earliest records held are deeds from a sale in 1721. These reference the building having previously been a smithy prior to being sold as a dwelling. The cottage is traditionally constructed with solid stone walls, a pitched Westmorland green slate roof and painted timber joinery. Virginia Cottage is not a listed heritage asset, it is nonetheless a very good, relatively intact example of a traditional Lakeland cottage. The plan is typical of a 'two unit' house and these were very prevalent between 1650-1810 throughout South Cumbria.[1]

Project Background

JCA was appointed in January 2015 to provide a full architectural service for alterations and extension to the cottage. The cottage had been in the ownership of our client's family for several decades. Approximately 15 years prior to our involvement the cottage had been reroofed. Throughout the 1970s and 1980s a series of ad-hoc repairs had been made, and almost all of these were inappropriate for a building of this age and construction.

The brief was to extend the cottage to create a new kitchen and family room as well as a downstairs lavatory and utility room. Repair works throughout the cottage were also to be undertaken to resolve issues with damp at the same time as improving the thermal efficiency of the building. This case study will deal directly with repair works that were undertaken to the cottage, specifically the timber spiral staircase, windows, plastering and rendering.

Involvement

My involvement with this project was lead architect. I have worked on the project from its inception, carrying out the measured survey and condition surveys of the various building elements through to producing detailed drawings and specifications, gaining the necessary statutory consents and overseeing works on site.

Involvement: Clearly state YOUR involvement - not the role of the practice. Credit others who were involved.

Description

Plastering and Rendering

The first visit I made to Virginia Cottage was in February 2015. It was a cold damp day and the cottage was much the same. Externally the render was in a terrible state of repair, it was falling away in places and a lot of patch repairing in cementitious mortars had been carried out. The ground surrounding the house was sodden, with vegetation growing up against the walls and external ground levels much higher than the internal floor levels in many locations. Internally things were not much better. Some floors had been grubbed up and replaced with solid concrete, others had concrete levelling screeds poured over them. Plaster was a patchwork of different mixes, lime, gypsum, cement and the entire cottage felt extremely damp. The following images illustrate the cottage prior to the works commencing.

Description: Clearly describe the scope of the works covered by the case study. Up to two elements of a single project can form two case studies.

[1] R W Brunskill (2002) *Traditional Buildings of Cumbria, The County of the Lakes*

Following completion of scaffold erection and protection works slates were carefully removed course by course as they were to go back in the same place. The scaffolding had been designed to allow for the loading. Approximately 30% of new slates were required and the new ones were swapped in as the roof stripping progressed to ensure all retained slates went back in their original position.

Slates being carefully removed and stacked in order, any replacement slates were slotted in at the appropriate place to ensure slates that were remaining went back in their original position

Carrying out an inspection of the roof with main contractors and directors of HCR, Mick and James

Joiner Andy making a template for a purlin repair

Completed purlin repair. Stainless steel fixings were used and a new oak block installed to give the purlin additional support

Roof timbers were carefully removed as necessary and the minimal impact repair interventions executed. All new structural timber was in oak to match. Only what was absolutely necessary to be removed was removed and traditional joints such as scarf joints used between pieces of timber. These repairs were authentic and this is a key conservation philosophy as mentioned in the preamble to the 1964 Venice Charter. Fixings were not all traditional and stainless steel was used to joint timbers. This was viewed as being acceptable as in many locations this additional strength of fixing was necessary to preserve more of the existing roof structure. Again this is a key consideration of article 10 of the Venice Charter. The rafter sprockets, to create the swept eaves, were cut from Douglas Fir, again to match the extant work.

As works progressed on site there were several challenges to overcome. One of the first was deciding what to do with the existing carved stone ridge tiles. These were sandstone and before removal appeared visually to be sound. However once removed it was clear there was an inherent problem. The stones were delaminating along their length. The flaw was in the same position on every ridge tile. One ridge tile was cut in half and the mason tapped the stone with a chisel and the inherent flaw along the stone quickly appeared. A number of alternatives such as resin fixing the stone were considered. However following advice from the stone mason, the fact that the ridge tiles are very inaccessible it was decided that the best way forward was to replace the ridge tiles completely. New ridge tiles were hand carved by the stone mason to match the detail of the existing and using local sandstone.

Progress Photographs: illustrate the works with site photographs showing the techniques used. Tip - Clearly label the photographs.

Conservation Philosophy: Clearly describe the decisions made for the repair works. Illustrate managing the works both on and off site.

Top – The attic space immediately after the fire. The central walkway caught the debris from above, saving the plaster ceiling below.
Below – The restored attic including traditional timber repairs and rebuilt brickwork to the south gable.

Before and after photographs: Clearly illustrate the scope of the described works and the results of the project. Tip - Clearly label the photographs and reference the text. The case study could explore one element of a larger project or the whole of a smaller project. The project does not have to be a listed building.

Photographs: These provide context to the text.

Images of church and survey being undertaken

A footpath closure was required for the survey to be undertaken

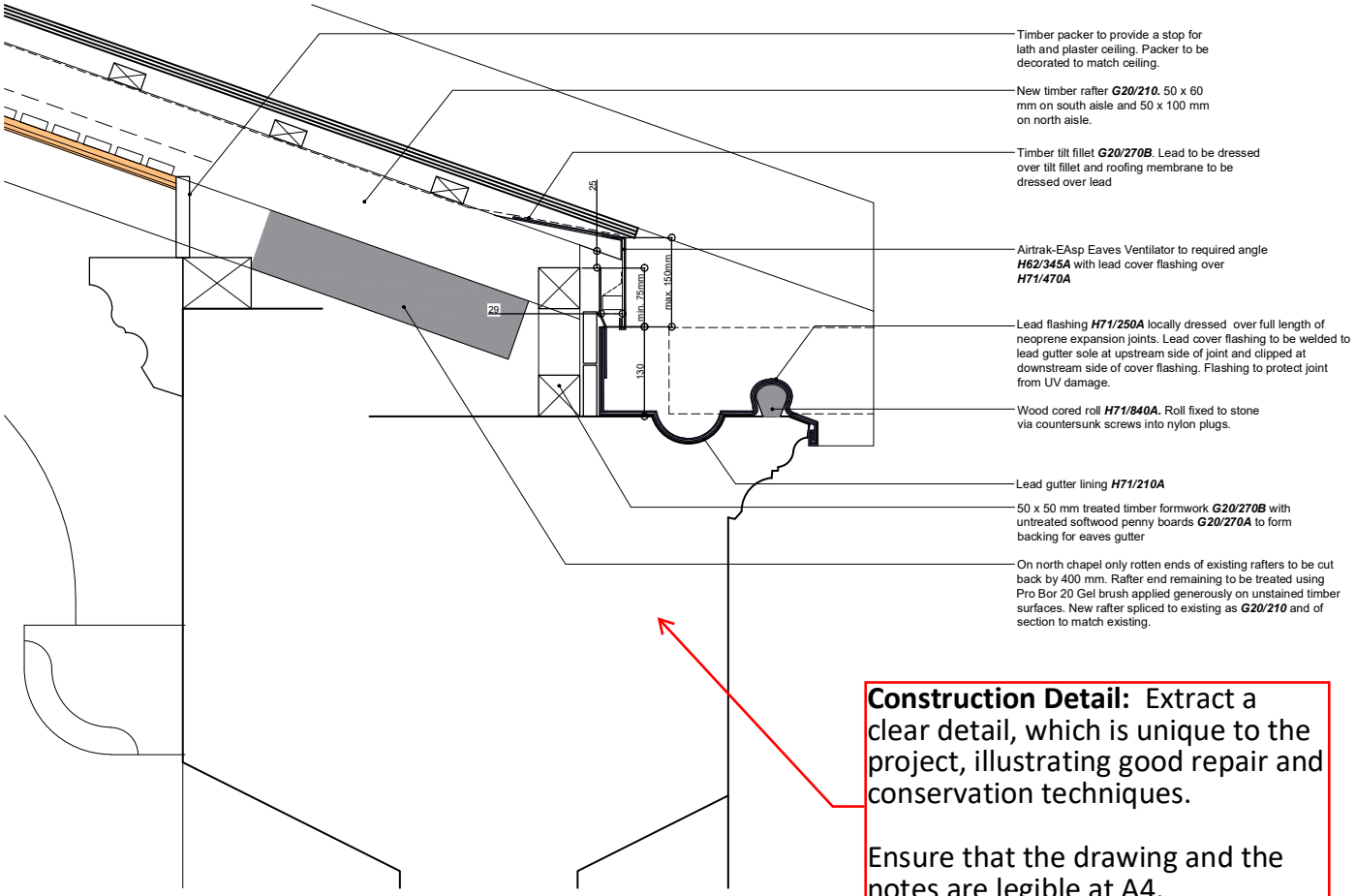
Getting harnessed up ready to undertake the survey

The MEWP allowed for each stone to be studied in detail

Following the survey the priest had a look at some of the defects up close to assist with understanding of the issues encountered.

Surveys and Site Photographs: Show yourself undertaking the works on site. This helps further illustrate the works undertaken.

Annotation: Describe what is being shown as further explanation.



detail 04/02 - eaves detail to north and south chapel

Construction Detail: Extract a clear detail, which is unique to the project, illustrating good repair and conservation techniques.

Ensure that the drawing and the notes are legible at A4.

Clarity of the Detail: The detail must be clear and legible - ensure the PDF is not pixilated.

Extract from Specification

H71 Lead sheet coverings/ flashings
TYPES OF LEADWORK

210A GUTTER LINING WITH PROPRIETARY EXPANSION JOINTS TO NORTH AND SOUTH CHAPEL EAVES GUTTERS

- *Substrate: stone wall head and oak rolls.*
- *Preparation: to be fully ascertained on site.*
- *Underlay: class A building paper.*
- *Type of lead: Rolled to BS EN 12588.*
- *Thickness: 3.00 or 3.15 mm (Code 7).*
- *Pretreatment: Apply chalk slurry coat to underside of lead and allow to dry before laying, followed by chalk paste coat after bossing but before final fixing.*
- *Proprietary expansion joints: Neoprene (polychloroprene) and lead.*
- *Manufacturer: Matthew Hebden, E-Mail: sales@t-pren.com, Address: 54 Blacka Moor Road, Sheffield S17 3GJ*

Tel : +44 (0) 114 236 8122
Product reference: T-pren.

- *Spacing: Within 1 m of each corner and outlet and at maximum centres of 2500 mm.*
- *Weld to gutter linings.*
- *Outlets: as existing - lead spigot through wall head to existing rainwater pipes.*
- *Accessories: Oak roll mm to be fitted at edge of gutter along its full length. Angle to be secured via. SPAX wirox wood screws into nylon plugs. Fully annealed stainless steel clips conforming to BS EN 10088, the strip should be at least*

50mm wide and not less than 0.375 mm thick and spaced at max. 300 mm cts.

250A WEATHERING TO EXPANSION JOINT

- *Substrate: lead gutter lining.*
- *Underlay: Not required.*
- *Type of lead: Rolled to BS EN 12588.*
- *Thickness: 2.50 or 2.65 mm (Code 6).*
- *Joints: Not required.*
- *Edge details: Welted drip at front of oak roll, clipped at rear*

Specification: Extract a section of the specification which illustrates the materials used on the project.

Tip - Do not submit standard NBS clauses. Select specification that is specific for the Case Study.

Remove window W5 and loose masonry below. Provide and fix new window cill in matching stone, finished 200mm above external ground level. Jamb up opening to receive new window. Provide and fix 2no. new 150x100 reinforced concrete lintels internally.

W6 to be retained as existing.

Remove timber infill (former door) W7 and one course masonry below. Provide and fix new window cill in matching stone. Jamb up opening to receive new window.

4.8 Raised parapets to external walling

Cut out for and form consolidated base layers for new external walling. Consolidation to be stepped between internal and external leaves to reduce impact on existing fabric. Base layers to be consolidated with lime mortar as for pointing, packed with stone shards to create a level bed.

Outer leaf: Pitched reclaimed stone, min. 125mm on bed, laid to natural bed, coursed to match existing. Note: reclaimed stone may need backing off or (subject to location) wider coursed stone may be used. Stone on site to be reused, with any additional stone to be approved by architect.

Inner leaf, without cavity to be formed in 100mm dense solid concrete blocks laid on bed 215mm thick, tied to outer leaf with 5no. Stainless steel ties/m2. Voids in backing off of external leaf filled with mortar or stone shards.

Parapet walls to extend 150mm above roof membrane and soft capping, with stone flag coping set on DPC.

As well as the above recommendation I also considered options for consolidation as well as the perceived advantages and disadvantages, these were:-

Option	Advantages	Disadvantages
Full stone replacement	- Long lasting repair	- Perhaps leads to more removal of historic fabric then is absolutely necessary
Indent repair	- Only removes the defective area of stone	- Success relies on a good stone match and this is becoming more and more difficult to achieve given the number of local quarries that have ceased operation
Grouting	- Repairs the stone without having to remove broken piece	- Can be difficult to carry out successfully, especially on such fine fractures
Resin repair	- Strong repair - Would allow original pieces of stone to be reinstated	- Application of resin is usually not reversible
Mortar repair	- Maximum retention of historic fabric	- Not suitable for adhering fractured pieces of stone due to the hairline nature of the fractures.
Tile repair	- Maximum retention of historic fabric - Tiles can be cut to fit the fracture, unlike indent repairs	- Many of the fractures are too small to successfully adopt this method

Each have their merits and need to be considered both practically and philosophically. For example a full stone replacement will have a much longer lifetime as a repair but is perhaps not as sensitive to the building as grouting or a mortar repair. The use of the building is also important to consider, many of the repairs are out of easy reach and the cost of scaffolding etc needs to be weighed up against the conservation goals and objectives of the project. Each building is unique and a practical and philosophical approach for the individual building needs to be adopted.

I felt site trials would be useful on this building and this was recommended in my report. The outcomes of site trials would be useful to determine a maintenance plan going forward. Some stones are in such poor condition that replacement in my view was the most sensible option but a programme of monitoring and repair for the future may negate the need for large scale repairs in several years' time.

Lessons learnt

The field of conservation is dynamic. Products, repair methods, attitudes to conservation are constantly being tested and updated. We keep learning. With technology where it is we can easily obtain chemical makeups of products, materials, source stone to the quarry it came from. Archives on buildings are becoming ever more accessible and detailed. This project was very enjoyable as I was able to devote a lot of time to researching deficiencies of stone and through this I learned a lot more about its chemical makeup and how properties, such as clay, can have a huge bearing on how it performs, weathers and deteriorates. This project made further appreciate that I will not always have the answers but what I have taken from this is an acknowledgement that at times others who are more specialist in a certain field need to be consulted.

During my Lethaby Scholarship I spent a number of days with materials analyst Bill Revie in Stirling. Contacts such as Bill are very useful for this sort of work. He has very specialist knowledge in the field and individuals such as Bill can bring contribute a huge amount to determining what is the best repair approach.

Options and Decisions: Show how other solutions were considered and why you chose the implemented solution.

Conservation Philosophy: Discuss the reasoning behind the project. Describe the techniques used and why you used them.

Lessons Learnt: Reflect on the successes of the project. Don't be afraid to identify what could have been done differently.

What to put in a Technical Example . . .

Victoria Park, Stafford — Alderman Mottram Shelter

Generally: A two page project summary with a technical focus.

Scheme Overview

Originally named the Victoria Park Pleasure Grounds, the site opened in 1908 and is Stafford Boroughs principal destination park. The park now covers an area of 4.95 acres, the park is the largest formal park in Stafford. The site contains the listed structures of the Alderman Mottram shelter and the County War Memorial. The structure of the park has changed very little since the park was opened.

Working as part of a wider team led by the landscape architect, Buttress Architects were appointed to look at the existing structures. As the accredited conservation architect, I took responsibility for the restoration of the Grade II listed 'Alderman Mottram Shelter' one of the original features of the park, along with the bandstand and the thatched toilet block as part of a wider £2.1million NLHF funded park restoration.

A brief description of the project: Include a commentary on YOUR role in the project.

Project Details and Key Dates: Within last 5 years.

Client:	Stafford Borough Council
Project Value:	£2.1 million
Role:	Accredited Conservation Architect
Listing:	Grade II
Construction Period:	April 2019 to September 2020

My role within this project was that of accredited conservation Architect. I had day to day responsibility for the direction of the surveys, assessment of significance, conservation philosophy and detail and specification of all repairs to the listed buildings. The newbuild café, was delegated to a colleague. As the scheme was predominantly a landscape project, the Landscape architect carried out the role of contract administrator.

Scheme Description

Technical Description: Outline what work was undertaken and how the repairs were approached.

The initial condition survey of the listed shelter indicated that whilst the structure was itself sound, it was clearly unloved. Vandalism had caused significant damage to many of the finer details. Historic photographs were used as part of the research to identify how best to present the shelter.

Paint analysis of the shelter and the bandstand revealed both the colours of the original park paint scheme, and an early scheme from the 1950's as well as the modern corporate colour scheme. After much debate, it was decided that the original 1908 scheme was implemented.

This was done by stripping all of the layers of paint off the metalwork in situ, to allow it to be carefully primed and a modern paint system built up to fully protect the cast iron structure. This was undertaken by carefully shot blasting the frame after removing all of the timber elements. And then priming the frame with a micaceous iron oxide. The paint used to finish, both the iron frame and the timber panelling is a modern heritage eggshell to allow the maintenance of the structure to be easily continued by the local authority.

Historic details, such as the filigree to the ridge line was re-created from a mixture of looking at historic photographs and the inspection of cast iron pattern books from the period. This was then modelled on the computer by a collegue and the pattern created at the foundry by utilising the 3D computer file. Other elements, such as the barley twist balusters were created by the foundry by adapting existing patterns. Sections of the verge filigree were created by taking a mould from existing sections. All new sections were formed in ductile iron to resist vandalism as it is stronger than traditional cast iron.

Technical Focus: Describe elements of the project in technical detail, state your reasoning as well as describing the works undertaken.

Before Photograph: This helps illustrate the scope of the works.

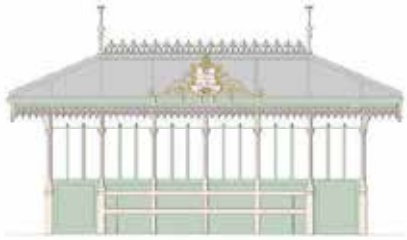
Options considered: These are a good way to illustrate your thought process and reasons behind the conservation philosophy adopted.

Finally the historic benches were reinstated once the park was ready to be opened, after being sanded down and redecorated to match the shelter.

The images to the right show a mock-up of the original 1908 paint scheme, and the 1950s scheme below. Whilst the softer tones of the 1950s scheme were preferred by many, it was decided that the bold colours of the original scheme reflected the ethos of a restoration scheme that was bringing the park back to its original look and feel.

The photographs to the right show progress photos of the shelter once the new detailing had been added and timber panels inserted. The resin bound gravel to paths added to the turn of the century feel to pedestrian walkways within the park.

The end result is a striking difference to the dreary condition of the shelter before the project started.



Progress Photos: These illustrate the works being undertaken.

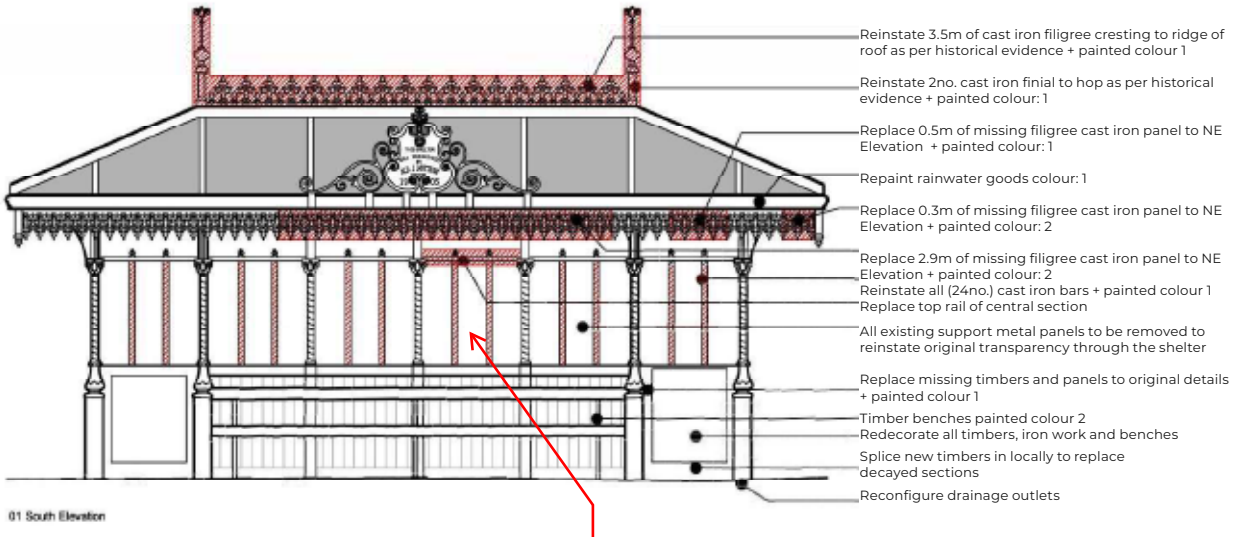
Difficulties & Lessons learned

The biggest issues with this project were environmental, as the site floods frequently. Whilst access to the shelter remained possible at all times, the site progress was slow when the site was flooded. The project then suffered as materials became hard to source at the start of the COVID-19 outbreak.

Perhaps the most disappointing element was the total replacement of the timber panelling. My condition survey, and the specification, asked for these to be repaired, but the client was offered the alternative of replacing them with new for less money. This was the contractor's preference, but not mine. Unfortunately, I did not have the final say as I was not the contract administrator. The client discussed the change with the conservation officer, and new panels were installed.

Lessons Learnt: Reflect on the project & if things could have been done differently.

Completed Photograph: A simple way to illustrate the finished project.



Technical Detail: Extract a detail from a drawing which illustrates the described works. Ensure the notes are legible.

Appendix C – ICOMOS Guidelines

Abstract from section 5 of the ICOMOS Guidelines for Education and Training in the Conservation of Monuments, Ensembles and Sites (1993)

Conservation works should only be entrusted to persons competent in these specialist activities. Education and training for conservation should produce from a range of professionals, conservationists who are able to:

a. read a monument, ensemble or site and identify its emotional, cultural and use significance;
b. understand the history and technology of monuments, ensembles or sites in order to define their identity, plan for their conservation, and interpret the results of this research;
c. understand the setting of a monument, ensemble or site, their contents and surroundings, in relation to other buildings, gardens or landscapes;
d. find and absorb all available sources of information relevant to the monument, ensemble or site being studied;
e. understand and analyse the behaviour of monuments, ensembles and sites as complex systems;
f. diagnose intrinsic and extrinsic causes of decay as a basis for appropriate action;
g. inspect and make reports intelligible to non-specialist readers of monuments, ensembles or sites, illustrated by graphic means such as sketches and photographs;
h. know, understand and apply UNESCO conventions and recommendations, and ICOMOS and other recognised Charters, regulations and guidelines;
i. make balanced judgements based on shared ethical principles, and accept responsibility for the long-term welfare of cultural heritage;
j. recognise when advice must be sought and define the areas of need of study by different specialists, e.g. wall paintings, sculpture and objects of artistic and historical value, and/or studies of materials and systems;
k. give expert advice on maintenance strategies, management policies and the policy framework for environmental protection and preservation of monuments and their contents, and sites;
l. document works executed and make same accessible;
m. work in multi-disciplinary groups using sound methods;
n. be able to work with inhabitants, administrators and planners to resolve conflicts and to develop conservation strategies appropriate to local needs, abilities and resources;

Appendix D - Competency Matrix, Architect Category

	Key Competencies The descriptions in this matrix show the general level for each key competency under each level of evidence. This is intended as a guide when considering an application as a whole rather than each case study.	**RIBA Work Stages & ICOMOS Guidelines** Each competency is generally exemplified within two RIBA work stages and across a number of ICOMOS Guidelines.	**Does not show any evidence** *The application does not show any evidence of this competency.*	**Inadequate evidence** *Whilst there is some evidence , this is not at an appropriate level of detail, raising questions about the applicant's knowledge/ ability.*	**Adequate evidence** *The application reaches the benchmark threshold, showing that this competency has been met in the majority (but not all) of the submitted case studies.*	**Higher than adequate evidence** *The application is of a good standard, which clearly demonstrates this competency is being met across all case studies.*	**Exceptional/ Exemplary evidence** *The application is of an exemplary standard, clearly showing that this competency is met across all case studies.*
1	**Understanding conservation philosophy & significance** *Understanding conservation philosophy, conservation legislation and the significance of subject buildings as a whole and in their constituent parts.*	RIBA Stages 1 & 2 Icomos Guidelines a, b, c, d, e, h, i	Little or no evidence of work at an early stage/ all philosophy set by others.	Early stage work is led by others/ inappropriate philosophy.	**Good assessment of significance and sound philosophy led by the applicant.**	Good assessment of significance and sound philosophy led by the applicant following detailed research and analysis.	Good assessment of significance and sound philosophy led by the applicant following detailed research and analysis working at the highest level in this field.
2	**Identifying defects and functional deficiencies** *Identifying defects, their causes and, in the case of adaptive works, functional deficiencies.*	RIBA Stages 2 & 3 Icomos Guidelines b, d, e, f, g	Little or no evidence of early stage work with no assessment of condition/ need.	Whilst defects & functional deficiencies are identified, the analysis is naive/ inaccurate.	**Accurate identification of defects & deficiencies leading to sound proposals.**	Identification of obscure defects/ deficiencies in collaboration with experts.	Significant research based analysis of defects & deficiencies led by the applicant.
3	**Formulating proposals, philosophically and technically sound** *Formulating proposals for repair, remediation and, where appropriate, adaptation which are philosophically and technically sound, explaining the impact on the historic fabric and the significance that any changes bring.*	RIBA Stages 3 & 4 Icomos Guidelines b, d, e, f, g, h, l, j, k, m	Little or no technical design/ all details provided by others.	Technical design is simplistic and based on the work of others.	**Sound proposals throughout that reflect the philosophy stated.**	Proposals which are unique/ highly specialised based on advice/ research.	Exemplary proposals based on significant research which require monitoring/ set a new standard.
4	**Documenting investigations & proposals** *Documenting investigations & proposals using reports, drawings, specifications, schedules and photographs.*	RIBA Stages 4 & 5 Icomos Guidelines g, j, k, l, m	Lack of evidence of good detailing. Specification too generic/ lack of information.	Information is simplistic or naïve/ based on the work of others.	**Good, clear documentation that illustrates the crux of the issues identified.**	Documentation which sets a new standard for the practice or solves unique issues.	Exemplary documentation which is used to set a new standard in the field.
5	**Managing conservation works both on and off-site** *Managing conservation works, including procurement, cost, and quality control, both on and off-site.*	RIBA Stages 4 & 5 Icomos Guidelines j, k, m, n	Lack of site presence. Analysis of 'lessons learned' in the majority of case studies.	Led by the advice of others/ lack of analysis of lessons learned.	**Good management of the works ensuring the desired results.**	High level of site supervision leading to exceptional work.	Exceptional supervision of the works leading to work of an exemplary standard.
	CPD - *12 hours of conservation related CPD per year. A minimum of 6 hours of structured learning .*	N/A	Inadequate hours of structured/ unstructured learning.	Adequate hours but content is poor.	**Adequate hours & good content.**	Significant research to inform specialisms.	Research at an exemplary level/ leading expert in the field in a specialism.

Appendix E - Competency Matrix, Consultant Category

	Key Competencies The descriptions in this matrix show the general level for each key competency under each level of evidence. This is intended as a guide when considering an application as a whole rather than each case study.	**RIBA Work Stages & ICOMOS Guidelines** Each competency is generally exemplified within two RIBA work stages and across a number of ICOMOS Guidelines.	**Does not show any evidence** *The application does not show any evidence of this competency.*	**Inadequate evidence** *Whilst there is some evidence , this is not at an appropriate level of detail, raising questions about the applicant's knowledge/ ability.*	**Adequate evidence** *The application reaches the benchmark threshold, showing that this competency has been met in the majority (but not all) of the submitted case studies.*	**Higher than adequate evidence** *The application is of a good standard, which clearly demonstrates this competency is being met across all case studies.*	**Exceptional/ Exemplary evidence** *The application is of an exemplary standard, clearly showing that this competency is met across all case studies.*
1	**Understanding conservation philosophy & significance** *Understanding conservation philosophy, conservation legislation and the significance of subject buildings as a whole and in their constituent parts.*	RIBA Stages 1 & 2 Icomos Guidelines a, b, c, d, e, h, i	Little or no evidence of work at an early stage/ all philosophy set by others.	Early stage work is led by others/ inappropriate philosophy.	**Good assessment of significance and sound philosophy led by the applicant.**	Good assessment of significance and sound philosophy led by the applicant following detailed research and analysis.	Good assessment of significance and sound philosophy led by the applicant following detailed research and analysis working at the highest level in this field.
2	**Identifying defects and functional deficiencies** *Identifying or understanding defects, their causes and, in the case of adaptive works, functional deficiencies.*	RIBA Stages 2 & 3 Icomos Guidelines b, d, e, f, g	Little or no evidence of early stage work with no assessment of condition/ need.	Whilst defects & functional deficiencies are identified, the analysis is naive/ inaccurate.	**Accurate identification of defects & deficiencies leading to sound proposals.**	Identification of obscure defects/ deficiencies in collaboration with experts.	Significant research based analysis of defects & deficiencies led by the applicant.
3	**Shaping proposals, philosophically and technically sound** *Shaping proposals and providing strategic direction for repair, remediation and, where appropriate, adaptation which are philosophically and technically sound, explaining the impact on the historic fabric and the significance that any changes bring.*	RIBA Stages 3 & 4 Icomos Guidelines b, d, e, f, g, h, l, j, k, m	Little or no evidence of shaping proposals or providing strategic direction. All details provided by others.	Proposals or direction are simplistic and based on the work of others.	**Sound proposals or direction throughout that reflect the philosophy stated.**	Proposals or direction are unique/ highly specialised based on advice/ research.	Exemplary proposals or direction based on significant research, which requires monitoring/ set a new standard.
4	**Documenting investigations & proposals** *Documenting investigations, proposals or recommendations using reports, illustrations, photographs etc.*	RIBA Stages 4 & 5 Icomos Guidelines g, j, k, l, m	Lack of evidence of good advice/ lack of documents to support advice given.	Information is simplistic/ based on the work of others.	**Good clear documentation that illustrated the crux of the issues identified.**	Documentation which sets a new standard for practice or solves unique issues.	Exemplary documentation which is used to set a new standard in the field.
5	**Providing guidance to others** *Providing guidance to others, ensuring sound advice is delivered either on or off-site to support the effective delivery of conservation work.*	RIBA Stages 4 & 5 Icomos Guidelines j, k, m, n	Lack of site presence in <u>any</u> of the case studies.	Led by the advice of others/ lack of analysis of lessons learned.	**Good advice given to others, ensuring delivery of the desired results.**	High level of advice, leading to exceptional work.	Outstanding advice leading to work of an exemplary standard.
	CPD - *12 hours of conservation related CPD per year. A minimum of 6 hours of structured learning .*	N/A	Inadequate hours of structured/ unstructured learning.	Adequate hours but content is poor.	**Adequate hours & good content.**	Significant research to inform specialisms.	Research at an exemplary level/ leading expert in the field in a specialism.


ARCHITECTS ACCREDITED
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