



IHBC Affiliate Membership Guidance: Sample Applicant Statements

Introduction

The following example applicant statements have been produced by the IHBC and are intended to support applicants by providing examples of the types of answers that might be submitted as part of an Affiliate Membership application.

The sample statements reflect different approaches to the applicant statements, with each demonstrating different applicant levels of 'awareness' - some at higher levels of awareness and some lower - required to meet the assessment criteria and successfully achieve affiliate membership status.

All locations mentioned in the following example statements are fictional and have been created solely for the purposes of this document. Any similarity in name or description is entirely coincidental.

Example One

Applicant one is a current student who is undertaking modules on the conservation of the historic environment.

Competence Area: 1 - Philosophy

I am currently part-way through my postgraduate course in the sustainable conservation of historic places (see CV) and have recently completed a module on the historic environment which required us to consider the impact of development on the historic and architectural significance of the environment around us. During this module, I learned about the philosophy that underpins the conservation of historic buildings, structures and places. I have become increasingly aware of the need to respond differently to historic buildings and places when considering new development schemes and interventions, and that it is important to first understand the importance of the building, or place, including its historic and architectural significance, so that this information can inform the scheme, or approach, in order to preserve what is special about the heritage asset. I also learned about the importance of informed and regular maintenance to help avoid the damage and loss of historic fabric, and how this, together with the use of locally sourced and like-for-like materials, and traditional techniques for repairs, conserves the integrity of the asset and is also typically a more sustainable approach. I have also become aware of the approaches to intervention and new design in the context, or setting, of historic buildings and places, and the principle of new interventions being reversible where possible, and easily differentiated from the historic parts of the building in their design and sometimes materials. Ultimately, each heritage asset is unique and should be considered on a case-by-case basis, informed by our understanding of its overall historic and/or architectural significance.

I applied, and developed, my awareness when I recently produced an essay for the module which explored the origins and evolutions of conservation philosophy and how they influence current conservation policy. I referred to the work of John Ruskin and William Morris, the SPAB approach to conservation, Historic England's Conservation Principles, Policies and Guidance (2008), guidance on the IHBC website, as well as considering current national and international conservation policy and guidance as set out by the ICOMOS Charters, and in BS EN 16883:2017 for example.

Example Two

Applicant two is an assistant private practice heritage consultant.

Competence Area: 2 - Practice

Though I am relatively new to the role of assistant heritage consultant, I have developed a good awareness of conservation practice through my role as an administrative assistant in a busy architectural practice which worked exclusively on conservation projects, and through on-the-job learning in my current role. I have also added to this experience by attending various training events held by local and national bodies, such as Historic England, the Society for the Protection of Ancient Buildings (SPAB) and the Institute of Historic Building Conservation (IHBC). This training has given me a basic awareness around conservation practice.

My awareness has been further developed during projects I have been involved with in my new role as assistant heritage consultant, such as the regeneration of a local shopping centre in Eastborough. My role required me to assist the senior heritage consultant by carrying out initial desk-based research to feed into the production of the heritage statement, which included identifying any designated heritage assets at, or adjacent to, the site. This helped to identify what forms of consent may be required, such as listed building consent and scheduled monument consent, and other relevant stakeholders that need to be engaged with during the process. This included the local authority planning officers and conservation officer, as well as Historic England as the site also included a scheduled monument. You can see a copy of the heritage statement submitted as part of the planning and listed building consent (Ref: 22/05115/LBC) application [**here**](#).

Example Three

Applicant three is a recent graduate who has undertaken a period of voluntary work experience with a local authority.

Competence Area: 3 - History

I have recently completed a degree in the conservation of historic buildings at Eastborough University and have acquired knowledge of architectural history and conservation during my course. Lectures covered a wide range of topics, including the history and development of historic buildings, structures and landscapes. Coursework has further developed my knowledge of particular building types and periods. Since then, I have been able to build further on my knowledge of building types, architectural styles and periods, and urban development, through research and continued personal study, including reading publications and attending training events, such as with the Society for the Protection of Ancient Buildings and Historic England.

An example of where I have demonstrated, and developed, my awareness was during a recent period of work experience where I shadowed the local authority conservation officers for two weeks. During this time, I became familiar with the local conservation area appraisals and the history of the areas they covered, including how the villages and towns had developed and evolved over time, including the phases of development and what architectural styles and materials had been used.

Example Four

Applicant four is an art history graduate and interior designer.

Competence Area: 4 – Research, Recording, and Analysis

I developed a particular interest in historic interiors during my Art History degree at Eastborough University and decided to focus on researching Victorian interiors for my dissertation, focussing specifically on the transition from hand-painted to mass-produced wallpapers. Since graduating, I have started working with a heritage design company specialising in projects which involve the interior decoration and restoration of historic building interiors, including listed buildings.

As part of my role I carry out research to identify original or historic design schemes, requiring me to consult the national archives, local county archives, local libraries, trade catalogues, magazines and private collections, to find information on historic decorative schemes. I have also undertaken various courses to develop my skills in this area, including Historic England's Research Ethics and Integrity online course.

An example of where I developed my skills in this area was a recent project researching a large country house on the outskirts of Upper Eastborough Village. I carried out initial desk-based research for Ravenshaw Manor and was unable to locate much in the way of records, which I felt was unusual. I therefore decided to consult the historic maps at the local archives and found that the 1906-12 OS map showed a property at the location, but it was labelled Beggley Hall. I then used this name to carry out further research and discovered that the property had been bought by the Ravenshaw family in 1954 and had been renamed around that time. I was then able to find related information, including the sales particulars from when it was sold to the family and historic receipts for the purchase of decorative materials and furnishings dating back to the mid-19th century. The information was useful in informing the restoration work as we were able to identify a major phase of restoration in the late 1950s which raised important questions about the importance of these different phases in relation to the history and significance of the building. It was also good practice in terms of researching historic buildings and being aware of some of the issues that come up when researching historic buildings.

You can see the finished report and photographs of the completed design on the website [**here**](#).

Example Five

Applicant five is a newly appointed assistant conservation officer working for the local authority.

Competence Area: 5 – Legislation and Policy

Since beginning my role as an assistant conservation officer 6 months ago, my awareness of the legislative and policy framework in the context of conservation has developed significantly. I gained the basis of my awareness and understanding from a combination of higher education during my MSc Conservation of Historic Buildings course at Eastborough University (IHBC accredited), on-the-job practice, targeted CPD and structured training.

An example of where my awareness has developed was during a recent enforcement case, where the conservation team was asked to advise on whether or not an outbuilding to a listed building was considered to be a curtilage listed structure. I worked with colleagues to undertake the required research to facilitate a decision and learned more about conservation legislation and policy in the process. On this occasion, it was decided that the building was curtilage listed and a listed building consent application would therefore be required.

Example Six

Applicant six is a volunteer for a local building preservation trust.

Competence Area: 6 – Finance and Economics

Since retiring as a planning officer, I have been volunteering with Eastborough Mills Building Preservation Trust for the last 12 months, and over that time I have developed my awareness of finance and economics in the context of historic building conservation through my involvement in the procurement of funding for projects, without which the conservation projects would be unlikely to proceed.

An example of where I have applied and developed my awareness of finance and economics in the context of conservation, was when I was recently involved in the preparation of a report for Heritage Lottery Funding for the Grade II* listed mill house, which involved remedial works and repairs to the main structure, alongside the construction of a new visitor centre and café. You can find further information relating to this project **[here](#)**.

Example Seven

Applicant seven is an estate manager for a local privately owned estate.

Competence Area: 7 – Design and Presentation

My work as an estate manager requires me to manage the maintenance, repair and retrofitting of the properties and structures on the Eastborough Manor Estate, as well as engaging with specialists regarding the design of new buildings and structures on the grounds. Over the last 5 years in my role I have worked closely with architects and the local authority conservation officer to agree schemes for the redevelopment of the former stable block to visitor facilities and the design of a new visitor reception building, which has been carefully designed to match materials and in a similar style in order to ensure that it preserves the character and appearance of the estate and the significance of the main Grade II* listed house.

Most recently, I was involved in a project to retrofit several of the 19th century workers cottages on the estate. Working with the architects, we explored several possibilities for retrofitting the cottages, which included installation of external wall insulation, but having reviewed the design of the existing cottages, which included stone mullion windows and a decorative stone shield bearing the estate crest, it was decided that the change would compromise the significance of the exterior design and character of the cottages, and so a decision was made to opt for internal wall insulation instead. I also became aware of the need to design the interior wall insulation carefully to make sure that there were no future issues with condensation and mould, and the importance of using a breathable system because of the original building design and construction, which features traditional stone solid walls. All of this information formed part of the design presentation to the conservation and planning officers at the local authority, and estate stakeholders, and demonstrated that we had considered the importance of the historic fabric and character of the buildings in the retrofit design process.

Example Eight

Applicant eight is a thatching apprentice.

Competence Area: 8 - Technology

As an apprentice thatcher, involved with both new and historic buildings, I have developed my awareness of building construction, structures, building materials and the appropriate methods of repair and alteration, especially relating to historic thatch roofs. This awareness developed mainly through hands-on work experience and formal training during my apprenticeship.

I have developed a good awareness of thatching, both in terms of the historic techniques used and materials, including how modern thatching materials differ to historic materials, and the common areas of deterioration and decay as well as appropriate methods of repair.

An example of where my awareness has been developed was during a recent thatching project on a historic cottage in Eastborough. Whilst we were rethatching the roof, we noticed that the brick chimney was in a poor condition and required repointing. My supervisor advised the client and discussed the options for repointing the chimney. They also advised that the bricks were historic, soft clay bricks, and that a lime mortar should be used instead of cement. I was curious about this, so did further research regarding the use of cement mortars on traditional brickwork and stone, which has further developed my own understanding.

You can see photos of the rethatching work for this project [**here**](#).