

Morecambe Offshore Windfarm: Generation Assets Environmental Statement

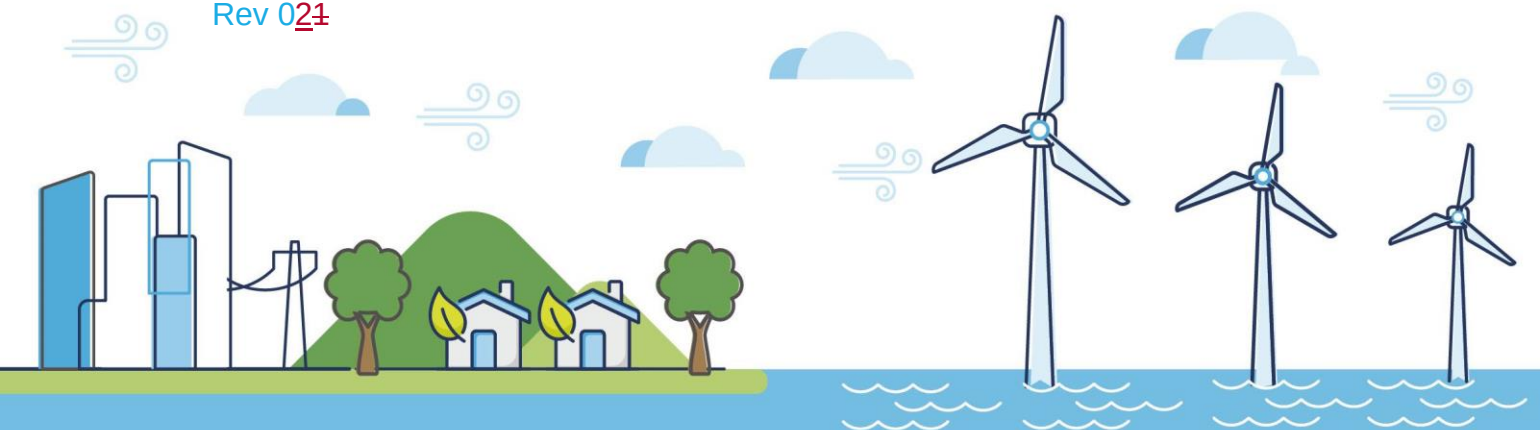
Volume 5

Appendix 15.3 Settings Assessment (Tracked)

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<u>02</u>	<u>22</u> January 2025	<u>Approved for Use</u>	<u>Royal HaskoningDHV</u>	<u>Morecambe Offshore Windfarm Ltd</u>	<u>Morecambe Offshore Windfarm Ltd</u>	<u>Update to wording in Paragraphs 35, 232, 236, 238 & 249, 267 and minor spelling amendments throughout. following ExQ1</u>

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Glossary of Acronyms

CA	Conservation Area
EIA	Environmental Impact Assessment
EPP	Evidence Plan Process
ES	Environmental Statement
ETG	Expert Topic Group
HAT	Highest Astronomical Tide
IEMA	Institute of Environmental Management and Assessment
LB	Listed Buildings
LPA	Local Planning Authority
MMO	Marine Management Organisation
MPS	Marine Policy Statement
NHLE	National Heritage List for England
NPPG	The National Planning Practice Guidance
NPPF	National Planning Policy Framework
NPS	National Policy Statement
NRHE	National Record of the Historic Environment
OS	Ordnance Survey
OSP	Offshore Substation Platform
PEIR	Preliminary Environmental Information Report
PINS	Planning Inspectorate
PPG	Planning Practice Guidance
RPG	Registered Parks and Gardens
SLVIA	Seascape, Landscape and Visual Impact Assessment
SM	Scheduled Monuments
WHS	World Heritage Sites
WTG	Wind Turbine Generator
ZTV	Zone of Theoretical Visibility

Glossary of Unit Terms

km	Kilometre
Km ²	Square kilometre
m	Metre
MW	Megawatts

Glossary of Terminology

Applicant	Morecambe Offshore Windfarm Ltd
Application	This refers to the Applicant's application for a Development Consent Order (DCO). An application consists of a series of documents and plans which are published on the Planning Inspectorate's (PINS) website.
Evidence Plan Process (EPP)	A voluntary consultation process with specialist stakeholders to agree the approach, and information to support, the Environmental Impact Assessment (EIA) and Habitats Regulations Assessment (HRA) for certain topics. The EPP provides a mechanism to agree the information required to be submitted to PINS as part of the DCO application. This function of the EPP helps Applicants to provide sufficient information in their application, so that the Examining Authority can recommend to the Secretary of State whether or not to accept the application for examination and whether an appropriate assessment is required.
Expert Topic Group (ETG)	A forum for targeted engagement with regulators and interested stakeholders through the EPP.
Generation Assets (the Project)	Generation assets associated with the Morecambe Offshore Windfarm. This is infrastructure in connection with electricity production, namely the fixed foundation wind turbine generators (WTGs), inter-array cables, offshore substation platform(s) (OSP(s)) and possible platform link cables to connect OSP(s).
Offshore substation platform(s)	A fixed structure located within the windfarm site, containing electrical equipment to aggregate the power from the WTGs and convert it into a more suitable form for export to shore.
Study area	This is an area which is defined for each EIA topic which includes the windfarm site as well as potential spatial and temporal considerations of the impacts on relevant receptors. The study area for each EIA topic is intended to cover the area within which an effect can be reasonably expected. For this chapter the study area corresponds to the footprint within which development activities could occur.
Technical stakeholders	Technical consultees are considered to be organisations with detailed knowledge or experience of the area within which the Project is located and/or receptors which are considered in the EIA and Habitat Regulations Assessment (HRA). Examples of technical stakeholders include Historic England, Marine Management Organisation (MMO), local authorities, Natural England and Royal Society for the Protection of Birds (RSPB).
Windfarm site	The area within which the WTGs, inter-array cables, OSP(s) and platform link cables will be present.
Wind turbine generator (WTG)	A fixed structure located within the windfarm site that converts the kinetic energy of wind into electrical energy.



15.3 | The future of renewable energy

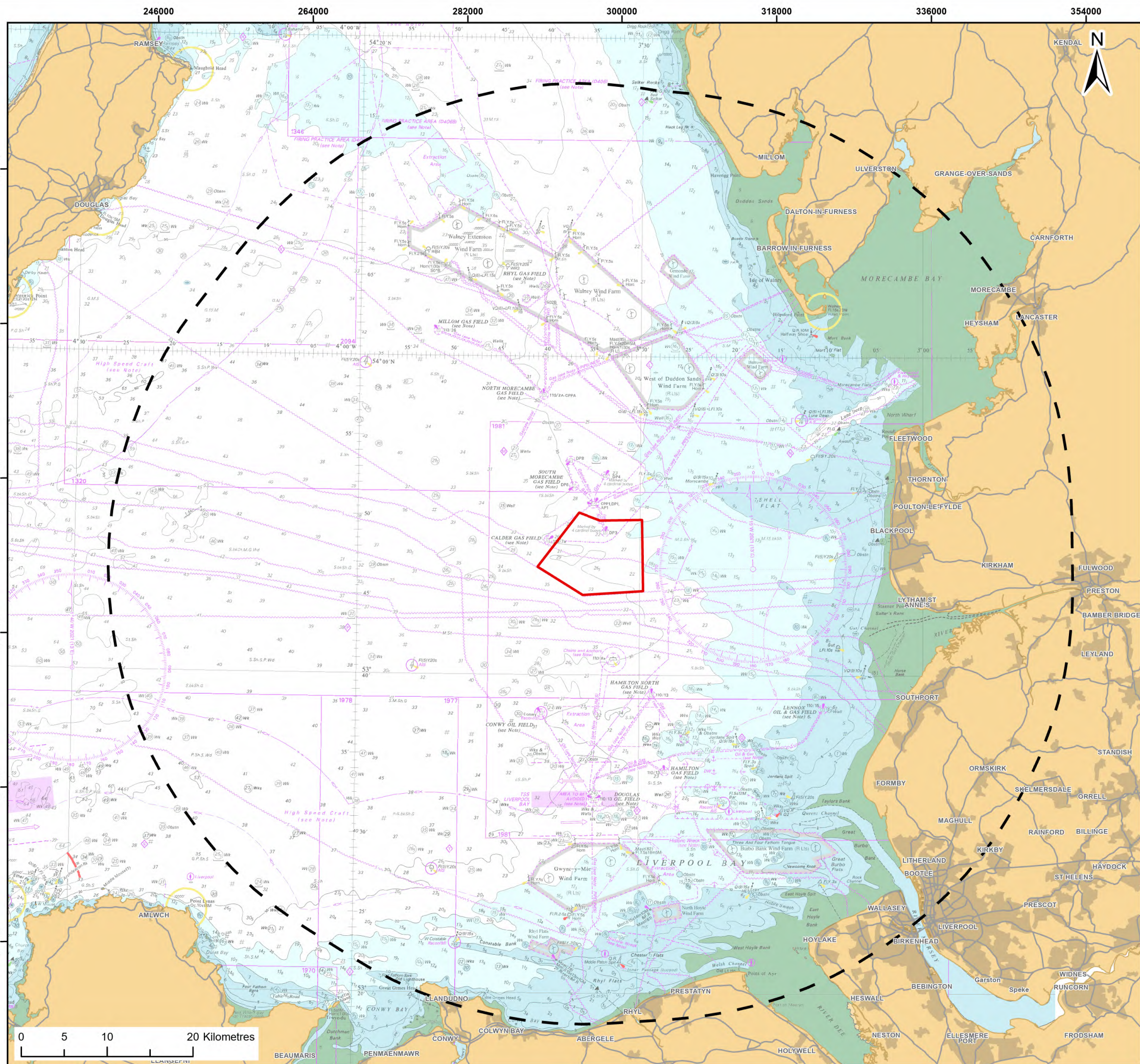
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1 Introduction

1. This report presents the results of an assessment of the predicted effects of the Morecambe Offshore Windfarm Generation Assets (the Project) (**Figure 1.1**) both individually and cumulatively, on the heritage significance of coastal onshore designated heritage assets resulting from change in their setting.
2. The assessment builds upon a high-level screening assessment presented in **Annex 1**. The initial step of the assessment was to determine an appropriate study area to assess the potential effects to the setting of designated heritage assets the Project might have. In consultation with Historic England, a–A 50km study area around the extent of the Project windfarm site was deemed appropriate as it is unlikely the Project would be seen beyond 50km and would therefore not cause any significant impact to the setting of any designated historic assets beyond this point.
3. Over 3000 designated heritage assets comprising: 1 World Heritage Site (WHS), 87 Scheduled Monuments (SMs), 2960 Listed Buildings (LBs), 26 Registered parks and Gardens (RPGs)) and a large number of Conservation Area (CAs) were identified.
4. Following this, ~~designated~~designated heritage assets were screened out of the assessment where it was clear they had no intervisibility with the Project windfarm site due to orientation, location within built development, topography and vegetation.
5. Additionally, heritage assets located within the built development of the coastal towns and villages along the affected Merseyside, Lancashire and Cumbria coastlines have been screened out, as significant effects by the Project are not anticipated. This is on the basis that their setting is formed very largely or entirely by the landscape and built environment of their respective coastal towns and villages, and not by their relationships to the sea.
6. The assessment is focused on designated heritage assets along the Merseyside, Lancashire and Cumbria coastlines with views/potential views out to sea or with a direct relationship to the sea (such as lighthouses or piers) (**Figure 1.2**) (see **Section 4**). The Zone of Theoretical Visibility (ZTV) information as presented in **Chapter 18 Seascape, Landscape and Visual Impact Assessment (SLVIA)** (Document Reference 5.1.18), heritage photomontages (**Figure 1.3 – Figure 1.6** submitted separately as part of the DCO Application (Document Reference 5.3.15.1 – 5.3.15.4)) and wider SLVIA photomontages (Figures 18.22 – 18.45 of **Chapter 18 SLVIA**) have been used to help identify the designated heritage assets where a change in their setting resulting from the Project could lead to harm to their heritage significance.

7. Through the screening assessment (**Annex 1**) which followed the approach described above, 73 designated heritage assets were identified within the study area, whose significance may be affected by changes to their setting. These are presented in **Figure 1.7a - g**. Of these, following further screening and site visits it was determined that 39 designated assets would likely be affected by the presence of the Project within the seascape and therefore would require a full detailed setting assessment (**Table A.1 – Table A.5** of **Annex 1** provides as summary of each of these assets and the reasons for their screening out/in of further assessment).
8. However, following further consideration and analysis of the refined Project parameters¹ four assets have been scoped out of the assessment resulting in 37 designated assets requiring further assessment. These designated assets are presented on **Figure 1.8a - e**.
9. This report therefore presents a detailed assessment of the predicted change to the heritage significance of the 37 designated heritage assets through changes to their setting arising from the operation of the Project (noting this is generation infrastructure within the windfarm site).

¹ The spatial extent of the windfarm site has been reduced eastward between the Preliminary Environmental Information Report (PEIR) and ES, such that the windfarm site now occupies 87km², compared to the 125km² (area awarded through The Crown Estate leasing) assessed in the PEIR.



- Legend:
- Morecambe Offshore Windfarm Site
 - Morecambe Offshore Windfarm Site 50km buffer

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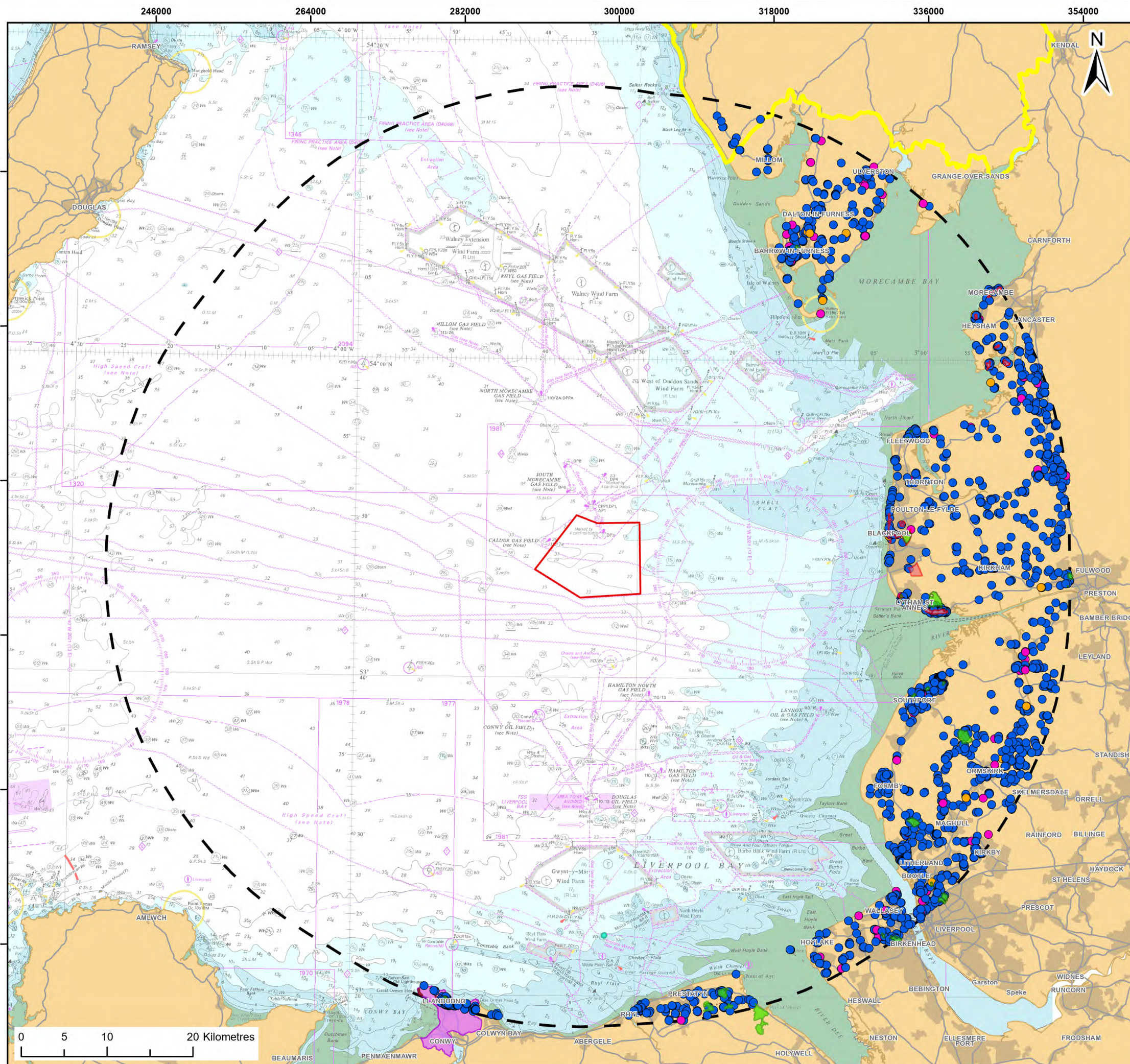
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Morecambe Offshore Windfarm Site and Study Area

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Legend:

- Morecambe Offshore Windfarm Site
- Morecambe Offshore Windfarm Site 50km buffer
- World Heritage Sites
- Scheduled Monuments
- Registered Parks and Gardens
- Conservation Areas
- Historic Landscapes (Wales)
- Designated Wrecks (Wales)

Listed Buildings

- Grade I
- Grade II
- Grade II*

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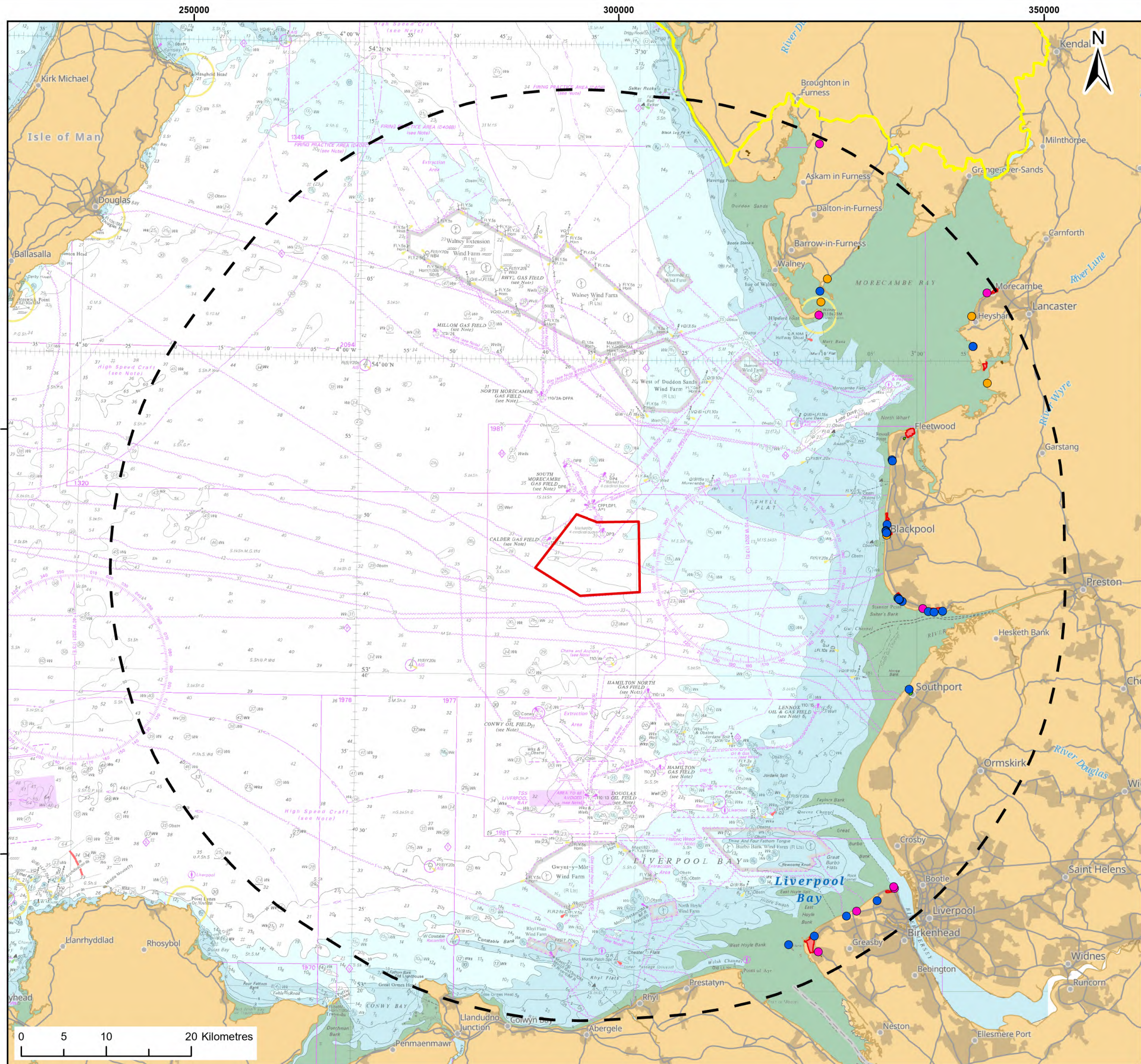
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Designated Heritage Assets within the Study Area

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- Registered Parks & Gardens

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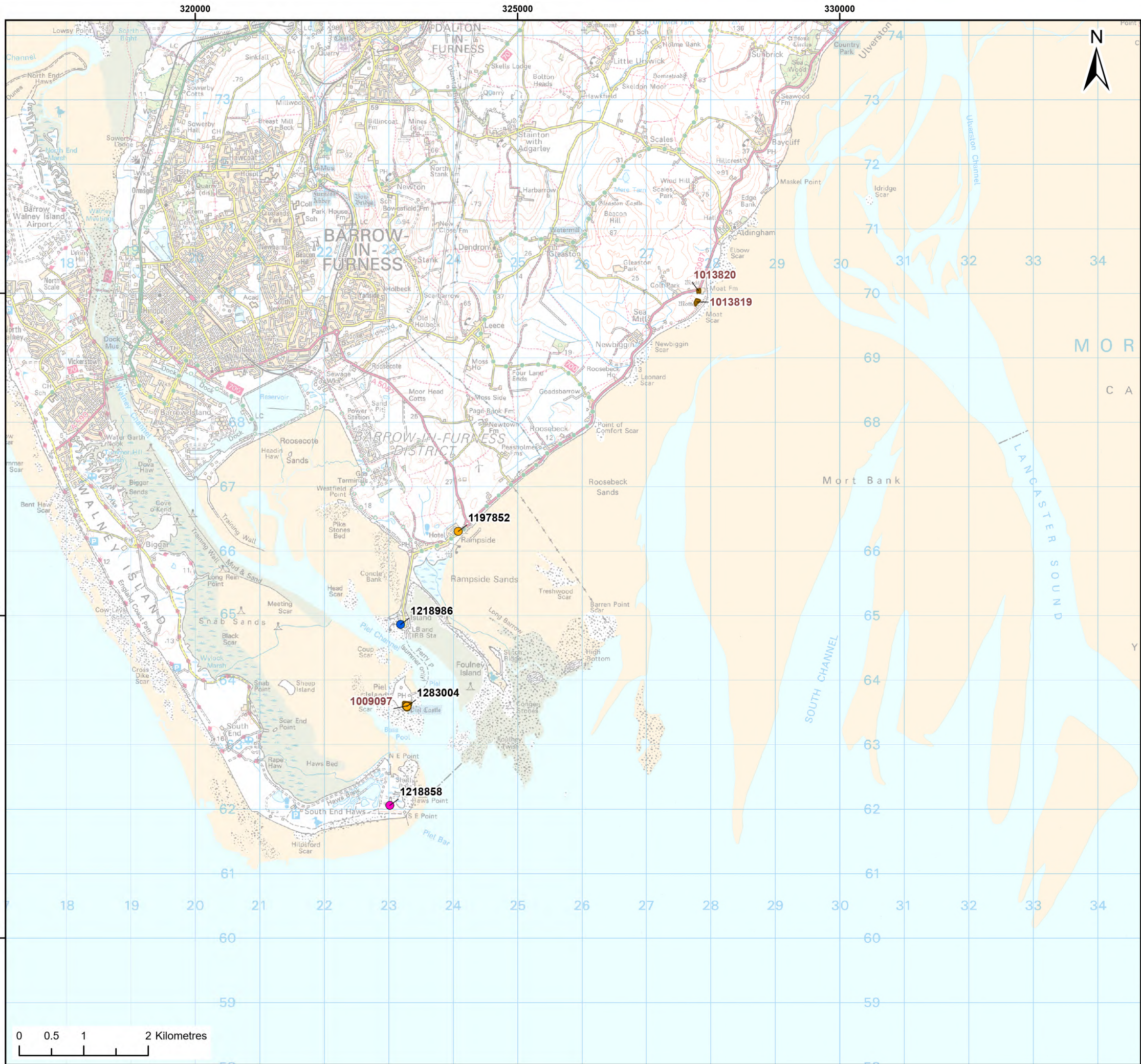
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Legend:

- Morecambe Offshore Windfarm Site
- Morecambe Offshore Windfarm Site 50km buffer
- World Heritage Sites
- Conservation Areas
- Scheduled Monuments
- Registered Parks & Gardens

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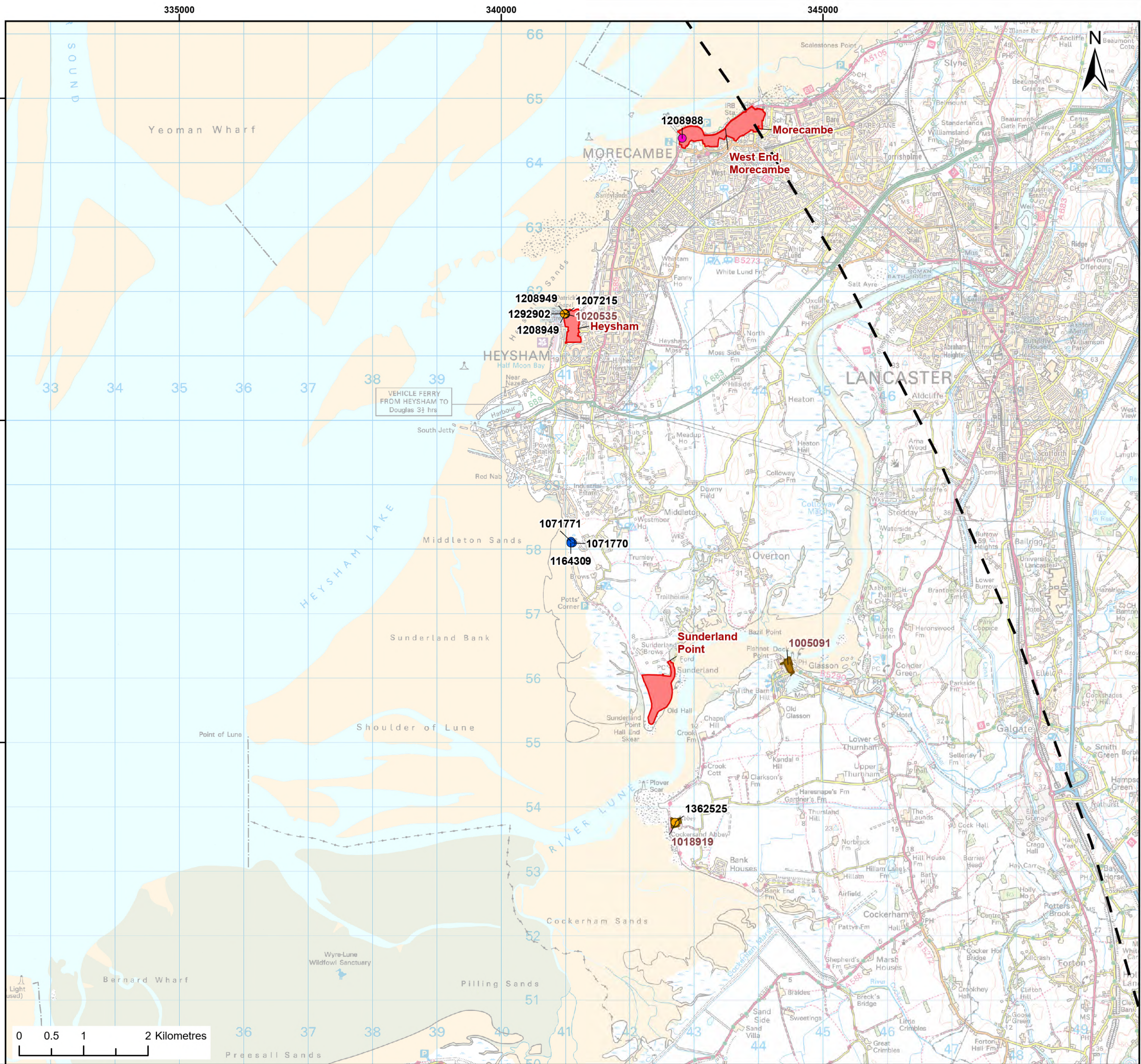
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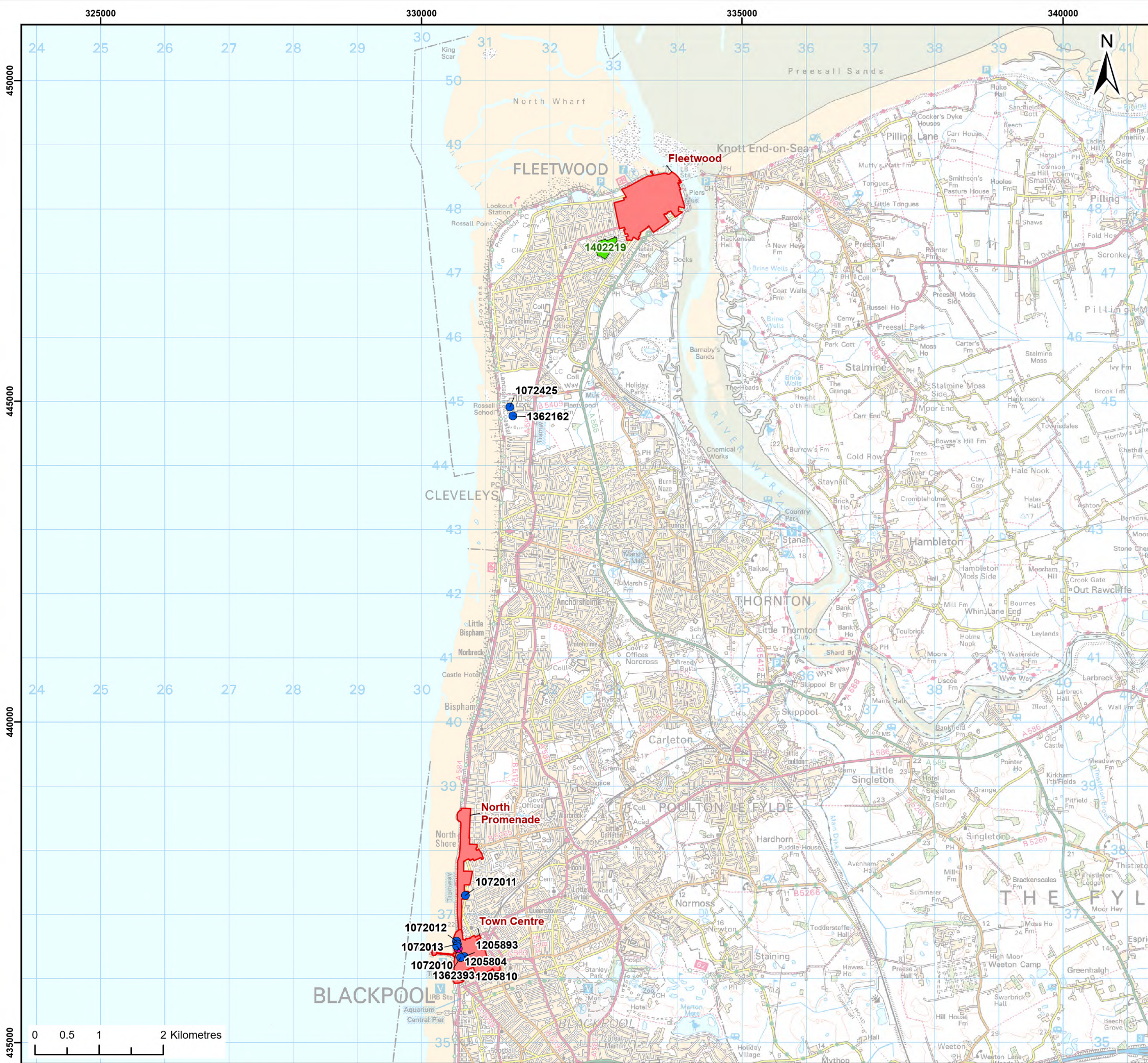
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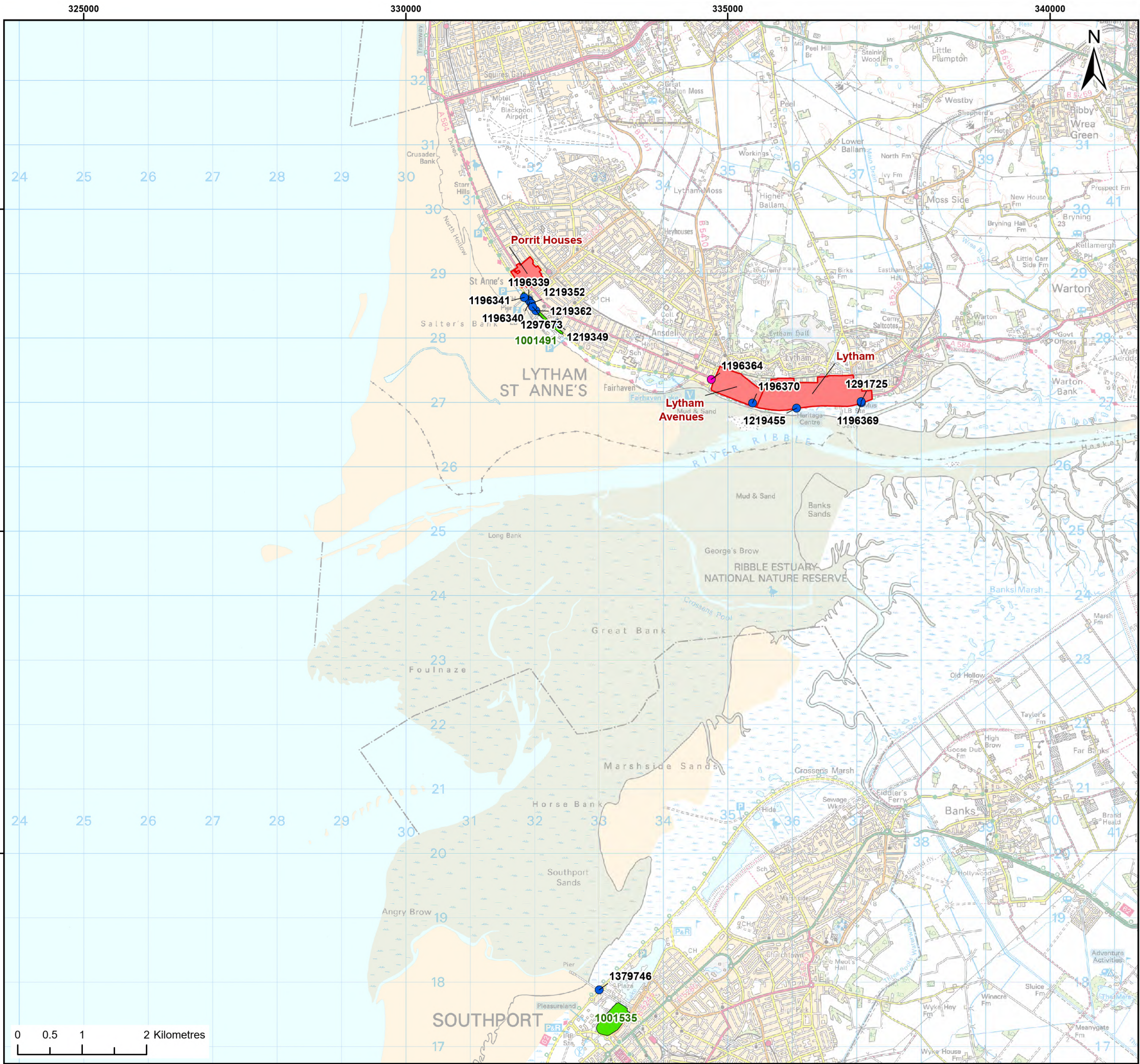
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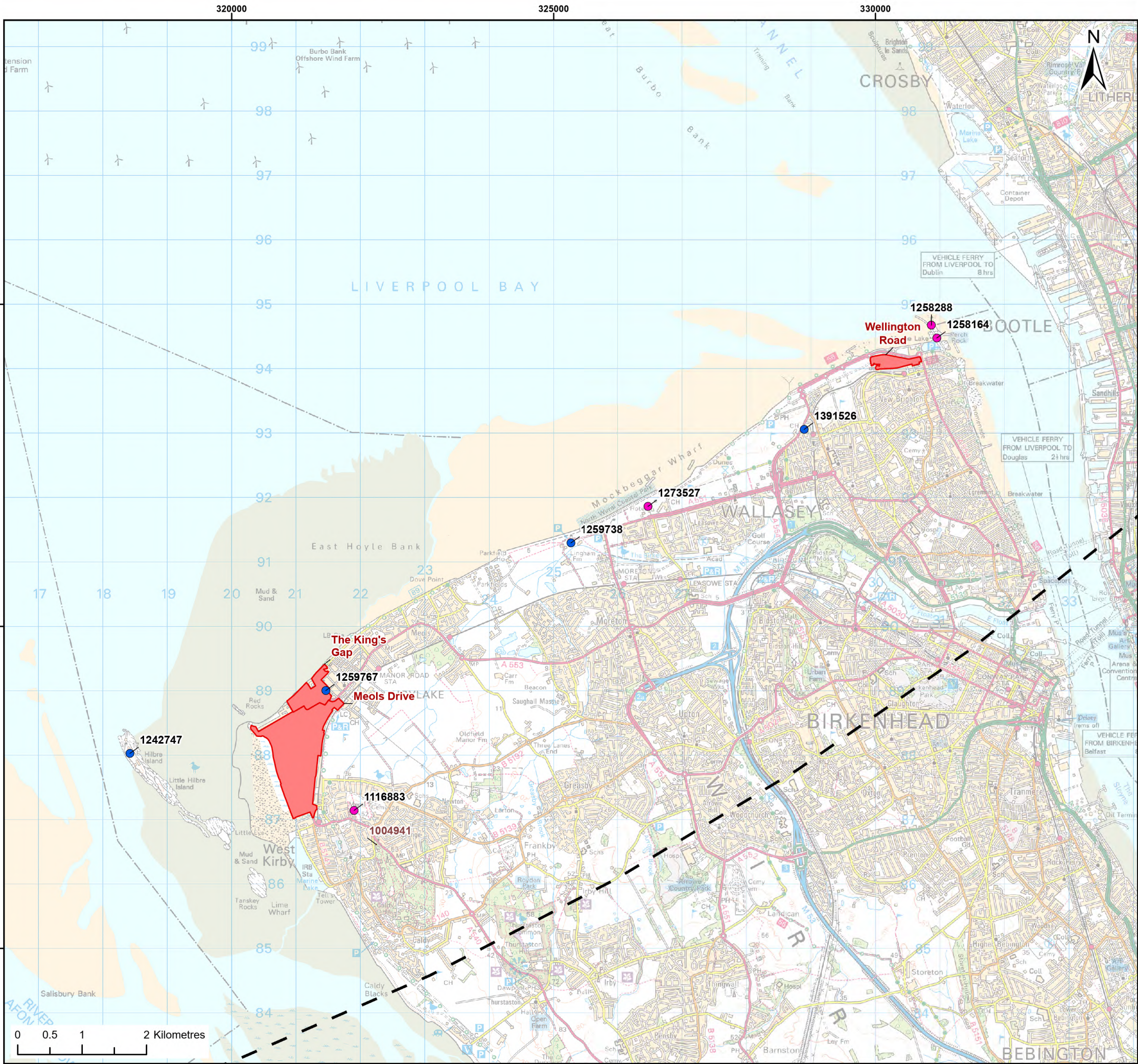
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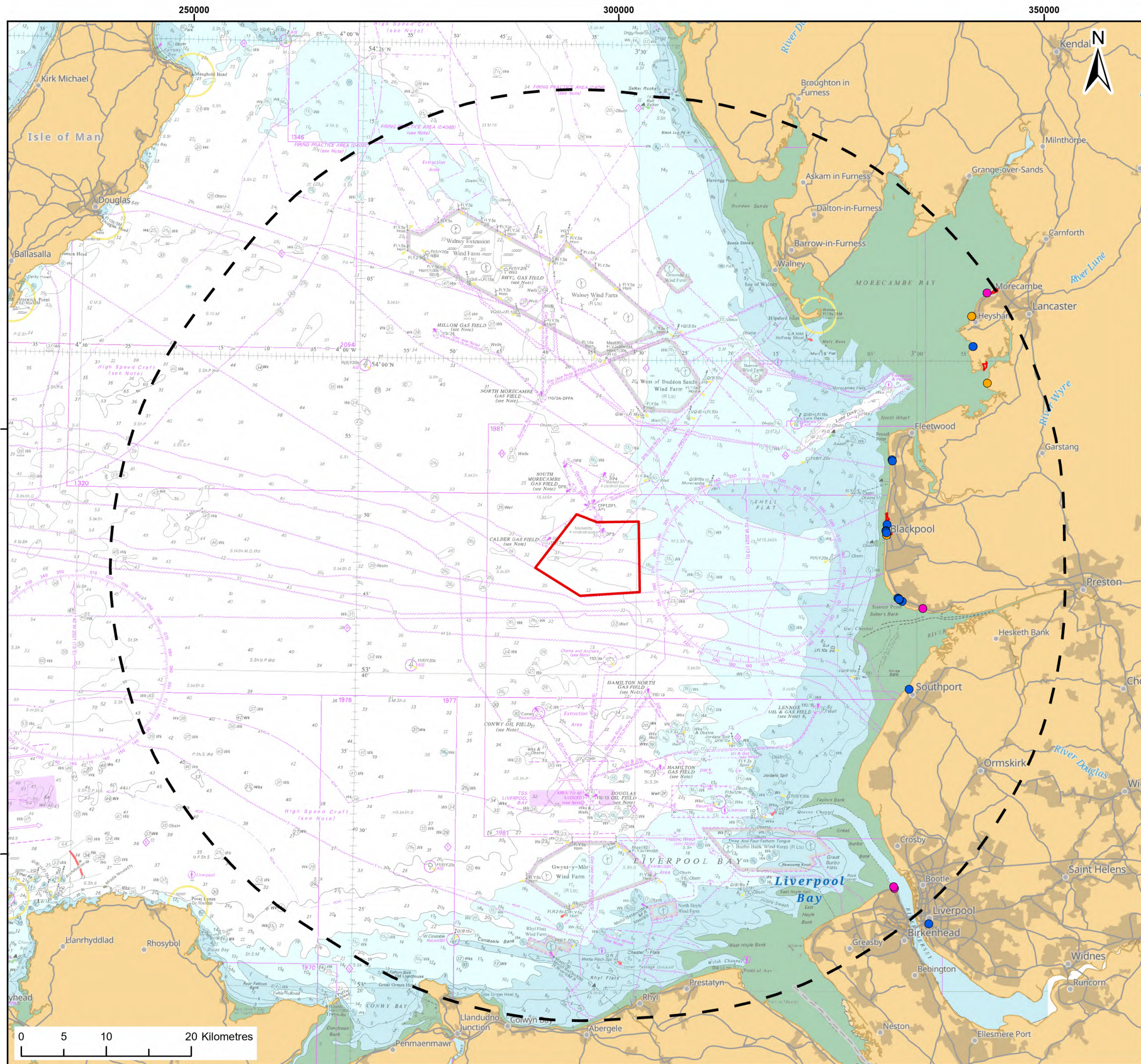
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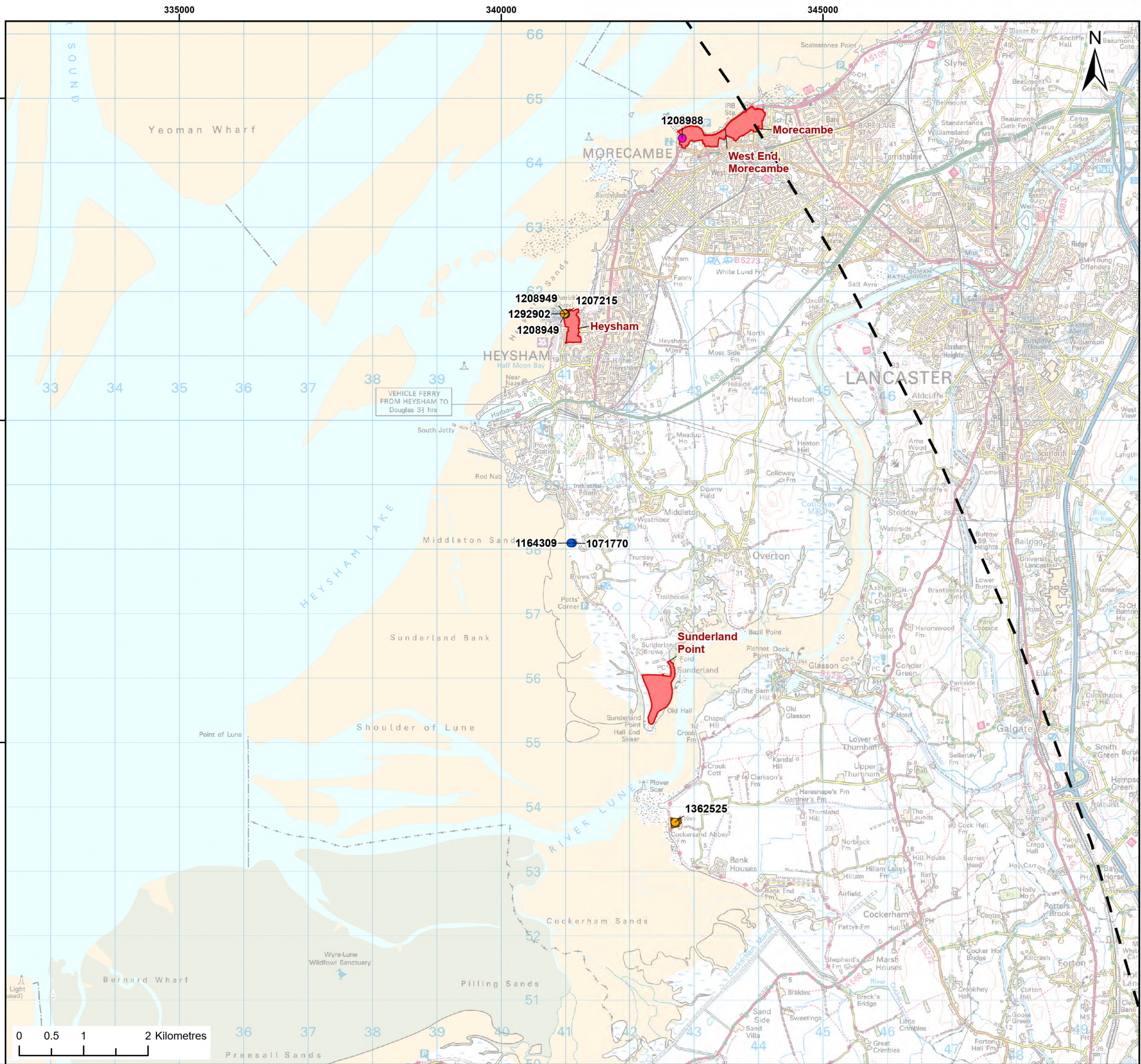
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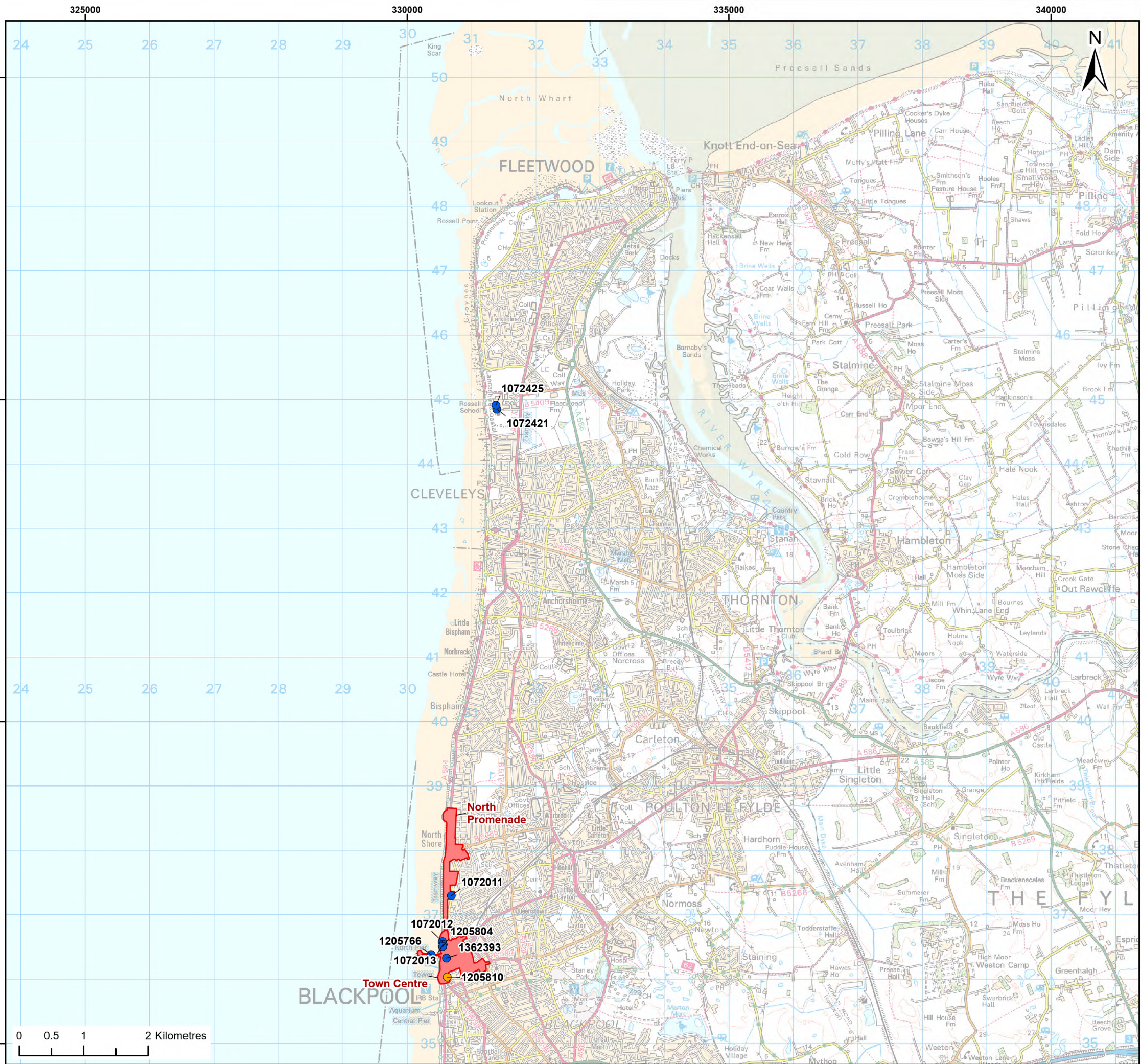
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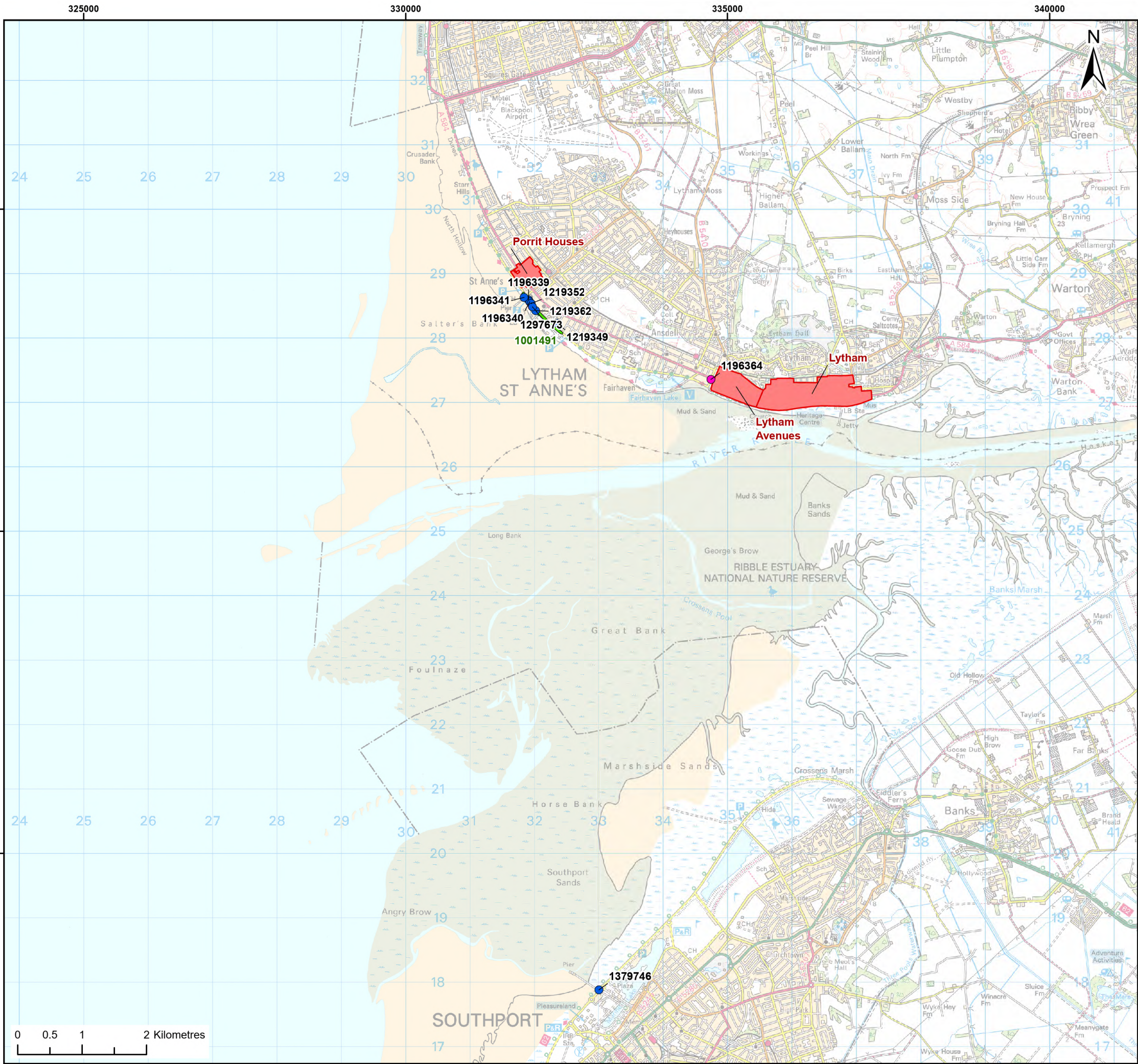
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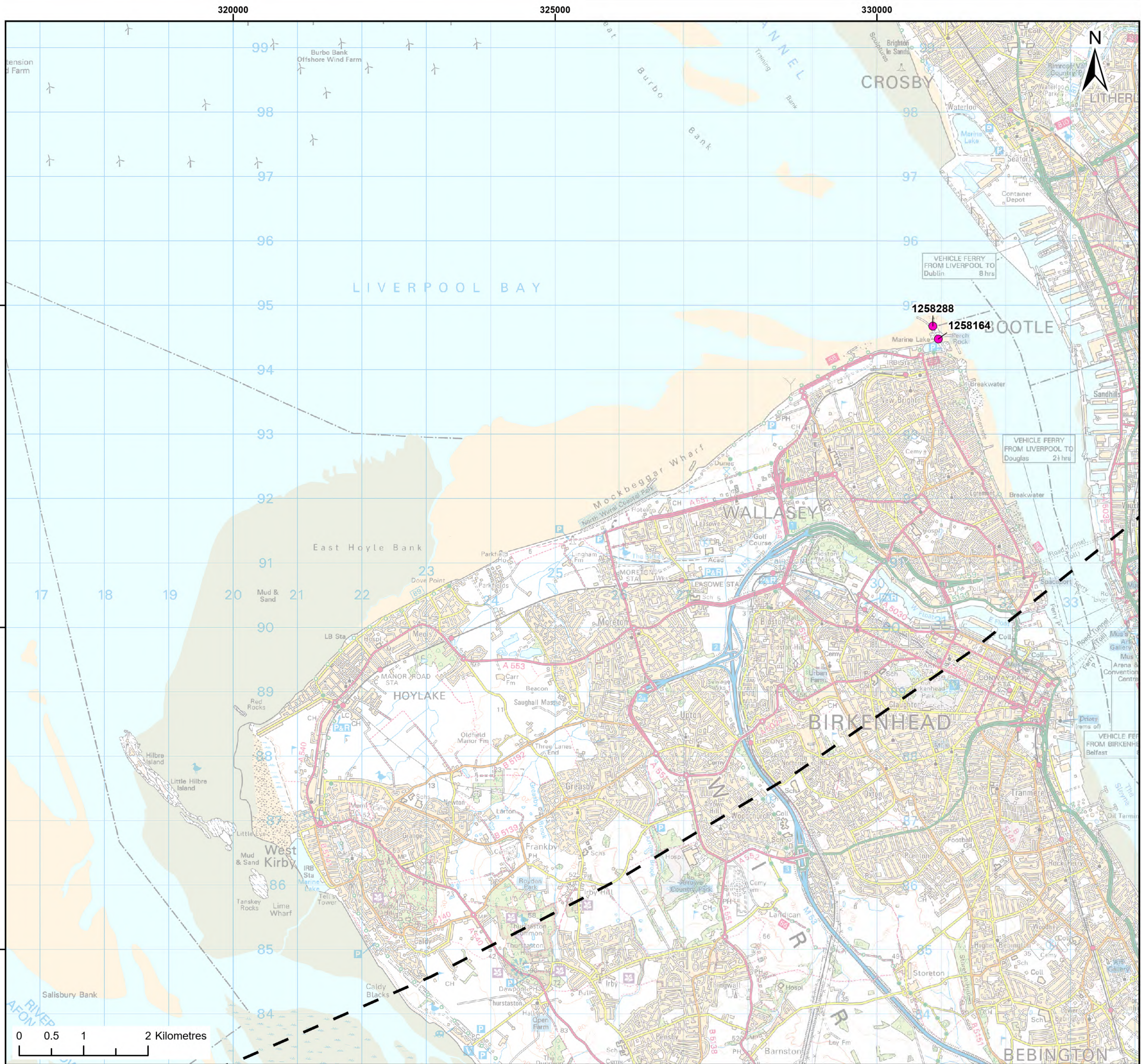
Report:
Morecambe Offshore Windfarm: Generation Assets
Environmental Statement

Title:
Designated Assets Identified for
Stages 2 and 3 Assessment

Figure: 1.8d		Drawing No: PC1165-RHD-ES-OF-DG-Z-0082			
Revision:	Date:	Drawn:	Checked:	Size:	Scale:
P01	08/03/2024	JH	SB	A3	1:60,000

Co-ordinate system: British National Grid





- Legend:
- Morecambe Offshore Windfarm Site
 - Morecambe Offshore Windfarm Site 50km buffer
 - Conservation Areas
 - Scheduled Monuments
 - Registered Parks & Gardens

Listed Buildings

- Grade I
- Grade II
- Grade II*

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2 Relevant guidance

10. The Overarching National Policy Statement (NPS) for Energy (EN-1) (DESNZ, 2023), the primary decision-making policy associated with Energy projects, including offshore windfarms, and associated onshore electrical connections, addresses the subject of the setting of heritage assets noting that significance not only derives from a heritage asset's physical presence, but also setting.
11. A requirement for the assessment of impacts to heritage significance as a result of change in the setting of heritage assets is described in planning policy, including the National Planning Policy Framework (NPPF) (DLUHC, July 2021) and associated Planning Practice Guidance (PPG): Historic Environment (DLUHC and MHCLG, July 2019). However, as the Project is located solely offshore reference to the NPPF and PPG is included here for guidance rather than as the relevant planning vehicle.
12. These documents outline the importance of assessing heritage assets in a manner appropriate to their significance, and the contribution to significance associated with an asset's setting, to better understand the potential impacts and effects (in EIA terms) and ultimately acceptability of development proposals in this regard.
13. Industry standard guidance recommended by Historic England, in Historic Environment Good Practice in Planning Note 3: The Setting of Heritage Assets second edition (GPA3) (Historic England, 2017), defines setting as the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may take a positive or negative contribution to the heritage significance of an asset, may affect the ability to appreciate that heritage significance, or may be neutral.
14. Historic England's guidance also notes that the settings of heritage assets change over time. Understanding the history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the heritage significance of the heritage asset.
15. Conservation is an active process of maintenance and managing change, requiring a flexible and thoughtful approach. The neglect and decay of heritage assets is best addressed by ensuring that they have a viable use that is consistent with their conservation.
16. An important consideration should be whether development proposals adversely affect (harm) a heritage asset's heritage significance. Key elements of the guidance relate to assessing harm as 'substantial' or 'less than substantial' in accordance with NPPF paragraphs 200-202. Critically, it is the degree of harm to the heritage asset's heritage significance rather than the

scale of the development that is to be assessed and should be explicitly identified.

17. The level of substantial harm is stated to be a 'high test' so may not arise in many cases (DLUHC, 2019). Whether development proposals cause substantial harm will be a judgment in the decision-taking process, having regard to the circumstances of the case and by applying the relevant NPS paragraphs. The harm may arise directly from works to the heritage asset, or indirectly from development within its setting. A thorough assessment of the harm that development proposals will have on this setting needs to consider, and be proportionate to, the heritage asset's heritage significance and the degree to which any changes enhance or detract from that heritage significance, and the ability to appreciate and experience it.

3 Summary of previous assessment

18. An initial screening assessment of designated assets whose setting could be affected by the Project has been undertaken, which is presented in **Annex 1**. This constitutes step one of GPA3 (Historic England, 2017) as outlined below (**Section 4**).

4 Setting assessment methodology

19. This setting assessment is undertaken in accordance with the Historic England advice presented in GPA3 (Historic England, 2017). This recommends a staged approach to the assessment of potential impacts on heritage significance, comprising the following five steps:
 - **Step 1:** Identify which heritage assets and their settings are affected
 - **Step 2:** Assess the degree to which these settings make a contribution to the heritage significance of the heritage asset(s) or allow heritage significance to be appreciated
 - **Step 3:** Assess the effects of the proposed development, whether beneficial or harmful, on that heritage significance or on the ability to appreciate it
 - **Step 4:** Explore ways to maximise enhancement and avoid or minimise harm
 - **Step 5:** Make and document the decision and monitor outcomes
20. The scope of this setting assessment is defined in terms of its geographical extent and the types of heritage asset to be considered within the chosen study area.
21. The geographical extent of the study area is defined as all land up to 50km from the closest wind turbine of the Project (see **Figure 1.1**). This was developed in consultation with Historic England and Cadw, however, Cadw

subsequently advised that designated heritage assets on the Welsh coast would not be affected by the Project. Therefore, these were screened out at Stage 1 (**Annex 1**) and therefore, no assessment of Welsh designated heritage assets has been undertaken.

22. Within the 50km study area, the assessment has considered the potential for impacts on the heritage significance of designated heritage assets which, in the present context, comprise SMs, RPGs, CAs and LBs.
23. The decision to limit the setting assessment to designated assets reflects the higher value of these assets, the higher level of protection afforded to them by statute and policy and therefore their greater potential to experience significant effects.
24. As discussed above in **Section 3**, an initial screening assessment which was undertaken (presented in **Annex 1** to identify which heritage assets and their settings could be affected by the operation of the Project. This represents **Step 1** of the overall setting assessment. This assessment addresses Steps 2 to 4.
25. **Step 1** concluded that a total of 39 designated heritage assets may be affected by the Project and therefore merited further assessment in **Steps 2** to **4**. Through the undertaking of this assessment however, two assets that had previously been scoped out of further assessment in **Annex 1** have been scoped back in, while four assets that had been scoped in have been scoped out. This is due to further consideration and analysis of the refined Project parameters since **Step 1** was undertaken. These are:
 - The Grade II listed Imperial Hotel – List Entry: 1072011 (scoped back in as it has views out towards the windfarm site)
 - The Grade II listed North Pier – List Entry: 1205766 ((scoped back in as it has views out towards the windfarm site)
 - The Grade II listed Telegraph Station – List Entry: 1242747 (scoped out as it is screened from the windfarm site by existing windfarms located in the Irish Sea)
 - The Grade II listed Lighthouse and Adjoining Keepers House – List Entry: 1259767 (scoped out as it is screened from the windfarm site by existing windfarms located in the Irish Sea))
 - Grade II* listed Hoylake and West Kirby War Memorial - List Entry: 1116883 (scoped out as it is screened from the windfarm site by existing windfarms located in the Irish Sea)
 - Lytham Conservation Area (scoped out as views of the windfarm, site would not detract from its significance. The CA has key views out across the Ribble estuary which would be unaffected by the Project)

26. As such following further screening, **37** designated heritage assets identified for further assessment are:

- Morecambe Conservation Area
- Grade II* LB - Midland Hotel, Marine Road Central (List Entry: 1208988)
- Heysham Conservation Area
- SM – St Patrick’s early Christian chapel and associated cemetery, Lower Heysham (List Entry: 1020535)
- Grade I LB – Rock Cut Tombs Approximately 10 Metres West of Chapel of St Patrick (List Entry: 1292902)
- Grade I LB – Rock Cut Tombs Approximately 4 Metres Southeast of Chapel of St Patrick (List Entry: 1207215)
- Grade I LB – Chapel of St Patrick (List Entry: 1208949)
- Grade II LB – Ye Olde Farmhouse, Middleton Tower Holiday Camp (List Entry: 1071770)
- Grade II LB – Tower Approx. 10 Metres West of Ye Old Farmhouse, Middleton Tower Holiday Camp (List Entry: 1164309)
- Sunderland Point Conservation Area
- SM – Cockersand Premonstratensian Abbey (List Entry: 1018919)
- Grade I LB – The Chapter House, Cockersand Abbey (List Entry: 1362525)
- Grade II LB – West Range of Quadrangle at Rossall School (List Entry: 1072425)
- Grade II LB – Rossall School Chapel (List Entry: 1362162)
- North Promenade, Blackpool Conservation Area
- Grade II LB – Imperial Hotel (List Entry: 1072011)
- Town Centre, Blackpool Conservation Area
- Grade I LB - Tower Buildings (Blackpool Tower) (List Entry: 1205810)
- Grade II LB – North Pier (List Entry: 1205766)
- Grade II LB - Clifton Hotel (List Entry: 1362393)
- Grade II LB - Promenade Shelters (List Entries: 1205804, 1072012, 1072013)
- Porritt Houses/Ashton Gardens Conservation Area
- Grade II LB - St Anne's Pier (List Entry: 1196341)
- RPG - Promenade Gardens, Lytham St Anne's (List Entry: 1001491)

- Grade II LB - Bandstand Approximately 70 Metres Southeast of St Annes Pier (List Entry: 1196339)
 - Grade II LB - Lifeboat Monument Approximately 100 Metres Southeast of St Anne's Pier (List Entry: 1196340)
 - Grade II LB - Octagonal Pavilion Approximately 130 Metres Southeast St Anne's Pier (List Entry: 1219352)
 - Grade II LB - Promenade Shelter Opposite West End of Boating Pool (List Entry: 1297673)
 - Grade II LB - Promenade Shelter Opposite West End of Open-Air Baths (List Entry: 1219362)
 - Grade II LB - Grand Hotel with Front Garden Wall (List Entry: 1219349)
 - Lytham Avenues CA
 - Grade II* LB - Fairhaven United Reformed Church (List Entry: 1196364)
 - Grade II LB - Southport Pier (List Entry: 1379746)
 - Grade II* LB - Fort Perch Rock (List Entry: 1258164)
 - Grade II* LB - Perch Rock Lighthouse (List Entry: 1258288)
27. These assets have been assessed in order of geographical location from north to south.
28. **Step 2** (the degree to which setting contributes to the heritage significance of the asset) involved desk-based research, site visits (summer of 2023) and the use of SLVIA wireframes, offshore visualisations, and photomontages of assets progressed past **Step 1**. In each case, written statements describe their heritage significance with a focus on the contribution made by their setting.
29. **Step 3** (impact of the proposed development). It has been determined that only changes in setting due to the operation of the Project would be of sufficient duration to merit assessment as impacts during construction and decommissioning would be temporary and not long lasting. As such, construction and decommissioning have not been assessed.
30. Visual change is considered to be the only aspect of setting that would be changed in ways that could affect heritage significance as the distance of the proposed development from the assets means that other perceptual changes would not occur. The presence of the offshore infrastructure in the seascape has the potential to change the appearance and character of the setting, as well as changing specific views within these settings that contribute to the heritage significance of the assets. Understanding of the predicted visual changes in the setting of the 37 assets has been informed by the production of photomontages and viewpoints (**Figure 1.3 - Figure 1.6** submitted

separately as part of the DCO Application (Document Reference 5.3.15.1 – 5.3.15.4) and Figures 18.22 – 18.45 of **Chapter 18 SLVIA**).

31. Conclusions in **Step 3** regarding the effects of the Project has been expressed in terms of the magnitude of impact (harm) to the heritage significance of heritage assets, applying the magnitude criteria set out in **Chapter 5 EIA Methodology** (Document Reference 5.1.6) of the ES. Magnitude of impact has also been expressed using the vocabulary of the Overarching National Policy Statement for Energy (EN-1) and the NPPF (i.e., ‘substantial’ and ‘less than substantial’ harm) to permit direct application to the policy tests in these documents.
32. **Step 4** (maximise enhancement, minimise harm) involved dialogue with other members of the project team (including the Seascape and Visual Impact specialists) and the ETGs to ensure relevant assets were identified and sufficiently assessed.
33. **Step 5** (decision-making and monitoring) the report concludes no further mitigation measures are required.
34. In all cases, an absolute worst-case assessment has been made, assuming ideal weather conditions for maximum visibility of the proposed development. In reality, at the distances involved in the assessment, visibility would be limited by adverse weather conditions such that these worst case effects would be anticipated only on a limited number of days per year, with some days experiencing discernibly reduced effects and others experiencing no effect.
35. As defined in **Chapter 18 SLVIA** (Paragraph 18.122 and Table 18.10), the Met Office visibility data indicates that the likely frequency of visibility of the Project windfarm site over a 10 year period is as follows:~~the likely frequency of visibility of the Project over a 10 year period is as follows:~~
 - At 20-30km the Project windfarm site may~~would~~ be visible for c.211~~67~~ days a year
 - at 30-40km the Project windfarm site may~~would~~ be visible for c.144~~55~~ days a year
 - at 40-50km the Project windfarm site may~~it would~~ be visible for c.89~~54~~ days a year
 - at 50-60km the Project windfarm site may~~it would~~ be visible for c.35 days a year

5 Proposed infrastructure relevant to this assessment

36. A full description of the Project is provided in Chapter 5 Project Description (Document Reference 5.1.5) of the ES. The only visible elements of the Project will be the WTGs and up to two OSPs. The Project will have between 30 'larger' or 35 'smaller' WTGs installed within the windfarm site to generate the nominal export capacity of 480MW. Depending on the type of turbine the maximum blade tip will be between 290m (to Highest Astronomical Tide (HAT) and 310m to HAT, with a maximum rotor diameter between 260m and 280m.
37. The closest point from the windfarm site to shore is c.29km, and as such any impacts on the heritage significance of the designated heritage assets would be caused by change in their setting due to visibility of wind turbines on the horizon in views looking out to sea. This could include night-time visibility of any lights on these wind turbines.

6 Identification of heritage assets (Step 1)

38. As discussed above in **Section 4**, 37 of the 73 identified designated heritage whose setting could be affected by the Project have been screened in for further assessment. The justification for the screening-out of the remaining designated assets is presented in **Annex 1**. The 37 designated heritage assets identified for further detailed assessment are presented on **Figure 1.8a - e**.
39. The assessment for the assets is divided into three sections that equate to **Steps 2** and **3** of the Historic England approach to assessment of setting. The two sections here that relate to **Step 3** are referred to as **Step 3a** and **3b**:
- *Heritage significance of the heritage asset*: a description of the heritage significance of the asset, focussing on the contribution made by its setting (**Step 2**)
 - *Predicted change to the setting of the asset*: a description of how the setting would be changed by the operation of the Offshore Project, focussing on changes to how the asset would be experienced (**Step 3a**)
 - *Predicted impact on the heritage significance of the asset*: an assessment of how and to what degree the changes in the setting would impact (positively or negatively) on the heritage significance of the asset (**Step 3b**)
40. Understanding of the change to setting (addressed in **Step 3a**) is supported by the ZTV information as presented in **Chapter 18 SLVIA**, heritage photomontages (**Figure 1.3 - Figure 1.6** submitted separately as part of the DCO Application (Document Reference 5.3.15.1 – 5.3.15.4)) and wider SLVIA photomontages (Figures 18.22 – 18.45 of **Chapter 18 SLVIA**) that are

relevant to the 36 heritage assets.

41. Conclusions regarding predicted impacts on the heritage significance of heritage assets (**Step 3b**) reflect the ways in which the predicted change to setting (**Step 3a**) affects the contribution made by setting to heritage significance (**Step 2**). Conclusions are expressed in terms of magnitude of impact (harm) to heritage significance.

7 Heritage significance of the Heritage Assets (Step 2)

42. As described in GPA3: *'The starting point for this stage (Step 2) of the assessment is to consider the significance of the heritage asset itself and then establish the contribution made by its setting'* (Historic England, 2017).
43. Historic England's Advice Note 12 'Statements of Heritage Significance: Analysing Significance in Heritage Assets' (Historic England, 2019a) states that to assess the significance of heritage assets the various elements of interest should be described. These include:
- Archaeological interest
 - ~~Architectural~~Architectural and ~~artistic~~artistic interest
 - Historic interest
44. Similarly, Historic England (English Heritage, 2008) define the values which contribute to the significance of a heritage are defined by:
- Evidential value: the potential of a place to yield evidence about past human activity.
 - Historical value: the ways in which past people, events and aspects of life can be connected through a place to the present - it tends to be illustrative (illustrates an aspect of the past) or associative (is connected or associated to a person or event).
 - Aesthetic value: Aesthetic value derives from the ways in which people draw sensory and intellectual stimulation from a place.
 - Communal value: Communal value derives from the meanings of a place for the people who relate to it, or for whom it figures in their collective experience or memory. Communal values are closely bound up with historical (particularly associative) and aesthetic values, but tend to have additional and specific aspects.
45. In terms of CAs when appraising their significance / special interest elements of the CA should be considered (Historic England, 2019b). These include:
- General character, location and uses
 - Historic interest
 - Architectural interest and built form
 - LBs and locally important buildings
 - Streets and open space, parks and gardens, and trees
 - Character areas and zones
 - Setting and views

46. As such, in assessing the significance of the CAs that have been identified for further assessment, where applicable, details of the elements that contribute to their significance are provided, regardless of whether they will be affected by the Project.
47. As identified above in **Section 4**, 37 designated heritage assets have been identified where there is potential for harm to their heritage significance through changes to their setting resulting from the operation of the Project. Several of the assets have been grouped as they are both SMs and LBs or are a set of designated heritage assets that are related to allow for common factors in the settings and interrelationships between heritage assets within the group to be discussed without undue repetition (i.e., where several LBs are located within a CA or a RPG). These heritage assets are:
- Morecambe Conservation Area and associated asset:
 - Grade II* LB - Midland Hotel, Marine Road Central (List Entry: 1208988)
 - Heysham Conservation Area and associated assets:
 - SM - St Patrick's early Christian chapel and associated cemetery, Lower Heysham (List Entry: 1020535)
 - Grade I LB - Rock Cut Tombs Approximately 10 Metres West of Chapel of St Patrick (List Entry: 1292902)
 - Grade I LB - Rock Cut Tombs Approximately 4 Metres Southeast of Chapel of St Patrick (List Entry: 1207215)
 - Grade I LB - Chapel of St Patrick (List Entry: 1208949)
 - LBs associated with Middleton Tower Holiday Camp:
 - Grade II LB - Ye Olde Farmhouse, Middleton Tower Holiday Camp (List Entry: 1071770)
 - Grade II LB - Tower Approx. 10 Metres West of Ye Old Farmhouse, Middleton Tower Holiday Camp (List Entry: 1164309)
 - Cockersand Premonstratensian Abbey:
 - SM – Cockersand Premonstratensian Abbey (List Entry: 1018919)
 - Grade I LB – The Chapter House, Cockersand Abbey (List Entry: 1362525)
 - LBs associated with Rossall School:
 - Grade II LB – West Range of Quadrangle at Rossall School (List Entry: 1072425)
 - Grade II LB – The Gazebo at Rossall School (List Entry: 1072421)
 - North Promenade, Blackpool Conservation Area and associated asset:

- Grade II LB – Imperial Hotel (List Entry: 1072011)
 - Town Centre, Blackpool Conservation Area and associated assets:
 - Grade I LB - Tower Buildings (Blackpool Tower) (List Entry: 1205810)
 - Grade II LB – North Pier (List Entry: 1205766)
 - Grade II LB - Clifton Hotel (List Entry: 1362393)
 - Grade II LB - Promenade Shelters (List Entry: 1205804, 1072012, 1072013)
 - RPG - Promenade Gardens, Lytham St Anne's (List Entry: 1001491) and associated assets:
 - Grade II LB - Bandstand Approximately 70 Metres Southeast of St Anne's Pier (List Entry: 1196339)
 - Grade II LB - Lifeboat Monument Approximately 100 Metres Southeast of St Anne's Pier (List Entry: 1196340)
 - Grade II LB - Octagonal Pavilion Approximately 130 Metres Southeast of St Anne's Pier (List Entry: 1219352)
 - Grade II LB - Promenade Shelter Opposite West End of Boating Pool (List Entry: 1297673)
 - Grade II LB - Promenade Shelter Opposite West End of Open-Air Baths (List Entry: 1219362)
 - Grade II* LB - Fort Perch Rock (List Entry: 1258164) and Grade II* LB - Perch Rock Lighthouse (List Entry: 1258288)
48. The remaining (un-grouped) assets have all been assessed individually. In the assessment that follows, the assets are dealt with in geographical order from north to south. The locations of these heritage assets are presented on **Figure 1.8a - e**.

7.1 Morecambe Conservation Area

49. Morecambe is situated on the southeast of Morecambe Bay. It lies 5km northwest of Lancaster and occupies a coastal ridge with Morecambe Bay to the north and low lying mosslands to the south. The Conservation Area is located c.48km northeast of the windfarm site.
50. The modern town of Morecambe incorporates three distinct historic settlements, Poulton-le-Sands, Bare and Torrisholme (Lancaster City Council, 2008). All were small discrete nucleations until the mid-nineteenth century. Morecambe is now one of the largest towns in the district.
51. Morecambe Conservation Area is located at the east end of the town, where its historical roots lie. The boundary of Morecambe Conservation Area follows that of the coast to the west, with its eastern boundary drawn to encompass

the historic core but exclude the twentieth century sprawl which ‘has blurred the town’s once definitive perimeter’ (Lancaster City Council, 2008).

52. The Conservation Area is predominantly residential, combined with commercial functions, including retail and professional services, and several ecclesiastical buildings. It contains 29 LB but, of these, only the Midland Hotel is assessed as it has an important relationship with the sea and has views out towards it.
53. The Conservation Area appraisal concludes that the most significant features of the Morecambe Conservation Area are:
 - Its relationship with Morecambe Bay
 - The original Poulton Village layout and its seventeenth century buildings
 - The fishermen’s cottages, such as those on Morecambe Street and Lord Street
 - The uncomplicated vernacular of the early 19th century cottages
 - The long terraces of nineteenth century boarding houses
 - Remnants of the resort’s nineteenth century entertainment buildings: Winter Gardens (Victoria Pavilion)
 - Art Deco heritage, including the Midland Hotel, the Woolworths and Hitchens buildings
 - Natural stone and cobble boundary walls
 - Cobble and stone sett floorscapes
54. Of particular importance is the Midland Hotel (~~Plate 1~~Plate 1). The Midland Hotel, Marine Road Central is a Grade II* (List Entry: 1208988) listed art deco seaside hotel located on the coast to the west of Morecambe and at the north end of Morecambe Promenade. It is located c.48km northwest of the windfarm site.



Plate 1 Midland Hotel

55. The hotel was built between 1932 and 1933 by the architect Oliver Hill. It is constructed of concrete and rendered brickwork which has been painted white. The hotel is curved in plan with convex sides facing west towards the sea and has three storeys making it relatively unique in style.
56. The significance of the hotel is largely derived from its architectural and artistic interest. In particular through its association with artists including Eric Gill, Denis Tegetmeier and Eric Ravilious. The features of particular interest include, but are not limited to:
 - The seahorses capping the window at the entrance of the hotel carved by Eric Gill
 - The balconies formed by recessed walls
 - The cantilevered circular open-well staircase with a ceiling panel carved in low relief by Eric Gill and painted by Denis Tegetmeier
 - The pictorial map of northwest England at the south end of the building carved by Eric Gill and painted by Denis Tegetmeier
 - Eric Gill's Portland stone panel, originally in the lounge, carved in low relief with a representation of Odysseus and Nausicaa
 - The café walls which were originally painted with frescoes by Eric Ravilious, representing morning and evening in an idyllic seascape setting (these deteriorated rapidly because the plaster and paint used were incompatible and were obliterated within 2 years of completion, but were repainted in the late 1980s using photographic evidence)
57. Additionally, the setting of the hotel plays an important role to its character and heritage significance. As a seaside hotel, it is located on the Morecambe coastline with wide ranging views across Morecambe Bay towards Barrow-in-Furness, with some views towards the Irish Sea from its western side from

where various windfarms can be seen. The hotel is bounded by a stone jetty, landscaped gardens, and Marine Parade. From here the architecture and design of the hotel can be viewed and appreciated.

58. In terms of the CA as a whole, the most important contributors to its setting are the relationship with Morecambe Bay and the interrelationships between individual buildings within the CA. Views out to sea are of particular interest to its setting as Morecambe was not generally designed to have great vistas beyond those from the front across Morecambe Bay. Therefore, only its most prestigious hotels and houses have always had a sea view (Lancaster City Council, 2008).

7.2 Heysham Conservation Area and Chapel of St. Patrick and Associated Graveyard

59. Heysham lies on the coastal headland, south of Morecambe, overlooking Morecambe Bay. It is a ferry port, with services to the Isle of Man and Ireland. Heysham is located c. 45km northwest of the windfarm site. The village is of ancient origin and is an area of national archaeological significance (Lancaster City Council, 2020) largely due to the presence of St. Patrick's Chapel and associated rock-cut graves dating to the 8th or 9th centuries (**Plate 2** and **Plate 3**).
60. To the east of the St. Patrick's Chapel is St. Peter's church which largely dates from the 14th century with some earlier remains significance (Lancaster City Council, 2020). The church is surrounded by a graveyard and mature trees. These screen the church from Heysham village and St. Patrick's Chapel. Within the church is the 'hogback stone' which was a headstone for a Viking grave, which has been moved into the church to prevent further deterioration.
61. Heysham is a very tight knit settlement lying along to principal roads: Main Street and Bailey Lane. Buildings within the village largely date from the 17th to 19th century. They are constructed of sandstone or cobble walls with slate roofs.
62. Many buildings have decorative dated lintels above doorways, a characteristic feature of post-medieval settlements in North Lancashire (Lancaster City Council, 2020). However, many buildings have possible earlier origins and have reused or reset datestones. The Royal Hotel pub dates from the 18th century and its adjoining barns, cottages and possible warehouse dominate the west side of Main Street.
63. The significance of the Conservation Area is largely derived from its historical development and its status as an area of national archaeological significance. Additionally, it contains several SMs and LBs, which themselves are of national significance. The CA contains two SMs and 16 LBs which are of architectural interest as standalone assets in addition to their contribution to

the conservation area. Important buildings and features within the CA which contribute its heritage significance are:

- St Patrick's Chapel (SM) – remains of 8th or 9th century chapel and provides evidence of early Christianity in England
- St Peter's Church (Grade I) and churchyard – 14th century church with earlier remains, situated on a cliff. The building is constructed in sandstone rubble with sandstone flag roof, there are many reused datestones reset in the rear elevation
- Rock-cut graves (SMs) – six graves situated adjacent to the remains of St Patrick's Chapel on the headland
- Royal Hotel (Grade II) – mid-18th century public house with attached cottage, barns and possible warehouse
- Houses along Main Street
- St Patrick's Well (Grade II) – 18th century well with possible earlier remains of a well at this location
- Retention of cobbles on the forecourt of many buildings
- Retention of mullioned windows
- Dated lintels above doorways or reset or reused in buildings

64. Of the SMs and LBs listed above, only assets associated with St Patrick's chapel assets are assessed as only these may be affected by the Project due to changes in setting. As such, statements of significance are provided for these assets below.
65. The significance of these assets is largely drawn from their evidential, historic, aesthetic and community value. The group of assets associated with St Patrick's comprise the upstanding and buried remains of St Patrick's early Christian chapel together with an associated cemetery and rock-cut graves. The assets are located on the exposed headland above the village of Heysham and according to local tradition St Patrick was shipwrecked here in the 5th century and established a small chapel. The upstanding remains of the chapel comprise a two-phase structure; to the west are six rock-cut graves while the main cemetery lies to the south and southwest of the chapel with two more rock-cut graves to the southeast of the chapel.
66. Excavations in 1977-78 identified an earlier stone-built chapel beneath the present structure. There was considerable evidence that the early chapel was rendered with decorated plaster. The excavation revealed the cemetery contained the remains of c.80 men, women, and children.
67. The west cemetery contained 13 burials, with two phases: the majority belonging to the first phase. Some lay in stone-lined tombs while others were interred within crevices in the bedrock.

68. The central cemetery contained 52 burials, many fragmentary. The most notable burial was a female thought to have been wrapped in a shroud and found with an Anglo-Scandinavian bone comb. Two graves were stone-lined, and two others lay beneath stone slabs. Some burials had iron nails which may imply the use of coffins. Excavations also located evidence of a two phase wall enclosing the central cemetery.
69. The east cemetery contained 13 burials in two distinct stratified layers. A series of five graves were lined and covered with stones. One of these included a stone with a carved bird's head which was reused the head of a grave. The carving was tentatively dated to the late 7th/early 8th centuries. The stone-built graves are comparatively late in the history of the site and must have been prominent visible features.
70. Ten burials were also located in the chapel, belonging to phase two or later. Of these two were in stone-lined graves. Three of the burials from St Patrick's were radiocarbon dated and gave calibrated dates ranging from between 970-1185 AD. It is not known when the chapel and cemetery fell into disuse, however, the radiocarbon dates suggest abandonment by the 12th century, and possibly prior to the Norman Conquest. The excavators suggest a link between the decline of St Patrick's with the expansion of neighbouring St Peter's in the post-Conquest period.
71. In addition to the historic development and archaeological significance of Heysham CA and the assets associated with St. Patrick's early Christian chapel, their setting also contributes to their significance. The CA lies on the coastal headland, south of Morecambe, with the church and remains of the chapel elevated above the village. This provides wide ranging views across Morecambe Bay to Lakeland Fells. The southern area of the CA is largely bounded by the built development of Lower Heysham. The close-knit nature of the buildings within the CA provides a sense of intimacy. There are also views towards the Irish Sea where various windfarms can be seen.



Plate 2 St Patrick's Chapel



Plate 3 Rock Cut Tombs

7.3 Ye Olde Farmhouse, Middleton Tower Holiday Camp and Tower Approx. 10 Metres West of Ye Old Farmhouse

72. The two Grade II LBs 'Ye Olde Farmhouse, Middleton Tower Holiday Camp' (List Entry: 1071770) and 'Tower Approx. 10 Metres West of Ye Old Farmhouse, Middleton Tower Holiday Camp' (List Entry: 1164309) (~~Plate 4~~**Plate 4**) are located on the Lancashire coast, approximately 1.2km southwest of Middleton. These two buildings are located c.44km north east of the windfarm site. The two buildings were built in the 17th and 19th centuries and were later incorporated into the Pontins Middleton Tower Holiday Camp which was established in 1939.



Plate 4 Olde Farmhouse, Middleton Tower Holiday Camp and Tower Approx. 10 Metres West of Ye Old Farmhouse ([photo taken by David Dixon geography.org](https://www.geography.org.uk/p/6167088))

73. The farmhouse, formerly used as a bar for the Middleton Tower Holiday Camp, comprises a farmhouse built in the 17th century and subsequently altered in 1844. It is constructed from rendered rubble with a slate roof and is ~~two~~ storeys. The main range faces northeast and has a projected gabled wing with three bays to its right. The left-hand bay has a blocked ground-floor window and a rebated and chamfered surround above. The middle bay has rebated and chamfered mullioned windows, with one mullion remaining on the first floor. To the right the ground floor is blank and the first floor has a window with plain reveals. A chimney is located to right of second bay.

74. To the left of the wing are two bays. On the ground floor are a large window at the left and a door, both with modern timber surrounds. On the first floor the windows have chamfered stone surrounds, the left-hand one being sashed with glazing bars. There is a chimney on left-hand gable and between the bays.
75. The gable wall of the projecting wing has a large six light mullioned and transomed window on the ground floor, and a cross window above, both with hoods. Under the apex is a plaque inscribed 'GDS (?) 1844'. At the rear are three gabled wings, the left-hand one having a chamfered surround with battlemented lintel inscribed: '1676 IBE'.
76. The tower comprises a 19th century sandstone rubble folly. It is two storeys high and circular in plan, with a taller narrower turret intersecting it on the south side. Both have projecting embattled parapets with coping stones. The tower has three first floor windows on the west side, with plain reveals which are partly bricked up. The turret has arrow slits. On the east side both tower and turret have a door with plain reveals.
77. The significance of these monuments is largely derived from their architectural and historic interest. The farmhouse is a representative example of a 17th century house with later modifications. Similarly, the tower is a good example of a 19th century folly which is a unique feature of this type along the coastline on which it is located.
78. In addition to its architectural and historic interest, the setting of these monuments is also considered to contribute to their significance. As discussed, the buildings are located on the coast to the west of Middleton. The two buildings were originally bounded by the sea to the west and associated farmland to the north, south and east. Today the farmland has been replaced by a retirement village to the east and the remnants of the Pontins holiday camp to the north and northeast. As such, views out to sea are of importance as these represent views that are least affected by the surrounding modern development. This is particularly the case for the tower.

7.4 Sunderland Point Conservation Area

79. Sunderland Point is a small village of stone-built houses situated at the tip of a peninsula along the Lune estuary and southwest of Overton (~~Plate 5~~**Plate 5** and ~~Plate 6~~**Plate 6**). It is located c.43km northwest of the windfarm site.



Plate 5 Sunderland Point Conservation Area



Plate 6 View along the eastern edge of Sunderland Point Conservation Area

80. The name originates from its physical division from other settlements by salt marshes and the tide twice a day (Lancaster City Council, 2019). Sunderland Point is a very linear formation and consists of two terraces, which are fronted by the remains of a Quay and both face onto the Lune estuary. The boundary also includes the marshland and fields to the west of the settlement.
81. The village originated as a transhipment point for Lancaster port in the early-18th century as there were issues with silting further upstream on the River Lune (Lancaster City Council, 2019). Robert Lawson, a Lancaster Quaker merchant, developed the 'outport' at Sunderland Point c.1715. Most of the buildings were established as warehouses and an anchor smithy and ropewalk were also constructed.

82. In the late-18th century, the ‘outport’ became replaced by Glasson Dock and the area later became known as Cape Famine by sailors (Lancaster City Council, 2019). The area then briefly became a popular seabathing destination in the early-19th century for the upper classes and this led to many of the warehouses being converted to holiday accommodation.
83. To the west of the Conservation Area is the site known as ‘Sambo’s Grave’, named after an enslaved African who died upon arrival at Sunderland Point and was buried in un-consecrated ground on the marshland (Lancaster City Council, 2019).
84. The significance of the Conservation Area is largely derived from the following important buildings and features, however, the majority of these are screened from the Project so would remain unaffected:
 - 1 The Lane (Grade II) – early-18th century house, which may have been built as a brew house for the Ship Inn at Overton and is reported to have been where the enslaved man died
 - The enslaved man’s burial site
 - Wharf (Grade II) – reportedly the stonework was used from the ruins of Cockersands Abbey
 - Gatepier (Grade II) – rusticated pier with ball finial is a distinctive reminder of the former historic use of the area as a port
 - 16 and 17 Second Terrace (Grade II) – large mid-18th century warehouses converted to residential use
 - Old Hall (Grade II) – a late-17th century house which pre-dates the construction of the port
 - Cobbled flooring along the public realm
85. In addition to the above, the setting of the Conservation Area is also a contributor to its significance. The Conservation Area is located on a peninsula, physically divided by salt marshes and which has a double tide (i.e., two high tides each day). The western side of the Conservation Area is comprised of agricultural land, while the majority of the buildings on the bank of the Lune estuary with key view across Views of Glasson Dock. There are views out across Morecambe Bay and further afield into the Irish Sea from the western side of the Conservation Area. These views contribute to the setting of the Conservation Area by allowing its role as a port and point of entry to be seen. Similarly, they allow for the grave site to be understood in this maritime context.

7.5 Cockersand Premonstratensian Abbey

86. Cockersand Premonstratensian Abbey (~~Plate 7~~ and ~~Plate 8~~) is located on a headland overlooking the estuary of the River Lune to the south of Heysham.

It is located approximately 43km northeast of the windfarm site. Cockersand Abbey is designated as both a SMs and a Listed Building:

- SM – Cockersand Premonstratensian Abbey (List Entry: 1018919)
- Grade I LB – The Chapter House, Cockersand Abbey (List Entry: 1362525)



Plate 7 Cockersand Premonstratensian Abbey Chapter House



Plate 8 Cockersand Premonstratensian Abbey

87. The monument comprises the upstanding and buried remains of a Medieval Premonstratensian Abbey. The most visible remains are those of the 13th century chapter house which were renovated and then reused as a family mausoleum from the mid-18th to the mid-19th centuries. Other upstanding fabric includes portions of the nave walls and the north and south transepts of the abbey church, together with various other scattered fragments of masonry.

88. Numerous earthworks survive and represent buried walls and buildings, while to the east of the chapter house aerial photographs show crop marks of the precinct wall within which lay the canon's cemetery.
89. The Abbey was founded as a hermitage by the hermit Hugh Garthe in 1180, however, by 1184 it had become a hospital due to his efforts at collecting alms for the erection of a hospital (Farrer and Brownbill, 1908). As such, he became its first minister.
90. In 1190 Pope Clement III took the 'monastery hospital' under his protection, confirmed gifts of land by various donors, and bestowed upon it the privileges which were usually reserved for fully established religious house. These included free election of their priors and exemption of their demesne lands from tithe (Farrer and Brownbill, 1908). The Abbey functioned under the Premonstratensian Order until its dissolution in 1539.
91. Previous excavations and plans indicate the usual layout of a Premonstratensian abbey with the church running east-west and forming the north range of a four-sided complex known as the cloister. Domestic buildings such as the kitchen and frater or dining hall formed the south range of the cloister with cellars beneath. The dormer or lay-brother's dormitory formed the west range with cellars beneath, whilst the monks' quarters formed the upper storey of the east range with the warming house and vestibule leading to the chapter house forming the ground floor.
92. The heritage significance of the monument primarily derives from its architectural and archaeological remains and the information these hold about the ecclesiastical and economic organisation of the area during the medieval period. The significance of the monument can be better understood through its:
- Rarity: the abbey is one of approximately 31 remaining abbeys of the Premonstratensian Order in England from the medieval period
 - Documentation: the abbey is well documented in the form of contemporary accounts and through later investigative works and is linked to important historical events and figures
 - Survival: the site survives well in the form of both upstanding remains and buried archaeological deposits
 - Potential: the site will likely contain significant archaeological and environmental evidence relating to its construction, use and the landscape in which it was built
93. Additionally, the setting of the monument plays an important role to its character and heritage significance. As discussed previously, the abbey is located on a headland in an area of mossland overlooking the estuary of the River Lune. Relatively little development has occurred within the vicinity of the

monument, giving the impression that its surroundings have remained similar since its founding. As described, in *A History of the County of Lancaster: Volume 2* (Farrer and Brownbill, 1908) the site is '*bleak and exposed*'. Certainly, when viewing the abbey seems isolated and secluded.

94. The monument has far reaching views over the estuary and further afield towards the Irish Sea to the west. Views to the north, south and west are of a large agricultural landscape. A farmhouse with modern agricultural buildings are located to the southeast.
95. As few elements of the abbey survive as upstanding remains, it is difficult to understand and visualise how the monument was sited within the surrounding landscape to its full extent. However, it would have been a dominant feature within the landscape throughout the medieval period. As such, the setting of the monument contributes to its heritage significance as it can be appreciated as a visible and relatively well understood example of a Premonstratensian abbey.

7.6 Listed Buildings associated with Rossall School

96. Rossall School is a public school located on the west coast of Lancashire between Cleveleys and Fleetwood and c.30km northwest of the windfarm site. Rossall School was founded in 1844 by St Vincent Beechey as a sister school to Marlborough College. It contains LBs including:
 - Grade II LB – West Range of Quadrangle at Rossall School (List Entry: 1072425)
 - Grade II LB – Rossall School Chapel (List Entry: 1362162)
 - Grade II LB – The Gazebo at Rossall School (List Entry: 1072421)
 - Grade II LB - Wall Leading South from the Gazebo at Rossall School (List Entry: 1072422)
 - Grade II LB - North Range of Quadrangle at Rossall School (List Entry: 1072423)
 - Grade II LB - East Range of Quadrangle at Rossall School (List Entry Number: 1072424)
 - Grade II LB - Rossall School Library (List Entry: 1362161)
97. It should be noted that while associated with the school, with the exception of the Gazebo and the West Range, all the LBs listed above been screened out of further assessment as views to the sea are screened by more modern school buildings.
98. Prior to the founding of the school, Rossall Hall stood on the site of the present dining hall until 1931 when it was demolished. Before the Reformation, Rossall was a grange of Deulacres Abbey in Cheshire, and was tenanted by George

Allen, whose cousin was the Abbot of (Farrer and Brownbill, 1912). George Allen's younger grandson was Cardinal William Allen (1532-94), founder of the English seminary at Douai in France, who was born and brought up at Rossall.

99. The Cardinal's elder brother, Richard, was the last male heir, and on his death in 1583, his widow and their three daughters forfeited their goods and property for recusancy and fled to the Cardinal's protection at Rheims (Farrer and Brownbill, 1912). Rossall passed to Edmund Fleetwood, whose father had purchased the reversion of the lease at the Dissolution. Then it descended through the Fleetwood's and the Fleetwood-Heskeths, until Sir Peter Hesketh-Fleetwood (1801-66) gave it to Rossall School in 1844 (Farrer and Brownbill, 1912).
100. The west range was constructed between 1885 and 1890 and was design by architect E.G. Paley, K.J. Austin, and E.G. Paley Junior. Paley and Austin were very notable architects in Lancashire and did lots of work throughout the county at the time. The west range is symmetrically composed around a three storeyed gabled bay which is flanked by two storey canted bay windows. At the north end, this range returns to join the north range and has two ground floor canted windows. To the south there is an extension forming a T-shaped plan. The east end of this has a tow-storey gabled extension, with a two-storey canted bay window. Passage through to west of school, is through a two-bay arcade with polished granite columns, moulded capital and chamfered two centred arches.
101. The gazebo dates to the early 18th century and was built by either by Richard Fleetwood, who died in 1709, or his son Edward, the last Fleetwood in heir to Rossall Hall, who died in 1757. The gazebo has a Fleetwood achievement of arms over the door. The gazebo is constructed of red brick with ashlar dressing. ~~Channelled~~Channeled ashlar dressing is also present on the west elevation. The gazebo has a flat stone-paved roof on brick tunnel vaults and moulded eaves cornice. The parapet is a crenelated parapet with three moulded oculi per side. The east side has two flights of seven stone steps converging on a door with ~~channelled~~channeled jambs and voussoirs, which leads to an internal stone staircase to roof. There are three apsidal brick recesses on the remaining side.
102. The significance of these LBs is largely derived from their architectural interest and the information these hold about the development and history of Rossall Hall and Rossall School. This is certainly the case for the gazebo as it is one of the only remaining original features of Rossall Hall. Their association with various important historic figures also contributes to their significance.
103. In addition to their architectural significance the setting of these buildings also contributes to their significance. The buildings are sited within the grounds of the school from which the architectural and historic interest can be viewed and

appreciated. The relationship between these buildings and the other LBs (the North Range, the East Range, the Chapel, the Library and the wall leading from the Gazebo) that comprise Rossall School are a key contributor to its setting. The buildings have long range views to the west out across the sea and along the providing a dramatic and distinctive backdrop of the Lancashire coast to the architectural composition.

7.7 North Promenade, Blackpool Conservation Area

104. The North Promenade is the northern portion of the of the Blackpool seafront. It is located c.30km east of the windfarm site.
105. Blackpool developed from a medieval manorial holding when the reclamation of the mosslands on which Blackpool is built began in the 16th century. By the end of the 18th century the town had transformed into a fashionable sea bathing resort for the wealthy, and the first visitor accommodation was built to meet this demand (Blackpool Council, 2020a).
106. Through the 19th century the town continued to grow as a seaside resort focussed along a one-mile stretch of coastline (Blackpool Council, 2020a). By the 1870s the Blackpool saw more than a million visitors per year as the first large scale visitor attractions promoted by entertainment companies were developed. The Theatre Royal was opened in 1868, while in 1871 the Raikes Hall estate was sold, and the house and its extensive grounds became Blackpool's first large scale entertainment centre which also offered indoor attractions. The Winter Gardens opened in 1878, and by the 1890s Blackpool became the resort with the greatest number of attractions in Europe, crowned by the opening of the Tower in 1894.
107. Hotels of the period included the Imperial Hydropathic Hotel (List entry: 1072011) (renamed the Majestic Hotel in 1920, before being renamed the Imperial Hotel, the name used in the List Entry) in the North Shore area, developed as an enclave for middle-class residents and visitors.
108. The significance of the Conservation Area is largely derived from architectural interest of the buildings within the CA and the contribution these make to the character of the Conservation Area as an almost complete townscape of large hotels and leisure features developed in the early to mid-20th century (Blackpool Council, 2020a). The large hotels include the Imperial Hotel (List entry: 1072011) and the Savoy and the Cliffs Hotel. Other hotels of positive architectural value include the Boston Hotel, the Chequers Plaza, the Crown Plaza, and the Doric Hotel.
109. The spatial character of the area is derived from a combination of the underlying topography and the pattern of superimposed development, generated by the attractions of the sea itself (Blackpool Council, 2020a).

110. The area between Gynn Square and the Grade II listed Cabin Lift (List entry: 1393721) is characterised by large red-brick hotels, of three to five storeys, with dressings either in yellow sandstone or terracotta faience.
111. The significance of the CA can be summarised by its importance as an almost complete townscape of large hotels and leisure features developed in the early 20th century. Its spatial qualities are also of significance, as there are good views to the north and the Promenade and seafront walkways retain their original layout. The southern part of the area is less complete but retains some good mid 19th century buildings. Architecturally the character varies, but its historic development is distinguished in the zones north and south of Gynn Square.
112. Key features and buildings which contribute to the significance of the CA are:
 - The Imperial Hotel – (Grade II Listed Building: List Entry – 1072011)
 - The Savoy Garage – (Grade II Listed Building: List Entry – 1405845) and Hotel (Locally listed)
 - The Genting Casino – (Locally listed)
 - The Cliffs Hotel – (Locally listed)
 - The former boating pool (Locally listed), artificial cliffs and the lower and middle walkways (all virtually intact), along with the wide Promenade itself (Locally listed)
 - Cabin Lift (Grade II Listed Building: List Entry – (Grade II Listed Building: List Entry)
 - The Boston Hotel, the Chequers Plaza Hotel, the Crown Plaza Hotel, and the Doric Hotel
 - The terrace of smaller hotels on the southern edge of Gynn Square
 - Middle and Lower Walk colonnades including associated retaining walls and pillar in Jubilee Gardens – (Grade II Listed Building: List Entry 1472748)
 - The disused pumping station
113. Of particular note is the Imperial Hotel as it has views out sea so its setting could be affected by the Project.
114. The Imperial Hotel is a 19th century hotel that was opened on the 27th June 1867 by Clegg and Knowles of Manchester at a cost of £22,170 with a second wing added eight years later (Mourby, 2015). Two years after the opening of the hotel, Charles Dickens spent the night suffering exhaustion during his tour of the north.
115. In its early days, the hotel was not a success and had been hoped, however, in 1878 when the Winter Garden's were open the Lord Mayor of London

booked out the hotel for himself and mayors and mayoresses from across Britain. The laying of the Blackpool Tower foundations also saw further celebrations with a gala dinner at the hotel (Mourby, 2015).

116. To increase its appeal, the hotel embraced Hydropathy (Mourby, 2015). This involved occupational therapy, physiotherapy and water for the alleviation of gout and pain and stiffness in the joints. As the hotel became more prominent as the most illustrious in Blackpool, it was further developed to create a ballroom with a glass ceiling and a Turkish, Russian and seawater bath complex. In 1904 the north wing was extended in a neo-baroque style. By 1905.
117. In 1912 the hotel was visited by Princess Louise while she was in Blackpool to open the 'Princess Parade' and switch on 10,000 lights in celebration. Princess Mary became the first Royal to stay at the hotel when she stayed at the Imperial while in Blackpool to switch on the famous illuminations (Mourby, 2015). The Imperial has also been stayed in by Princess Margaret and Princess Anne in what is now the Balmoral Suite.
118. In WWI the Imperial was commandeered as the Atlantic Military Hospital, while in WWII the hotel was commandeered as the new home of the Ministry of Agriculture, Fisheries and Food. It was returned to the owner in 1951 (Mourby, 2015).
119. By the 1950s and 60s the pre-eminent seaside resort and with it a plethora of stars. Famous guests to stay the hotel included:
 - Arthur Askey
 - Petula Clark
 - Charlie Drake
 - Bruce Forsyth
 - George Melly
 - Eric Sykes
 - Tommy Steele
 - Thora Hird
 - Gracie Fields
 - Errol Flynn
 - Fred Astaire
 - Jayne Mansfield
 - The Beatles

120. At the same time, the Imperial was being used as a political conference venue and was used by Winston Churchill. The Cecil Parker scandal broke in 1983 during the Conservative Party's conference, while Margaret Thatcher celebrated her 60th birthday at the hotel.
121. In 1998 the hotel was bought, and a large process of restoration began as the previous owners destroyed or hid much of the original decoration the keep up with modern trends (Mourby, 2015).
122. The significance of the hotel is largely derived from its architectural interest, historic interest, aesthetic value and communal value (due to its association with celebrities, members of the Royal family and politicians. The hotel remains a pre-eminent feature in Blackpool and preserves its history as a prominent seaside resort. As Sir Nikolaus Pevsner wrote in 1969 the Imperial is the 'climax of Blackpool hôtellerie' (Pevsner, 1969). Additionally, the setting of the hotel also contributes to its significance.
123. The Imperial Hotel is located along the North Promenade with views of the promenade and further afield out to sea. From the upper storeys, contemporary buildings such as the North Pier and Blackpool Tower can be viewed. In the area of the surrounding the hotel, much of the contemporary Victorian character has been lost, as many of the buildings have been altered. As such, views which retain this Victorian character such as views of Blackpool Tower, North Pier and the promenade are all key contributors to its setting. Views of the sea also provide also provide a reminder of the Imperial being the seaside hotspot in Blackpool's heyday.
124. In terms of the CA, its setting also contributes to its significance.
125. Key elements of the CA that contribute to its setting are:
 - The completeness the promenade area to the north of Gynn Square which is not apparent in other areas of Blackpool due to the early 20th century setting being retained with only minor alterations, and the buildings
 - Views out of, and through, the CA make an important contribution to its overall character:
 - The view along Queen's Drive, with its straightness at the north end, provides an impressive and far-reaching vista, with the panorama of buildings to the east, and the eye being drawn naturally out to the sea to the west
 - Views of Morecambe Bay and the distant peaks of the Lake District on a clear day
 - Views from the Imperial Hotel

- Views along the Promenade, North Pier and the Tower are prominent to the south, and a slight rise in level near Gynn Square provides good views towards the north to the cabin lift
- Views looking north and out to sea from The Middle Walk, colonnades and Lower Walk
- Open vistas looking inland towards Gynn Recreation Ground and Seafield Service lane to the east of the Cliffs Hotel Road beyond. To the west is the sea or beach according to the tides
- Views from the Lower Walk looking south from where it is possible to see in a sweeping glance a number of significant LBs including Blackpool Tower (Grade I), War Memorial (Grade II*), North Pier (Grade II) and a Promenade Shelter (Grade II)

7.8 Blackpool Town Centre Conservation Area and Listed Buildings

126. Blackpool Town Centre is located on the Lancashire Coast approximately 30km east of the windfarm site.
127. In the early 18th century few visitors visited Blackpool which mainly comprised a few cottages along the shoreline (Blackpool Council, 2020b). By the end of the century, it had become a fashionable bathing town for the wealthy. Blackpool's great expansion came in the 1830s as workers from the Lancashire and Yorkshire textile districts began flocking to the coast.
128. By 1846 Blackpool became more accessible with the opening of the Preston and Wyre railway to Blackpool North station (Blackpool Council, 2020b). Town development surged in the 1850s when Blackpool's principal shopping area was conceived, and by the late 1860s the fields surrounding Upper Church Street, Topping Street and Edward Street were developed. Bank Hey Street, Church Street, Market Street and West Street, and later Abingdon Street, Birley Street and Cliff on Street became the heart of Blackpool's commercial centre in the late 19th century.
129. Blackpool's second railway station, Central Station, the terminus of the Blackpool and Lytham Railway to the south-west of Albert Road, was opened in 1863 (Blackpool Council, 2020b). The transport links were conveniently placed for entertainment complexes, the central shopping district and the boarding houses to the south of the Winter Gardens.
130. The streets closest to the Promenade were the first to respond to commercial pressures, and ground floors began to be converted to retail or other businesses. Streets further east were slower to respond (Blackpool Council, 2020b). By 1904 Topping Street was 50% commercial and 50% lodging houses. The town's requirements for affordable, mass holiday accommodation resulted in a distinctive range of specialised housing known

as ‘company housing’, built to provide lodging houses for working class holidaymakers.

131. The construction of the North and Central piers, and a new promenade which was both a tourist attraction and part of the town’s sea defences, helped attract the development of respectable accommodation, and new streets were laid out in a grid behind the seafront (Blackpool Council, 2020b).
132. From the early 20th century, banks, public houses, theatres and cinemas were constructed to service and entertain the growing residential and visitor population (Blackpool Council, 2020b). Many of these buildings survive relatively intact across the town and within the Conservation Area.
133. The significance of the Conservation Area is derived from its historic and architectural interest. This is due to the large number of historic buildings that give a sense of Blackpool’s continuation as a popular seaside resort.
134. In 2010 the Council’s purchased two of Blackpool’s most significant historic buildings; Blackpool Tower (~~Plate 10~~~~Plate 10~~) and Blackpool Winter Gardens (Blackpool Council, 2020b). These buildings are an important part of the resort’s ability to constantly re-invent itself.
135. Within the Conservation Area there are 20 LBs which contribute to its overall significance. These are:
 - Grade I LB – Tower Buildings (Blackpool Tower) (List Entry: 1205810)
 - Grade II* LB – Winter Gardens (List Entry: 1072007)
 - Grade II* LB - Blackpool War Memorial (List Entry: 1072010)
 - Grade II* LB – Church of the Sacred Heart (List Entry: 1072015)
 - Grade II LB – Clifton Hotel (List Entry: 1362393)
 - Grade II LB – Town Hall (List Entry: 1205893)
 - Grade II LB – General Post Office (List Entry: 1225402)
 - Grade II LB – Three groups of two Promenade Shelters on Princess Parade (List Entries: 1205804, 1072012, 1072013)
 - Grade II LB - Central Library and Grundy Art Gallery (List Entry: 1072014)
 - Grade II LB - Odean Cinema (List Entry: 1225407)
 - Grade II LB – North Pier (List Entry: 1205766)
 - Grade II LB - 11 listed K6 (kiosk number six) telephone kiosks (List Entries: 1266355, 1266353, 1266368, and 1072016)
 - Grade II LB - The former Regent Picture House (1428565)
 - Grade II LB – Church of St John (1362391)

- Grade II* LB – Grand Theatre (1280615)

136. Of these only the North Pier, Promenade Shelters, Blackpool Tower and the Clifton Hotel are fully assessed as they have a relationship to the sea as Victorian seaside venues.
137. The Promenade Shelters comprises a group of six shelters on Princess Parade dating to 1903. They were constructed by the renowned Glasgow iron-founders Walter MacFarlane and Co (MacFarlanes) on behalf of the Blackpool Corporation. Around 2005 the south-shore listed shelters were removed to allow the building of the new promenade and sea defences. In 2012, they were re-erected at Princess Parade but not in their original pairs.
138. The list entry states that the reason for their designation and therefore significance is their architectural interest and group value. Their architectural interest derives from them being increasingly rare examples of good quality Edwardian seaside street shelters which retain many of their original design features. The group value derives from their strong visual relationship with the others in the group, and with the listed North Pier and the listed war memorial.
139. North Pier is Blackpool's first pier which was opened in 1863 and was designed by Eugenius Birch, the leading pier engineer at the time (English Heritage, 2014). It is the oldest remaining example of his work (The Blackpool Pier Company, 2024). The structure is built on screw piling from a cast iron framework and has received many additions over the years. In 1874, the pier-head was extended to allow Richard Knill Freeman to incorporate a pavilion, which opened in 1877. The interior decoration led it to be known as the "Indian Pavilion", and it was Blackpool's primary venue for indoor entertainment until the Winter Gardens opened in 1879 (The Blackpool Pier Company, 2024).
140. Over the years the pier has changed significantly partly to damage. In 1897 the pier was damaged after Nelson's former flagship, HMS *Foudroyant* crashed into it, one of three vessels to crash into the pier throughout its history. The Indian Pavilion was destroyed by fires in 1921 and 1938. This was replaced by a theatre which is still in use. In the winters of 2013 and 2014 Blackpool North pier was significantly damaged in repeated storm surges, resulting in urgent repair work costing well over a million pounds (World Monuments Fund, 2024). The significance of the pier is largely derived from its architectural interest being the only Birch Pier in use that optimises Blackpool's seaside heritage. Equally, the group value the pier has with contemporary seaside buildings such as the south pier, central pier, Blackpool Tower and Clifton Hotel.
141. The Clifton Hotel represents a good example of Victorian hotel which was constructed in 1865. It was built on the site of an earlier hotels known as 'Forshaw's' (English Heritage, 2014). It was further extended in 1874 replacing, the Clifton Arms Hotel. It is constructed of brick with stone

dressings, stone quoins and string courses. Its roofs are slate. The building is of four storeys and the front has five bays. The significance of the hotel is primarily derived from its architectural interest as a fine example of a mid-Victorian seaside hotel, and its group association with contemporary buildings such as Blackpool tower and the piers.

142. Blackpool Tower, which opened on the 14th May 1894, is an iconic British landmark and the last surviving steel observation tower. The tower offered visitors a range of entertainments including an aquarium, a menagerie, a monkey house, an aviary, seal pond, bear cage and roof gardens (English Heritage, 2014). The elevator hall was also designed as a quaint English village. Additionally, there was a grand saloon, a bar, a billiard saloon, and the Grand Pavilion which became the tower Ballroom. Visitors could also ascend the tower and enjoy a circus show. Between 1898 and 1904 the Tower's main venues were transformed by Franck Matcham. In 1956 the ballroom was damaged and reopened in 1958 following refurbishment.
143. The significance of the Tower is largely derived from its architectural and historic interest being the jewel in Blackpool's crown at a time when it was the UK's top holiday destination. It is still one of the UK's most recognised landmarks. Its group association with contemporary buildings such as the various Victorian era hotels and the piers is also a key contributor to its significance.
144. The setting of the hotel also contributes to its significance. Key relationships and views that contribute to their setting are those between the contemporary buildings with which the pier shares a group value and views out to sea.
145. Their setting with views of the pier, Blackpool tower, the other shelters and war memorial also contribute to their significance. Views out to sea also contribute to their significance.
146. Equally, the setting of the pier contributes to its significance. Key views are those between the contemporary buildings with which the pier shares a group value and views out to sea.
147. The setting of these assets also contributes to their setting. The shelters, the pier, the hotel and the tower all have settings that are influenced by their relationship to each other as assets that collectively provide a sense of Blackpool's Victorian/Edwardian seaside heritage. As such, views between these monuments and towards contemporary buildings are key to their settings. View General seaside views from these monuments-assets also contribute to their setting as it provides the reason for their existence. Of particular note are views from the top of Blackpool Tower, from here Wales, Liverpool, the Lake District and Even the Isle of Mann can be seen on a clear day.

148. The key group of historic buildings that contribute to the overall significance of the CA are the entertainment buildings such as the Tower which is a constant visual presence and the Winter Gardens which is a vast, unique indoor entertainment complex with interiors ranging from the 1870s to the 1930s. It is a distinctive and important building with an exterior which reflects investment and expansion during the interwar period. The Grand Theatre is quite small, but it is one of the best-preserved theatres of its day, designed by one of the best-known theatre architects, Frank Matcham.
149. Other features and buildings that contribute to the CA's significance and character, include but are not limited to:
 - Metropole Hotel
 - Theatre Royal
 - Pleasure Gardens at Raikes Hall
 - Small scale buildings which make up the boarding house districts which contributes to Blackpool's unique identity as the world's first working-class tourist resort
 - Springfield Road and Adelaide Street are amongst the best preserved examples of the town centre streets, many retaining original boundary treatments and other features
150. In terms of the CA in addition to the historic and architectural interest of the CA, the setting of the CA also contributes to its significance. Key consideration for the setting of the CA are the retention of key historic buildings, historic street layouts and its seaside location.
151. Blackpool town centre is the commercial and entertainment heart of the town containing a mix of buildings of different styles, types, and ages. The seafront has always been Blackpool's key driver (Blackpool Council, 2020b).
152. Key views into and out of the CA that contribute to its significance include:
 - Talbot Square with views over the sea and to the Grade II listed North Pier.
 - Queen's Square which has views of the sea and the war memorial
 - The northern tip of the Central Promenade with fine views out of the town towards Bispham and beyond. From here walkway leads towards the beach from outside North Pier, and provides vistas of the sea, sand and, on a clear day, the hills of the Lake District
 - The Tower is a consistent landmark when looking towards the west.
 - The junction of Abingdon and Church Streets, which provides a view east towards the former Regent Cinema, and King's Square.
 - Views from the tower across Blackpool provide a scale and continuation of the seaside resort (**Plate 9**)



Plate 9 View from Blackpool Tower along the Promenade



Plate 10 Blackpool Tower

7.9 Porritt Houses/Ashton Gardens Conservation Area

153. Porritt Houses/Ashton Gardens are located in St Anne's on the coast, approximately 30km east of the windfarm site. The Conservation Area covers the large Victorian houses constructed by W J Porritt and Ashton Gardens. Ashton Gardens is itself a Grade II Listed Registered Park and Garden (List Entry: 1001377) however, is screened by surrounding development.
154. The construction of the houses began in 1882 as Porritt was convinced that people living in industrial towns would want to holiday and retire in a pleasant seaside resort (Fylde Borough Council, no date (a)). The houses are built from stone that came from Porritt's quarries and a plaque was included on the roof

of each house with the inscription of the foreman carpenter, foreman mason, foreman painter and other involved in the construction of each house.

155. Ashton Gardens were bought by Lord Ashton in 1914 which he gave to St. Annes to '*contribute to its prosperity and to the enjoyment of its residents and visitors*' (Fylde Borough Council, no date (a)). To show their gratitude the council renamed the gardens after him. Previously they were under the name of St. George.
156. The significance of the Conservation Area is largely derived from its historical development as part of a purpose-built seaside town, architectural interest and general character. It contains one LB (Grade II* - Lytham St Anne's War Memorial (List Entry: 1196391) and one RPG (discussed above), which although is screened out of the assessment, does contribute to the overall significance of the CA.
157. The essential character of the Porritt houses is their harmony and unity. The materials of construction, architectural features, emphases, proportions, and scales are mutually sympathetic. Several architectural features give the houses their particular character:
 - Materials of construction – the front elevations are constructed of stone with the sides red brick The brickwork ~~incorporates~~incorporates patterns ~~with courses~~with courses of brick in different colours
 - Roofs – The roofs are of blue green slate with different coloured slates arranged in patterns. The roofs are finished with ornamental red ridge tiles
 - Chimneys – many of the houses have stone chimneys. The chimneys at the rear of the buildings and outbuildings are brick and are decorative with coloured brick courses and patterns
 - Gables – the gables are the most striking features of the houses. The fronts of the houses include a mixture of large and small gables. All gables remain in their original state including ornamental wooden bargeboarding
 - Bays – most of the houses have stone bays to the front elevations and ~~occasionally~~occasionally to the side. These bays cover the ground and first floors of the properties have three faces and include basic detailing including drip ~~moulds~~molds above the ground and first floor windows and a moulded panel between the two storeys
 - Doorways, window openings and glass – each house has one bay to each property containing three pairs of sash windows at the ground and first floors. Each property has an ornamental doorway with windows positioned above each doorway. The windows are sliding sash with stone lintels. Some houses have decorative glasswork

- Outbuildings – The outbuildings are of high quality and are built from brick, including gables, bargeboarding, patterned slate roofs and patterned brickwork
- Garden walls and gates – the garden wall are typically constructed of red brick and patterned arrangements of pebbles with large ornamental stone gate piers

158. In addition to the historical development, architectural interest and general character the setting of the Conservation Area also contributes to its significance. As discussed, the Conservation Area is located on the coast and has views out to sea and along North Promenade. Views along the North Promenade and from within the Conservation Area provide appropriate spaces from which the individual elements of the Conservation Area can be viewed and appreciated. There are also views from the houses along the North Promenade out across the Ribble Estuary and further afield to Liverpool Bay.
159. Additionally, trees are an important element of the Conservation Area with trees in Ashton Gardens and within private gardens along Clifton Drive North, Beach Road, St George's Road and St. George's Square all adding to the visual qualities of the Conservation Area (Fylde Borough Council, no date (a)).

7.10 St. Anne's Pier

160. St Anne's Pier (List Entry: 119634) (~~Plate 11~~**Plate 11**) is located on the Lancashire coast c.30km southeast of the windfarm site and is a key feature of St. Anne's.
161. The pier is a Grade II Listed Building and comprises a Victorian era pleasure pier which lies on the estuary of the River Ribble. It was designed by the artist Alfred Dawson and was opened in 1885 at a cost of £18,000 (National Piers Society, 2021). It was one of the earliest public buildings in St Anne's.
162. The pier is constructed of cast iron with a wooden deck and includes shelters and pavilions in cast iron, glass, and wood (National Piers Society, 2021). It was originally intended to be a sedate promenading venue for the resort's visitors, however tourist attractions were then added later.
163. When the pier was opened it was possible to catch a steamer to Blackpool or Liverpool, however the channels in the Ribble estuary were dredged and changed to improve access to the docks at Preston (National Piers Society, 2021), which ended the steamer service.



Plate 11 St. Anne's Pier

164. In 1899 a Tudor entrance lodge was constructed followed by a thousand seat Moorish Pavilion, various kiosks in 1904 and the Floral Hall in 1910 (Easdown, 2009). The Floral Hall housed concerts, operas, and vaudeville acts. Its first resident orchestra was Miss Kate Erl and Her Ladies Orchestra. Subsequent conductors of the pier's orchestra were Clarice Dunnington, William Rees, Lionel Johns and Norman George. Gracie Fields, George Formby, Russ Conway, and Bob Monkhouse all performed at the pier (National Piers Society, 2021).
165. In 1954, an amusement arcade was added to the pier; this now occupies three quarters of the length of the structure. Alterations later that decade included the addition of a restaurant and replacement of the decking. By the 1970s the pier's amusements included crazy golf, a miniature zoo and live theatre performances (Harrison, 1971).
166. In 1960 the pier was re-decked, and a restaurant was added, while the entrance pavilion, Floral Hall, landing jetty and children's section were all renovated (Mawson and Riding, 2008). In 1974 a fire destroyed the Moorish Pavilion, and the pier company went into liquidation. After a buyer was found, restoration work began. In July 1982, the Floral Hall was also destroyed by fire and 120 feet of the pier's seaward end had to be removed, reducing the overall length to 600 feet. Refurbishment took place in the early 1990s.
167. The significance of the pier is largely derived from its architectural and historic interest. Particular significance is derived from it being one of the earliest buildings in St. Anne's which itself was created as a purpose-built seaside resort to attract visitors. Additionally, its association with well-known performers also contributes to its significance.
168. The setting of the pier also contributes to its significance. As a pier its seaside location and relationship to St. Anne's and St. Anne's Promenade gardens are fundamental to its understanding and appreciation. The pier can be viewed from these locations and these locations can be viewed from the pier. It has

views up and down the coast and out across the River Ribble which contribute to its setting. As many of the features are retained it still gives a sense of history and is a reminder of the area's Victorian heritage

7.11 Promenade Gardens, Lytham St Anne's

169. The Promenade Gardens, Lytham St Anne's (List Entry: 1001491) (~~Plate 12~~**Plate 12**) are a late 19th/early 20th century municipal seaside promenade laid out on the site of former sand dunes. They include a bridge, grotto, and a waterfall. The Promenade Gardens bound the southwest side of the town of St. Anne's and are located c.30km southeast of the windfarm site.
170. The Promenade Gardens, Lytham St Anne's are a Grade II listed Registered Park and Garden which itself contains seven LBs which all contribute to its significance. These comprise.
 - Grade II LB-- Bandstand Approximately 70 Metres Southeast of St Anne's Pier (List Entry: 1196340) (~~Plate 13~~**Plate 13**)
 - Grade II LB-- Octagonal Pavilion Approximately 130 Metres Southeast St Anne's Pier (List Entry: 1219352) (~~Plate 14~~**Plate 14**)
 - Grade II LB-- Lifeboat Monument Approximately 100 Metres Southeast of St Anne's Pier (List Entry: 1196340) (~~Plate 15~~**Plate 15**)
 - Grade II LB-- Promenade Shelter Opposite West End of Boating Pool (List Entry: 1297673) (~~Plate 16~~**Plate 16**)
 - Grade II LB-- Promenade Shelter Opposite West End of Open-Air Baths (List Entry: 1219362)
 - Grade II LB – Spray fountain in Promenade Gardens (1463337)
 - Grade II LB - Drinking fountain in Promenade Gardens (1463338)
171. Of the above, only the bandstand, pavilion, lifeboat memorial and promenade shelters have been identified for further assessment as they have a relationship with the sea or views out towards it.
172. In 1875, The Land and Building Company of St Anne's established the town of St. Anne's in 1875 as a response to the growth of the holiday trade in the neighbouring resorts of Blackpool and Lytham. These were linked by walks and a promenade, designed by Mr. E Thomas, and further features were added in the following years.
173. St. Anne's Pier (see **Section 7.10**) was opened in 1885 and in 1896 the first St. Anne's Improvement Act led to the laying out of designed pleasure gardens. These extended southeast from the pier, which later became known as North Promenade Gardens.
174. In 1913-14 South Promenade Gardens were laid out on former sand dunes. The principal feature of this area was an ornamental lake with stepping stones,

a waterfall over a grotto, and a footbridge. Adjacent to this an Alpine and Herbaceous Garden was created. The Promenade Gardens were subsequently described as “the prettiest esplanade in the country” (Lytham St Anne's Express, 29 May 1914). In 1916 the open-air baths on the foreshore to the west of the Promenade were constructed, and provision was made for miniature golf course to the south.

175. The significance of the Promenade Gardens is recognised by its designation as a Grade II listed RPG and the fact that a large number of the features in the gardens are designated themselves. These include the bandstand, the pavilion, the lifeboat monument and the two promenade shelters, which have been identified for further assessment. The assets comprise a series of Edwardian promenade structures built between 1890 and 1914. Their significance is derived from their architectural interest and group value which have remained relatively unchanged. As such, they provide a reminder to when this area was a top holiday destination during the 20th century.
176. The significance of the gardens as a whole largely derives from their historic and the architectural interest of the various individual elements and as a whole. Additionally, the gardens represent a fine example of a purpose-built Victorian pleasure promenade.



Plate 12 The Promenade Gardens



Plate 13 Bandstand Approximately 70 Metres Southeast of St Annes Pier

177. In addition to its historic development and architectural interest, the setting of the gardens also contributes to its significance. The setting is urban to the northeast, and marine to the southwest. A boating lake, leisure centre with swimming pool, and miniature golf course, all outside the registered area lie adjacent on the foreshore. These largely divide the gardens from the open sea beyond. Panoramic views extend west and southwest from the site over the sea towards the Isles of Man and Anglesey respectively, on a clear day. The relationship between the gardens, St. Anne's Pier and the various contemporary building along South Promenade also contributes to the significance of these assets.



Plate 14 Octagonal Pavilion approximately 130 metres southeast St Annes Pier



Plate 15 Lifeboat monument



Plate 16 Promenade shelter

7.12 Grand Hotel

178. The Grand Hotel with front Garden Wall (List Entry: 1219349) (**Plate 17**~~Plate 17~~) is a seaside hotel located on the South Promenade of St. Anne's, c.30km southeast of the windfarm site. The hotel is also associated with the grade II LB Boundary Wall to Grounds of Grand Hotel (List Entry: 1291511), however, its setting is not considered to be influenced by views or a relationship to the sea. It comprises a seaside hotel built in 1897 by F.W. Catterall for Mrs. Rose Holloway. The Grand Hotel was built amongst the sand dunes at what was then the end of South Promenade, St. Anne's. It was then an isolated spot but was less than half a mile from the new Golf Club and was known as "the golfer hotel" because it was used by many visiting golfers.



Plate 17 The Grand Hotel

179. The hotel is red brick built with some red tile-hangings, dressings of red sandstone, some terracotta, some pargetting, and red tiled roofs. It is U-shaped in plan which is formed the main range with receding wings. The rear courtyard has been partly filled in.

180. The hotel is three storeys with several bays including corner drums. The front of the hotel is symmetrical with the wings breaking forwards slightly. The centre bay, which breaks through the eaves is in the style of a three storey Jacobean porch, with pilaster strips, and parapet with terracotta panels lettered “AD 1897”. This also has ball finials, a stone porch composed of banded triple columns at the corners, a frieze lettered “GRAND HOTEL” moulded cornice and balcony with balustraded parapet. At the 1st and 2nd floors there are three-light French windows, the upper floor of which has a stone balcony which has ornamental iron railings.
181. Flanking the centre bay are narrow five-window ranges incorporating full-height canted bays with pargetted gables. The wings, which are tile-hung at the top floor, have narrow inner bays with pargetted gables, and prominent drums extruded from the corners. These rise above eaves level and have pargetted panels above the top floor windows, and domed roofs with finials.
182. The significance of the hotel is largely derived from its historical and architectural interest. It is unique in design and a good example of a grand Victorian seaside hotel. It is a key feature in the development of St. Anne’s as a purpose-built seaside resort. The functional relationship the hotel has with the Royal St. Anne’s and Lytham Golf Club and smaller Link Golf Club also contribute to its significance.
183. Additionally, the setting of the building is also a contributor to its significance. The hotel is located along the South Promenade and opposite the Promenade Gardens. The relationship between the hotel and the Promenade Gardens and St. Anne’s Pier are key to its understanding as contemporary features that we constructed as attractions for the purpose-built seaside resort at St. Anne’s. There are views from the pier and the gardens to the hotel and vice versa. The front of the hotel faces southwest so has views out across the Ribble estuary and across Liverpool Bay.

7.13 Lytham Avenues Conservation Area

184. Lytham Avenues Conservation Area is located adjacent between Fairhaven and Lytham, approximately 33km east of the windfarm site.
185. The Avenues is an impressive late 19th century suburban development laid out under the Town Improvement Acts containing tree lined avenues with attractive Victorian properties fronting onto them (Fylde Borough Council, 2015). It also incorporates a series of large mansions and associate development fronting on to the Ribble Estuary.
186. The Conservation Area contains four LBs including the Fairhaven United Reformed Church (List Entry: 1196364) which has been identified for further assessment due to its intervisibility with the sea. The Church is not included

in the Lytham Avenues Conservation Area Appraisal (Fylde Borough Council, no date (b)) so is assessed separately in **Section 7.14** below.

187. The significance of the Conservation Area is largely derived from its historical development and architectural interest. The Conservation Area comprises three sub-areas. These are:
- Area 1 – southwest of Clifton Drive
 - Area 2 – Willows Avenue to Fairlawn Road
 - Area 3 – Ansdell Road South to Willows Avenue
188. **Area 1** was originally characterised by large villas within large, landscaped grounds. Some of the villas have been replaced by modern multi-storey block of flats and smaller scale houses (Fylde Borough Council, no date (b)).
189. The villas date from the 1850s and display a variety of style popular during the period.
190. The villas are similar in terms of scale and massing and in terms of materials and decoration (Fylde Borough Council, no date (b)). They use rustic red brick on the elevations with natural slate on the roofs. This provides a high degree of consistency over this part of the Conservation Area. Other common decorative details such as the use of large ornate barge boards on prominent gables the use of both brick and sandstone embellishments set in the main elevations including in the case of the latter, window and door surrounds, quoins and gable cappings reinforces this. Substantial chimney stacks feature prominently on each house (Fylde Borough Council, no date (b)).
191. The dwelling curtilages are bounded by a substantial and continuous wall predominantly in matching brick work, but in some parts displaying the Lytham vernacular 'pebble panels' (Fylde Borough Council, no date (b)). The walls are capped with natural stone and contain on the sea-ward side large arched gateways displaying sandstone decorations. Additionally, the visual appearance of the spaces around and between the buildings, particularly attractive landscaped gardens, are essential components and contribute to the ambience, formality, and stately quality of the buildings, as originally conceived (Fylde Borough Council, no date (b)).
192. **Area 2** is characterised by the great variety that each of the buildings have in terms of architectural style and detail. The unifying features are:
- The substantial scale and massing of the buildings
 - Their uniform relationship to each other and their respect for a single building line
 - The extensive use of brick with sandstone embellishments and natural slate roofs

- The almost exclusive use of projecting bay windows at ground and first floor levels and the use of prominent gables in the roof design
 - The incorporation of walled front gardens with substantial gate pillars
 - The green verges with the trees set within the pavements

193. These qualities and the “tree lined” boulevard concept produces an almost secluded, arcadian character which is an essential characteristic of the area (Fylde Borough Council, no date (b)).

194. The diversity of building design lies mainly within:

 - The use of materials
 - The decorative use of brick and stone within string and soldier courses, window heads and sills, quoins etc
 - Differing styles of fenestration
 - The use of the different verandahs
 - Styles of entrance, and the design of gate some including pillars

195. In general, the character of this area is derived for the most part from the 'diversity within unit' approach (Fylde Borough Council, no date (b)).

196. **Area 3** – was developed as an extension to the earlier Victorian Avenues. the area between Willows Avenue and Ansdell Road South, was developed during the early years of this century (Fylde Borough Council, no date (b)).

197. In Park Avenue the houses are different in design and style but are in keeping with their period of origin. The houses are constructed of harder red brick in combination with small red 'rosemary' clay tiles. Some houses display prominent gables and large hipped roofs like the earlier houses. Empathy with the earlier houses is still maintained in terms of their scale, the use of projecting bays, the use of decorative stone features and the enclosure of front gardens by walls of matching brickwork.

198. In Stanley Road the same theme is interposed with a Victorian 'semi-detached cottage' style in evidence elsewhere in Lytham. This is characterised by:

 - The use of rustic brick on the elevations
 - Natural slate on the roof, projecting stone bays at ground floor level with slate roofs
 - The incorporation of sash windows

199. Lightwood Avenue and Ansdell Road South houses are more recent, developed in the middle part of the century. A mixture of detached and semi-detached houses display typical features of the period including the use of brick and pebble dash elements, projecting bay and bow windows at ground floor level, brick string courses and brick quoins set into pebble dash areas.

200. In addition to this, the significance of the Conservation Area is partly derived from its setting. While the setting of the Conservation Area has been eroded by the development of more modern buildings, there is still a coherent and scaled group of Victorian villas that outweighs the negative effect of the modern built development within the Conservation Area.
201. The Conservation Area is largely surrounded by built development so views into and out of the Conservation Area are provided from Clifton Drive, the Inner Promenade and Cambridge Road. There are also wide-ranging views from the rear gardens of the houses along Clifton Drive out across the Ribble Estuary.

7.14 Fairhaven United Reformed Church

202. Fairhaven United Reformed Church (List Entry: 1196364) (~~Plate 18~~~~Plate 18~~) is located on the coast of Lancashire between Fairhaven and Lytham, c.33km east of the windfarm site.
203. Plans for the United Reformed Church or the White Church were initially laid at a meeting of the Lytham Congregational Church in 1899 with the suggestion that a new church should be built in Fairhaven.
204. The elders of the church decided that the church should be of 'distinctive design' as a change from the many gothic style churches already in the town. The church was built by the Middleton Brick and Tile Company and was opened in 1912.
205. The church windows were designed by Charles Elliot from ideas submitted by Luke Walmsley, a church Elder, which were made by Abbot & Co of Doncaster. The windows depict John Wycliffe, Martin Luther, William Tindale, Oliver Cromwell, John Milton, George Fox, John Bunyan, Isaac Watts, John Wesley, David Livingstone and William Carey.
206. The church is a free Byzantine style and is primarily composed of white faience. The principal element is a square vessel with a domed roof, a tall octagonal minaret tower at the northeast corner and octagonal turrets with domed lanterns at the southeast and northwest corners.



Plate 18 Fairhaven United Reformed Church

207. The significance of the church is recognised by its designation as a Grade II* listed building. Its significance largely derives from architectural and historic interest and its design. Its unique design and series of stained glass windows are of particular note.

208. In addition to its architectural interest and design, its setting also contributes to its significance. The church is an unusual design and forms a very conspicuous and well-known landmark between Lytham and St Annes. As a church there are long range views from and to it particularly from the tower. Key views are those of the church from the surrounding landscape and the associated churchyard from which its architectural interest can be appreciated.

7.15 Southport Pier

209. Southport Pier (List Entry: 1379746) (~~Plate 19~~**Plate 19**) is a pleasure pier located in Southport, Merseyside. It located c.33km east of the windfarm site.
210. Southport Pier was opened in August 1860, making it is the oldest iron pier in the country. It is 1,108m (3,635ft) long and is the second-longest in Great Britain, after Southend Pier. At one time it spanned 1,340m (4,380ft), however, a succession of storms and fires during the late 19th and early 20th centuries reduced its length to that of the present day.



Plate 19 Southport Pier

211. Although originally intended as a leisure pier, it was also used as a docking area for boats (The Guide to Liverpool, 2023). Passenger waiting rooms were added along with a tramline along its length in the early history of the pier.
212. Services were operated by packet companies between Southport and other Lancashire coastal resorts like Lytham and Blackpool. Some boats also went to Llandudno (The Guide to Liverpool, 2023). However, in the 1920s, silting of the channel stopped steamers from reaching the structure and by 1929 there were no more boats running.
213. At its height, the pier hosted a number of stars of the day including George Robey, Charlie Chaplin and Professor Powsey (The Guide to Liverpool, 2023).

214. During the war it was closed to the public and was used to operate searchlights for detecting enemy planes on their way to attack the docks in Liverpool (The Guide to Liverpool, 2023).
215. More recently, the pier has featured as a filming location such as for the BBC's criminal drama *Time* in 2022 (The Guide to Liverpool, 2023).
216. The significance of the pier is largely derived from its historical interest and associations with historical events and people. Key considerations that contribute to its significance are:
- Its status as the oldest iron built pier in Great Britain
 - Its status as the second longest pier in Great Britain
 - Its association with George Robey, Charlie Chaplin and Professor Powsey
 - The Role it played during World War 2
 - Its survival as a good example of a ~~Victorian~~Victorian leisure pier
217. In addition to its historical interest, the setting of the pier also contributes to its significance. As a leisure pier, its coastal location and relationship to the seaside town of Southport is important to its appreciation and understanding of its development as a seaside attraction. The pier can be seen from various locations up and down the coast and has panoramic views along the coast and out to sea. Its relationship to the coastline and Southport are key to its appreciation, however, Southport has markedly change throughout its history with various phases of modern development. Likewise, the coastline has seen significant change with large coastal defences constructed to tackle coastal erosion.

7.16 Fort Perch Rock and Perch Rock Lighthouse

218. Fort Perch Rock (List Entry: 1258164) (~~Plate 20~~~~Plate 20~~) and Perch Rock Lighthouse (List Entry: 1258288) (~~Plate 21~~~~Plate 21~~) are located of the Wallasey coast c.45km southeast of the windfarm site.



Plate 20 Fort Perch Rock ([photo taken by Rod Grealish, geography.org](https://www.geography.org.uk/p/7578209))

219. In 1803 Liverpool merchants concerned about a possible invasion by the French during the Napoleonic wars put forward the idea of a fort at New Brighton (Star Forts, 2014). The fort was eventually built in 1826-9 by Captain J. Sykes Kitson of the Royal Engineers. It was part of a series of permanent naval defences on the Mersey. It was built out of red sandstone blocks on a base of sandstone rocks, confusingly known as the Black Rocks.
220. The fort had room for 100 men plus officers with adequate provisions and armaments. It had 18 guns, sixteen of which were 32-pounders, which faced the Rock Channel that was the main entrance for shipping to the Mersey at that time (Star Forts, 2014). The ships passed 900 yards from the guns and the fort soon became known as the "Little Gibraltar of the Mersey".
221. Between 1894 and 1899 the fort was remodelled, and new guns were added. Two coast artillery searchlights were installed at the site by the First World War and the guns were upgraded (Star Forts, 2014). The fort was active during World War Two and by 1943 was manned by the Home Guard. It was decommissioned in 1957 and has since housed a museum and an aquarium.



cc-by-sa/2.0 - Breakwater and Lighthouse... by Jeff Buck - geography.org.uk/p/5366685

Plate 21 Perch Rock Lighthouse (Photo taken by Jeff Buck, geography.org)

222. Fort Perch Lighthouse is located immediately north of Fort Perch Rock. The name comes from a Perch; a timber tripod supporting a lantern first erected in 1683 as a crude beacon to allow shipping to pass the rock safely. As the Port of Liverpool developed in the 19th century the perch was deemed inadequate as it required constant maintenance and only produced a limited light (Star Forts, 2014). Construction of the present tower began in 1827 by Tomkinson & Company using blocks of interlocking Anglesey granite using dovetail joints and marble dowels. Construction of the lighthouse as seen today began in 1827. Together the fort and the lighthouse are some of the Wirral's best-known landmarks.
223. The significance of these monuments is largely derived from their architectural and historic remains and the information these hold about the military organisation of the area in the early 19th century and subsequently during the two World Wars. Since their creation the monuments have served in the defence and maritime trade of the Mersey and stand a significance monument that serve as a reminder.
224. In addition to the above, the setting of these monuments contributes to their significance. Both the fort and the lighthouse were both constructed at location where they could best serve their purpose as such, their coastal setting is key to their understanding. The relationship between the fort and the lighthouse is of particular importance as the fort was constructed to defend the Mersey, while the lighthouse was to prevent vessels from crashing into the fort. As

such, key views are those from Liverpool Bay to the lighthouse, between the lighthouse and the fort and from the fort out over the Mersey estuary.

8 Predicted change to the setting of the asset (Step 3a) and predicted impacts to heritage significance (Step 3b)

225. This section assesses how the setting of the identified assets would be changed by the operation of the Project. It also provides an assessment of how and to what degree the changes in the setting would impact (positively or negatively) on the heritage significance of the asset.

8.1 Morecambe Conservation Area

8.1.1 Predicted change to the setting of the asset (Step 3a)

226. As discussed in **Section 7.1** Morecambe CA has an important relationship with Morecambe Bay and has key views out across it. Buildings within Morecambe CA were not generally designed to have great vistas beyond those from the front across Morecambe Bay. Therefore, its most prestigious hotels and houses, particularly the Midland Hotel, have always had ~~a~~-sea views and therefore are of particular importance.
227. The Midland Hotel is located on the Morecambe coast and the most western edge of the CA with deliberately designed wide ranging views across Morecambe Bay towards Barrow-in-Furness, with some views towards the Irish Sea from its western side. The hotel is bounded by a stone jetty, landscaped gardens, and Marine Parade. From here the architecture and design of the hotel can be viewed and appreciated.
228. The proposed turbines will be visible only as very distant elements of the background to views to the sea from the seafront and from the sea view rooms of the Midland Hotel (see Figure 18.28 of **Chapter 18 SLVIA**). Therefore, they would not consequently affect the historic perceptual connection to the sea. Turbines would not be visible in views of the heritage assets which contribute to significance through allowing the architectural interests of the historic buildings within the CA or the wider architectural compositions to be appreciated and would not affect a viewer's ability to perceive the historic seaside resort character of the CA.

8.1.2 Predicted impacts to heritage significance (Step 3b)

229. Once operational, the Project will result in no changes to the various elements of the Conservation Area and the Midland Hotel which contribute to their significance. As such, no change will occur to the heritage significance of the

monument, and as discussed above, there would be no change to the significance of the asset arising from change to setting. Therefore, there would be no change to the heritage significance of the CA or the hotel and no effect would arise.

8.2 Heysham Conservation Area and Chapel of St. Patrick and Associated Graveyard

8.2.1 Predicted change to the setting of the asset (Step 3a)

230. The majority of the CA is largely screened from the windfarm site by intervening topography, vegetation and built development. As such, the assessment of change to the setting of the Conservation Area largely focuses on the Chapel of St. Patrick and associated graveyard as these share intervisibility with the windfarm site (see Figure 18.28 of **Chapter 18 SLVIA**).
231. While there are views of the windfarm site from the Chapel of St. Patrick, key views are those out across to Barrow-in-Furness, which will not be affected by the presence of the Project. Additionally, as shown in Figure 18.28 of **Chapter 18 SLVIA** the Project will be relatively indiscernible on the horizon in a marine environment that is already dominated by offshore windfarms and will only be seen on a clear day.
232. The visibility of the proposed development would represent only a very small and hard to discern addition to the existing modern offshore windfarm infrastructure visible in the view and would not further detract from any ability to perceive the historic and architectural interests of these heritage assets. ~~These changes would be anticipated to occur on approximately 54 days per year (see **Section 4**), with reduced or no visibility of the array anticipated at other times.~~

8.2.2 Predicted impacts to heritage significance (Step 3b)

233. Change in the setting of the CA and heritage assets within it would be limited to very distant visibility of the proposed turbines in the background views in which existing modern infrastructure is already much more prominently visible. Any change would be very limited and would not affect a viewer's ability to discern the historic and architectural interests of these heritage assets, and would not interact with the key contributing elements noted in the CA Appraisal and in **Section 7.2**. Consequently, no adverse effect will arise and no change to the heritage significance of the Conservation Area would occur as a result of the Project.

8.3 Ye Olde Farmhouse, Middleton Tower Holiday Camp and Tower Approx. 10 Metres West of Ye Old Farmhouse

8.3.1 Predicted change to the setting of the asset (Step 3a)

234. Once operational, the Project would be visible from these heritage assets (see **Figure 1.2**). As discussed in **Section 7.3**, these assets are bounded by a retirement village to the east and the remnants of the Pontins holiday camp to the north and northeast.
235. The proposed turbines would not appear in views of the asset in which its architectural value can be appreciated but would be visible as a distant element of the background to views out over Morecambe Bay. The historic interests of this asset reflect the adaptation of the historic buildings as visual and functional centrepieces within a wider modern resort development and as a result the very distant visibility of the proposed turbines would not affect that relationship with the sea.
236. The Project will be located c.44km southwest of these heritage assets in an area already influenced by offshore wind infrastructure and will only be visible on a clear day, ~~and as discussed in Section 4 would only be visible for 54 days a year.~~

8.3.2 Predicted impacts to heritage significance (Step 3b)

237. As discussed in **Section 7.3**, the significance of these monuments is largely derived from their architectural and historic interest. Change in the setting of these LBs would be limited to very distant visibility of the proposed turbines in the background views. Any change would be very limited and would not affect a viewer's ability to discern the historic and architectural interests of these heritage assets and would not interact with the key contributing elements noted in **Section 7.3**. Consequently, no adverse effect will arise and no change to the heritage significance of the Conservation Area would occur as a result of the Project.

8.4 Sunderland Point Conservation Area

8.4.1 Predicted change to the setting of the asset (Step 3a)

238. As discussed in **Section 7.4**, once operational the turbines would be visible from the western side of the CA. While the Project will be visible from the western side of the CA (see **Figure 1.6**), these views are not considered to be significant contributors to its setting. Key views are those towards Glasson Dock which will not be affected by the Project. Additionally, the Project will lie

in an area already influenced by offshore wind infrastructure and would only be visible on a clear day ~~with the turbines anticipated to be visible approximately 54 days per year (see Section 4).~~

8.4.2 Predicted impacts to heritage significance (Step 3b)

239. The significance of the CA is largely derived from the elements discussed in **Section 7.4**.
240. Change in the setting of CA would be limited to very distant visibility of the proposed turbines in the background views. Any change would be very limited and would not affect a viewer's ability to discern the historic and architectural interests of the CA and the associated heritage assets within it and would not interact with the key contributing elements noted in **Section 7.3**. Consequently, no adverse effect will arise and no change to the heritage significance of the Conservation Area would occur as a result of the Project.

8.5 Cockersand Premonstratensian Abbey

8.5.1 Predicted change to the setting of the asset (Step 3a)

241. As discussed in **Section 7.5**, the abbey is located on a headland with far reaching views over the Lune estuary and further afield towards the Irish Sea to the west. While the Project will be visible from the abbey, it will be relatively indiscernible on the horizon and only visible on a clear day). Key views are those from the abbey into and across Morecambe Bay which would remain unaffected. As such, no change to the setting is predicted as a result of the Project.
242. The proposed turbines will be visible only as very distant elements of the background to views to the sea from abbey (see **Figure 1.6**) in an area already influenced by offshore wind infrastructure and therefore, they would not consequently affect the historic perceptual connection to the sea. The turbines would not be visible in views of the abbey which contribute to significance through allowing its architectural and historic interest to be appreciated and would not affect a viewer's ability to perceive the historic setting of the abbey.

8.5.2 Predicted impacts to heritage significance (Step 3b)

243. As discussed in **Section 7.5**, the significance of the monument can be better understood through its:
- Rarity: one of approximately 31 abbeys of the Premonstratensian Order in Medieval England

- Documentation: the abbey is well documented in the form of contemporary accounts and through later investigative works and is linked to important historical events and figures
- Survival: the site survives well in the form of both upstanding remains and buried archaeological deposits
- Potential: the site will likely contain significant archaeological and environmental evidence relating to its construction, use and the landscape in which it was built

244. No direct physical changes will occur to the heritage significance of the monument, and as discussed above, changes to its setting will be nil. As such, there would be no change to the heritage significance of the monument.

8.6 Listed Buildings associated with Rossall School

8.6.1 Predicted change to the setting of the asset (Step 3a)

245. As discussed in **Section 7.6**, these buildings are sited within the grounds of Rossall School from which the architectural and historic interest can be viewed and appreciated. The relationship between these buildings and the other LBs that comprise Rossall School are a key contributor to its setting. The buildings have long range views to the west out across the sea.

246. While the Project will be visible from the buildings (see Figure 18.29 of **Chapter 18 SLVIA**) it will be located c.30km northeast of the windfarm site in an area already influenced by offshore wind infrastructure and will be difficult to discern on the horizon and only visible on a clear day. It will not affect the relationship of the building with each other or the other school buildings and will therefore not detract from their architectural interest. As such, no change to the setting of these buildings is predicted due to the Project.

8.6.2 Predicted impacts to heritage significance (Step 3b)

247. As discussed above in **Section 7.6**, the significance of these LBs is largely derived from their architectural interest and the information these hold about the development of Rossall Hall and Rossall School. This is certainly the case for the gazebo as it is one of the only remaining original features of Rossall Hall.

248. No direct changes will occur to these elements of their heritage significance due to the Project, and as discussed above, there would be no changes to its setting. As such, there would be no change to the heritage significance of these buildings.

8.7 North Promenade, Blackpool Conservation Area

8.7.1 Predicted change to the setting of the asset (Step 3a)

249. Key features and views that contribute to the setting of the CA and the Imperial Hotel are discussed in **Section 7.7** above. Views that may be affected by the Project are those from the Imperial Hotel and the other seaside hotels out to sea as the Project will be visible (see Figure 18.30 of **Chapter 18 SLVIA**). However, the Project will be c.30km to the west in an area already influenced by offshore wind infrastructure and will only be visible on a clear day ~~with it anticipated to only be visible for between 55-67 days a year (see Section 4).~~
250. Views from these hotels along the promenade towards the North Pier and Blackpool are more significant contributors to the setting of the CA and will not be affected. The visibility of the Project on the horizon will not detract from the viewers ability to view and appreciate the historic and architectural interest of the CA. As such, no change to the setting of the CA is predicted as a result of the Project.
251. In terms of the Imperial Hotel, the proposed turbines will be visible only as very distant elements of the background to views to the sea from the seafront and from the sea view rooms of the hotel (see Figure 18.30 of **Chapter 18 SLVIA**). Therefore, they would not consequently affect the historic perceptual connection to the sea. The turbines would not be visible in views of the heritage assets which contribute to significance through allowing the architectural interests of the historic buildings within the CA or the wider architectural compositions to be appreciated, and would not affect a viewer's ability to perceive the historic seaside resort character of the CA.

8.7.2 Predicted impacts to heritage significance (Step 3b)

252. As discussed in **Section 7.7**, the significance of the CA is largely derived from its architectural and historic interest.
253. The Project will not result in any direct changes to the buildings and will therefore not affect the heritage significance of the CA. While the setting of the CA also contributes to its significance, the Project will not affect any of the key contributors to its setting identified above and will not detract from the viewers ability to appreciate the individual elements of the CA and the CA as a whole. As such, there would be no change to the heritage significance of the Conservation Area.

8.8 Blackpool Town Centre Conservation Area and Listed Buildings

8.8.1 Predicted change to the setting of the asset (Step 3a)

254. While the Project will be visible from various elements of the Conservation Area i.e., the Clifton Hotel, the Tower, the North Pier, the seafront and promenade (see Figure 18.30 of **Chapter 18 SLVIA**) views out as far as the Project are not considered to contribute to its setting. Additionally, the Project will be sited in an area already influenced by offshore wind infrastructure. Key views are between the various elements of the Conservation Area that provide a continued sense of the development of the seaside town. The Project would not be visible in views between the elements of the CA which are reminiscent of its Victorian past, such as between the Clifton Hotel, the Tower, the North Pier, the seafront and promenade and will consequently be unaffected by the Project so there will be no change to the setting of the Conservation Area.

8.8.2 Predicted impacts to heritage significance (Step 3b)

255. As discussed in **Section 7.8** above, the significance of the Conservation Area is primarily derived from its historic and architectural interest. This is due to the large number of historic buildings that give a sense of Blackpool's continuation as a popular seaside resort. These include 20 LBs, most importantly the Tower Buildings (Blackpool Tower), the Winter Gardens, the Clifton Hotel and the North Pier. The seafront has always been Blackpool's key driver, from its early days attracting visitors eager to bathe and promenade to today's collection of leisure facilities along its length. The relationships between the buildings and features make up the seafront are key components that contribute to its significance.
256. No direct changes will occur to the key buildings within the Conservation Area or the relationship between them. Additionally, changes to setting of the Conservation Area will be nil. As such, there would be no change to the heritage significance of the monument.

8.9 Porritt Houses/Ashton Gardens Conservation Area

8.9.1 Predicted change to the setting of the asset (Step 3a)

257. As discussed in **Section 7.9**, the Conservation Area is located on the St. Anne's coast. There are Views along the North Promenade and from within the Conservation Area which provide appropriate spaces from which the individual elements and the overall interest of the Conservation Area can be viewed and appreciated. There are also views from the houses along the North Promenade out across the Ribble Estuary and further afield to Liverpool

Bay. These will be unaffected by the Project as the turbines will not be juxtaposed with the assets in these views.

258. Additionally, trees are an important element of the Conservation Area with trees in Ashton Gardens and within private gardens along Clifton Drive North, Beach Road, St George's Road and St. George's Square all adding to the visual qualities of the Conservation Area (Fylde Borough Council, no date (a)).
259. The Project will be sited in an area already influenced by offshore wind infrastructure and will only be visible from the houses along the North Promenade (see Figure 18.31 of **Chapter 18 SLVIA**). Key views are those along the North Promenade and across the Ribble Estuary. While the Project will be visible from the Conservation Area views of the Project do not contribute to its setting. As such, there will be no change to the setting of the Conservation Area due to the Project.

8.9.2 Predicted impacts to heritage significance (Step 3b)

260. The significance of the Conservation Area is largely derived from its historical development, architectural interest and general character. The houses remain relatively unchanged and are some of the only surviving buildings from when St. Anne's was purpose built as a seaside town.
261. The character of the Conservation Area also contributes to its significance. As discussed above in **Section 7.9** the essential character of the Porritt houses is their harmony and unity.
262. No direct changes will occur to the historic and architectural interest of the Conservation Area or its Character. Additionally, changes to its setting will be nil. As such, there would be change to the significance of the Conservation Area as a result of the Project.

8.10 St. Anne's Pier

8.10.1 Predicted change to the setting of the asset (Step 3a)

263. As a pier its seaside location and relationship to St. Anne's and St. Anne's Promenade gardens are fundamental to its understanding and appreciation. As such, views between these locations are a key contributor to its setting. The pier can be viewed from these locations and these locations can be viewed from the pier. It also has views up and down the coast and out across the River Ribble which contribute to its setting. Views are provided out to sea, however, these give a general sense of the seascape in which it is situated.
264. Whilst the Project will be visible from St. Anne's Pier, it will be sited in an area already influenced by offshore wind infrastructure, and so will not represent a marked change to its setting or interact with the views that contribute to its

setting. As such, there will be no change to the to the contributing elements of the setting of the pier due to the presence of the Project.

8.10.2 Predicted impacts to heritage significance (Step 3b)

265. The significance of St. Anne's Pier is primarily derived from its historic and architectural significance and that fact that it is one of the oldest buildings in St. Anne's. The pier is a good example of a Victorian leisure pier that has played an important role in the development of St. Anne's. The Pier also has associations with multiple famous performers as described in **Section 7.10**.
266. No direct physical changes will occur to these elements of the piers' heritage significance, and as discussed above, changes to its setting will be nil. As such, there would be no change to the heritage significance of the pier as a result of the Project.

8.11 Promenade Gardens, Lytham St Anne's

8.11.1 Predicted Change to the Setting of the Asset (Step 3a)

267. The windfarm site will be located approximately 30km from the Promenade Gardens. While the Project will be visible from the gardens (see Figure 18.31 of **Chapter 18 SLVIA**) it would only be discernible to a viewer who actively searches for the turbines on the horizon and only on a clear day. ~~It is also predicted the turbines would only be visible for 55-67 days a year (see Section 4).~~ While views out to sea do contribute to the setting of the Promenade Gardens and the individual LBs within the RPG, they provide a sense of a general seascape and cement the garden in its seaside location. Therefore, they would not consequently affect the historic perceptual connection to the sea or the relationships between the individual elements of the RPG. The turbines would not be visible in views of the heritage assets which contribute to significance through allowing the architectural interests of the historic buildings within the conservation RPG or the wider architectural compositions to be appreciated and would not affect a viewer's ability to perceive the historic seaside resort character of the conservation RPG. As such, the presence of the Project within a seascape already influenced by offshore windfarms will not detract from the setting of the Promenade Gardens.

8.11.2 Predicted impacts to heritage significance (Step 3b)

268. The significance of the Promenade Gardens is recognised by its designation as a Grade II RPG and the fact that a large number of the features in the gardens are designated themselves. The significance of the gardens largely derives from its historic development and the architectural interest of the

various individual elements and as a whole. Additionally, the gardens represent a fine example of a purpose built Victorian pleasure promenade.

269. No direct changes will occur to these elements of the Promenade Gardens which contribute to their heritage significance, and as discussed above, while the setting of the Promenade Gardens contributes to their heritage significance there would be no change to the significance of the asset arising from change to setting. As such, there would be no change to the heritage significance of the Promenade Gardens.

8.12 Grand Hotel

8.12.1 Predicted change to the setting of the asset (Step 3a)

270. The hotel is located along the South Promenade and opposite the Promenade Gardens. The relationship between the hotel and the Promenade Gardens and St. Anne's Pier are key to its understanding as contemporary features that were constructed as attractions for the purpose-built seaside resort St. Anne's. The Project will not result in any change to these elements of the Hotel's setting.
271. The Project will be visible from the Hotel; however, key views are those from the pier and the gardens to the hotel and vice versa. The front of the hotel faces southwest so has views out across the Ribble estuary and across Liverpool Bay. The Project will not interact with these views. As such, there will be no change to the contributing elements of the setting of the hotel due to the Project.

8.12.2 Predicted impacts to heritage significance (Step 3b)

272. The significance of the hotel is largely derived from its historical development and architectural interest. It is unique in design and a good example of a grand Victorian seaside hotel. It is a key feature in the development of St. Anne's as a purpose-built seaside resort. The relationship the hotel has with the Royal St. Anne's and Lytham Golf Club and smaller Links Golf Club are also contributes to its significance.
273. No direct changes will occur to the heritage significance of the monument, and as discussed above, there would be no change to the significance of the asset arising from change to setting. As such, there would be no change to the heritage significance of the monument.

8.13 Lytham Avenues Conservation Area

8.13.1 Predicted change to the setting of the asset (Step 3a)

274. The Conservation Area has been split into three sub-areas. Of these, only Area 1 shares intervisibility with the windfarm site (see Figure 18.31 of **Chapter 18 SLVIA**). Area 1 is characterised by large villas within large, landscaped grounds. The villas date from the 1850s and display a variety of style popular during the period. The villas pre-date the avenues themselves and were built to take advantage of the commanding views over the estuary. As such, views out across the Ribble estuary are contributors to its setting, rather than views further afield into the Irish Sea. The Project would not interact with views from the Conservation Area out over the estuary.
275. As such, there will be no change to the setting of the Conservation Area to the operation of the Project.

8.13.2 Predicted impacts to heritage significance (Step 3b)

276. The significance of the Conservation Area is largely derived from its historical development and architectural interest. The character of the Conservation Area also contributes to its significance. In general, the character of this area is derived for the most part from the “diversity within unity” approach.
277. No direct changes will occur to the heritage significance of the monument, and as discussed above, there would be no change to the significance of the asset arising from change to setting. As such, there would be no change to the heritage significance of the monument.

8.14 Fairhaven United Reformed Church

8.14.1 Predicted change to the setting of the asset (Step 3a)

278. The church is an unusual design and forms a very conspicuous and well-known landmark between Lytham and St Annes. As a church there are long range views from and to it particularly from the tower. Key views are those of the church from the surrounding landscape and the associated churchyard from which its architectural interest can be appreciated.
279. While the Project may be visible from the church tower, views of this area of the Irish Sea are not considered to be key contributors to its setting. Views to the church are considered important and will remain unaffected by the Project. As such, there will be no change to the setting of the church due to the Project.

8.14.2 Predicted impacts to heritage significance (Step 3b)

280. The significance of the church is recognised by its designation as a Grade II* listed building. Its significance largely derives from architectural interest and design. In particular its unique design and series of stained-glass windows.
281. No direct changes will occur to these aspects of the Conservation Area, and as discussed above while the setting of the Conservation Area contributes to its setting, there would be no change to the significance of the asset arising from change to setting. As such, there would be no change to the heritage significance of the monument.

8.15 Southport Pier

8.15.1 Predicted change to the setting of the asset (Step 3a)

282. The proposed turbines will be visible only as very distant elements of the background to views to the sea from the pier). Therefore, they would not consequently affect the historic perceptual connection to the sea (see Figure 18.32 of **Chapter 18 SLVIA**). The turbines would not be visible in views of the pier which contribute to significance through allowing the architectural interests of pier or its relationship to contemporary building in Southport to be appreciated, and would not affect a viewer's ability to perceive it as a historic seaside pleasure pier.
283. While the Project will be visible from the pier the turbines will only be visible to a viewer who actively searches for them on a clear day. Additionally, the Project will be sited in an area already influenced by offshore wind infrastructure so the addition of the Project to this seascape would be visually in keeping with this area of the Irish Sea.

8.15.2 Predicted impacts to heritage significance (Step 3b)

284. The significance of the pier is largely derived from its historical interest and associations with historical events and people. Key considerations that contribute to its significance are:
- Its status as the oldest iron built pier in Great Britain
 - Its status as the second longest pier in Great Britain
 - Its association with George Robey, Charlie Chaplin, and Professor Powsey
 - The Role it played during WW2
 - Its survival as a good example of a Victorian leisure pier
 - Its use as a filming location

285. The Project will have no effect on any of these contributors to the significance of the pier. As such, no direct changes will occur to the heritage significance of the pier, and as discussed above, changes to its setting will be nil. As such, there would be no change to the heritage significance of the pier.

8.16 Fort Perch Rock and Perch Rock Lighthouse

8.16.1 Predicted change to the setting of the asset (Step 3a)

286. Both the fort and the lighthouse were both constructed at locations where they could best serve their purpose as such, their coastal setting is key to their understanding. The relationship between the fort and the lighthouse is of particular importance as the fort was constructed to defend the River Mersey, whilst the lighthouse was constructed to prevent vessels from crashing into the fort. As such, key views are those from Liverpool Bay to the lighthouse, between the lighthouse and the fort and from the fort out over the Mersey estuary. While visible (see Figure 18.36 of **Chapter 18 SLVIA**) the Project will not affect any of these views. Additionally, it will appear very small on the horizon and will only be visible on a clear day. Similarly, the Project is a long way beyond any area surveilled by or under the control of the fort. Therefore, there will be no change to the contributing elements of the setting of these monuments due to the operation of the Project.

8.16.2 Predicted impacts to heritage significance (Step 3b)

287. The significance of these monuments is largely derived from the architectural and historic remains and the information these hold about the military organisation of the area in the early 19th century and subsequently during the two World Wars. Since their creation the monuments have served in the defence and maritime trade of the Mersey and stand a significance monument that serve as a reminder
288. The Project will have no direct effect on any of these contributors to the significance of these monuments. As such, no direct changes will occur to the heritage significance of either monument, and as discussed above, changes to its setting will not occur. Therefore, there would be no change to the heritage significance of the pier.

9 Summary

289. A summary of the predicted change to the heritage significance of the identified heritage assets provided in **Table 9.1**.

Table 9.1 Summary of predicted change to heritage significance of the designated heritage assets

Asset name/names	List ID	Distance and direction to the windfarm site	Predicted change to heritage significance
Morecambe Conservation Area	N/A	c.48km northeast of the windfarm site	No change
Midland Hotel, Marine Road Central	1208988	c.48km northeast of the windfarm site	No change
Heysham Conservation Area	N/A	c. 45km northwest of the windfarm site	No change
St Patrick's early Christian chapel and associated cemetery, Lower Heysham	1020535	c. 45km northwest of the windfarm site	No change
Rock Cut Tombs Approximately 10 Metres West of Chapel of St Patrick	1292902	c. 45km northwest of the windfarm site	No change
Rock Cut Tombs Approximately 4 Metres Southeast of Chapel of St Patrick	1207215	c. 45km northwest of the windfarm site	No change
Chapel of St Patrick	1208949	c. 45km northwest of the windfarm site	No change
Ye Olde Farmhouse, Middleton Tower Holiday Camp	1071770	c.44km northeast of the windfarm site	No change
Tower Approx. 10 Metres West of Ye Old Farmhouse, Middleton Tower Holiday Camp	1164309	c.44km northeast of the windfarm site	No change
Sunderland Point Conservation Area	N/A	c.43km northwest of the windfarm site	No change
Cockersand Premonstratensian Abbey	1018919	c.43km northeast of the windfarm site	No change
The Chapter House, Cockersand Abbey	1362525	c.43km northeast of the windfarm site	No change
West Range of Quadrangle at Rossall School	1072425	c.30km northwest of the windfarm site	No change
Rossall School Chapel	1362162	c.30km northwest of the windfarm site	No change
North Promenade	N/A	c.30km east of the windfarm site	No change
Imperial Hotel	1072011	c.30km east of the windfarm site	No change

Asset name/names	List ID	Distance and direction to the windfarm site	Predicted change to heritage significance
Town Centre, Blackpool Conservation Area	N/A	c.30km east of the windfarm site	No change
Tower Buildings (Blackpool Tower)	1205810	c.30km east of the windfarm site	No change
Clifton Hotel	1362393	c.30km east of the windfarm site	No change
Promenade Shelters	1205804, 1072012, 1072013	c.30km east of the windfarm site	No change
Porritt Houses/Ashton Gardens Conservation Area	N/A	c.30km southeast of the windfarm site	No change
St Anne's Pier	1196341	c.30km southeast of the windfarm site	No change
Promenade Gardens, Lytham St Anne's	1001491	c.30km southeast of the Windfarm site	No change
Bandstand Approximately 70 Metres Southeast of St Annes Pier	1196339	c.30km southeast of the windfarm site	No change
Lifeboat Monument Approximately 100 Metres Southeast of St Anne's Pier	1196340	c.30km southeast of the windfarm site	No change
Octagonal Pavilion Approximately 130 Metres Southeast St Anne's Pier	1219352	c.30km southeast of the windfarm site	No change
Promenade Shelter Opposite West End of Boating Pool	1297673	c.30km southeast of the windfarm site	No change
Promenade Shelter Opposite West End of Open-Air Baths	1219362	c.30km southeast of the windfarm site	No change
Grand Hotel with Front Garden Wall	1219349	c.30km southeast of the windfarm site	No change
Lytham Avenues Conservation Area	N/A	c.33km southeast of the windfarm site	No change
Fairhaven United Reformed Church	1196364	c.33km southeast of the windfarm site	No change
Southport Pier	1379746	c.33km southeast of the windfarm site	No change

Asset name/names	List ID	Distance and direction to the windfarm site	Predicted change to heritage significance
Fort Perch Rock	1258164	c.45km southeast of the windfarm site	No change
Perch Rock Lighthouse	1258288	c.45km southeast of the windfarm site	No change

10 Explore ways to maximise enhancement and avoid or minimise harm (Step 4)

290. As detailed above, there would be no impact to the heritage significance of any heritage asset, due to either there being no change to setting, or the change being negligible. As such no mitigation measures are required.

11 References

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Plate 4 Image taken by David Dixon. Geograph.org. Available at: <https://www.geograph.org.uk/photo/6167088>

Plate 20 Image taken by Rod Grealish. Geograph.org. Available at: <https://www.geograph.org.uk/photo/7578209>

Plate 21 Image taken by Jeff Buck. Geograph.org. Available at: <https://www.geograph.org.uk/photo/5366685>

12 Annex 1 Setting Assessment: Screening of Coastal Heritage Assets

12.1 Introduction

1. This appendix presents the results of a high-level screening assessment of designated heritage assets along the Merseyside, Lancashire and Cumbria coastlines whose setting maybe affected by the operation of the Project.
2. This appendix has been undertaken in line with the Historic Environment Good Practice in Planning Note 3: The Setting of Heritage Assets second edition (Historic England, 2017). This recommends a staged approach to the assessment of potential impacts on heritage significance, comprising the following five steps:
 - **Step 1:** Identify which heritage assets and their settings are affected
 - **Step 2:** Assess the degree to which these settings make a contribution to the significance of the heritage asset(s) or allow significance to be appreciated
 - **Step 3:** Assess the effects of the proposed development, whether beneficial or harmful, on that significance or on the ability to appreciate it
 - **Step 4:** Explore ways to maximise enhancement and avoid or minimise harm
 - **Step 5:** Make and document the decision and monitor outcomes
3. This appendix presents the results of step 1 (identify which heritage assets and their settings are affected of the setting) which was undertaken to inform the Preliminary PEIR, while steps 2-5 are presented in the ES report after the design freeze.
4. The screening assessment considers the designated heritage assets along the English coastline within a 50km study area from the Project² (**Figure A1**). This approach has been developed in consultation undertaken with HE during the second Historic Environment ETG meeting on the 31st August 2022.
5. During this meeting it was also confirmed by Cadw that impacts to the setting of Welsh heritage assets are unlikely to occur. This was confirmed in an email from the Senior Historic Environment Planning Officer for Cadw dated 8th

² It is noted that the windfarm boundary reflects the wider Agreement for Lease Area assessed at PEIR

September 2022. As such, Welsh designated heritage assets have been screened out of this assessment.

12.2 Methodology

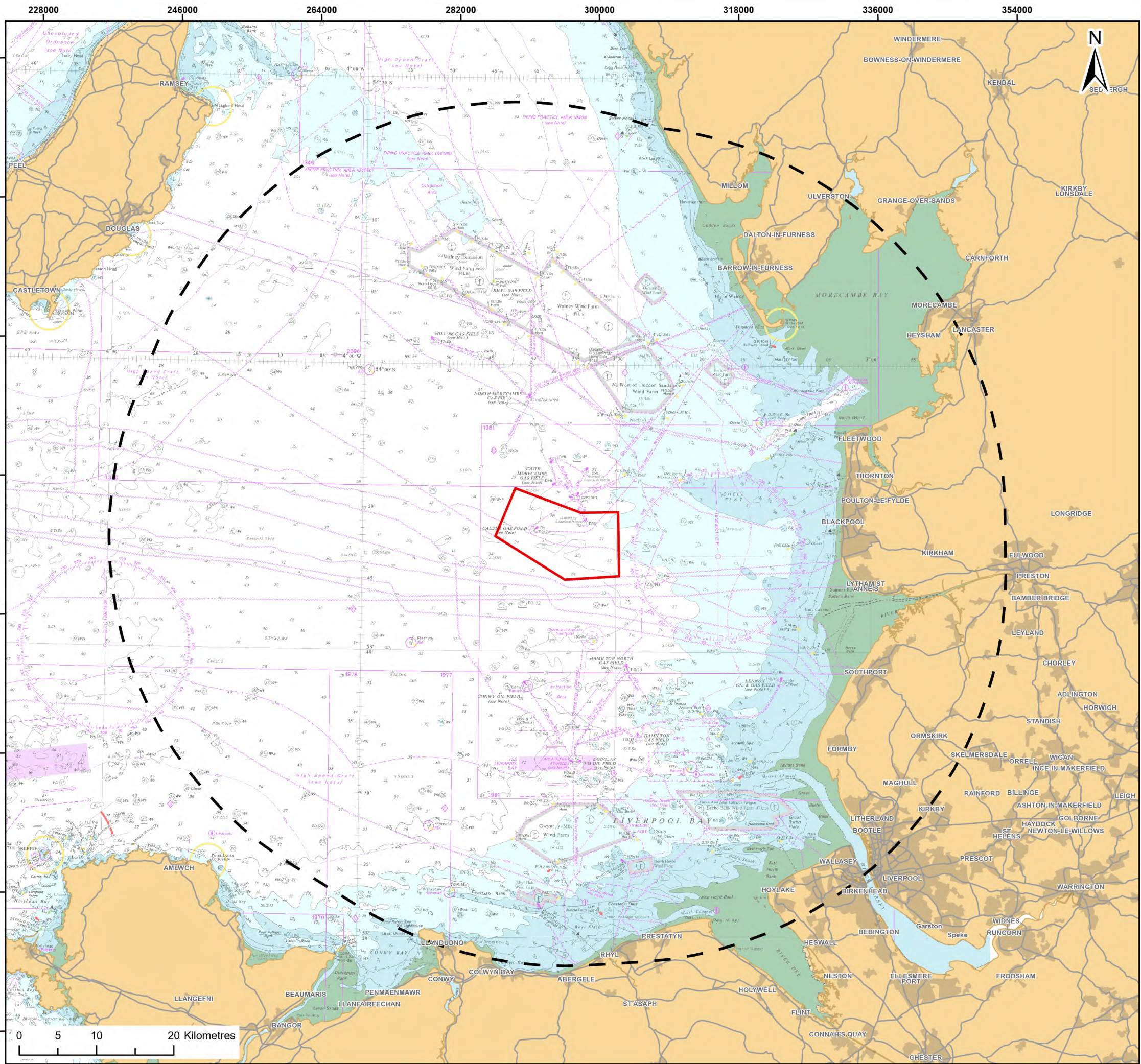
6. As set out in the HE advice presented Historic Environment Good Practice in Planning Note 3: The Setting of Heritage Assets second edition (HE, 2017), Setting is defined as the surroundings in which a heritage asset is experienced. Its extent is not fixed and may change as the asset and its surroundings evolve. Elements of a setting may take a positive or negative contribution to the significance of an asset, may affect the ability to appreciate that significance, or may be neutral.
7. The advice note also notes that the settings of heritage assets change over time. Understanding the history of change will help to determine how further development within the asset's setting is likely to affect the contribution made by setting to the significance of the heritage asset.
8. This screening assessment therefore aims to identify those coastal assets where significant effects as a result of the generation assets may or may not be incurred.
9. Records of designated heritage assets were obtained from the National Record of the Historic Environment (NHRE) and the National Heritage List for England (NHLE) online (<http://www.historicengland.org.uk/listing/thelist/>) maintained by HE.
10. A 50km study area around the extent of the Project windfarm site was deemed appropriate in consultation with HE as the Project windfarm site would be unlikely to be seen beyond 50km and would therefore not cause any significant impact to the setting of any designated historic assets beyond this point.
11. Heritage assets located entirely outside the 50km study area have therefore been screened out from the assessment.
12. Additionally, where it was clear assets had no intervisibility with the Project windfarm site due to orientation, location within built development, topography and vegetation these have been screened out.
13. In addition, heritage assets located within the built development of the coastal towns and villages along the affected Merseyside, Lancashire and Cumbria coastlines have been screened out, as significant effects by the Project are not anticipated. This is on the basis that their setting is formed very largely or entirely by the landscape and built environment of their respective coastal towns and villages, and not by their relationships to the sea.
14. Assets which are at the edge of the built development of these coastal towns and villages, with views/potential views out to sea or with a direct relationship to the sea (such as lighthouses or piers) have been considered on a case-by-

case basis as to whether significant effects by the project are likely, depending on the setting of the asset.

15. In this way, a total of 73 designated assets have been identified (see **Figure A2** and **Figure A3a - g**) which meet these criteria and whose setting may be impacted due to the operation of the Project. These comprise:
 - One WHS
 - 13 SMs
 - Three RPGs
 - Seven Grade I LBs
 - Nine Grade II* LBs
 - 27 Grade II LBs
 - 13 CAs
 - 13 CAs
16. As part of this screening assessment, consultation has been undertaken with the SLVIA consultants to refine specific heritage viewpoints to capture photomontages (viewpoints submitted at PEIR stage) in order to inform this screening assessment and identify those assets whose setting will be affected by the operation of the Project. Additionally, non-heritage specific SLVIA photomontages, viewpoints, and wireframes (Figures 18.26 -18.49 of **Chapter 18 SLVIA** of the PEIR) have been used in this way along with Google Earth Pro (Street View).

12.3 Conclusion

17. Using the methodology presented above, a total of 39 designated heritage assets have been identified whose setting will be impacted by the Project. These are to be taken forward to steps 2-5 of the setting assessment which will inform the ES.
18. All 73 assets identified through this screening assessment are presented below in **Table A.1** to **Table A.5** (and on **Figure A3a - g**) with a rationale as to whether or not they are being taken forward to steps 2-5 of the setting assessment.



- Legend:
- Morecambe Offshore Windfarm Site (PEIR boundary)
 - Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer

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Report: Morecambe Offshore Windfarm: Generation Assets Environmental Statement

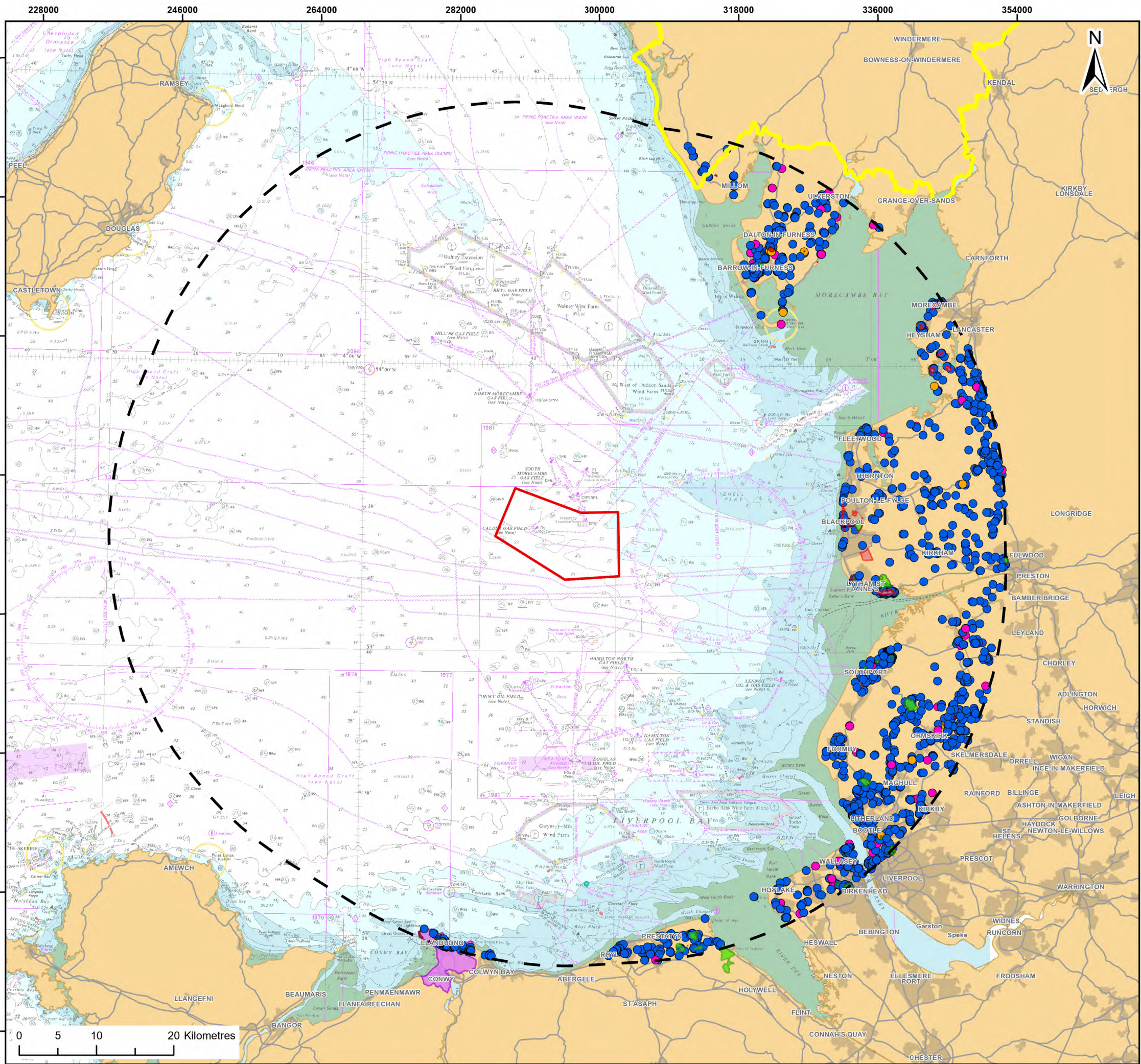
Title: Morecambe Offshore Windfarm Site (PEIR boundary) and Study area

Figure: A1 Drawing No: PC1165-RHD-ES-OF-DG-Z-0156

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P03	18/04/2024	JH	SB	A3	1:500,000

Co-ordinate system: WGS 1984 UTM Zone 30N





Legend:

- Morecambe Offshore Windfarm Site (PEIR boundary)
- Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
- World Heritage Sites
- Scheduled Monuments
- Registered Parks and Gardens
- Conservation Areas
- Designated Wrecks (Wales)
- Historic Landscapes (Wales)

Listed Buildings

- Grade I
- Grade II
- Grade II*

Report: Morecambe Offshore Windfarm: Generation Assets Environmental Statement

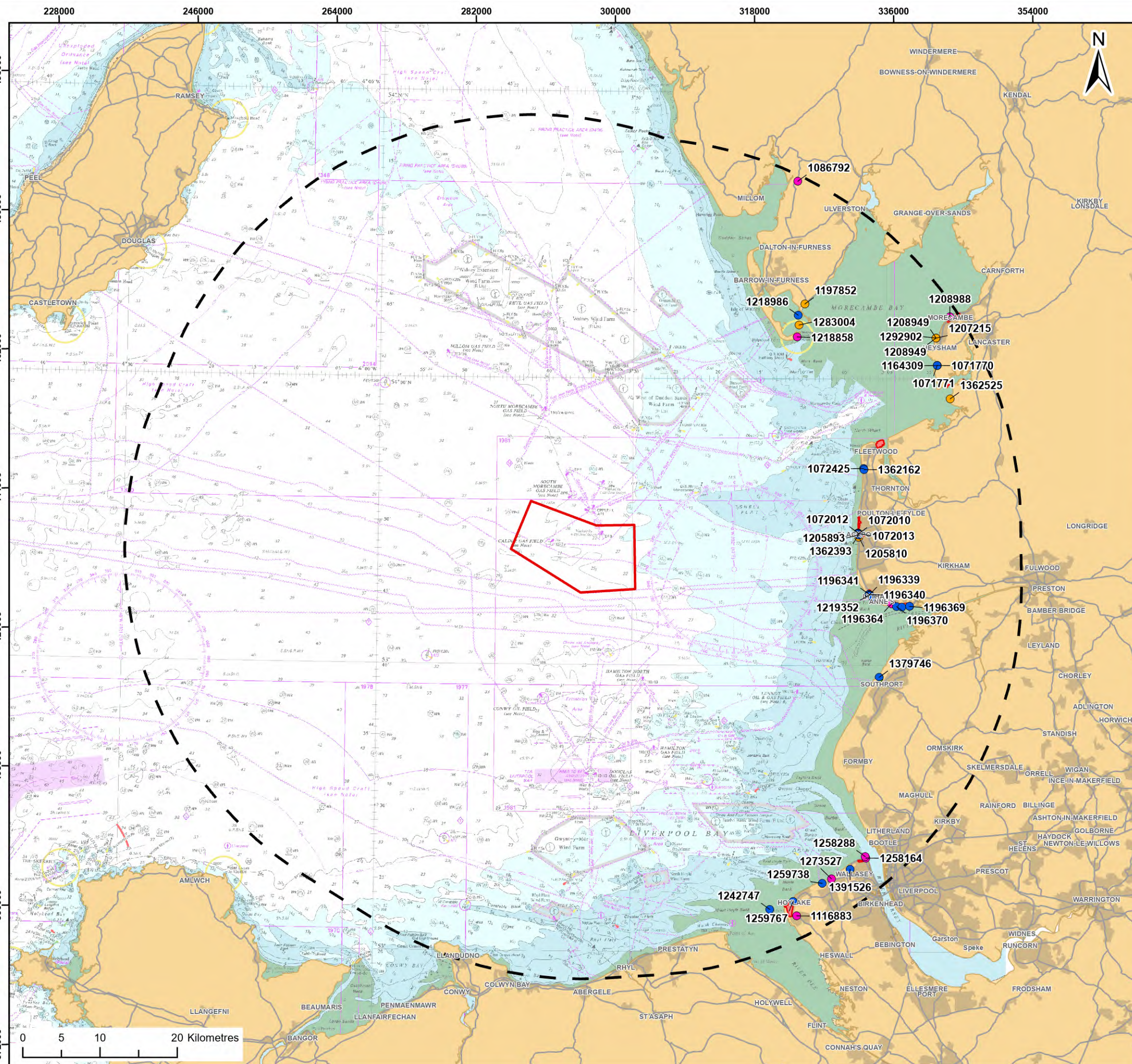
Title: Designated Heritage Assets within the Study Area

Figure: A2 **Drawing No:** PC1165-RHD-ES-OF-DG-Z-0137

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P04	18/04/2024	JH	SB	A3	1:500,000

Co-ordinate system: WGS 1984 UTM Zone 30N





- Legend:
- Morecambe Offshore Windfarm Site (PEIR boundary)
 - Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
 - Registered Parks & Gardens
 - Conservation Areas
 - Scheduled Monuments
- Listed Buildings
- Grade I
 - Grade II
 - Grade II*

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Environmental Statement

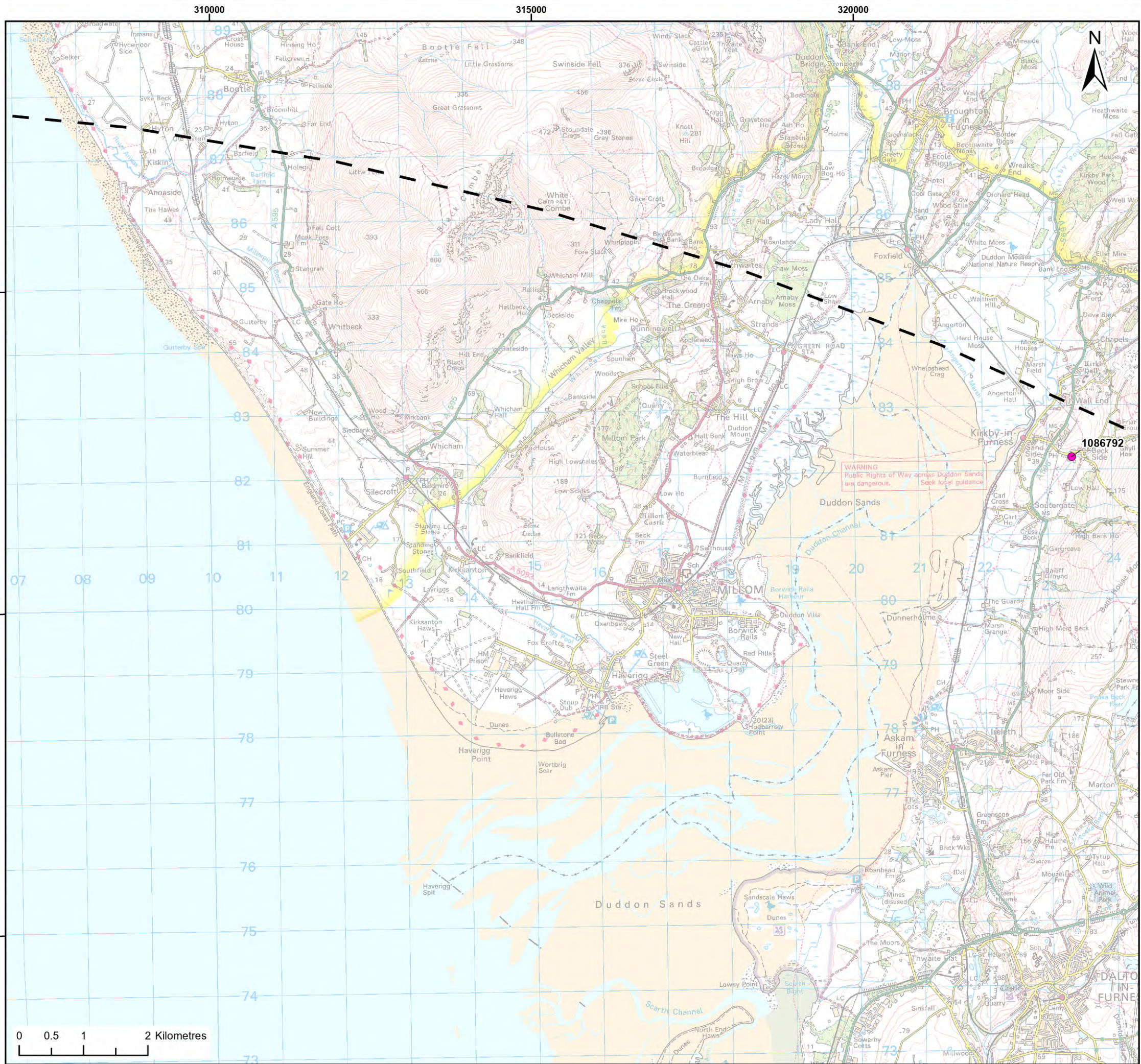
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Further Setting Assessment

Figure: A3a Drawing No: PC1165-RHD-ES-OF-DG-Z-0138

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P05	18/04/2024	JH	SB	A3	1:500,000

Co-ordinate system: WGS 1984 UTM Zone 30N





Legend:

- Morecambe Offshore Windfarm Site (PEIR boundary)
- Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
- Registered Parks & Gardens
- Conservation Areas
- Scheduled Monuments

Listed Buildings

- Grade I
- Grade II
- Grade II*

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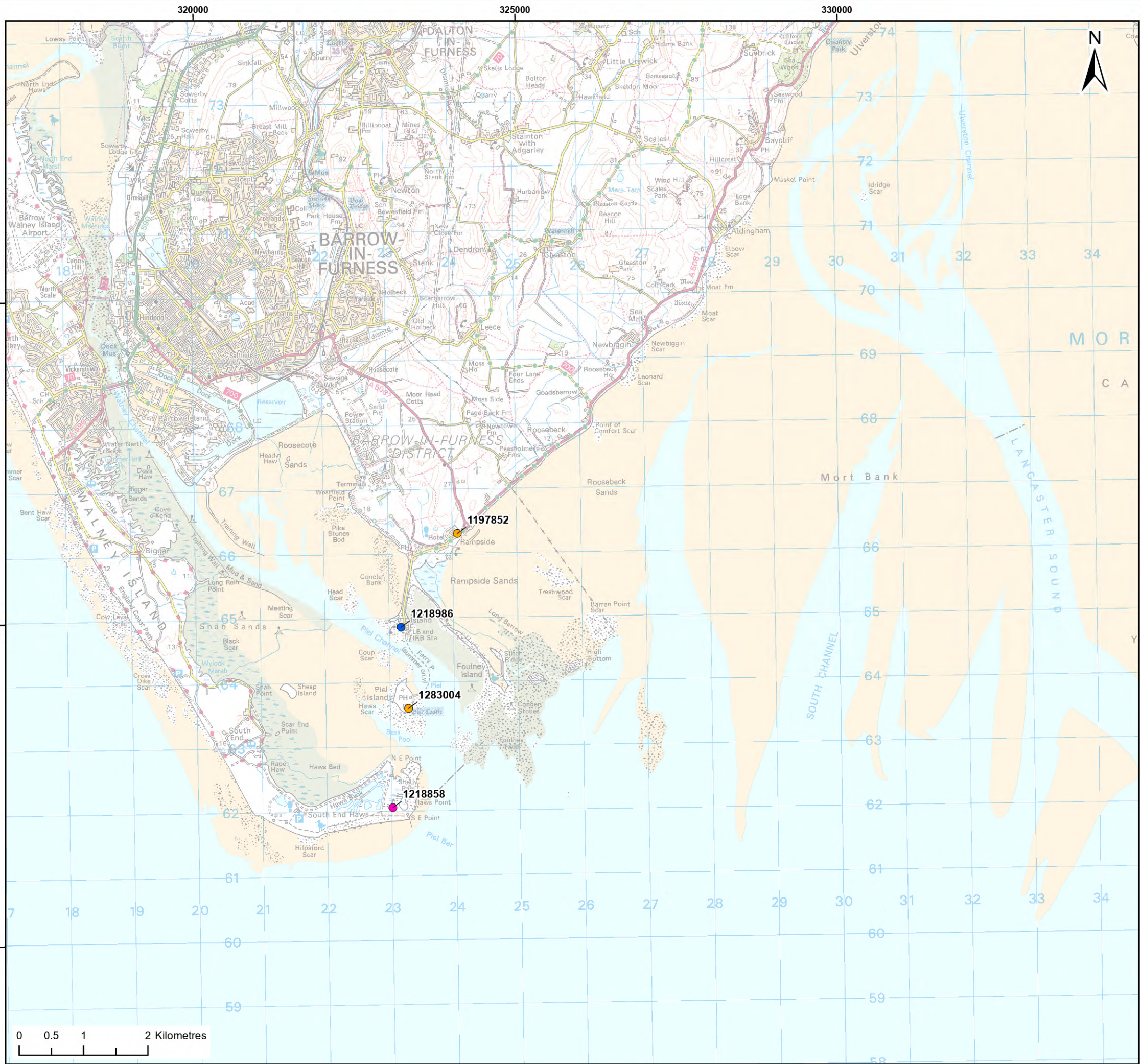
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Figure: A3b **Drawing No:** PC1165-RHD-ES-OF-DG-Z-0138

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Co-ordinate system: WGS 1984 UTM Zone 30N





Legend:

- Morecambe Offshore Windfarm Site (PEIR boundary)
- Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
- Registered Parks & Gardens
- Conservation Areas
- Scheduled Monuments

Listed Buildings

- Grade I
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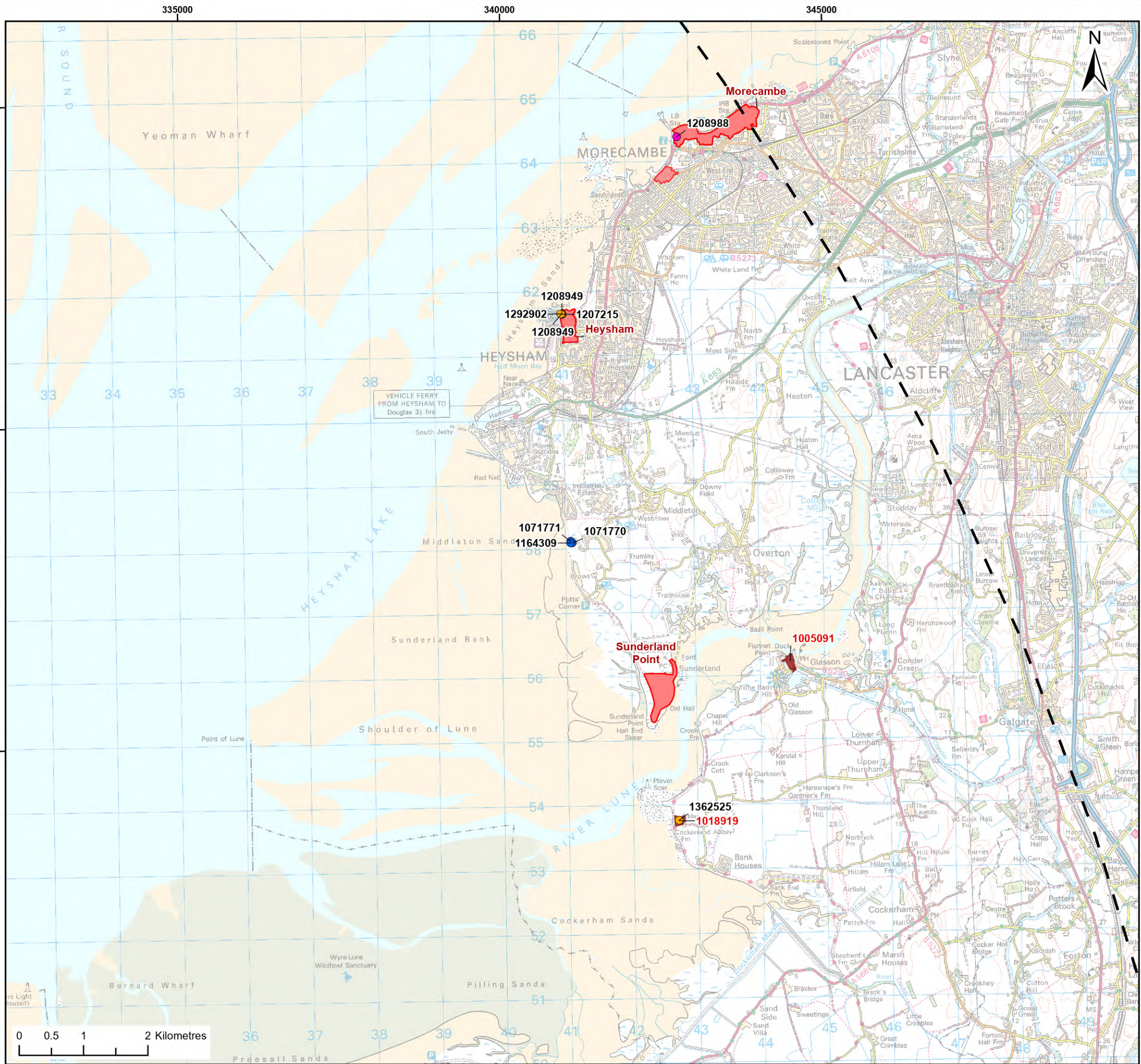
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Further Setting Assessment

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P05	18/04/2024	JH	SB	A3	1:60,000

Co-ordinate system: WGS 1984 UTM Zone 30N





Legend:

- Morecambe Offshore Windfarm Site (PEIR boundary)
- Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
- Registered Parks & Gardens
- Conservation Areas
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Listed Buildings

- Grade I
- Grade II
- Grade II*

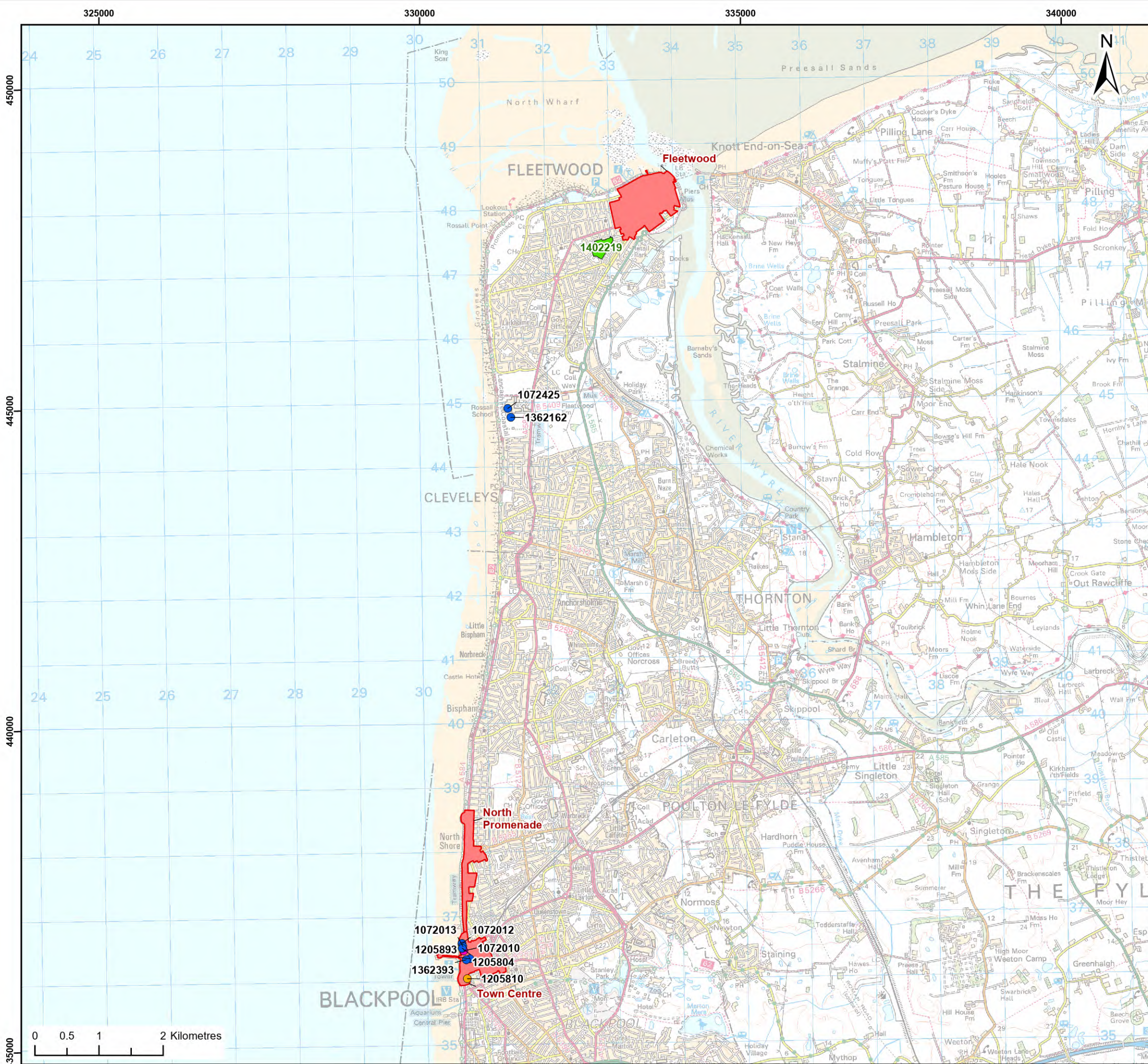
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Figure: A3d		Drawing No: PC1165-RHD-ES-OF-DG-Z-0138			
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P05	18/04/2024	JH	SB	A3	1:60,000

Co-ordinate system: WGS 1984 UTM Zone 30N



Legend:

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- Morecambe Offshore Windfarm Site (PEIR boundary) 50km buffer
- Registered Parks & Gardens
- Conservation Areas
- Scheduled Monuments

Listed Buildings

- Grade I
- Grade II
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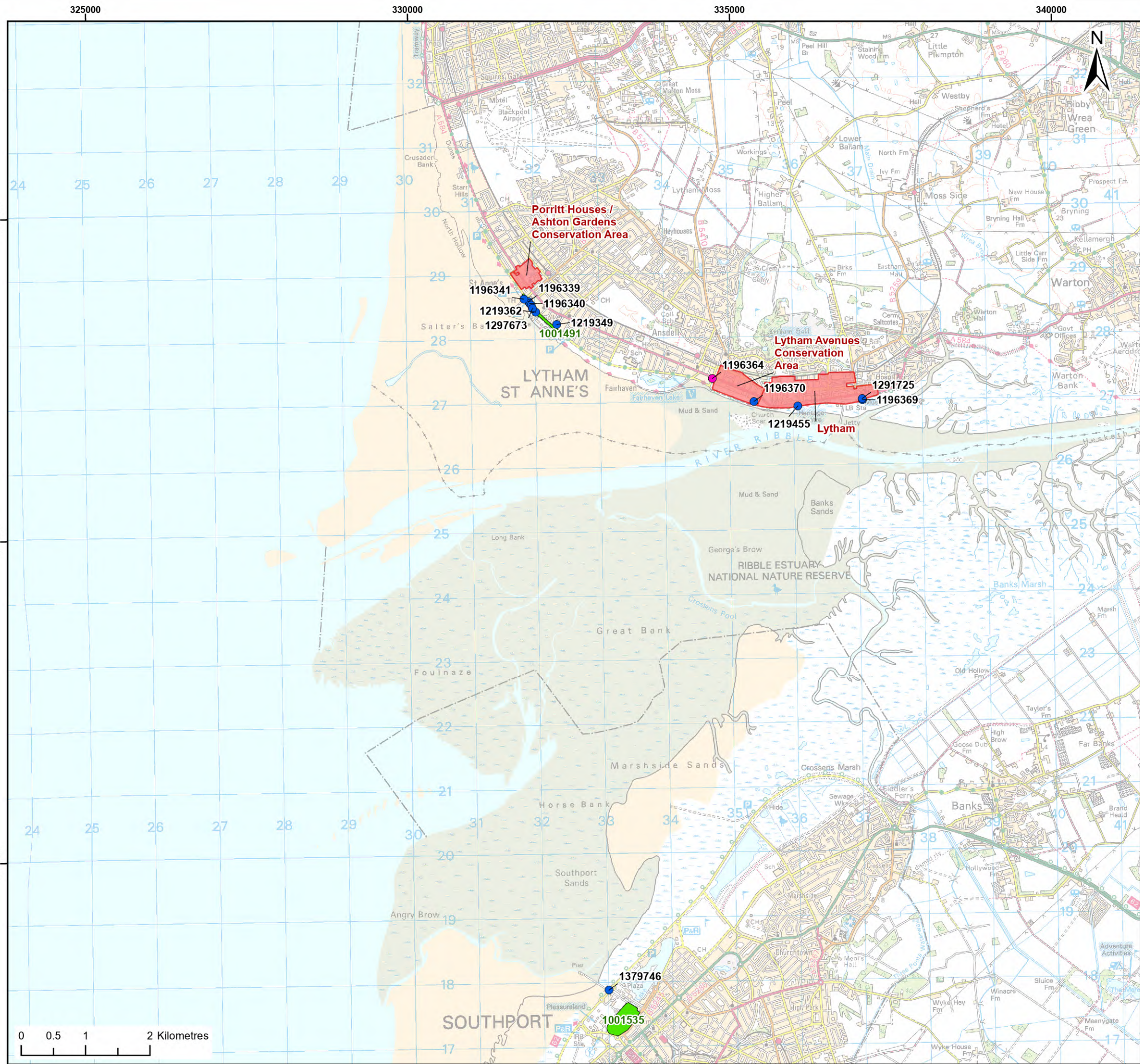
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Title:
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Figure: A3e **Drawing No:** PC1165-RHD-ES-OF-DG-Z-0138

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 - Conservation Areas
 - Scheduled Monuments

- Listed Buildings**
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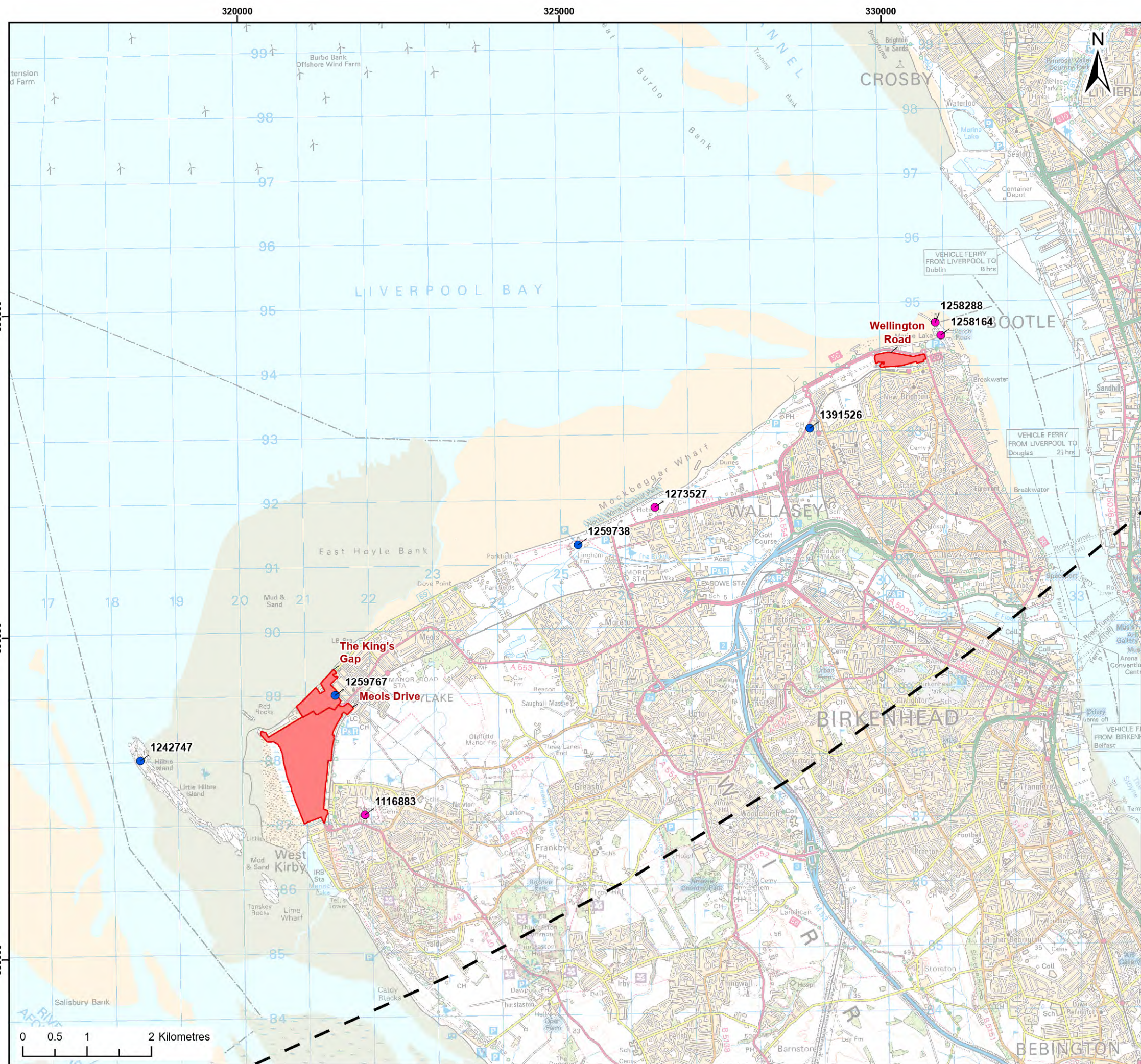
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Further Setting Assessment

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Table A.1 World Heritage Sites

NHLE ID	Asset name	Description	Screening notes
1452615	The English Lake District	Located in northwest England, the English Lake District is a mountainous area, whose valleys have been modelled by glaciers in the Ice Age and subsequently shaped by an agro-pastoral land-use system characterized by fields enclosed by walls. The combined work of nature and human activity has produced a harmonious landscape in which the mountains are mirrored in the lakes. Grand houses, gardens and parks have been purposely created to enhance the landscape's beauty. This landscape was greatly appreciated from the 18th century onwards by the Picturesque and later Romantic movements, which celebrated it in paintings, drawings and words. It also inspired an awareness of the importance of beautiful landscapes and triggered early efforts to preserve them.	Located c.43km from the Project windfarm site. Parts of the site have views out from the coast out to sea. Partially screened by existing windfarms in the Irish Sea (see Figure 18.26 of Chapter 18 SLVIA). No further assessment required (screened out).

Table A.2 Scheduled monuments

NHLE ID	Asset name	Description	Screening notes
1004941	Grange Beacon, Column Road, Hoylake	19 th Century Mariner's navigation aid.	Located c.48km from the Project windfarm site Mariner's aid built in 1841, so has a direct relationship with the sea. Views from the bottom of the monument are screened by surrounding vegetation. Top of the monument can be seen at various location within the landscape, including the sea. Key views are those across the River Dee estuary to North Wales and Point of Ayr. Windfarm will be screened by existing windfarm sites within the Irish Sea (see Figure 18.41 of Chapter 18 SLVIA). No Further assessment required (screened out).
1005091	Glasson Dock	18 th Century tidal dock.	Located c.46km from the Project windfarm site. 18th century tidal dock with direct views out towards the River Lune. Monument is screened from the Project windfarm site by intervening topography, modern dock infrastructure and surrounding dwellings. No further assessment required (screened out).
1007097	Hodbarrow Beacon	19th century lighthouse, situated on a rise overlooking the sea and the Duddon Estuary.	Located c.43km from the Project windfarm site Remains of a lighthouse of 19th century date, situated on a rise overlooking the sea and the Duddon Estuary. The lighthouse was built to aid ships taking ore from the harbour of the Hodbarrow mine.

NHLE ID	Asset name	Description	Screening notes
			The monument has a direct relationship with the sea and views out towards it. Screened by existing windfarm sites within the Irish Sea (see Figure 18.27 of Chapter 18 SLVIA). No further assessment required (screened out).
1009097	Piel Castle	Medieval castle built between 1135-54 and operated by the Savignac and latterly Cistercian monks of Furness Abbey between the 12th - 16th centuries.	Located c.33km from windfarm site. Comprises the remains of 12th-16th century castle. Has out towards sea and relationship with it. The castle guarded the main approaches to the deep-water harbour outside Barrow. As such, key views are those towards the harbour outside Barrow. Screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). No further assessment required (screened out).
1009122	Stone circle west of Great Knott, Laca	A small stone circle at Laca, located on a hillside plateau overlooking the coastal plain of west Cumbria and the estuary of the River Duddon.	Located c.45km from the Project windfarm site. The monument includes a small stone circle at Laca. Located on a hillside plateau overlooking the coastal plain of west Cumbria and the estuary of the River Duddon. Has views outwards the sea, however, key views are those overlooking the coastal plain of west Cumbria and the estuary of the River Duddon. Screened by existing windfarm sites within the Irish Sea (see Figure 18.28 of Chapter 18 SLVIA). No further assessment required (screened out).

NHLE ID	Asset name	Description	Screening notes
1009109	Stone circle and funerary cairn 440m southwest of Great Knott, Lacre	A funerary cairn at Lacre, located on a hillside plateau overlooking the coastal plain of west Cumbria and the estuary of the River Duddon.	Located c.44km from the Project windfarm site The monument includes one of two small stone circles near Lacre and a centrally placed funerary cairn. The monument is located on a hillside plateau with key views overlooking the coastal plain of west Cumbria and the estuary of the River Duddon. Partially screened by existing windfarm sites within the Irish Sea (see Figure 18.26 of Chapter 18 SLVIA). No further assessment required (screened out).
1009110	Stone circle 410m SSW of Great Knott, Lacre	A large stone circle at Lacre, located on a hillside plateau overlooking the coastal plain of west Cumbria and the estuary of the River Duddon.	Located c.45km from the Project windfarm site. A large stone circle at Lacre. The monument is located on a hillside plateau with key views overlooking the coastal plain of west Cumbria and the estuary of the River Duddon. Partially screened by existing windfarm sites within the Irish Sea (see Figure 18.26 of Chapter 18 SLVIA) No further assessment required (screened out).
1009111	Two stone circles, a stone avenue, and a stone alignment at Great Knott, Lacre	The monument includes two stone circles, a stone avenue and a stone alignment located on the gently sloping hillside of Great Knott, Lacre, overlooking the coastal plain of west Cumbria and the estuary of the River Duddon.	Located c.46km from the Project windfarm site. The monument is located on a hillside plateau with key views overlooking the coastal plain of west Cumbria and the estuary of the River Duddon. Screened by existing windfarm sites within the Irish Sea (see Figure 18.26 of Chapter 18 SLVIA). No further assessment required (screened out).
1013819	Moat Hill, motte and bailey castle	The monument includes the earthwork remains of Moat Hill,	Located c.41km from the Project windfarm site.

NHLE ID	Asset name	Description	Screening notes
	and earlier ringwork	the 12th/13th century Aldingham motte and bailey castle, together with the early 12th century ringwork upon which the motte was later built. It is situated on a cliff top on the most prominent headland, other than Humphrey Head, on the northern coast of Morecambe Bay.	It is situated on a cliff top on one of the most prominent headlands on the northern coast of Morecambe Bay. The castle has views out to sea and a relationship to the sea. Screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). No further assessment required (screened out).
1013820	Moat Farm moated site	The monument includes Moat Farm medieval moated site.	Located c.41km from the Project windfarm site. It is situated on a cliff top on one of the most prominent headlands on the northern coast of Morecambe Bay. The monument has views out to sea to the sea, however, these are not considered to be a key contributor to its setting or its significance. Screened by existing windfarm sites within the Irish Sea as confirmed by Screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). No further assessment required (screened out).
1018919	Cockersand Premonstratensian Abbey	The monument includes the upstanding and buried remains of Cockersand Abbey, located adjacent to the seashore a short distance south of the mouth of the River Lune. The most visible remains are those of the 13th century chapter house.	Located c.44km from the Project windfarm site. The monument has direct views and a relationship to the sea (see Plate 7). Further assessment to be undertaken as part of the ES (screened in).

NHLE ID	Asset name	Description	Screening notes
1020535	St Patrick's early Christian chapel and associated cemetery, Lower Heysham	The monument includes the upstanding and buried remains of St Patrick's early Christian chapel together with its associated cemetery and rock-cut graves. It is located on the exposed headland above the village of Heysham and the chapel, together with the adjacent church of St Peter, represents a Christian centre possibly founded here as early as the eighth century.	Located c.45km from the Project windfarm site. The monument is located on the exposed headland above the village of Heysham. Has direct views out to sea and is a prominent feature on the headland (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1021188	Lacra Old Kirk medieval dispersed settlement and associated lynchets 800m and 830m NNE of Bankfield House	The monument includes the earthworks and buried remains of Lacra Old Kirk medieval dispersed settlement and three associated lynchets located on the hillside 800m and 830m NNE of Bankfield House	Located c.45km from the Project windfarm site. Has views out across the sea and surrounding landscape, due to its location atop a hill. Views out to sea are not considered to be a key contributor to its setting or its significance. Screened by existing windfarm sites within the Irish Sea (see Figure 18.26 of Chapter 18 SLVIA). No further assessment required (screened out).

Table A.3 Registered Parks and Gardens

NHLE ID	Asset name	Grade	Description	Screening notes
1001491	Promenade Gardens, Lytham St Anne's	II	A late C19/early C20 municipal seaside promenade, laid out on the site of former sand dunes, including an informal lake with bridge, grotto, and waterfall built by Pulham and Sons, 1913-14.	Located c.30km from the Project windfarm site. The RPG has Panoramic views which extend west and south-west from the site over the sea towards the Isles of Man and Anglesey respectively (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1001535	King's Gardens and South Marine Gardens	II	A public park and lake, opened in 1887 and forming the part of a network of C19 and C20 seaside leisure facilities. The two were linked by King's Gardens, opened in 1913, and additional features were added in the inter-war period.	Located c.33km from the Project windfarm site. The RPG is largely screened by surrounding built development and topography. No further assessment required (screened out).
1001708	Fleetwood Memorial Park	II	A C19 seaside garden created out of a former sandhill from where the new town and port of Fleetwood was laid out. Both the garden and town were designed by the eminent architect and landscape designer Decimus Burton.	Located c.33km from the Project windfarm site. The RPG has some views towards Morecambe Bay, however, views towards the Project windfarm site are screened by surrounding built development. No further assessment required (screened out).

Table A.4 Listed buildings

NHLE ID	Asset name	Grade	Description	Screening notes
1197852	Rampside Hall	I	Large 17 th Century house.	Located c.36km from the Project windfarm site. Has views out towards Morecambe Bay. Views out to sea are largely screened by the Isle of Walney and existing windfarm sites within the Irish Sea. No further assessment required (screened out).
1205810	Tower Buildings (Blackpool Tower)	I	Entertainment complex 1891-94; architects Maxwell and Tuke, engineer R.J.G. Reade, contractors Heenan and Froude. Consists of imitation of Eiffel Tower, surrounded by brick-faced quadrilateral block of three unequal storeys containing principally: Ballroom over ground floor cafe at north end; Circus in centre; and aquarium (altered) on ground floor and Roof Gardens on top floor of south end.	Located c.29km from the Project windfarm site. Has panoramic views in all directions and important views out towards the sea (see Figure 18.34 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1292902	Rock Cut Tombs Approximately 10 Metres West of Chapel of St Patrick	I	Six graves. Pre-Conquest. Cut into the sandstone headland close to St Patrick's Chapel	Located c.45km from the Project windfarm site. The tombs are located on the exposed headland above the village of Heysham. Has views out to sea. Will be further assessed alongside SM 1020535

NHLE ID	Asset name	Grade	Description	Screening notes
				as part of the ES.
1207215	Rock Cut Tombs Approximately 4 Metres Southeast of Chapel of St Patrick	I	Two graves. Pre-Conquest. cut into the sandstone rock close to St Patrick's Chapel	Located c.45km from the Project windfarm site. The tombs are located on the exposed headland above the village of Heysham. Has views out to sea. Will be further assessed alongside SM 1020535 as part of the ES.
1208949	Chapel of St Patrick	I	C14 and c.1500 with pre- Conquest church remains and mid C19 alterations.	Located c.45km from the Project windfarm site. The chapel is located on the exposed headland above the village of Heysham. Has views out to sea. Will be further assessed alongside SM 1020535 as part of the ES.
1283004	Piel Castle	I	Medieval castle built between 1135-54 and operated by the Savignac and latterly Cistercian monks of Furness Abbey between the 12th - 16th centuries.	Located c.33km from Project windfarm site. Comprises the remains of 12 th -16 th century castle. Has intervisibility and relationship with the sea. Partially screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). The castle guarded the main approaches to the deep-water harbour outside Barrow. As such, key views are those towards the harbour

NHLE ID	Asset name	Grade	Description	Screening notes
				outside Barrow. No further assessment required (screened out).
1362525	The Chapter House, Cockersand Abbey	I	Chapter house of Cockersand Abbey (Premonstratensian, founded 1180-90), early C13th, converted into burial chamber for Dalton family probably mid C18th.	Located c.44km from the Project windfarm site. The monument has direct views and a relationship to the sea (see Figure 7). Further assessment to be undertaken as part of the ES (screened in).
1072010	Blackpool War Memorial	II*	First World War memorial with additional Second World War and later 20th century war inscriptions. Originally erected 1923 by the County Borough of Blackpool. Architect Ernest Prestwich. Bronze sculptures by Gilbert Ledward. HA Clegg & Sons builders. Messrs Kirkpatrick stonemasons.	Located c.30km from the Project windfarm site. Has views out to sea, however, these are not considered to be a key contributor to the setting of the memorial or its significance. No further assessment required (screened out).
1116883	Hoyle and West Kirby War Memorial	II*	WWI War Memorial, 1919-1922, by Hall & Glover and Charles Sergeant Jagger. Cornish granite and natural red sandstone platform, inlaid bronze lettering, additional WWII and later	Located c.37km from the Project windfarm site. The monument is located on the top of Grange Hill, with views out to Liverpool Bay, Liverpool, Wales and the surrounding areas. These views provide an impressive sense of monumentality and acts as a fitting tribute to those commemorated.

NHLE ID	Asset name	Grade	Description	Screening notes
			conflict inscriptions added later.	Screened by existing windfarm sites within the Irish Sea, (see Figure 18.41 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1086792	Parish Church of St Cuthbert	II*	A parish church built in 1834-5 to a design by W H Hobden with later C19 and C20 additions by Paley & Austin.	Located c.49km from the Project windfarm site. Screened from the Project windfarm site by intervening topography (see Figure 18.28 of Chapter 18 SLVIA). No further assessment required (screened out).
1196364	Fairhaven United Reformed Church	II*	Congregational church, now united Reformed church. Built between 1904 and 1911, by Briggs, Wolstenholme and Thornley	Located c.33km from the Project windfarm site. Church is largely screened by surrounding built development; however, panoramic views are provided from the tower (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1208988	Midland Hotel, Marine Road Central	II*	Hotel designed by Oliver Hill between 1932-3.	Located c.48km from the Project windfarm site. The hotel has multiple balconies providing long range views out across the sea (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part the ES (screened in).
1218858	Walney Lighthouse With Two Attached Cottages and Outbuildings	II*	18 th Century lighthouse with two attached cottages.	Located c.32km from the Project windfarm site. As a lighthouse the building has a direct relationship to the sea. Located on the headland

NHLE ID	Asset name	Grade	Description	Screening notes
				of the Isle of Walney the lighthouse has long range views out to sea. Screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). No further assessment required (screened out).
1258164	Fort Perch Rock	II*	19 th Century fort with later additions.	Located c.46km from the Project windfarm site. The fort was constructed to defend the approach to Liverpool. As such, it has a direct relationship to the sea. View out to sea are provided from the towers and parapets (see Figure 18.40 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1258288	Perch Rock Lighthouse	II*	19 th Century lighthouse	Located c.46km from the Project windfarm site. As a lighthouse the building has a direct relationship to the sea. Long range views are provided from the top of the lighthouse (see Figure 18.40 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1273527	Leasowe Castle	II*	Castle originally built in 1593 by Ferdinando, 5 th Earl of Derby, second heir to the English throne.	Located c.46km from the Project windfarm site. Has views out to sea, particularly from the towers. Screened by existing windfarm sites within the Irish Sea (see Figure 5).

NHLE ID	Asset name	Grade	Description	Screening notes
				No further assessment required (screened out).
1205893	Town Hall	II	Town Hall, built between 1895-1900, by Rotts Son and Hennings	Located c.29km from the Project windfarm site. Has direct views out to the sea, especially from the clock tower (see Figure 18.34 of Chapter 18 SLVIA). However, views from clock tower out to sea are not considered to be a key contributor to its setting or its significance. No further assessment required (screened out).
1362393	Clifton Hotel	II	Hotel, built between 1865-74.	Located c.29km from the Project windfarm site. Has direct views out to the sea and has direct relationship to the sea as a seaside hotel (see Figure 18.34 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1072012	Promenade Shelters	II	Two cast-iron promenade shelters of 1904, refurbished and relocated in the early C21.	Has direct views out to the sea (see Figure 18.34 of Chapter 18 SLVIA) Assessed as part of North Promenade, Blackpool Conservation Area. Further assessment to be undertaken as part of the ES (screened in).
1205804	Promenade Shelters	II	Two cast-iron promenade shelters of 1904, refurbished and relocated in the early C21.	Has direct views out to the sea (see Figure 18.34 of Chapter 18 SLVIA). Assessed as part of North Promenade, Blackpool

NHLE ID	Asset name	Grade	Description	Screening notes
				Conservation Area. Further assessment to be undertaken as part of the ES (screened in).
1072013	Promenade Shelters	II	Two cast-iron promenade shelters of 1903, refurbished and relocated in the early C21.	Has direct views out to the sea (see Figure 18.34 of Chapter 18 SLVIA). Assessed as part of North Promenade, Blackpool Conservation Area. Further assessment to be undertaken as part of the ES (screened in).
1242747	Telegraph Station	II	Telegraph station built in 1841	Located c.44km from the Project windfarm site. Located on Hilbre Island. Has direct views out to sea and relationship to the sea. Further assessment to be undertaken as part of the ES (screened in).
1259767	Lighthouse and Adjoining Keepers House	II	Lighthouse and keepers house built in 1865.	Located c.46km from the Project windfarm site. Partially screened by existing windfarms within the Irish Sea. As a lighthouse it has direct views out to sea and a relationship with the sea. Further assessment to be undertaken as part of the ES (screened in).
1259738	Leasowe Lighthouse	II	Lighthouse built in 1763.	Located c.46km from the Project windfarm site. As a lighthouse it has direct views out to sea and a

NHLE ID	Asset name	Grade	Description	Screening notes
				relationship with the sea. Screened by existing windfarm sites within the Irish Sea as confirmed by (see Figure 5). No further assessment required (screened out).
1391526	Church Of St Nicholas	II	Church built in 1910.	Located c.46km from the Project windfarm site. Church tower has views out to sea Screened by existing windfarm sites within the Irish Sea as confirmed by (see Figure 5). No further assessment required (screened out).
1196341	St Anne's Pier	II	Pier built in 1885 with 1904 and 1910 additions.	Located c.30km from the Project windfarm site. As an amusement pier has a direct relationship to the sea, with views out towards it (see Figure 18.35 of Chapter 18 Seascapes, Landscape and Visual Impact Assessment). Further assessment to be undertaken as part of the ES (screened in).
1196339	Bandstand Approximately 70 Metres Southeast of St Annes Pier	II	Bandstand. Probably c.1890-1914.	Located 30km from the Project windfarm site. Forms part of Promenade Gardens, Lytham St Anne's (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1196340	Lifeboat Monument Approximately 100 Metres Southeast of St Annes Pier	II	Monument to crew of St Anne's lifeboat. c.1890, by W.B.Rhind of Edinburgh.	Located 30km from the Project windfarm site. Forms part of Promenade Gardens, Lytham St Anne's (see Figure 18.35 of Chapter 18 SLVIA).

NHLE ID	Asset name	Grade	Description	Screening notes
			Commemorates 13 crew of lifeboat, drowned 1886.	Further assessment to be undertaken as part of the ES (screened in).
1219352	Octagonal Pavilion Approximately 130 Metres Southeast St Annes Pier	II	Promenade pavilion. Probably c.1890-1914.	Located 30km from the Project windfarm site. Forms part of Promenade Gardens, Lytham St Anne's (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1297673	Promenade Shelter Opposite West End of Boating Pool	II	Promenade shelter. Probably c.1890-1914.	Located 30km from the Project windfarm site. Forms part of Promenade Gardens, Lytham St Anne's (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1218986	Watch Tower	II	Watch tower built in 1849. Former Customs house.	Located c.34km from the Project windfarm site. Located on Roa Island. Has some views out towards the sea. Screened by existing windfarm sites within the Irish Sea (see Figure 18.31 of Chapter 18 SLVIA). No further assessment required (screened out).
1219362	Promenade Shelter Opposite West End of Open-Air Baths	II	Promenade shelter. Probably c.1890-1914.	Located 30km from the Project windfarm site. Forms part of Promenade Gardens, Lytham St Anne's (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).

NHLE ID	Asset name	Grade	Description	Screening notes
1219349	Grand Hotel with Front Garden Wall	II	Hotel dated 1897	Located c.30km from the Project windfarm site. As a seaside hotel it has direct views out to sea (see Figure 18.35 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1196370	Summerhouse In South Boundary Wall of Garden of Fairlawn (Not Included)	II	Summer house or gazebo. Mid to later C19.	Located c.33km from the Project windfarm site. Has views out towards to the River Ribble and some views out towards the sea. Seaward views are largely screened by intervening topography. No further assessment required (screened out).
1219455	Promenade Shelter Opposite Lowther Pavilion	II	Promenade shelter. Probably c.1900.	Located c.34km from the Project windfarm site. Has views out towards to the River Ribble and some views out towards the sea. Seaward views are largely screened by intervening topography. No further assessment required (screened out).
1291725	Windmill	II	1805 Windmill.	Located c.35km from the Project windfarm site. Has views out towards to the River Ribble and some views out towards the sea. Seaward views are largely screened by intervening topography. No further assessment required (screened out).

NHLE ID	Asset name	Grade	Description	Screening notes
1196369	Old lifeboat house	II	Lifeboat house, now museum. Mid to later C19.	Located c.35km from the Project windfarm site. Has views out towards to the River Ribble and some views out towards the sea. Seaward views are largely screened by intervening topography. No further assessment required (screened out).
1379746	Southport Pier	II	Pleasure pier. 1859-60.	Located c.33km from the Project windfarm site. As an amusement pier has a direct relationship to the sea, with views out towards it (see Figure 18.36 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1071771	The Tudor Bar, Middleton Tower Holiday Camp	II	Barn, converted for use as bar and dance hall, C18th.	Located c.44km from windfarm site. Has views out to sea (see Figure 18.32 of Chapter 18 SLVIA), however, as a barn these are not considered to be a key contributor to its setting. No further assessment required (screened out).
1071770	Ye Olde Farmhouse, Middleton Tower Holiday Camp	II	House, now partly used as bar, late C17th and 1844, altered.	Located c.44km from windfarm site. Has views out to sea (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).

NHLE ID	Asset name	Grade	Description	Screening notes
1164309	Tower Approx. 10 Metres West of Ye Old Farmhouse, Middleton Tower Holiday Camp	II	Folly, probably early C19th.	Located c.44km from windfarm site. Has views out to sea (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1072425	West Range of Quadrangle at Rossall School	II	School built c.1885-90.	Located c.30km from the Project windfarm site. Has views out to sea (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
1362162	Rossall School Chapel	II	Chapel built 1861.	Located c.30km from the Project windfarm site. Has views out to sea (see Figure 18.32 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).

Table A.5 Conservation areas

Assets name	Local authority	Screening notes
Morecambe	Lancaster City Council	Located c.48km from the Project windfarm site. Morecambe was not generally designed to have great vistas beyond those from the front across Morecambe Bay. Therefore, its most prestigious hotels and houses have always had a sea view (i.e., the Midland Hotel). Further assessment to be undertaken as part of the ES (screened in).
West End, Morecambe	Lancaster City Council	Located c.48km from the Project windfarm site. Conservation Area has views across Morecambe Bay, but it is largely screened from the Irish Sea by intervening topography. No Conservation Area appraisal available. No further assessment required (screened out).
Heysham	Lancaster City Council	Located c.45km from the Project windfarm site. Largely screened by surrounding vegetation, however, there are some glimpsed views out to sea from several areas (see Figure 18.32 of Chapter 18 SLVIA). No Conservation Area appraisal available. Further assessment to be undertaken as part of the ES (screened in).
Sunderland Point	Lancaster City Council	Located c.45km from the Project windfarm site. Has views out to sea (see Plate 7). No Conservation Area appraisal available.

Assets name	Local authority	Screening notes
		Further assessment to be undertaken as part of the ES (screened in).
Fleetwood	Wyre Council	Located c.33km from the windfarms site. Conservation Area has views out towards Morecambe Bay. Views out towards the Project windfarm site are screened by surrounding built development. No further assessment required (screened out).
North Promenade, Blackpool	Blackpool Council	Located c.28km from the Project windfarm site. The Conservation Area has key views out across the sea from the promenade and esplanade (see Figure 18.34 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).
Town Centre, Blackpool	Blackpool Council	Located c.28km from the Project windfarm site. The Conservation Area has key views out across the sea from the promenade and esplanade (see Figure 18.34 of Chapter 18 SLVIA). Further assessment to be undertaken as part of the ES (screened in).

Assets name	Local authority	Screening notes
Porritt Houses/Ashton Gardens	Fylde Borough Council	Located c.30km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront (see Figure 18.35 of Chapter 18 SLVIA). No Conservation Area appraisal available. Further assessment to be undertaken as part of the ES (screened in).
Lytham Avenues	Fylde Borough Council	Located c.33km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront (see Figure 18.35 of Chapter 18 SLVIA). No Conservation Area appraisal available. Further assessment to be undertaken as part of the ES (screened in).
Lytham	Fylde Borough Council	Located c.33km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront (see Figure 18.35 of Chapter 18 SLVIA). No Conservation Area appraisal available. Further assessment to be undertaken as part of the ES (screened in).
Wellington Road	Wirral Council	Located c.47km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront. Screened by existing windfarm sites within the Irish Sea as confirmed by Chapter 18 SLVIA. No further assessment required (screened out).

Assets name	Local authority	Screening notes
The Kings Gap	Wirral Council	Located c.47km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront. Screened by existing windfarm sites within the Irish Sea (see Figure 18.41 of Chapter 18 SLVIA). No further assessment required (screened out).
Meols Drive	Wirral Council	Located c.47km from the Project windfarm site. The Conservation Area has views out towards the sea from the seafront. Screened by existing windfarm sites within the Irish Sea (see Figure 18.41 of Chapter 18 SLVIA). No further assessment required (screened out).

12.4 References

Historic England (2017). The Setting of Heritage Assets. Historic Environment Good Practice Advice in Planning Note 3 (Second Edition). Available at: <https://historicengland.org.uk/images-books/publications/gpa3-setting-of-heritage-assets/heag180-gpa3-setting-heritage-assets/> (Accessed January 2024)