

Tintagel – OUR Heritage



From: BERT BISCOE <bertbiscoe@btinternet.com>
To: "strokes@private-eye.co.uk" <strokes@private-eye.co.uk>
Sent: Sunday, 2 July 2017, 10:04
Subject: What has Liverpool Docks got to do with Tintagel?

Letters to the Editor

From:
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Dear Mr Hislop,

In response to a planning application to redevelop Liverpool Docks in 2012 English Heritage said:

'The setting would be 'severely compromised', the archaeology of the docks would be 'at risk of destruction' and the city's urban landscape left 'permanently unbalanced' (Guardian 1-7-17 Liverpool's World Heritage Site at risk).

This was before EH became a charitable company, split (almost!) from Historic England, and was awarded a license to operate the public estate of scheduled monuments, including Stonehenge. At the same time, it reached agreement with the Duchy of Cornwall to manage Tintagel, a multi-designated site of scientific, landscape and archaeological importance.

'English' Heritage is the applicant to Cornwall Council, and to Historic 'England' (which regulates scheduled ancient monuments), to construct a bridge between the cliff and Tintagel island. Natural England (SSSI) and AONB Partnership (AONB and Heritage Coast) are both statutory regulators but are being treated as consultees in this process - geology and landscape are materially affected by the proposal..

Many people worldwide are saying: 'The setting at Tintagel would be 'severely compromised'; the archaeology of Tintagel would be at 'risk of destruction'; and the internationally renowned landscape will be left 'permanently unbalanced'.

A public inquiry should ask: 'Why are some statutory regulators omitted from decision-making whilst others seek to impose and possibly damage assets for which all regulators are equally responsible? Do several laws need realigning?' Why is the process for determining applications for Scheduled Ancient Monument consent so opaque and restrictive? How do we want our archaeology and heritage to be managed - as a resource, with academic and curatorial integrity, or as a cash-cow?

Yours sincerely
Bert Biscoe

PS Attached are two images - one a postcard of early C20th vintage; the other (the knight) was published in the New York Times on 27th June 2017 - in the latter, landscape, geology, archaeology have all been airbrushed to focus on fantasy!

