Historic England

Culture, Entertainment and Sport

Scheduling Selection Guide

Summary

Historic England's scheduling selection guides help to define which archaeological sites are likely to meet the relevant tests for national designation and be included on the National Heritage List for England. For archaeological sites and monuments, they are divided into categories ranging from Agriculture to Utilities and complement the listing selection guides for buildings. Scheduling is applied only to sites of national importance, and even then only if it is the best means of protection. Only deliberately created structures, features and remains can be scheduled. The scheduling selection guides are supplemented by the Introductions to Heritage Assets which provide more detailed considerations of specific archaeological sites and monuments.

This selection guide offers an overview of the sorts of archaeological monument or site associated with culture and entertainment which are likely to be deemed to have national importance, and for which scheduling may be appropriate. Such sites range from amphitheatres to racing circuits; from deer parks to mazes. It aims to do two things: to place these scheduled monuments within their historical context, and to give an introduction to the designation approaches which are employed.

This document has been prepared by Listing Group. It is one is of a series of 18 documents. This edition published by Historic England July 2018.

Please refer to this document as:

Historic England 2018 Culture, Entertainment and Sport: Scheduling Selection Guide. Swindon. Historic England.

HistoricEngland.org.uk/listing/selection-criteria/scheduling-selection/

Front cover
John Cobb, exiting one of the banked corners at Brooklands, Surrey, 1935. Opened 1907, this was the world's first motor-racing circuit.

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Introduction

This selection guide offers an overview of the sorts of archaeological monument or site associated with culture and entertainment which are likely to be deemed to have national importance, and for which scheduling may be appropriate. Such sites range from amphitheatres to racing circuits; from deer parks to mazes. It aims to do two things: to place these scheduled monuments within their historical context, and to give an introduction to the designation approaches which are employed. There is inevitably some overlap with listing, which is covered in a parallel (but separate) selection guide. This guide does not cover all categories of asset within this area: scheduling is concerned with the protection of sites, so important objects removed from their context are not covered, nor are sites or activities which have left no physical evidence in the landscape.

Evidence of the human desire for entertainment has been found in contexts as far back as early prehistory and has been recorded in pottery, sculpture and painting in Europe. Games, theatres, circuses and libraries were known throughout the Graeco-Roman world. In Britain, although artefacts thought to be childhood playthings have been identified from earlier contexts, the evidence for culture and entertainment is more ephemeral, with clearly identifiable structures and buildings associated with these only firmly identified in the Roman and later periods.

1 Historical Summary

Figure 1
The 'Old Work', Wroxeter, Shropshire. This Roman wall formed part of the entrance from the exercise hall (palaestra) into the baths. The prestigious complex was completed about AD150.

1.1 Roman

The Roman invasion of AD 43 brought with it new major cultural influences. This is particularly seen in the advent of formal buildings and structures designed and used principally for entertainment and leisure. Such continental structures were often spectacular architectural achievements, such as baths and amphitheatres, but their generally more modest English counterparts are perhaps less known. Although further examples remain to be located – the only known English example of a Roman circus was discovered during development work in Colchester, Essex – they remain rare nationally.

Bath buildings

The practice of communal bathing was an integral part of Roman urban life, and the public bath house served an important function as a place for relaxation and social congregation as well as exercise and hygiene. While bath houses varied in size and plan, according to the local population and bathing arrangements, all but the smallest consisted of a series of rooms of graded temperature containing a variety of plunge-baths.

The *frigidarium* (cold room) led progressively to one or more *tepidaria* (warm rooms) and *caldaria* (hot rooms). Bath houses could also include swimming pools, changing rooms, latrines, sauna and massage rooms, and were often linked to a *palaestra* (exercise area). Heated by hypocausts connected to nearby furnaces, they were linked to, and depended upon, an engineered water supply, drains and sewers. Most bath houses originated in the first and second centuries AD and continued in use, with alterations, to the fourth century.

In Roman towns, which principally lay in what is now eastern, central and southern England and south Wales, the bath house was typically one of the principal public buildings. Examples (all scheduled) include those at Huggin Hill in the City of London, and in Bath, while the baths at Wroxeter (Shropshire; Fig 1) and Leicester include some of the tallest standing Roman walls in Britain. Large and elaborate complexes have also been found within legionary fortresses such as Exeter and Chester, and associated with auxiliary forts, although they were usually built outside the fort. The best surviving example of a military complex is at Chesters on Hadrian's Wall (Fig 2).

A bath house was also a normal element of villas and other large rural houses; numerous examples are scheduled either as part of villa complexes or in their own right, and architectural elaboration is sometimes suggested. At the scheduled Gadebridge villa (Hertfordshire) a 21 by 12 metre swimming pool was added to the bath complex in about 325 AD. At Ashtead (Surrey), it has been suggested that the detached bath house may have been for industrial workers associated with a tile-making kiln.

Figure 2
Aerial photograph of the Roman bath house at Great Chesters Roman Fort, Northumberland. The bath house, which stood outside the fort, conformed to the usual military design with various hot, cold and intermediate rooms, together with furnaces, flues and a hypocaust system. The original bath house was completed in AD 79, but much remodelled in the third and fourth centuries.

Amphitheatres

Amphitheatres were oval or elliptical structures with seating arranged around a central open area or arena. The in-the-round seating focused attention on the central arena which was used for spectacles including wild beast hunts and gladiatorial contests. Amphitheatres were also used for criminal execution. Amphitheatre construction was well-established elsewhere in the Roman Empire by the time of the Roman invasion in AD43. In England, they were primarily constructed during the first and second centuries and remained in use for much longer.

Most amphitheatres stood near legionary fortresses, forts and major towns. Although some amphitheatres may remain to be discovered, they are rare nationally with just six certain (and scheduled) examples known: Chichester (West Sussex), Cirencester (Gloucestershire), Silchester (Hampshire), Chester, Maumbury Rings (Dorchester, Dorset) and the Guildhall Yard, London. Another possible example is scheduled at Charterhouse-in-Mendip (Somerset), associated with large-scale lead and silver mining.

These amphitheatres vary considerably in size, from Maumbury which is some 115 metres in diameter, down to around 50 metres across. Some saw adaption in later centuries: Maumbury, for instance, was adapted as a defensive earthwork by parliamentary forces in 1642.

Circus

A circus was a large, open-air structure designed for equestrian and chariot racing and public games, often associated with religious festivals. The Circus Maximus, Rome, is the best-known surviving example. Generally consisting of an elliptical track with two long sides and a single curved end, the track was flanked by tiered seating, often in wood; more elaborate examples had private boxes and stands for higher-ranking viewers.

Circuses are generally better-known in mainland Europe, and so far only one has been identified in England, at Colchester (Essex); this, like all known English amphitheatres, stands outside the city walls. The somewhat ephemeral nature of their construction – a track with wooden seating – may mean that further examples are located in the future.

Theatre

Theatres originated in ancient Greece and first arrived in England with the Romans. They consisted of a semi-circular auditorium, often utilising a natural hillslope to allow raked seating, facing a stage backed by a *scaenae frons*, or high wall, which served to provide a backdrop and improve the acoustics. The stage, *proscaenium* (arch over the stage) and *scaenae frons* could be elaborately designed, embellished with columns, niches and architectural features.

Theatres hosted plays, orations, and other stage performances rather than the spectacles usually associated with amphitheatres. A number of Roman theatres have been identified in England, although they remain rare nationally. The first to be identified (in 1849) was that at Verulamium, St Albans (Hertfordshire

For amphitheatres, circuses and theatres see the Roman Amphitheatres, Theatres and Circuses IHA.

1.2 Medieval and Post-Medieval

By the medieval period, the increase in available documentary evidence available allows us to gain a better picture of the role of culture, entertainment and even sport in English life. From festivals to plays and mumming, it is clear that entertainment and cultural pursuits played an increasing role.

Archaeologically, however, many of these pursuits left little in the way of physical evidence. Many activities took place in the great halls attached to manors, palaces and castles, while especially for major entertainments provided by, or for, the Crown temporary and ephemeral structures were run up. The establishment of more permanent venues was a later development, commencing in the later Tudor period.

For tournaments and tiltyards see the scheduling selection guide on Military to 1500.

Parks and hunting, and designed landscapes

From the later Saxon period the management and hunting of deer and other quarry was facilitated by deer parks. Elements of these, notably well-preserved lengths of boundary pale (that is a bank, originally topped with cleft-oak fencing or a wall) with an internal ditch, moated lodge sites and the sites of viewing towers have sometimes been scheduled, as have the archaeological remains of notable gardens and designed landscapes. These are treated in a separate scheduling selection guide on Gardens. Standing park buildings and lengths of boundary wall have been listed, for which see the listing selection guide on Garden and Park Structures. The criteria for the inclusion of designed landscapes on the Register of Parks and Gardens of Special Historic Interest are discussed in the selection guide on designed Rural Landscapes.

Animal fighting, menageries and zoos

Cockpits were arenas in which cock-fighting took place. This was a popular pastime at all levels of society, and examples of cockpits have been recorded from the twelfth century until the sport was declared illegal in 1849. Betting on the outcome of the contest provided the impetus to construct specialised venues for the sport, usually in the cellars or gardens of public houses or in the gardens of gentry houses. After the activity was banned, major cockpits appeared in remote locations, away from the eyes of the law.

The arena typically takes the form of a circular hollow or area surrounded by raked seating

Figure 3
The cockpit, Beckbury, Shropshire. This example, thought to be eighteenth- or nineteenth-century, is listed (at Grade II) rather than scheduled. It is typical in having a stone-edged central platform set in a bowl-like circular space surrounded by a holly hedge.

or standing room, usually about 30 metres in diameter, with a central sunken floor and a table on which the cocks would fight. The arena was often temporary, but permanent examples survive as earthworks, some with tables in the centre where these were made of stone (Fig 3). In more elaborate examples, galleries were constructed to improve the view of the arena for spectators.

Cockpits were once common both in towns and in the countryside. Relatively few were built of enduring materials, however, and surviving examples are rare. They include the two cockpits at Lymm Hall, Cheshire, and that at Park Hall Mansion, Bitterley, Shropshire.

Pits (or 'bear gardens') were used for the display and baiting of bears. Generally comprising a circular area, defined by high fences, they were over-looked by tiered seating providing a clear view of the arena where bears (or bulls), generally chained to a central post, were baited by trained hunting dogs. Bear-baiting was a popular entertainment, particularly during the sixteenth and seventeenth centuries, until banned in 1835.

Bear pits were often temporary and few early examples have been recorded. There are a few listed bear pits, and parts of several animal-baiting arenas have been located by excavation – and subsequently scheduled – close to the Rose and Globe theatres in London's Bankside.

In the Middle Ages and beyond diplomatic gifts were made of animals, ranging from the practical – fine warhorses – to the exotic and dangerous. The latter needed special accommodation, and in England the earliest-known menagerie was kept at the royal palace at Woodstock (Oxfordshire) by William I. The main menagerie from around 1210 was at the Tower of London, in the D-shaped barbican later known as the Lion Tower. This remained here until the 1830s when the animals were removed, some to Regent's Park Zoo. Menageries – rarely housing dangerous beasts, however – were revived as a popular feature of eighteenth-century landscape parks: for these see the listing selection guide on Garden and Park Structures.

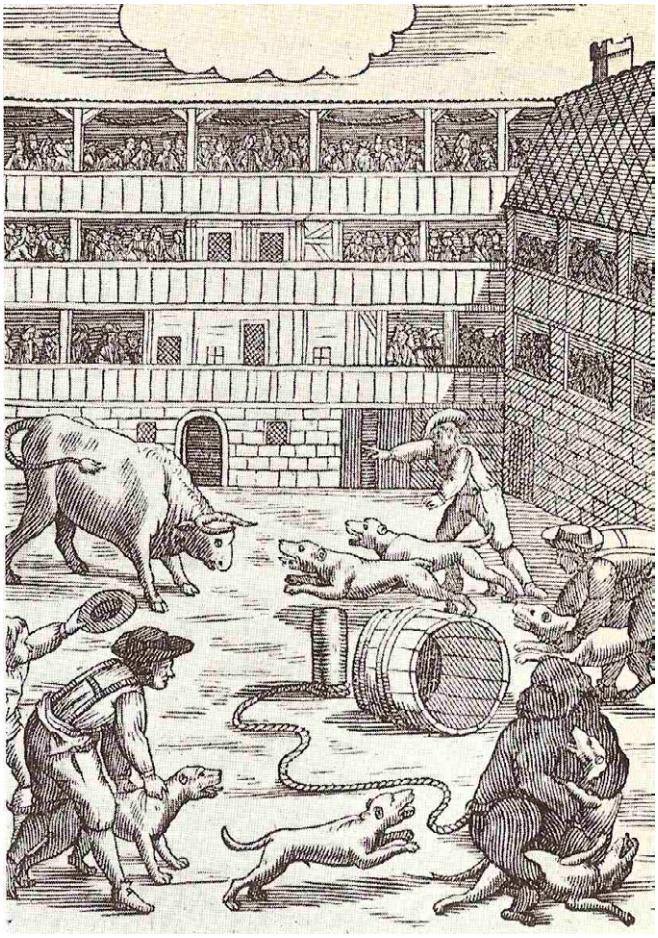

Figure 4
A bull- and bear- baiting ring from a seventeenth-century print.

Medieval and later theatres

Medieval playing places are an early form of outdoor theatre for the performance of plays, generally religious or moralistic in nature, or more secular entertainment such as juggling, acrobatics, music or storytelling. They ranged from the ephemeral which were no more than gathering places, often at local landmarks, to more formal structures such as the apparently purpose-built structure at Plain an Gwary, St Just, Cornwall. Earlier structures were also sometimes adapted to provide playing places, such as the prehistoric round at Carlyon Farm, Kea or St Piran's Round, Perranzabuloe (both also in Cornwall).

Purpose-built playhouses emerged during Queen Elizabeth's reign, alongside the flourishing of English drama. The first, short-lived example – the Red Lion, Whitechapel, London – dated from 1567.

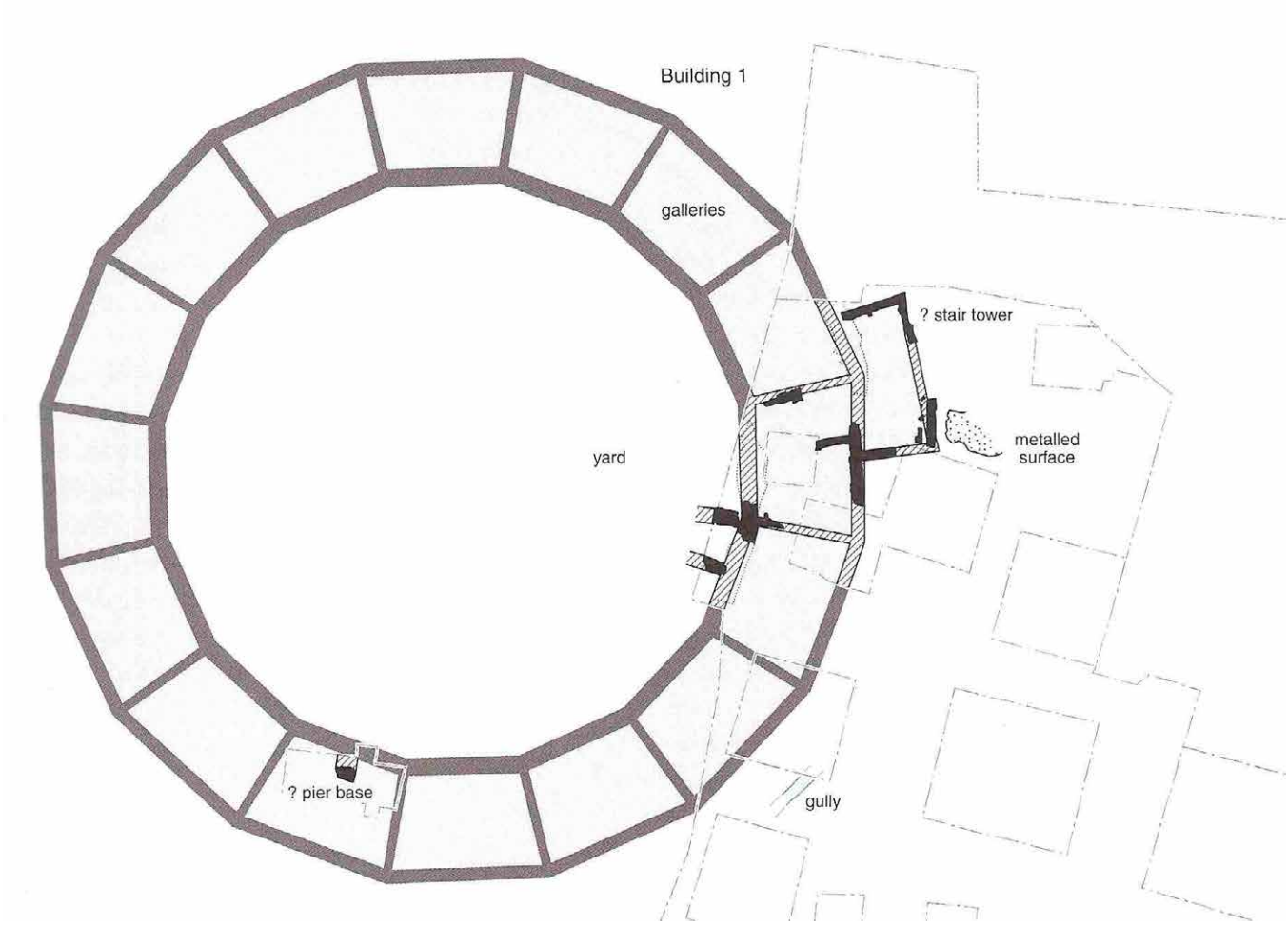

Figure 5
Conjectured foundation plan of The Globe theatre, London, based on excavation. The precise details remain uncertain, although its overall width was probably between 90 and 100 feet (27 and 30 metres).

Others followed in the 1570s and 1580s; best-known is The Globe, at Bankside, London, opened in 1599: parts of its footings were discovered in 1989. These were all half-timbered structures (the famous 'wooden o' of Shakespeare's Henry V), with galleries and ground floor.

Mazes

Mazes, or labyrinths, have a long history of construction and use, with the first recorded maze design being the seven-ring classical or Cretan pattern. They range in size from small mazes intended to be traced with a finger to large and elaborate examples which are followed on foot.

Early examples of classical maze patterns are known from rock carvings such as those in the Rocky Valley, Cornwall. During the Roman period, maze designs were incorporated into mosaic pavements, with the path meandering through a quadrant at a time, working clockwise, often towards a central image. Only six Roman labyrinth mosaics are known in England, although further examples may await discovery.

From the medieval period onwards, mazes take on new purposes and significance. The Christian church adopted the maze as an allegory for life's journey, and in particular for the spiritual journey towards redemption. The seven-ring classical design was elaborated to eleven rings, with the paths ranging freely through the quadrants and crossing back on themselves on each of the principal axes so that the image of the cross was presented when viewed from above. Although the design first appears in a tenth-century

Figure 6
The turf-cut maze, Saffron Walden (Essex): at 35 metres across it is England's largest. Its date is unknown, although it predates 1699 when money was spent on recutting it. Lying on The Common, this was and is a public amenity. The overall length of its paths is 1,500 metres.

manuscript, the oldest known example of the eleven-ring Christian labyrinth is the Cemin de Jerusalem in Chartes Cathedral, France, dated to 1235. Here the labyrinth symbolised the pilgrimage to Jerusalem and completion of the maze was an act of penance.

Although there are no pavement mazes (as laid out in the floors of some French cathedrals) known in England, the eleven-ring form was widely adopted in turf mazes, created by digging a trench to create a turf dividing barrier which served as a raised pathway on which to walk. England has eight extant turf mazes including The Maze, Saffron Walden, Essex (Fig 6) and Julian's Bower, Alkborough, North Lincolnshire, although place-name evidence suggests the former presence of some 200 sites across Britain as a whole. In England they are generally concentrated in the south and the midlands.

From the fifteenth century increasingly elaborate puzzle mazes were built, often as part of designed landscapes at great houses. The most famous of these is the Hampton Court hedge maze, laid out 1688-89.

1.3 Modern times

A section of the banked concrete motor-racing circuit at Brooklands (Surrey; Fig 7), which when opened in 1907 was the world's first such sporting facility and which in 1926 staged Britain's first Grand Prix, was scheduled in 1975. In general, however, it is very rare for nineteenth-century

and later structures associated with culture, entertainment and sport to be designated through scheduling. Listing has been, and remains, the principal means of protection for such structures possessing special interest, from well-known examples of sporting arenas and stadiums to unusual survivals such as the Rom skatepark of 1978 that is listed in Hornchurch, Greater London.

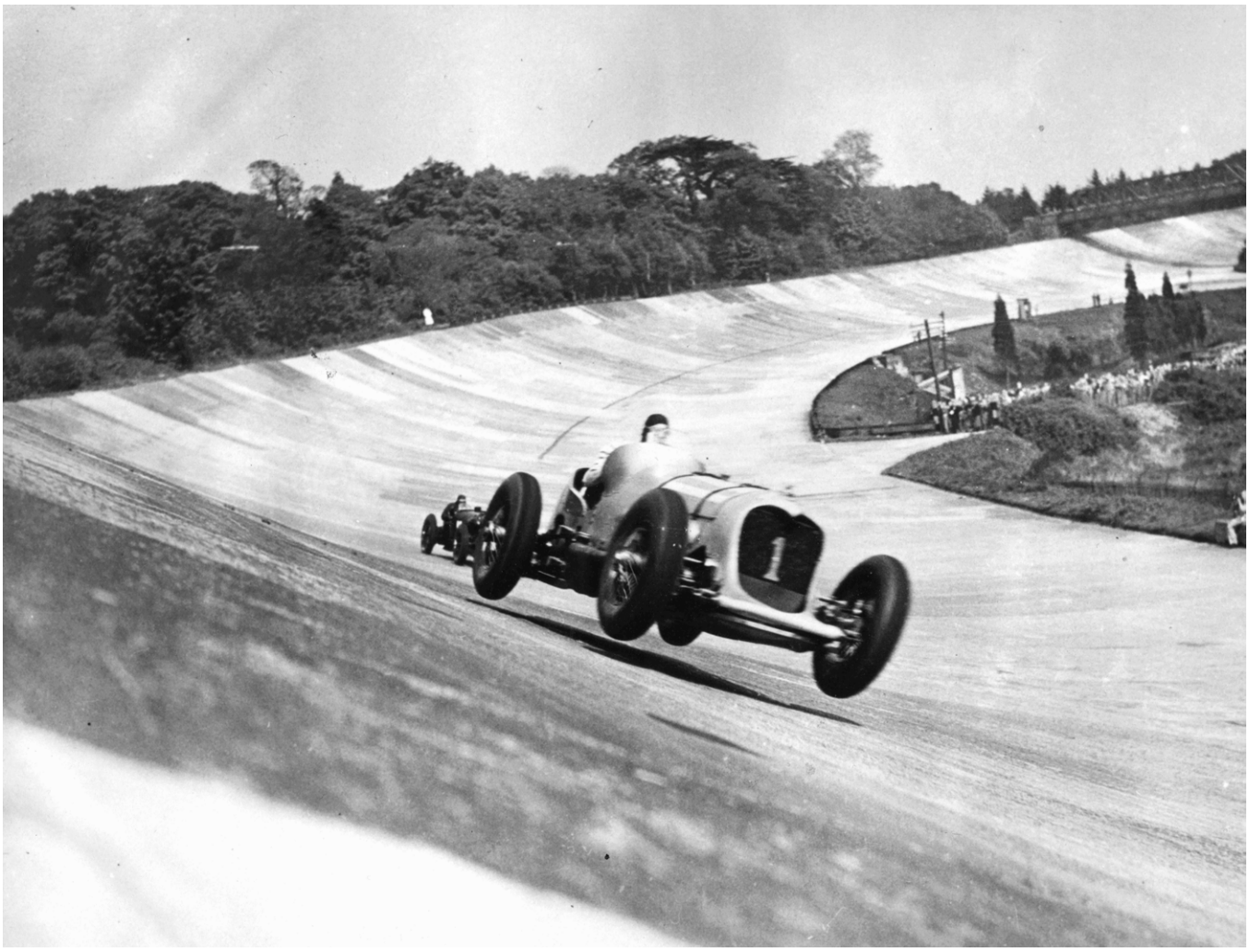

Figure 7
John Cobb, exiting one of the banked corners at Brooklands, Surrey, 1935. Opened 1907, this was the world's first motor-racing circuit.

2 Overarching Considerations

2.1 Scheduling and protection

Archaeological sites and monuments vary greatly in character, and can be protected in many ways: through positive management by owners, through policy, and through designation. In terms of our designation system, this consists of several separate approaches which operate alongside each other, and our aim is to recommend the most appropriate sort of protection for each asset. Our approach towards designation will vary, depending on the asset in question: our selection guides aim to indicate our broad approaches, but are subordinate to Department for Digital, Culture, Media and Sport (DCMS) policy.

Scheduling, through triggering careful control and the involvement of Historic England, ensures that the long-term interests of a site are placed first. It is warranted for sites with real claims to national importance which are the most significant remains in terms of their key place in telling our national story, and the need for close management of their archaeological potential. Scheduled monuments possess a high order of significance: they derive this from their archaeological and historic interest. Our selection guides aim to indicate some of the grounds of importance which may be relevant. Unlike listed buildings, scheduled sites are not generally suited to adaptive re-use.

Scheduling is discretionary: the Secretary of State has a choice as to whether to add a site to the Schedule or not. Scheduling is deliberately selective: given the ever-increasing numbers of archaeological remains which continue to be identified and interpreted, this is unavoidable. The Schedule aims to capture a representative sample of nationally important sites, rather than be an inclusive compendium of all such assets.

Given that archaeological sensitivity is all around us, it is important that all means of protecting archaeological remains are recognised. Other designations such as listing can play an important part here. Other sites may be identified as being of national importance, but not scheduled. Government policy affords them protection through the planning system, and local authorities play a key part in managing them through their archaeological services and Historic Environment Records (HERs).

The Schedule has evolved since it began in 1882, and some entries fall far short of modern standards. We are striving to upgrade these older records as part of our programme of upgrading the National Heritage List for England. Historic England continues to revise and upgrade these entries, which can be consulted on the Historic England Website.

2.2 Heritage assets and national importance

Paragraph 194 and footnote 63 of the National Planning Policy Framework (July 2018) states that any harm to, or loss of, the significance of a designated heritage asset should require clear and convincing justification and for assets of the highest significance should be wholly exceptional; 'non-designated heritage assets of archaeological interest that are demonstrably of equivalent significance to scheduled monuments, should be considered subject to the policies for designated heritage assets'. These assets are defined as having National Importance (NI). This is the latest articulation of a principle first raised in PPG16 (1990-2010) and later in PPS5 (2010-2012).

2.3 Selection criteria

The particular considerations used by the Secretary of State when determining whether sites of all types are suitable for statutory designation through scheduling are set out in their Scheduled Monuments Policy Statement.

3 Specific Considerations

Culture and entertainment sites and structures of all periods and types are nationally rare until the later eighteenth century. Although once numerous, their often transitory nature, means that they have left little trace. The archaeological record is, however, potentially important for what it tells about how these sites were used, complementing the slender documentary evidence. These fleeting glimpses of how our ancestors enjoyed themselves provide rare but important insights into past social customs which counterbalance the rather fuller evidence which survives for working lives.

The principal factors taken into account by the Secretary of State when considering the national importance of a monument are its archaeological and historic interest, but its architectural, artistic and traditional interest may also be considerations.

4 Select Bibliography

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5 Where to Get Advice

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HEAG241
Publication date: May 2012 © English Heritage
Reissue date: July 2018 © Historic England
Design: Historic England