

## CHAPTER

## 5

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# DEVELOPING YOUR IDEAS

OPTIONS APPRAISAL, FEASIBILITY STUDY,  
ARCHITECT'S BRIEF AND THE DESIGN STAGES

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## TEAM PRAYER

Heavenly Father, we come to you today asking for your guidance, wisdom, and support as we begin this meeting. Help us to engage in meaningful discussion; allow us to grow closer as a group and nurture the bonds of community. Fill us with your grace, Lord God, as we make decisions that will affect the church community, and continue to remind us that all that we do here today, all that we accomplish, is for the pursuit of truth for the greater glory of You, and for the service of humanity. We ask these things in your name, Amen.



“In choosing how best to manage its spaces there is a ‘triangle of tension’ between the church retaining use of its spaces for church activities, the renting out of spaces for income generation and using spaces to serve the local community. Finding the appropriate balance may take time and may also change over time as circumstances require. A redevelopment should enable more mission... not just make our lives more comfortable.”

Assets not Burdens: using church property to accelerate mission by Tim Thorlby, The Centre for Theology and Community, January 2017

**Having consulted with the community, you’ve probably found that people suggested a range of solutions and projects. There may be one that stands out above all the others, but that doesn’t necessarily mean it is the best option. Now is a good time to assess all the options and work out which solution your team feels best solves the problem and is the most feasible.**

You will also be looking at the impact each option will have on the building and balancing that against the benefits of each option. Working through all the options will help you when you come to make the case for the changes you want to make. You should read this Chapter in conjunction with Chapter 6 which deals with seeking permission to make those changes.

Before you start commissioning drawings, developing definitive proposals or engaging a professional adviser there are a few things you need to think about.

## SHARING COMMUNITY SPACE WITH WORSHIP SPACE

Making changes to space set aside for worship has to be carefully considered and there may be initial tensions caused by sharing the same space for both church and community use. The key is to have a coherent vision, which you can communicate to others whether they are in your own congregation, or from the wider community. Never feel that you have to hide God away, but at the same time, don't expect that all your users will necessarily share your faith, or your attitude to the place in which worship takes place. There may well be tensions but don't lose sight of the fact that you are a living, working place of worship.

You may also need to remember this when completing funding applications. Some funders won't fund religious activities, but will fund community activities taking place in a religious building. The trick is to be discerning about when it is appropriate to use religious language in each situation, without denying your faith focus.

You will need to think through how you will worship after the changes, which might include new seating. It might provide opportunities to try out different forms of worship. There may be practical issues such as if community events are taking place on Saturday night what are the arrangements to make sure everything is ready for the 8.00am Sunday service.

Any changes must work for both church and community use.

Finally, how may it change things on a day to day level? If there is a mother and toddlers group taking place in the nave of a church, is it still possible for someone to visit the church and find a quiet space? What happens to a regular activity when the church is needed for a funeral, for example? There is also the issue of what is sometimes referred to as 'homeliness versus holiness' i.e. does the introduction of too much carpet and too many chairs, run the risk of losing something you value? A sense of awe, perhaps, and that the church is a special and purposeful space?

**Think about how you can raise and discuss this issue** with (a) the rest of the congregation (b) the wider community who, while not regular church attendees, may still feel the role of the church should be to remain solely as a place of worship.

## A MAJOR RE-ORDERING MAY NOT BE NECESSARY

Before you start making firm decisions on what changes you are going to need to make, you need a clear idea of what new uses you are going to introduce into your building. You need to have found out and understood what the specific requirements of those new uses are going to be.

In respect of seeking permission and funding as well as gaining support, it is not going to be enough to say you need a toilet or a flexible space. You will need to be able to explain why and also explain why you want it to be located there.

Are you thinking of a specific additional use or are you seeking to create ‘a flexible space’? It is important to think through specific uses both in the short-term and the long-term. Who will be your new users and most importantly when and how will they be using your building?

You will have established this as part of your discussions with your current users and the community. (See Chapters 1 and 2.)

### Things to think about include:

- **Do you need to physically divide up the space?** Do you need to create separate spaces e.g. a sound-proofed room for regular meetings that would enable other groups to be using the church for different activities at the same time? Do you want to be able to create separate spaces and entrances for children? Are you going to be renting out a permanent space within your building? Or will different groups use the same space, but at different times? If so, will one group need to walk through another group’s space? Will there still be a quiet space available at all times? Some uses may require privacy.
- **Don’t settle on obvious solutions** - there might be better ones. Divisions can be created between the nave and chancel and aisles. You can even create a mezzanine floor, but dividing spaces with full-height screens or partitions can be hugely expensive and visually damaging. Will you be able to get back the full space for particular occasions e.g. Christmas, a large wedding or funeral? You can consider sliding partitions or it might be possible to ‘divide’ a space with clever use of flexible modern lighting and heating.
- **Do you want seating that can be easily moved or cleared away and stored when you want to create an open space?** This can be a very sensitive issue. A thorough case for removal of all or part of existing seating such as pews will have to be made and you will need to look at the building interior as a whole. You will also have to show that any replacement seating combines good design and quality materials with comfort, while maintaining sympathy with historic interiors. There is a very helpful section about seating on the **ChurchCare** website at [www.churchofengland.org/sites/default/files/2019-01/ccb\\_seating\\_guidance\\_2018.pdf](http://www.churchofengland.org/sites/default/files/2019-01/ccb_seating_guidance_2018.pdf)



## CASE STUDY

# ST MICHAEL'S CHURCH, AYLSHAM, NORFOLK, DIOCESE OF NORWICH, COFE

<https://en-gb.facebook.com/Aylshamparishchurch> // [www.aylshamparishchurch.org.uk](http://www.aylshamparishchurch.org.uk)

Population: 6,016 (2011 census)

**Aylsham is a busy market town on the banks of the River Bure in Norfolk, and St Michael's, the Grade I listed parish church is the town's oldest building and stands in the town centre.**

Major refurbishment projects during the last few years have not only enhanced worship, but enabled the church to open its doors to the wider community for concerts, exhibitions, bring-and-buy sales and tea and coffee during summer.

During earlier works pews were removed from the south aisle and the front of the nave where a dais was built to accommodate the lower altar table. The current heating and sound systems were added and a lighting system, which included award-winning fluorescent tubes in the nave was installed. That was replaced when from 2000 onwards the appearance of parts of the church was dramatically altered. This was thanks to major fund-raising efforts which included the introduction of the Monday Market in the church.

The West end floor was raised to enable a level access from both doors, with a ramp curving down to the nave. A small kitchen, servery and disabled toilet were added and a children's corner replaced the marble Jeremy tomb which moved to the nave. The pews were

removed from the North aisle and the North transept was cleared to create open spaces for exhibitions and worship groups. The new computerised lighting system which includes 18 chandeliers and targeted spot lighting enhanced the atmosphere.

Work was also carried out between July and October in 2016 creating a small separately heated and sound insulated room within the building.

The appointment of the Revd Canon Andrew Beane gave new impetus to long-awaited plans for the room, which among several functions, serves as a space for children's activities during Sunday services, and also as a choir vestry and meeting room.

The final cost was £102,152 including all professional fees and VAT and the funding came entirely from the Church, with a significant legacy from former parishioner, Mrs Molly Long, to whose memory the room is dedicated.





It has exceeded all expectations and in addition to the functions mentioned above there are regular bookings by other local groups, including children and adult choirs, U3A and schools staff meetings.

The main challenge initially was obtaining the necessary consents and approvals. Although the local DAC was supportive from the outset, other Heritage Bodies opposed the design approach. Costs increased significantly between the original draft proposals and finalised plans and a small overspend during the work challenged the Parish. However, it is felt it got good value for money given the facility provided and the quality of the finishes etc.

The church offers Wi-Fi and hosts the Make & Take, After School club, organ recitals, a chair pilates class, the New Brew coffee shop, SingFest! choir taster sessions, bell ringing and the popular Monday Sale among many other events.

- **Installation or upgrading of facilities**

- people have a higher expectation of comfort these days. Think about specific uses e.g. if you are intending to provide a venue for concerts etc. then ensure you have enough lavatories.

When thinking about kitchens versus smaller serveries, think about the long term. It may be that a servery is sufficient for current and immediate uses, but what about if the use of your building increases?

- **Sound-proofing is important** - you will need to think about the materials used for physical divisions, for instance a glass screen can retain views from the west end to the east end or enable windows to remain visible. But will it be sound-proof enough to house the Sunday school during services?

**Empowering Design Practices'** *Explore Design* resource uses ten design themes including *access, flexibility, context, identity, resources, security, legibility, maintenance, delight and enterprise* to help you think about design solutions to meet your needs. <http://explore-design.empoweringdesign.net/>

- **Extensions** - any alterations to a church's exterior will have a noticeable impact on the building's character and atmosphere, will need additional Local Authority consent and will be costly. Consider carefully whether the need for change is properly justified. Proper consideration of the real requirements might show that new facilities can easily be accommodated within the church building and that an extension is not necessary. If you do decide to build an extension then the quality of design and choice of materials is very important. It is possible to construct an extension entirely different in style and material to the existing building, but great care needs to be taken if it is to complement the original. **ChurchCare** has advice here [www.churchofengland.org/sites/default/files/2018-12/CCB\\_Reordering\\_Alterations-and-extensions\\_May-2013.pdf](http://www.churchofengland.org/sites/default/files/2018-12/CCB_Reordering_Alterations-and-extensions_May-2013.pdf) and the **Society for the Preservation of Ancient Buildings** also has a useful statement on church extensions here [www.spab.org.uk/advice/conservation-advice/church-extensions](http://www.spab.org.uk/advice/conservation-advice/church-extensions)



- **Project design** - the amount of care and attention to the project will come through in the well resolved details and the beautiful spaces that have been created. It may well cost more, but choosing robust, high quality materials that will wear well and feel good in many years to come is worth it.
- **You will also need to be aware of the state of your building.** Check your latest quinquennial report or equivalent. Any major repairs should be undertaken prior to embarking on new works. While repairs can be included as part of your community project, you will probably have to apply to separate funding programmes.

## THE THREE ELEMENTS THAT SIT AT THE HEART OF A SUCCESSFUL RE-ORDERING PROJECT

Alex Coppock of Communion Architects has been the lead architect on numerous church re-ordering projects and shares his thoughts on what he sees as the three elements you must get right if you are to make a success of a church re-ordering project.

1

### Develop and hold a vision of what your church needs

To gather consensus from the very earliest stages of your project, it can help to start by simply asking: what place do we want our church to have in our community over the next 25 years? Once you have this overarching vision of what the role and vision is for your church in your community, you can then consider how the building needs to respond in order to achieve it. You also have the tools to start to think about your statements of Significance and Needs.

2

### Commit to communication throughout the lifetime of the project

The success of the church re-ordering project will depend on your ability to communicate the shared vision with energy and enthusiasm. Your architect will be able to run workshops and presentations that communicate your plans to groups, funders and partners. However, time and again, it's the one-to-one conversations that you have with members of your local community that will be vital in selling the message and the vision day by day.

3

### Ensure the financial sustainability of your building

Funding bodies may be able to support the project with funds to carry out the re-ordering project if they support the shared vision and robust and sustainable plans to achieve it. However, it is your responsibility to ensure those plans are put into action and that you achieve long-term financial sustainability. This is something that will require an ongoing commitment of energy and enthusiasm that reaches far beyond the process of re-ordering itself.



## CASE STUDY

### ST PETER'S CHURCH, PETERCHURCH, HEREFORDSHIRE

*St Peter's Church is situated at the centre of Peterchurch, Herefordshire, a rural community.*

Population: 1,000 people (2011 Census)

**The church building is an unaisled, four cell church dating from the 12th century which was heavily restored in the Victorian period. Although structurally most of the building was in a reasonable state of repair, the lack of viable space, light, heat and power and basic facilities such as WCs or a kitchen meant it had limited use.**



The story of the re-ordering of St Peter's illustrates the importance of all three points outlined above.

The Revd Simon Lockett's vision for the building was underpinned by two beliefs. The first was that the Church should be there for the community. The second was that the Church should work for justice. He felt his community faced an injustice because it didn't have access to the local services that were needed. By re-ordering the building to create a suitable space it would be fulfilling its place in its community and correcting this injustice.

After careful discussion, the PCC entered into a partnership with Herefordshire Council that allowed the church to be re-ordered to create a sustainable, multi-use community building and we worked with the multiple stakeholders to develop a solution that provided all the facilities needed while changing as little as possible about the existing building.

The Revd Lockett's energy and approach was and is central to the success of the project. Whenever he encountered dissent during the re-ordering process he was able to share his vision and create another project champion. He was instrumental in securing a partnership with Herefordshire Council to deliver Sure Start services from the building and in gaining the funds needed. Similarly, when funding for Sure Start ended, he had the energy to re-envisage the project and ensure its continued viability.

Today, The Hub at St Peter's is an overwhelming success. It has a hugely popular lending library. There are weekly activities such as yoga classes, a community choir and a baby and toddler group. There is also a community café and a staffed information point. Above all, the church is continuing to be used as a place of worship for midweek and Sunday services.

## UNDERSTANDING YOUR CHURCH AND COMPLETING A STATEMENT OF SIGNIFICANCE AND A STATEMENT OF NEED

As soon as it becomes clear that your project may involve changes to the interior or exterior of the church building and/or its contents, you will need to seek permission. Even if it is a listed building, this doesn't mean that you can't make changes or enhance it. It just means that in order to make alterations, you will be required to present good reasons and show that your scheme is based on a sensitive understanding of the cultural and heritage significance of your church and will minimise the harm to the special historic, architectural, archaeological and artistic merit of the building, its contents and setting. (Chapter 6 explains more about this important part of the process.)

At this stage, you need to first evaluate the significance of what you have and then, secondly what you need and why. Both you and your building advisor bodies need to understand the impact your proposals will have on the building and whether that impact is appropriate and if not, if there is another, less intrusive way of achieving the same outcome.

**Start thinking about this as early as possible in the process and not when you are starting to develop fixed ideas.**

**A warning:** a vision which has been developed with little or no regard for its impact on the significance of the building, or the setting of the alteration, including tombs and furnishings etc., will undoubtedly lead to problems when you present your proposals to your church authority and other statutory consultees.

The best tools are Statements of Significance and Need. Indeed, they are now a requirement for any building project that involves a listed place of worship and all places of worship within the denominations covered by the Ecclesiastical Exemption (See Chapter 6).

Completing these two documents will help you to understand your place of worship, its history and previous changes that have taken place. Taking the time to do this will reveal potential and limits. If your building is listed and especially if it is listed either Grade II\* or I, you may not be able to make all the changes you want and you will have to seek advice on how you can achieve what you want.

**A Statement of Significance** should describe how the building has evolved over time. It should describe when the various parts of the building were constructed and when notable additions were made to the interior, for instance the pews, the pulpit, organ or stained glass. It should provide a summary of why they are important and the contributions they make to the character of the building. You must revisit this Statement at regular intervals over the years and consider it at all times to be a working document. (There is more about this in Chapter 6.)

**A Statement of Need** should be a document which serves both the parish and those involved in the faculty (permission-granting) process. It is the parish's opportunity to explain, justify and rationalise the proposals to all interested parties, having regard to the Statement of Significance and the impact of the proposed changes. It should set out the reasons why it is considered that the needs of the parish cannot be met without making changes to the church building and why the particular proposed changes are regarded as necessary to assist the church in its worship and mission. Liturgical requirements will have to be balanced alongside any proposals for the enhancement of the building for easier access and wider use by the community. The Statement should particularly highlight the significance of those parts which are to be altered.

### Conservation Management Plans

Some major churches are of such complexity and significance, or the impact of the proposed project so large and controversial, that Statements of Significance and Needs may not be sufficient. [www.churchofengland.org/sites/default/files/2018-11/CCB\\_Conservation-Management-Plans.pdf](http://www.churchofengland.org/sites/default/files/2018-11/CCB_Conservation-Management-Plans.pdf)

**Cadw** are encouraging parishes with significant proposals to also create a Heritage Impact Assessment. The Statement of Significance would be part of this. See: [www.cadw.gov.wales/docs/cadw/publications/historicenvironment/20170531Heritage%20Impact%20Assessment%20in%20Wales%2026917%20EN.pdf](http://www.cadw.gov.wales/docs/cadw/publications/historicenvironment/20170531Heritage%20Impact%20Assessment%20in%20Wales%2026917%20EN.pdf)

## GETTING SOME EXPERT ADVICE AND GUIDANCE EARLY ON

Seek pre-application advice from your denominational buildings advisory body e.g. for the Church of England, your Diocesan Advisory Committee (DAC). They are experts and importantly their advice is free and could well save you time and energy. They can alert you to likely concerns and give you advice on what is likely to be approved and what is not and will be able to suggest other possible solutions which may help to minimize impact. They may also be able to let you know of any similar projects nearby that you could learn from. Starting a dialogue at an early stage should also help you to continue effective dialogue through the later stages of an application. (See more in Chapter 6.)

They will advise on whether you should make initial contacts with other bodies such as the Church Buildings Council (Church of England), Historic England, the National Amenity Societies and the conservation officer and planning department at the local authority.

If you have a specific project in mind such as opening a community shop or café, or hosting or helping to run a particular service, you may need to get some more expert advice or guidance on what is actually involved and how it might work in practice. (See resources at end of this Chapter and in Chapter 16.)

## CASE STUDY

# ST JAMES & EMMANUEL CHURCH, DIDSBURY, DIOCESE OF MANCHESTER, COFE

[www.homecommunitycafe.org/about-home.php](http://www.homecommunitycafe.org/about-home.php)

Population: 26,788 (2011 Census)

**The Grade II\* listed Victorian church transformed its foyer, which was previously wasted space, into a lively venue and centre for the whole community and it now includes a kitchen, toilets, fellowship area and baby changing area.**

St James and Emmanuel Church, Didsbury, which set up Home Community Café in its foyer was the runner-up in the Marsh Awards for Innovative Church Projects 2017, receiving a £500 prize.

[www.nationalchurchestrust.org/marsh-awards-innovative-projects/marsh-awards-innovative-church-projects-2017-winners](http://www.nationalchurchestrust.org/marsh-awards-innovative-projects/marsh-awards-innovative-church-projects-2017-winners)

The café is open every day and offers good quality food and drink, volunteering opportunities and a venue for community events - including pre-school stories in the mini-Home Café Corner, an impromptu ukulele jam or a community group meeting in the Living Room. Not-for-profit groups are welcome to use the Living Room for free and it had hosted more than 30 different groups in the 18 months up to mid-2017 including a dementia café, a knitting group, a Lego club, support for start-up businesses, and spoken word nights. There is also a well set up play and book area for small children and a garden.

A registered charity, Home, is run by volunteers and all profits made over and above the running costs are reinvested locally. Its suppliers are also carefully picked for factors like sustainability and being good to the planet. Home can be hired for events – and has hosted a wide range including support groups, private parties, concerts, exhibition launches, performance evenings and AGMs.

The church offers work placements to volunteers in partnership with

other charities, including Head Start, a mental health charity, and Work Fit, which supports people with Downs Syndrome to enter the workplace.

Nearly 70 volunteers take part each year and one said: *“Home changed me and changed my life... I have friends now, I laugh all the time.”*

The Marsh Awards judges were impressed with the highly efficient management model, the rapid growth of the project and the range of activities on offer and its partnerships with other organisations. They said: *“the project is contributing to use and engagement with the church and to the sustainability of the building. There was strong awareness of the community’s needs and of the need to invest in the building to support future development.”*



## OPTIONS APPRAISAL AND DEVELOPING YOUR BRIEF

If there are a range of possibilities in front of you — even if one idea in particular is coming to the fore — it is useful to undertake a detailed objective assessment before too much work has been done and too much commitment given to a particular outcome. It may well be that the proposed idea is a good one, but is it the best solution to the problem?

Sometimes referred to as **SWOT Analysis**, this is an exercise where you look at each of the ideas that have emerged and consider the Strengths, Weaknesses, Opportunities and Threats for each one. This will help you to think realistically about what might be possible.

All those bodies from whom you will have to seek approval as well as the majority of funding bodies will want to see your application supported by a summary of what options have been considered to meet your identified need and their strengths and weaknesses both in terms of impact on the building and effectiveness in addressing the need. This will help them to decide whether your proposal is the best solution. It may well be that a better solution can be found, one that doesn't require so much funding for example.

You should be able to say with confidence that *“we've looked at doing, this, this and this, but decided that our solution is the best solution to this problem because...”*

Organise a meeting where the Group can carry out this exercise. One way to do this is to draw a grid. You only need four columns, and as many rows as you have possible solutions.

SOLUTION	BENEFITS	DRAWBACKS	SUMMARY

In each row, list one of the solutions to the problems, then identify the benefits in the next column, the drawbacks in the column after, and finally, make a summarising statement about that solution. Then do the same with your next solution idea. Remember to include the financial costs and building works for each option.

As part of the exercise, get the Group to answer the following pertinent questions. Again, the answers will help you with your grant funding applications forms.

- Why is **the preferred** solution the best solution for this problem?
- Why are you the **best group** to deliver this project?
- What would happen if the project **didn't go ahead**?
- Have you assessed **all of the options**?

Be specific with your answers. Know exactly why your solution is better than all of the other ideas. Be clear as to why you are the best group to deliver this project. You may have decided to set yourselves up as an independent community group, separate from the PCC, but a funder may question this. Would the PCC be better placed to implement this project?

Another way of looking at your options is using this slightly more complicated grid to examine each option.

Acceptable	Allowable	Achievable
Reasonable	Legal	Feasible
Integrity	Propriety	Viable
Desirable	Permissible	Realistic
Supported	Approved	Deliverable
Marketable		Fundable
Agreeable to the congregation and the community		Sustainable
Championed		

And what exactly would happen if the project didn't go ahead?  
What changes won't happen if the project doesn't go ahead?

## IT IS NOT THE END OF THE WORLD

If, while going through this stage, you suddenly realise that perhaps you have not identified the best solution to your problem, try not to be too disheartened. In fact, it is a good thing that:

- this has been identified now, and not after you have spent time and money getting plans drawn up or completing grant applications forms.
- you haven't wasted any more of your time progressing with a solution that may not have worked.
- you haven't had to give the community disheartening news when a grant funder has rejected your application.
- none of your work undertaking community consultation or the establishment of your community group has been wasted. You may still identify a more suitable solution to your problem.
- all of your preparatory works in establishing your community group, or the partnerships you have built, are still valid and important. Your new solution may still use this work.
- you can better explain to the local community why you selected the solution you did when you next come to inform it about your progress. Similarly, it will strengthen any information you provide to funding bodies.

## CASE STUDY

# ST JOHN'S CHURCH, HAFOD, SWANSEA, CHURCH IN WALES

[www.jlb2011.co.uk/walespic/churches/swansea4.htm](http://www.jlb2011.co.uk/walespic/churches/swansea4.htm)

**St John's Church, Hafod, Swansea is a large Grade II listed Victorian church in the perpendicular style, completed in 1879 at a cost of £6,000. It forms part of an area that was originally developed as a "model village" for the workers of the nearby copper works, owned by the Vivian family.**



By the late 1990s, the parish were struggling to keep St John's open and could not afford to meet the cost of repairs recommended in the last Quinquennial Inspection report. This prompted the Archdeacon of Gower and the then incumbent, to start exploring ways to remove the burden of repair and maintenance costs from the parishioners and maintain a Christian presence in the area.

They considered various options:

- Selling part of the site to raise funds (it was subsequently decided there was not enough land to make this option viable)
- Demolishing the existing building to make way for a new development that would also incorporate a new small church on the site
- Adapting the existing church

The third option was considered the best solution and talks began with a local housing association, Gwalia, which had been involved with several other church and

historic building schemes. A feasibility study concluded it would be possible to adapt the present building to provide flats and keep a worship area. The PCC, Diocesan Church and Pastoral Committee and Swansea City Council Planning Committee worked closely together to develop the scheme which was completed in 2000.

The rear part of the church has been redeveloped to accommodate ten flats (the nave is on a 125 year lease from the Church in Wales to Gwalia). The front part of the church (chancel and vestry) has been redesigned to give a worship area, hall, kitchen and toilets and there is a new roof over the whole building. The repairs/redesign were paid for by Gwalia, with the grounds jointly maintained by them and the Church in Wales. St John's continues its mission and ministry with close links to the school next door and the local community, and the residents of the flats are very happy with their accommodation!

## THE FEASIBILITY STUDY OR STRAIGHT TO DESIGN?

Once you have identified a solution, which the Group feels is best for your community, then you need to decide whether to undertake a formal **feasibility study** or whether you need to brief your architect to go straight to the design stage and produce a fully worked up set of plans, fully costed and showing what it is you propose to do. The two options are explored below, but whichever option you choose will require you to gather together and assess all the evidence to show that what you are proposing is a viable project.

For medium to large complex projects, you will probably be asked to provide a feasibility study by your denominational buildings advisory body and by funders. The more complex the project, the more likely this will be. However, in the case of many small projects, this is not necessary and the funds may well be better used on commissioning the design process.

## THE FEASIBILITY STUDY

A feasibility study is a formal written document which undertakes an evaluation and analysis of a proposed project's potential and is based on extensive investigation and research. The aim is to objectively and rationally uncover the strengths and weaknesses of a proposed venture, any opportunities and threats, the resources required to make it happen and ultimately the prospects for a successful outcome. In its simplest terms, it should help you identify:

- if your idea is viable or not
- how your project will deliver what it sets out to deliver
- useful facts and figures to aid decision-making
- alternative approaches and solutions to putting your idea into practice

It should be a formal written document and should include all of the following:

- an assessment of the current situation and the need for your project. The work you have done to produce your community profile and the results of the community consultation will form the basis for this, but you may have to undertake more research to obtain firm facts and figures.
- an evaluation of the possible options that have been proposed. This should include a financial model e.g. estimating the potential income and expenditure for each of the options. The results of the options appraisal exercise will help with this
- an assessment of the impact of each main option on your group's chosen structure and type of project.
- an assessment of the impact of each main option on your building. It should explain what works will be required in the church and detail the architect's recommendations. The architect should also indicate how long the work will take and – most importantly – the cost. You also need to show you have tested whether your idea is feasible and allowable within the confines of the church building.



- an specification of the investigative work that may be needed if a major structural problem has been identified setting out the scope and possible cost of the solution.
- a conclusion identifying the best option and the reasons why you selected it.

As explained above, for medium to large projects, some funders will expect that an architect or an independent group of experts carries out a feasibility study. This will be especially true of projects which involve major interventions into the church building or an extension that will require specialist knowledge and experience. Your chosen architect will be able to give expert advice on what is possible. They may also be able to make suggestions that you haven't thought of in your options analysis, or propose a solution to a need that you didn't think could be accommodated. For larger projects, they can bring in experts in structures, lighting and heating as appropriate. They can also help you get accurate advice on cost from a Quantity Surveyor for various options if that skill set doesn't exist within your Group.

Obtaining funding to pay for a feasibility study is getting increasingly difficult, but it is still possible to get grant funding. Try an internet search or the funding directories listed in Chapter 11. Your local authority may be able to help if your project is going to benefit your local community. Your denominational buildings advisory body may have a small funding programme to help with this or may also know of other projects that have obtained funding for this. Other options include Awards for All [www.tnlcommunityfund.org.uk/funding/under10k](http://www.tnlcommunityfund.org.uk/funding/under10k) and some Historic Churches Trusts.

The **National Churches Trust's** Gateway Grants offers grants of between £3,000 and £10,000 towards project development and investigative work up to RIBA planning stage 1, to support churches preparing for a major project, and in developing their project to the point at which they can approach a major grant funder. Grants will never exceed 50% of the project costs for this phase. [www.nationalchurchestrust.org/gatewaygrants](http://www.nationalchurchestrust.org/gatewaygrants)

Again, not every project will require a feasibility study. Some parishes decide that they have explored the feasibility options in the consultation process and have a very clear idea of what they want to see in any new works within their building. So if a PCC, or constituted group, is comfortable about what needs to be done with their smaller, less complicated project, then the feasibility study may be bypassed. Just bear in mind that it is a useful exercise and a good document to show potential supporters and grant giving bodies, so for smaller projects you can always carry out a feasibility study yourself. There is plenty of advice on the web on how to undertake *feasibility studies*. Just type *feasibility studies for community groups* into your search engine.

However, if you have decided that a feasibility study is not necessary, then the next stage would be to brief your chosen architect to go straight to design stage, and develop detailed drawings and costings, full specification and a schedule of work for the project. The architect will be required to keep a full dialogue and consultation going with all interested parties. For the parish this means that they are using their resources to fund architectural work that is not speculative. The benefit of this is that the plans can be used to back up funding applications as they have accurate costs, whereas a feasibility study only provides speculative costs on a number of options. What is important is that you brief your architect thoroughly and have a constant and ongoing dialogue with him or her, your consenting body and statutory consultees throughout the process.

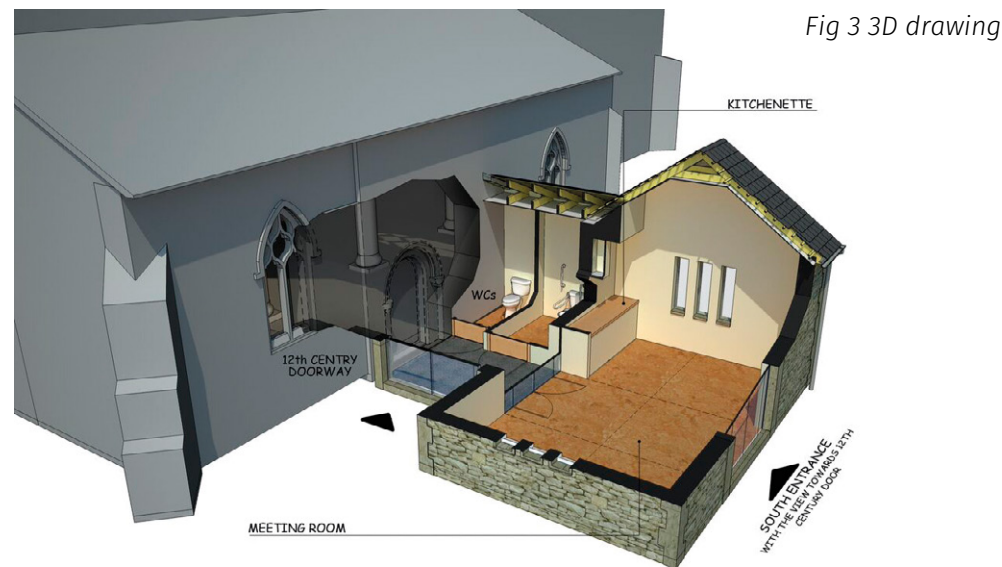


Fig 3 3D drawing

3D version of extension at St Agatha's, Brightwell with Sotwell  
© Wallingford Architecture Ltd 2013

**Warning:** it is important that (a) you have some understanding on whether your plans are likely to get permission before doing detailed drawings and b) you get some concept drawings done before doing detailed drawings. You should consult your DAC or equivalent and seek their advice and feedback before you move too far forward. (See Chapter 6.)



## APPOINTING AN ARCHITECT

The architect is normally the first professional appointed to a project design team. Apart from the obvious work of designing the building, the architect has an important role in helping you define your brief and advising you on the appointment of the professional team.

All churches that fall within the Ecclesiastical Exemption system (see Chapter 6) will already have an architect (or chartered surveyor) for the quinquennial (five-yearly) review of the church building. This may be an architect that you only see once every five years or you may have built up a long and trusting relationship with them.

Your inspecting architect or surveyor can offer you:

- an understanding of your building's history
- sympathy with how you want to use it through building up a relationship with you over time
- a track record of understanding building defects and managing repair programmes and the ability to plan and guide alteration projects
- knowledge of the local consents processes, when archaeological advice will be needed and also where to find specialist advice
- knowledge of potential funding sources for church projects
- enthusiasm for working with your team

Some of the common areas they may have helped you with could include conservation of specialist decorative schemes, dealing with water ingress or damp, the care and conservation of churchyards or external fabric repairs. They may have also done internal reordering projects with you, such as design of furniture, insertion of kitchenettes or toilets or even advised you on a new lighting or flooring scheme.

However, your inspecting architect may not have the design skills or capacity to take on a major project and you **do not** need to use them for your project. In fact, some architects prefer only to do quinquennial reviews and offer advice on repairs, rather than refurbishments. If you have an historic church building, then you should, at least from courtesy, ask your inspecting architect whether they are interested in tendering. Your church architect may or may not have the relevant skills for your individual project, but it is important that they know what is going on and are at least given the opportunity to take part.

All denominations have guidance on their websites on how to appoint an architect. For the Church of England, you should make contact with your DAC which will be able to help you select an architect from their approved list. It is perfectly acceptable to speak to other architects who are not on the list, but please bear in mind that some funders will insist on the architect being conservation accredited if they are putting funds into a project.

## Procurement Guidelines for the recruitment of professionals

Following clarification of the law on procurement, there is a requirement to seek tenders for services by a professional adviser (usually a church architect) if public funds make up more than 50% of the total funding for a repair scheme, even if it is divided into stages over several years. Public funds include the Listed Places of Worship Grant Scheme, the National Lottery Heritage Fund (formerly the Heritage Lottery Fund) grants and any other public sector grants. However, new guidance on the tendering process emphasises that quality and experience - not just price - should be taken into account when choosing an architect for the work. This means that if the current church architect is demonstrably the best person to do the work, according to reasonable and clear criteria, they can be awarded the contract - even if their costs are marginally higher than those of a less suitable candidate.

The **ChurchCare** website provides a very helpful short guidance note for places of worship on the new EU Procurement Rules.

[www.churchofengland.org/sites/default/files/2018-11/CCB\\_Procurement\\_Sep-2016.pdf](http://www.churchofengland.org/sites/default/files/2018-11/CCB_Procurement_Sep-2016.pdf)

**ChurchCare** also has a *procurement page* where advertisements for a professional can be placed to request expressions of interest for the service of a professional adviser at any place of worship in England. These will be publicised by the Church of England and Historic England.

[www.churchofengland.org/more/church-resources/churchcare/advice-and-guidance-church-buildings/procurement](http://www.churchofengland.org/more/church-resources/churchcare/advice-and-guidance-church-buildings/procurement)



## WHAT SHOULD YOU BE LOOKING FOR WHEN YOU CHOOSE YOUR ARCHITECT?

In general, good procurement is part of good stewardship. Making best use of the resources at our disposal is an essential part of being good stewards. But funnily enough the key isn't about the buying or the pricing or getting the proposal. The first key step is about defining what you need, and choosing an architect is no exception to the rule.

The core technical skill and competency of an architect should be easy to establish through research. What you are really trying to decide is which architect you would like to work with. As well as value for money, trust, communication and personality fit are very important. Remember that you are creating a new working partnership between the architect and your group: this is someone with whom you will all be working closely. It is important that you are working with an architect who not only understands your building, but also your vision.

### Do ask for advice

There are several places to start your search and your DAC/Buildings Advisory Committee, neighbouring parishes, or your Archdeacon or DAC secretary in the CofE system will all have experience of architects working on similar projects.

If someone recommends a practice, ask for the name of the key person they dealt with, as often it is the individual who makes the difference.

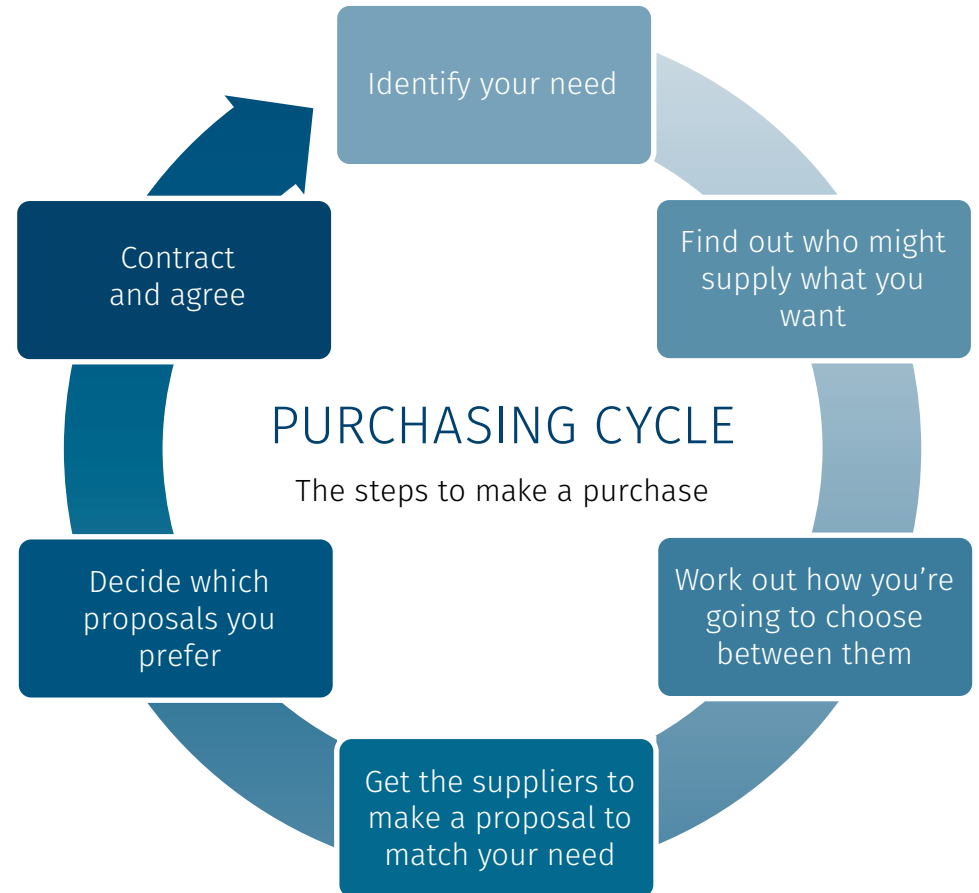


Fig 4 Purchasing Cycle

## Look at their work elsewhere to establish their relevant experience

Ask to see examples of similar work, but remember there is a danger that you could get a one size fits all approach. An architect's best building is sometimes the first one they do of that type. Think about your project's type. If your church is an historic one then you definitely need an architect who respects and understands old buildings and their significance and is skilled at combining old and new.

Architects who are interested in tendering will need:

- to be sent a comprehensive brief setting out your vision, what you plan to do with the church building and why you are doing it before they meet with you. This should include the results of the research into your community's profile and the findings from your community consultation as well the results of your Options Appraisal exercise.
- to know of any important points raised by the DAC or other denominational buildings advisory body or other statutory body such as Historic England in any preliminary discussions.
- to be made aware that they will be expected to attend community consultations and meet and talk to local people and that you will be looking for a proven track record in this.
- the contact details of someone who can help arrange for them to visit your church.
- an indicative budget for the project which should be an amount that you feel you can realistically raise for your project. This is helpful in sending a message that what you are seeking is a project that can be funded. This prevents design costs being wasted on projects that just can't be funded because they are too large. Keep it realistic.

**When you've done all your research and drawn up an initial long list, it's a good idea to shortlist anything from three to five architects to interview.**

If you've established a working group or a project-monitoring group to specifically deal with buildings issues, try to have as many of them at the interview with the potential architects as possible, as you need to be sure you have the right candidate for the job. You will be working with them for a while!

It's good to find someone who has done their homework on the local area and your church. A good architect will listen and want to understand you, your mission and your organisation. Ask about how your project fits into their practice. Why is it important to them? You want a practice that will give your work the attention it deserves.

### You'll need to see evidence of their Technical and Design skills

Ask for references from other church clients. Ask about similar projects you could go and visit. Before you finalise your decision follow up on their references.

Many architects will be willing to do some initial briefing analysis or feasibility design at the interview stage. It's a good way to see if they understand your aims and aspirations. However, good architects will want to have a number of meetings with you to really establish your brief once appointed, and this initial design for interview can only be used as a taster.

### You'll want to look at the size of the practice

A number of specialist church architects work on their own or with one or two others and they may have the skills to take on your project, but you need to understand how available they will be, and what else they are currently working on. What will happen when they are away on holiday and what back up do they have if, for example, they fall ill? With larger practices, you need to be sure who it is that you are going to be dealing with on a day-to-day basis.

### You'll want to see evidence of knowledge of churches and the planning processes for your denomination

You need an architect who understands and engages with this and has experience of the faculty or permission process of your denomination. A relationship with your DAC or the equivalent can be an advantage in negotiating the design for change.

Someone who has a feel for how churches work both culturally and in worship is likely to be able to grasp your vision more easily.

### **You will need to understand the architect's fees and costs, but don't make this the sole criterion for selection. You should look at overall value, not just cost.**

Ask how they charge for different elements of the service. It is common for architects to use a percentage fee arrangement for most projects; the percentage fee calculation is updated as the design is developed and the product becomes better defined and therefore better costed. Establish in detail what is included in the fee and what may be viewed as additional work at extra cost, to avoid misunderstandings and potential disputes further down the line. Complicated projects often take longer than is anticipated at the start, so establish the programme that the fee is based on.

There's often the tricky question of the retired architect on the PCC. Many congregations will have someone who previously worked in the construction industry or is a retired architect. They may well offer to carry out free work for the church. This comes with something of a health warning unless their professional experience is very relevant to your building type.

There are many risks involved in using a member of the congregation: you have not selected them for best fit, you have no control over their delivering on time or in the desired way, personal relationships can become confused with comment on their work, and you have no guarantee that they will be available for the whole project. Also remember that retired architects working *pro bono* will be unlikely to have Professional Indemnity insurance to cover them if anything goes wrong. It's best to use their skills, on a purely voluntary basis, perhaps in helping to choose your architect and the rest of the design team, or developing your brief,

rather than getting too bogged down in the design process itself.

The architect you select will need to go away and create a feasibility study, if appropriate, and report for your project. Further along the line they will convert this into a set of detailed drawings, specification of materials and a schedule of works for pricing. This is sometimes referred to as the **Design Stage** documentation. Ensure there is a one-page summary of the project included, it will be useful as part of your application for consent and later on for funding applications. If the project involves major building works, it may also be useful to produce a 3-D model to help people understand what it will look like.

Remember there is no problem with keeping in close working contact with your chosen architect during the development of the feasibility report or the detailed plans and accompanying documentation. Ongoing dialogue ensures that the architect can ask more questions and discuss ideas with you. Even after you have received the report, there may well need to be further discussions with the architect before you **agree** on a final version. It is crucial that all members of your Group fully understand the proposals and are happy with the design.

Your **feasibility report** should be shown to the whole Group as well as any partners and important community stakeholders/groups for comments and agreement. It should also be shown to your Parochial Church Council or local church body and their support or otherwise should be minuted. Once you have agreement, this document can be part of the material sent to the Diocesan Advisory Committee or your denomination buildings advisory body when you apply for faculty/consent/permission to undertake the work. (More of this process is explained in Chapter 6.)



## BUILDING THE WIDER DESIGN TEAM

Once you've appointed your Architect you need to appoint the rest of the Design Team.

Knowing who is who and when you need to make these appointments is important and your Architect will take the lead on this.

**The Principal Designer** (CDM Co-ordinator prior to April 2015) deals with Health and Safety compliance during design development, and once the building is in operation. The main contractor is responsible for health and safety during the construction phase.

As the client, you have clearly set out responsibilities under the Construction Design and Management legislation, and the Principal Designer helps you fulfil these responsibilities. The appointment should be made as soon as practical after the feasibility stage for any project. However, in most cases this role should be carried out by the architect.

A **Quantity Surveyor** (QS) can help you with the financial management of the project. As a minimum, have an initial budget prepared on the basis of outline designs, and then refine this as more information becomes available. It is much better to invest in this information at an early stage than to have a nasty shock with costs further down the line. A QS can also provide a full service with regular cost updates and prepare a 'Bill of Quantities' at tender stage, which describes the works in full financial detail for each tenderer to price against.

The **Services Engineer** designs the right heating system for the space, the lighting scheme, the above ground drainage and the ventilation. It's normally best to get their input right from the start to feed into the feasibility design as services can have a big impact on how design is developed.

The **Structural Engineer** designs the structural elements, the beams and columns, foundations, and often the underground drainage. If the design of the building is significantly affected by the structure (e.g. a particular design for the support of the roof) then the Structural Engineer should be involved in the early stages of design development; if not, then this appointment could follow planning permission.

The **Building Inspector** role was previously only carried out by the Local Authority Building Control Department; now you can choose to appoint an Approved Inspector, which is simply a private alternative. Generally speaking the costs are similar. Whoever you use, it is important that there is a good level of understanding with the design team.

**Those are the key Design Team members but there are other specialists who may need to be involved:**

- a **Party Wall Surveyor**. If you are building close to a boundary, or the foundations are within 3m of a neighbour's foundations you're likely to need a Party Wall Surveyor after planning permission has been granted.
- an **Acoustic Engineer** may be needed where, for example, a new worship space is to be created, or if there is concern about noise pollution. This specialist input is beyond some Services Engineers remit. This input can be really helpful in the early stages of design development, when the form of the building is more fluid.
- an **Audio Visual Engineer** is only likely to be needed if multi-media is an important part of how your church works; basic AV work can be specified by the Services Engineer, or indeed from expertise within the church community.
- a **Lighting Designer** may be needed if there are very specific issues about the lighting, or if there is a need to create a particular effect. Otherwise your Services Engineer should be able to fulfil this role.
- a **Kitchen Designer** may be able to provide valuable input if you are including anything more than domestic level catering – for example a large cafe or a commercial kitchen and there is a need to comply with Environmental Health requirements and substantial ventilation equipment. This input would be needed prior to any planning application if the equipment will have an impact on the exterior of the building

## THE RIBA STAGES

Most building projects go through the same basic stages. It is important that everyone understands the RIBA Stages and how they fit together and the typical timescales involved as they are likely to be referred to by the Design Team and external bodies. It can prove very helpful in monitoring progress with your professional team.

The RIBA Plan of Work was revised in 2013 with numbers 0-7 (see below); this can be set against the previous system of letters A-L that you may be familiar with if you've undertaken previous projects.

The actual building work takes place in Stage 5 - Construction; this is where most of the money is spent, and where you can see something real being achieved. Everything up to that point is preparation, but it is all important to the success of the project.

**Stage 0 – Strategic Definition:** This is the stage when you're deciding what you want to do and exploring whether a building project is a good idea. This is linked to and leads into...

**Stage 1 – Preparation and Brief:** You decide what you hope the project will achieve (your Statement of Need), and commission any surveys such as measured, asbestos, drainage etc. Depending on the level of detail, the Feasibility Study usually sits at the end of Stage 1 and the beginning of Stage 2.

**Stage 2 – Concept Design:** You start seeing some proposals, initially in sketch form, and later with more formal drawings. At the end of this stage you will have decided what your project will be, what it looks like, and what you will be able to achieve with it. This is a good stage to get a preliminary budget estimate from the QS and instigate initial consultations with statutory authorities.

**Stage 3 – Developed Design:** The design is developed further and formal applications are submitted to statutory authorities for planning permission.

**Stage 4 – Technical Design:** At this stage all members of the design team co-ordinate design information to a detailed level in order to get approvals such as faculty approval and building regulations, and for contractors to price. The documents are prepared in order to obtain tenders and contractors competitively price the works.

**Stage 5 – Construction:** Self explanatory! This is explained more in Chapter 14. The contractor mobilises to begin work and then builds your building.

**Stage 6 – Handover and Close Out:** The builder hands the completed building over and after a period (typically a year) any subsequent defects related to the building work are addressed, and the building contract is concluded.

**Stage 7 – In Use:** This allows for post-occupancy evaluation and a review of whether the project achieved what it set out to.

**What you should expect from your architect and what your architect expects from you.**

**Maintain Client Ownership.** In the long run it is you who will be taking responsibility for the future of the building and the Design Team needs to ensure full engagement with you throughout every part of the process, the decisions on strategy, detail and choice of materials and in the appraisal of the options available.

**Carefully manage Design change.** Change will always happen during the design stages and can even occur when work is on site. You need to ensure there is a system in place for the signing off of each stage of the design work by you, so it is clear that when you ask for changes or they are needed for other reasons, what the reason is for that change and what the implications are, both for the design and in terms of cost. When changes occur, it is important not to lose sight of the initial goals and targets of the project, particularly if changes accumulate. You will need to have a clear system of decision making and sign off in place.

**Agree and maintain a programme.** Stick to it, use it to guide everyone and to focus your fundraising and ensure your Architect establishes a regular pattern of meetings and there is clear communication between you and the Design Team.

## WHAT DOES GOOD CLIENT-ARCHITECT COMMUNICATION LOOK LIKE?

Alex Coppock of Communion Architects gives us the benefit of his experience of working on church re-ordering projects throughout the country and offers advice on how to work with your architect to ensure your vision is realised successfully.

### What does an ideal brief from a church to an architect look like?

At the initial stages of a project, it's best to have a concise brief. Think about providing no more than two sides of A4 covering your overall vision for the project, what you're looking to achieve, any known problems or concerns and a little bit of background on how you have got to where you are now. The brief should also include some information on the church (a summary of the Statement of Significance is ideal), a site plan and some photos. You can also signpost your architect towards any sources of additional information they might find useful.

### How does the discussion between the church and the architect begin?

At Communion, we review a brief then arrange a phone conversation with our contact at the church. During this conversation, we are looking to 'test the principle' – assess whether the project is feasible technically, legally and financially. If one or more of these factors doesn't look feasible, we will offer some direction and suggest ways to rethink the

project before going any further. If all three look viable we will suggest a site visit and a workshop. We ask that representatives of all stakeholders are present at the workshop because it ensures we can get a holistic vision of the project and understand all viewpoints. It is also a good way for the church and the community to start to share and develop plans.

### How does communication work in general between the church and the architect?

At the start of a project, communication is generally strategic and administrative – arranging meeting dates and so on. As the project develops, so the volume of communication increases. By the time the project reaches the site, you can expect at least daily communication. We find it works best when the church has a single point of contact either throughout the life of project or for each stage. However, it is vital that the point of contact is working hand-in-hand with the church leaders to ensure the decisions made are collective ones.

### How is it best to deal with any issues that arise – concerns over the cost of the project, for example?

The issue of cost is the biggest issue a church re-ordering project will face and we test it from day one. Quite simply, your vision for your project and your vision for your budget must align or there is no point proceeding. Or, to think about it another way, you need to have a fixed budget and a flexible project or a fixed project and a flexible budget.

It is impossible to give an accurate figure for the cost of a church re-ordering project at the beginning, only an estimated sum based on knowledge and experience. The cost becomes better defined as the project develops and it is important to have regular cost assessments and discussions throughout the process to ensure the design and the costs are still in alignment. Generally speaking, by the time the project has come back from tender and a building contractor has been appointed, there will be much more certainty. Adjustments will still be required but these can usually be held within an agreed contingency figure.



## TOP TIPS



- Any proposals for change will need to be assessed in relation to the significance of the building and whatever else is also affected within it or around or underneath it. You should always proceed by means of considering options – one option might have less impact than another and still achieve the vision, another option might allow the development of something not thought of the first time round.
- Although you can find help in compiling your Statements of Significance and Need from your existing guidebook and the listing entry for your church, which will describe any special areas of interest structurally, historically, and artistically that you may need to be aware of, it is important that the Group fully understand for themselves the story of their building. It won't be sufficient to just include the listing entry as your Statement of Significance.
- Ensure the whole Group is clear why you have rejected the options you have. Everyone needs this information for when you consult the community again, and for when you approach funders.
- Bear in mind that you don't necessarily have to do it all in one phase. It may be more cost-effective and practical to break a large project down into stages, but it is important to understand and maintain the bigger strategic picture to avoid having to redo work later on.
- You can try things out by, for instance, moving furniture around.

CHAPTER 5 CHECKLIST 

Have you assessed your church building and produced a Statement of Significance?

Have you consulted with your Diocesan Advisory Committee or denomination buildings advisory body on an informal basis for advice?

Have you checked if there are any outstanding repairs and whether it would make sense to do them at the same time?

Have you checked who you will need to consult about your project e.g. Historic England, other statutory consultees?

Do you know exactly what community benefits will not take place, if your project does not go ahead?

Have you undergone a tendering process to select your architect for this project?

Do you have a clear understanding of the fee structure and what you will be required to pay your architect? Do you have enough funds to pay for any work you ask him/her to do, including any feasibility reports or detailed plans?

## FURTHER RESOURCES

### Guidance on how to write Statements of Significance and Need

All denominations will have advice on making changes as well as specific advice on aspects like seating and extensions. They will also have advice on writing Statements.

The Church of England's **ChurchCare** website has advice on understanding your Church prior to considering making any changes, which can be read here [www.churchofengland.org/more/church-resources/churchcare/making-changes-your-building-and-churchyard](http://www.churchofengland.org/more/church-resources/churchcare/making-changes-your-building-and-churchyard)

**ChurchCare's** guidance on completing Statements of Significance and Need is here [www.churchofengland.org/sites/default/files/2018-12/CCB\\_Statements-of-significance-and-needs.pdf](http://www.churchofengland.org/sites/default/files/2018-12/CCB_Statements-of-significance-and-needs.pdf)

**Historic England** has overall advice here: [www.historicengland.org.uk/advice/caring-for-heritage/places-of-worship/making-changes-to-your-place-of-worship](http://www.historicengland.org.uk/advice/caring-for-heritage/places-of-worship/making-changes-to-your-place-of-worship) and you can find specific guidance on how to approach the writing of statements of significance and need here [www.historicengland.org.uk/advice/caring-for-heritage/places-of-worship/making-changes-to-your-place-of-worship/principles-for-making-changes/assessing-significance](http://www.historicengland.org.uk/advice/caring-for-heritage/places-of-worship/making-changes-to-your-place-of-worship/principles-for-making-changes/assessing-significance)

The **Methodist Church** has advice here [www.methodist.org.uk/ministers-and-office-holders/property/handbook/conservation](http://www.methodist.org.uk/ministers-and-office-holders/property/handbook/conservation)

The **Baptist Union** has advice here [www.baptist.org.uk/Groups/220867/Listed\\_Buildings.aspx](http://www.baptist.org.uk/Groups/220867/Listed_Buildings.aspx)  
Leaflets LB01-LB09 are specially prepared for churches with Listed Buildings

The **Church of Scotland** has advice here [www.churchofscotland.org.uk/about\\_us/councils\\_committees\\_and\\_departments/committees/church-art-and-architecture-committee](http://www.churchofscotland.org.uk/about_us/councils_committees_and_departments/committees/church-art-and-architecture-committee)

The **Church in Wales** has advice here [www.churchinwales.org.uk/structure/representative-body/property](http://www.churchinwales.org.uk/structure/representative-body/property)

The **Church of Ireland** has advice here [www.ireland.anglican.org/parish-resources/land-buildings](http://www.ireland.anglican.org/parish-resources/land-buildings)

## Finding Professionals

**Architects** accredited in building conservation can be found here [www.aabc-register.co.uk/register](http://www.aabc-register.co.uk/register) and here

**Royal Institute of British Architects** [www.riba.org.uk](http://www.riba.org.uk)

Surveyors can be found via the **Royal Institute of Chartered Surveyors** (RICS) [www.rics.org](http://www.rics.org) (follow the links to Services/Find a surveyor/Accreditation)

**The Building Conservation Directory** is an annual publication and there is an online database of suppliers and professional advisers. [www.buildingconservation.com](http://www.buildingconservation.com)

**The National Churches Trust's** Professional Trades Directory offers a wide range of trade people who can help you [www.nationalchurchestrust.org/building-advice/professional-trades-directory](http://www.nationalchurchestrust.org/building-advice/professional-trades-directory)

The **Churchbuild** website created by Archangel Architects contains a range of practical information around developing and managing a building project.

[www.churchbuildingprojects.co.uk](http://www.churchbuildingprojects.co.uk)

It provides a useful diagram based on the RIBA *Plan of Work* which shows the various stages that most building projects will go through. It is really helpful if both the leadership and the rest of your church understand how these different stages fit together. With this basic structure in mind everyone can get to grips with the typical timescales involved.

[www.churchbuildingprojects.co.uk/how-to/4-processes/4-4-construction-process](http://www.churchbuildingprojects.co.uk/how-to/4-processes/4-4-construction-process)

In collaboration with the National Heritage Training Group and the National Lottery Heritage Fund (formerly the Heritage Lottery Fund), the **Churches Conservation Trust** has developed a traditional **Craft Skills Toolkit** which provides a step-by-step guide to putting traditional building skills and conservation training at the heart of your built heritage project. This could include encouraging your chosen contractor to take on an apprentice or provide a skills workshop for interested local people. (These can also form one of your people/community outcomes for an HLF application.) The toolkit will help you to consider all aspects of delivering training on a 'live site' and provides templates for training in addition to example contract clauses that can be incorporated into your tender documents [www.visitchurches.org.uk/what-we-do/regeneration-and-communities/project-toolkits.html](http://www.visitchurches.org.uk/what-we-do/regeneration-and-communities/project-toolkits.html)

## Sources of advice on extended uses

All denominations will have some community development support in the form of area support officers who can give you further advice and guidance. Many also have sections on their websites devoted to resources for churches who want to increase their community outreach.

This should be your first point of contact as your diocese or denomination will have an understanding of social issues and will already be involved with or have knowledge of a number of local groups and organisations and will be able to offer you specific support on how to increase your level of engagement within the local community. Importantly, they are also likely to be working ecumenically and may also be able to point you in the direction of other local churches who are already working on a similar project that you can contact.

**ChurchCare** has a whole section on developing your church building within their Church Development Plan guidance which explores different options, and advises you on where to find professional help, managing the financial aspects, advice on altering your building, managing the project, and realisation, promotion and monitoring your project. You can also find specific guidance on particular wider uses such as community shops, outreach post offices tourism, and education. [www.churchofengland.org/more/church-resources/churchcare/making-changes-your-building-and-churchyard](http://www.churchofengland.org/more/church-resources/churchcare/making-changes-your-building-and-churchyard)

The **Methodist Church** has a whole section on its website about Creating Projects

<https://propertyconsent.methodist.org.uk/guide/10>

The Baptist Church has advice here

[www.baptist.org.uk/Groups/220869/Property\\_Churches.aspx](http://www.baptist.org.uk/Groups/220869/Property_Churches.aspx)

**Germinate: Arthur Rank Centre** has links to rural advice and community projects as part of their resources for rural places of worship [www.germinate.net/church-life](http://www.germinate.net/church-life)

**The Plunkett Foundation** supports rural communities through community-ownership to take control of the issues affecting them. They:

- support rural communities looking to set up and run community-owned shops;
- help rural communities to set up a wide range of community-owned enterprises, social enterprises and co-operatives to provide vital rural services;
- enable community food and farming enterprises to set up and run successfully.

[www.plunkett.co.uk](http://www.plunkett.co.uk)