



ST PETER'S
NAVIGATOR



These documents have been produced and published for St Peter's Churches in Chester and Congleton, Cheshire, by St Peter's Churches Live Project 2016, School of Architecture, University of Sheffield.

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ST PETER'S NAVIGATOR

THANKS TO...

St Peter's Live Project Team would like to thank the Emily Allen at the Diocese of Chester for allowing us to undertake this research project, and her help in communicating with other churches beyond St Peter's in Congleton and Chester.

We would like to thank the teams at St Peter's Chester and St Peter's Congleton, especially Curate Jonathan Phillips and Richard Drew who were our points of contact throughout this six weeks. We sincerely hope the work we have carried out has been of benefit and we look forward to seeing where your churches will take it.

In addition, we have developed a relationship with Empowering Design Practices throughout the process and would like to extend our thanks for their support and encouragement, and we hope this research proves useful for their future work.

We would lastly like to thank our mentor, Dr. Jo Lintenbon for her time and effort in assisting us in the production and evaluation of this Navigator and supporting documents.



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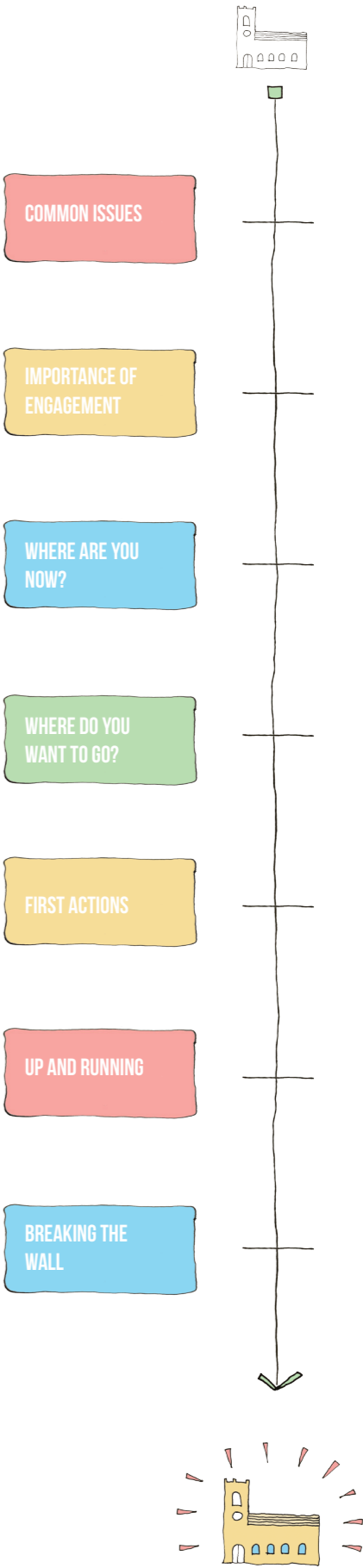
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FOREWORD

Now in their 17th year as of 2016, Sheffield School of Architecture's Live Projects offer students a on opportunity to work with live clients over a six week period, working with real people on real projects, in real time.

Live Projects mix the academia of University research and theory with real world practice, allowing students to develop skills and techniques in-line with the collaborative ethos of the School.

The projects also allow for the provision of valuable tools, ideas and built designs for community clients that would otherwise be unable to obtain them. These products very often continue to have a life and be of use long after the end of the Live Project.

ST PETER'S NAVIGATOR LIVE PROJECT TEAM

Our Live Project team was commissioned by the Diocese of Chester to work directly with St Peter's Congleton, and St Peter's Chester, to propose design solutions and ways of working to improve the overall facilities and use of these churches. The project time frame runs alongside a 5 year study by Empowering Design Practices and the Open University, working with places of worship across the country who have previously collaborated with both St Peter's churches, and Sheffield University School of Architecture.

Comprising 12 students from 6 countries and 2 masters courses, St Peter's Live Project Team is a collaboration between student designers with a wide range of backgrounds and experience.

We have developed these documents over a period of intense design, discussion, meetings and making with the intention of providing visions for the future for these churches, whilst providing guidance and tools for others in similar situations. We hope they demonstrate the value of collaborative and iterative design processes in the potential transformation and modernisation of Church spaces, with the aim of promoting community engagement and active participation in the 21st Century Church.

RANGI



JOSH



SIMONA



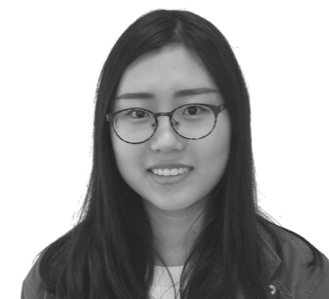
LUCY



GARY



MI



DARIA



GUY



CHRIS



BETTY



ELLEN



SIMEON



HOW WE BECAME INVOLVED

Church of England

The state church in England is the Church of England, part of the Anglican Communion. Struggling with decreasing congregation numbers and growing need to find more uses for churches across the country to preserve traditional role as community heart.

Province of York

One of two Ecclesiastical Provinces in England along with the Province of Canterbury. Broken down into 12 Diocese.

Diocese of Chester

Diocese within Province of York within which both Chester and Congleton are located. Both churches are under the central jurisdiction of the Diocese at a wider level.



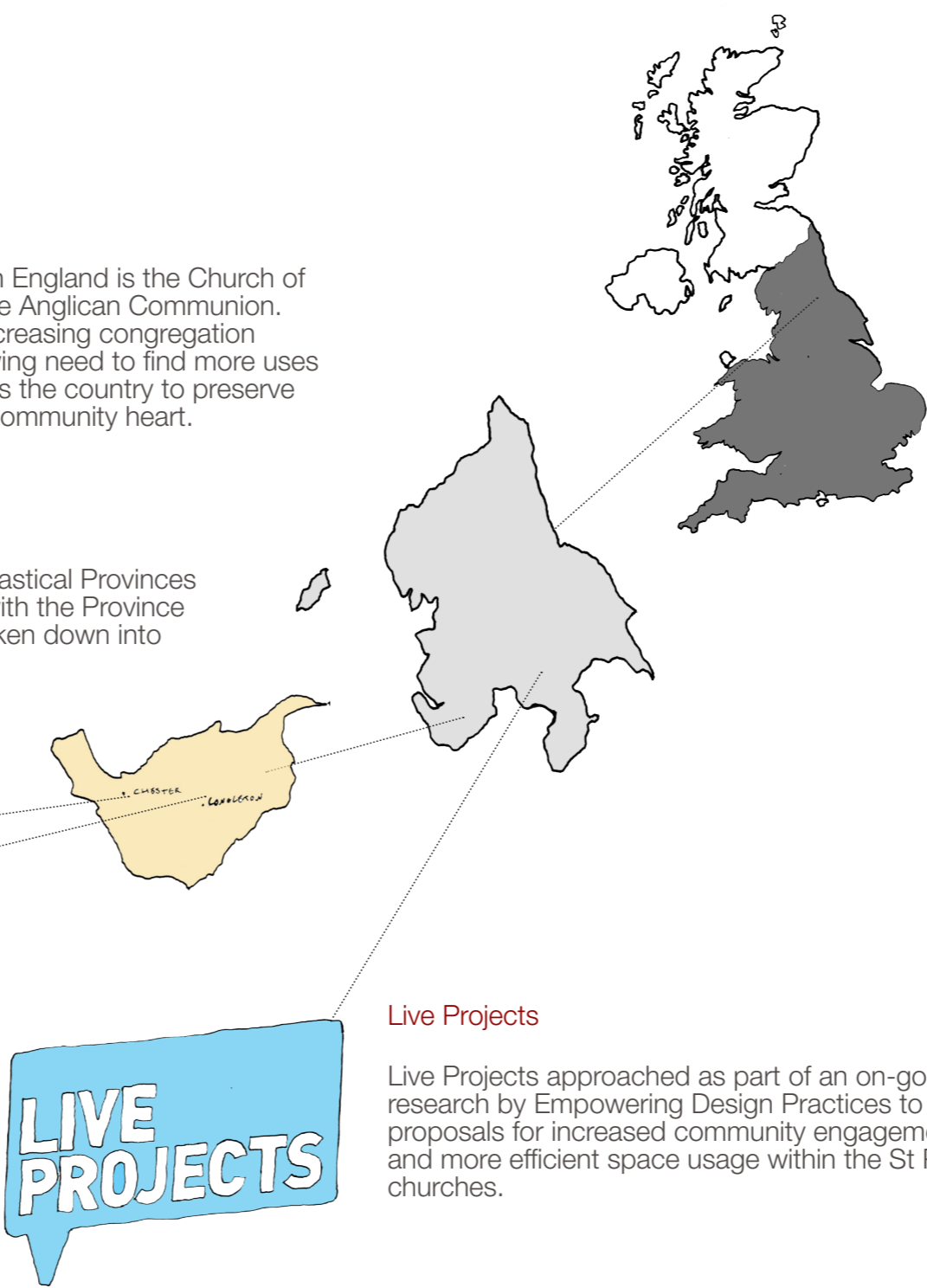
St Peter's, Chester

Low Anglican church in the heart of Chester, centrally located by "The Cross", a medieval landmark in the centre of the city, practicing a more evangelist approach of Anglican Christianity, with original construction over 1000 years ago.



St Peter's, Congleton

Anglican church in the town of Congleton, roughly 40 miles East from Chester, influenced in layout by more Methodist practices originating in the mid-18th century.



Live Projects

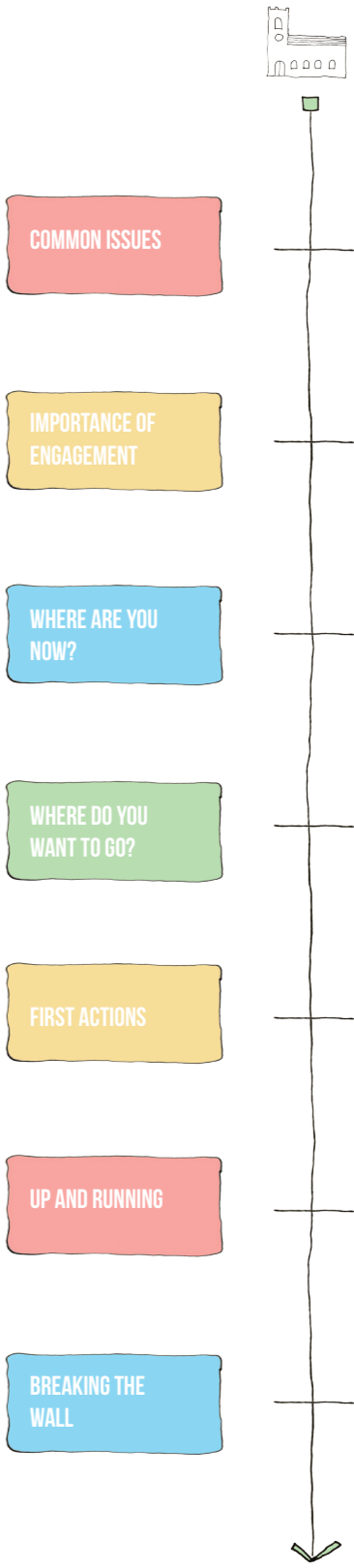
Live Projects approached as part of an on-going research by Empowering Design Practices to deliver proposals for increased community engagement and more efficient space usage within the St Peter's churches.



Empowering Design Practices

Empowering design practices is a research project that aims to explore how community-led design can help empower those who look after historic places of worship to create more open, vibrant and sustainable places that respect and enhance their heritage.

Through this research they have identified St Peter's Churches in Cheshire and Vestry Hall in Sheffield, used by the ISRAAC group, as clients for Live Projects at the University of Sheffield.







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ST. PETER'S CHURCH CHESTER



Chester population

81000

Grade I Listed Church

City Centre church with history dating back over 1000 years, alleged to be founded by the daughter of Alfred the Great, Æthelflæd, in the 10th Century.

Current building built between 14th and 16th centuries, with extensive renovation and internal changes since.



ST. PETER'S CHURCH
CONGLETON



Chester population
26000

Grade I Listed Church

Built on the periphery of Congleton, this church is one of 4 in its parish. Originally built as a 'Chapel of Ease' for nearby Astbury St Mary's, the current building was erected in the 18th century.

Built in a more methodist style, this church currently has one of the best preserved church interiors in the north of England.

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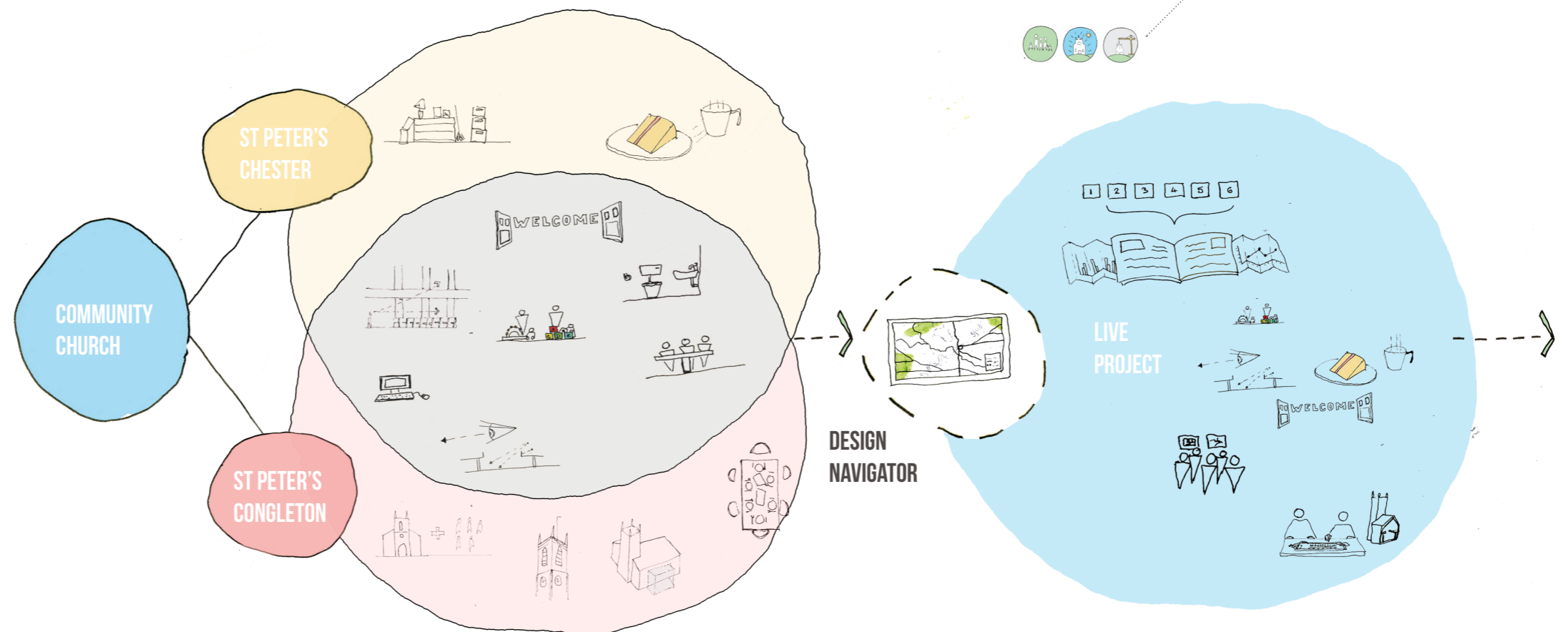


RELATIONSHIP WITH CLIENTS AND USERS

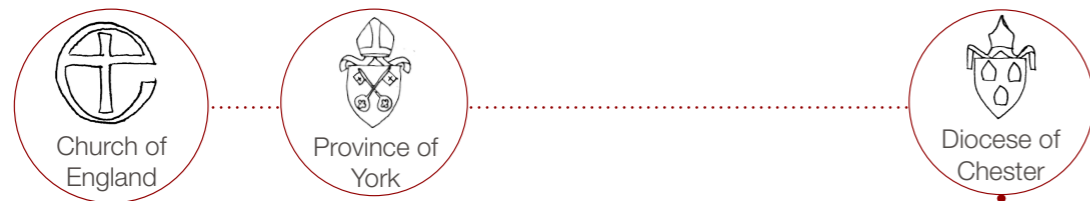
Through our analysis of the stakeholders and priorities of both St Peter's Chester and Congleton, the number of similarities that arose between the two despite their contrasting contexts became apparent.

The way we then approached the project then changed from focusing on location specific outputs with no feedback for others, towards focusing on location specific work based on a common framework. This could then be applied to churches in similar predicaments.

Research from the Diocese was carried out and it quickly became apparent that the challenges facing St Peter's Chester and Congleton were not unique.



CHURCH BODIES



LOCAL GOVERNANCE



UNIVERSITY OF SHEFFIELD ST PETER'S LIVE PROJECT



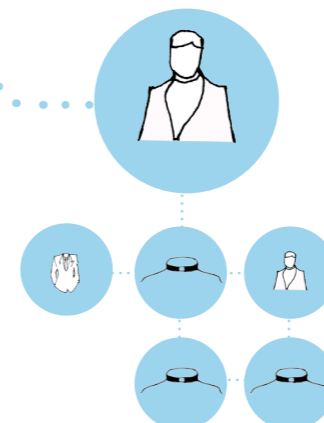
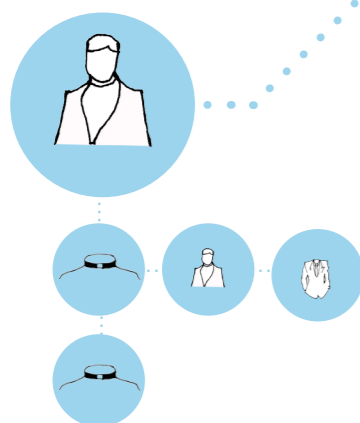
ST PETER'S CHURCH CONGLETON



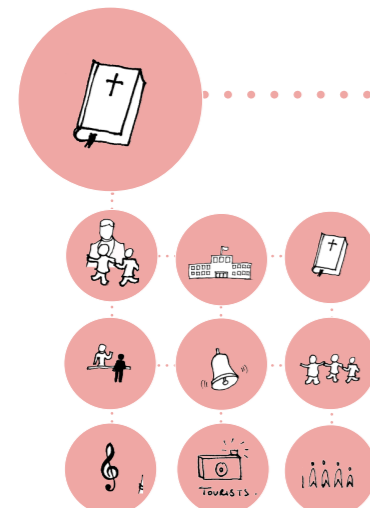
ST PETER'S CHURCH CHESTER



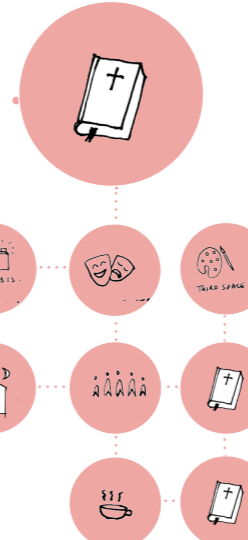
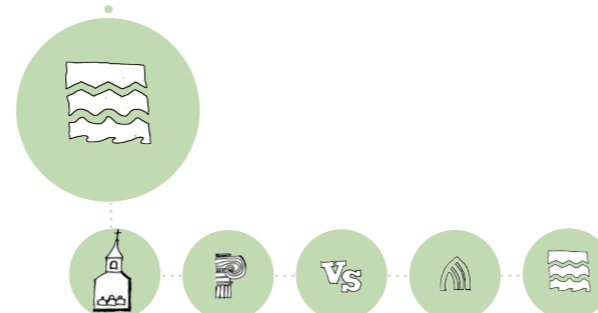
CONTACT AND CORE TEAM



COMMUNITY USES



STATUTORY CONSULTEEES



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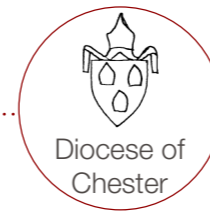
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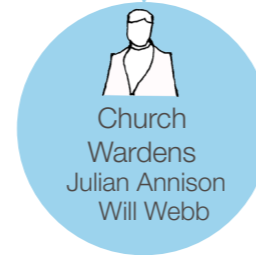
CHURCH BODIES



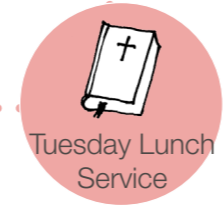
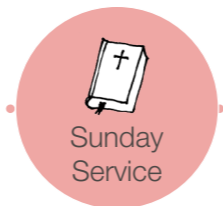
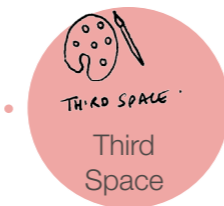
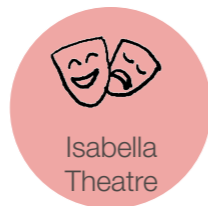
LOCAL GOVERNANCE



CONTACT AND CORE TEAM



COMMUNITY USES



UNIVERSITY OF SHEFFIELD ST PETER'S LIVE PROJECT



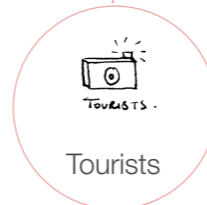
EMPOWERING DESIGN PRACTICES



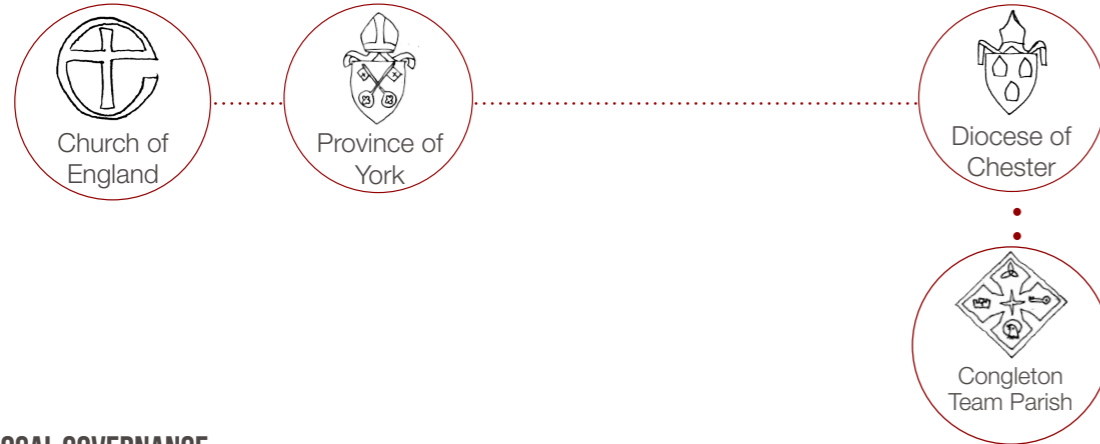
ST PETER'S CHURCH CHESTER



Statutory Consultees



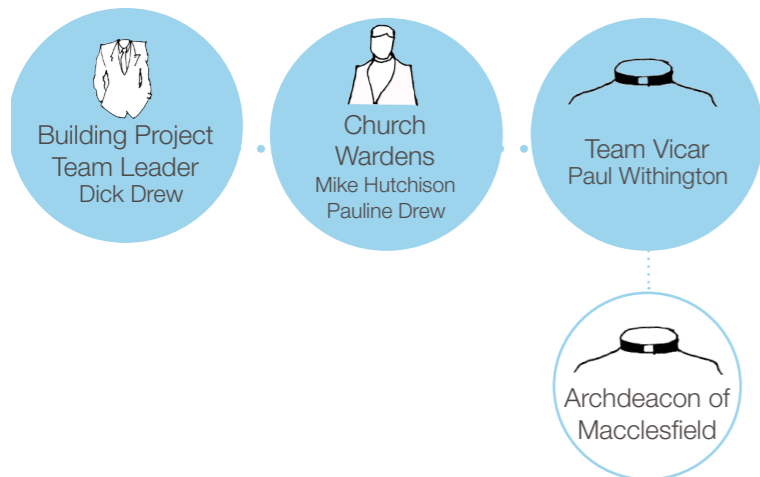
CHURCH BODIES



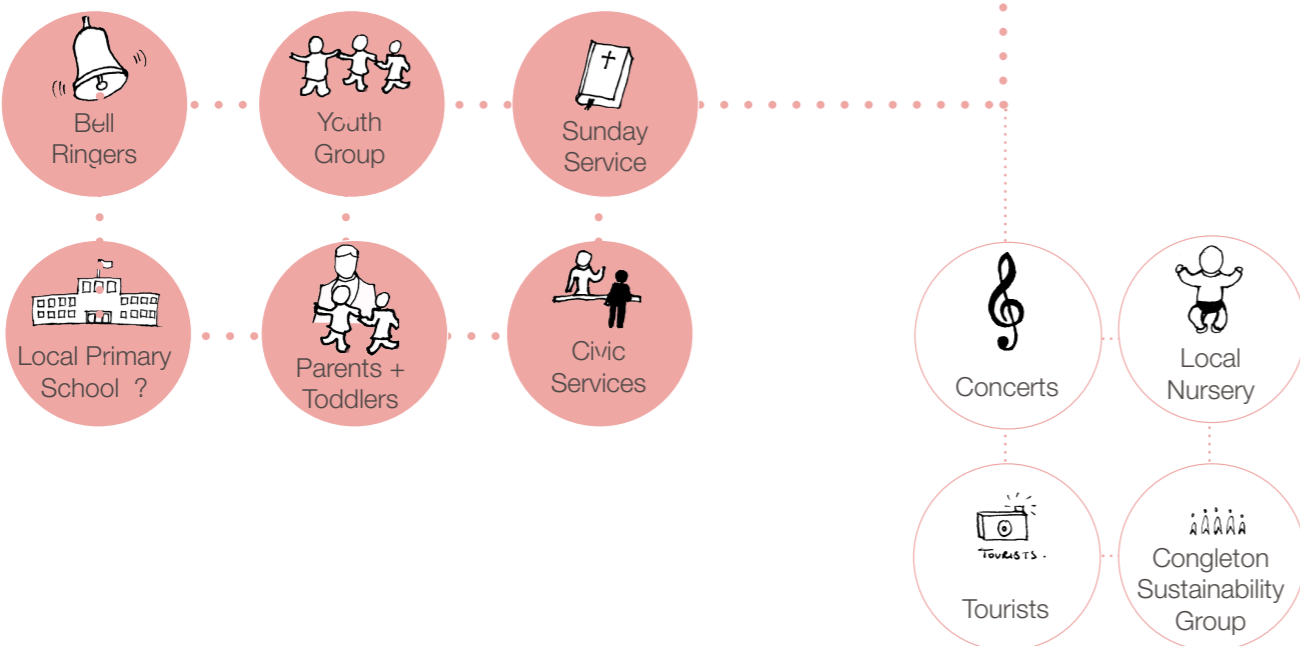
LOCAL GOVERNANCE



CONTACT AND CORE TEAM



COMMUNITY USES



UNIVERSITY OF SHEFFIELD ST PETER'S LIVE PROJECT



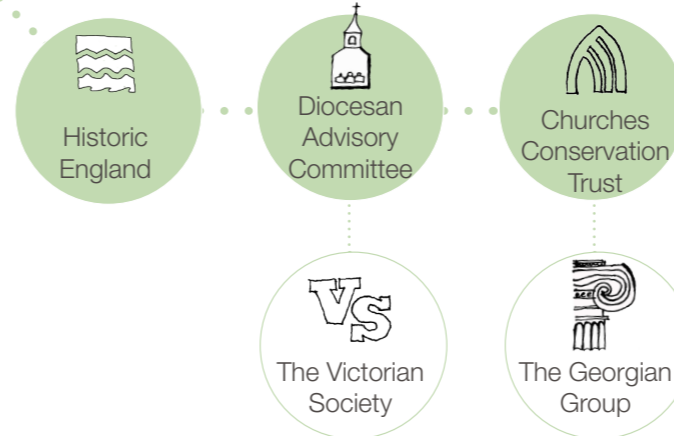
EMPOWERING DESIGN PRACTICES



ST PETER'S CHURCH CONGLETON



STATUTORY CONSULTEEES



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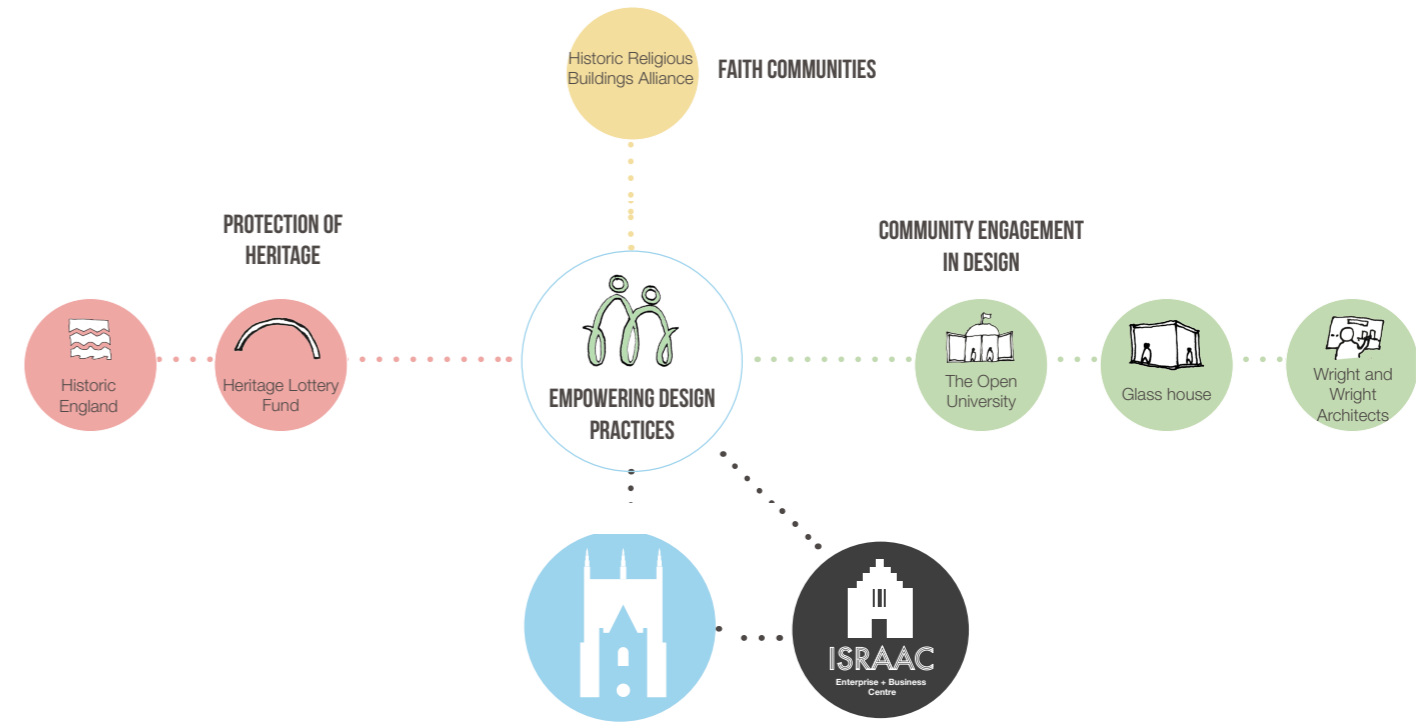
RELATIONSHIP WITH EMPOWERING DESIGN PRACTICES

Empowering Design Practices (EDP) are engaged in a 5 year long research project from October 2014 - October 2019.

“Empowering Design Practices is a research project that aims to explore how community-led design can help empower those who look after historic places of worship to create more open, vibrant and sustainable places that respect and enhance their heritage.”

EDP are engaged with both St Peter's Churches, and other Live Project groups and have been extremely helpful throughout the process. It is the intention that our research will feed back into theirs to provide a lasting legacy for the two churches with the long-term intention of creating community led design outcomes

Previous EDP collaboration with Congleton and Chester has enabled the churches to develop more nuanced and articulated Statements of Need and Significance, with the communities already having identified key issues to address. These are currently text based and we have worked on these to allow a more accessible and understandable graphic format.



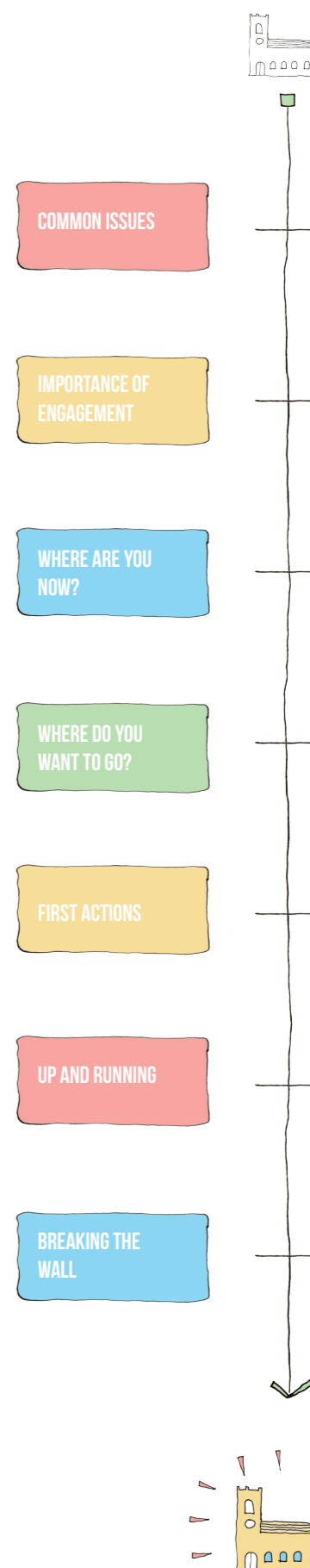
EDP Workshop - St Peter's Church, Chester



EDP Workshop - St Peter's Church, Congleton



EDP Workshop - Vestry Hall, Sheffield (Live Project 2016)



COMMON ISSUES

IMPORTANCE OF ENGAGEMENT

WHERE ARE YOU NOW?

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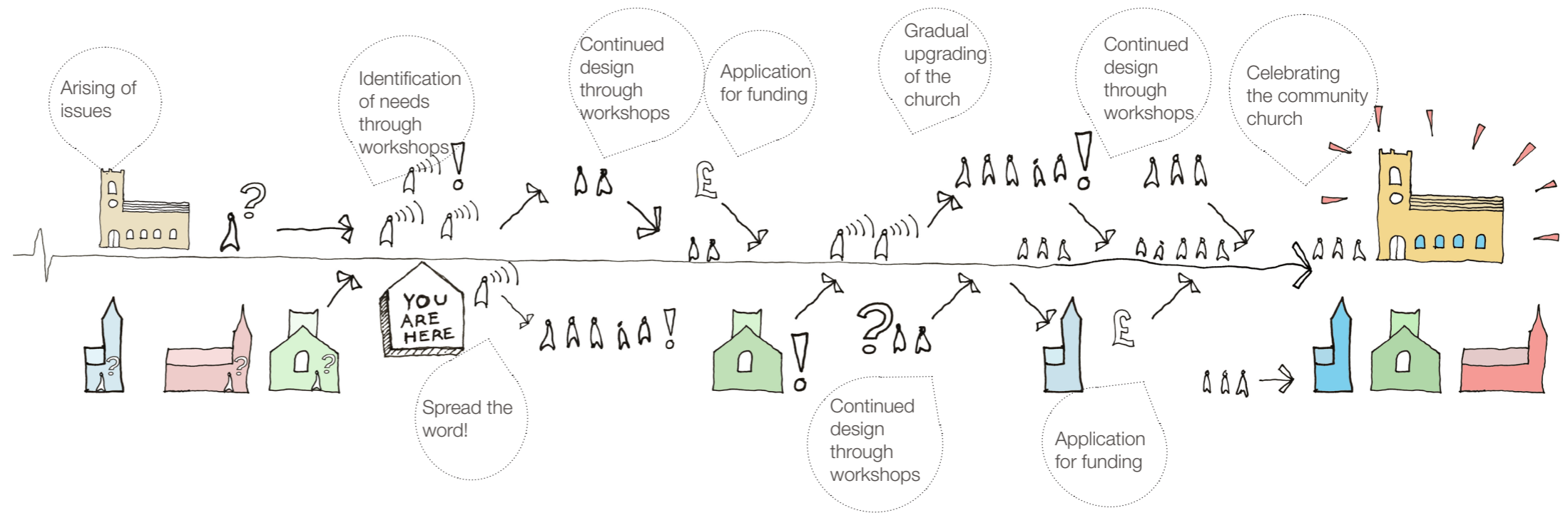
FIRST ACTIONS

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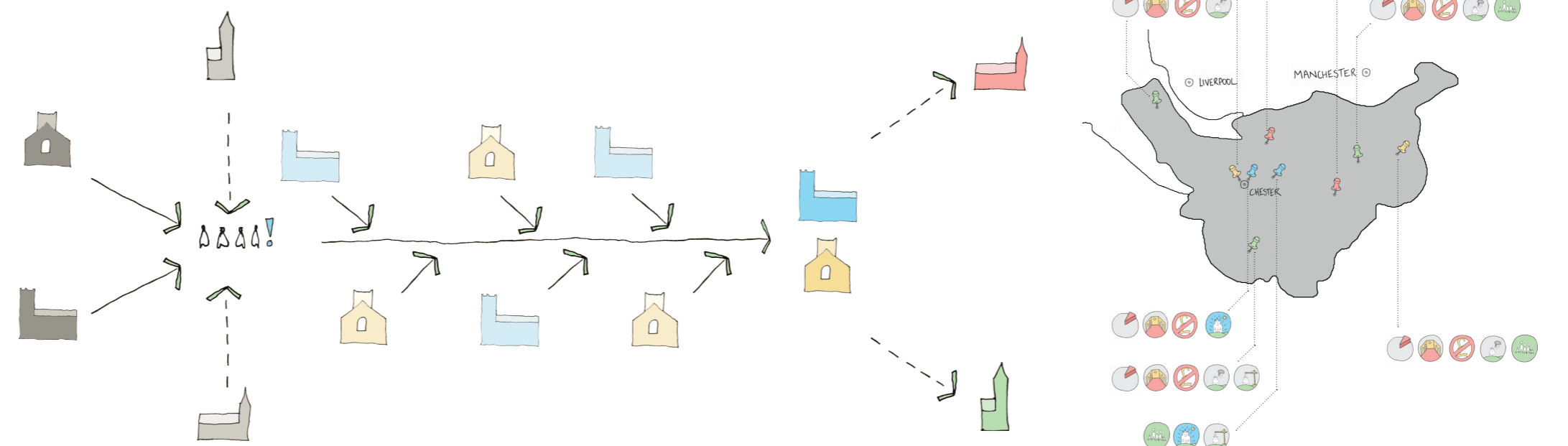
BREAKING THE WALL

THE LEGACY

Participatory Design

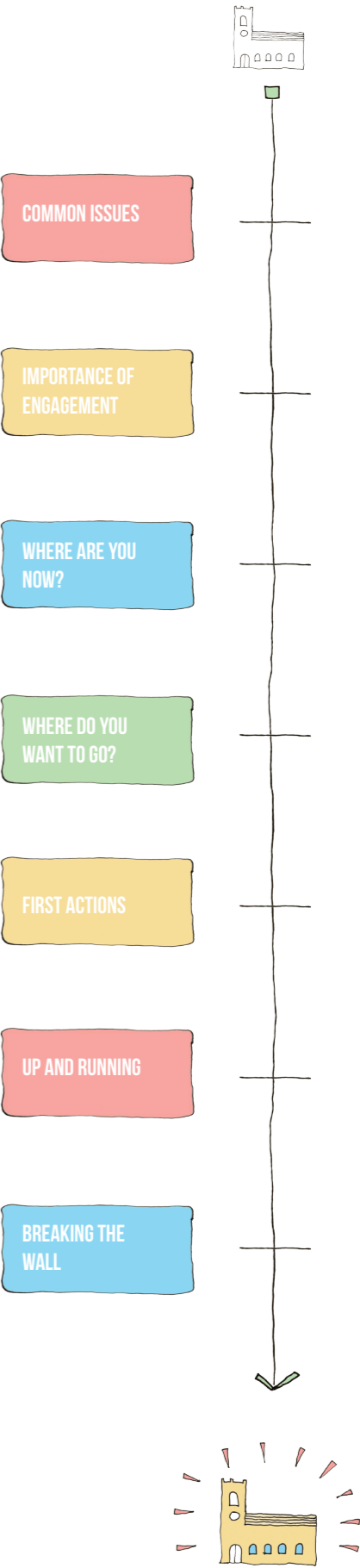
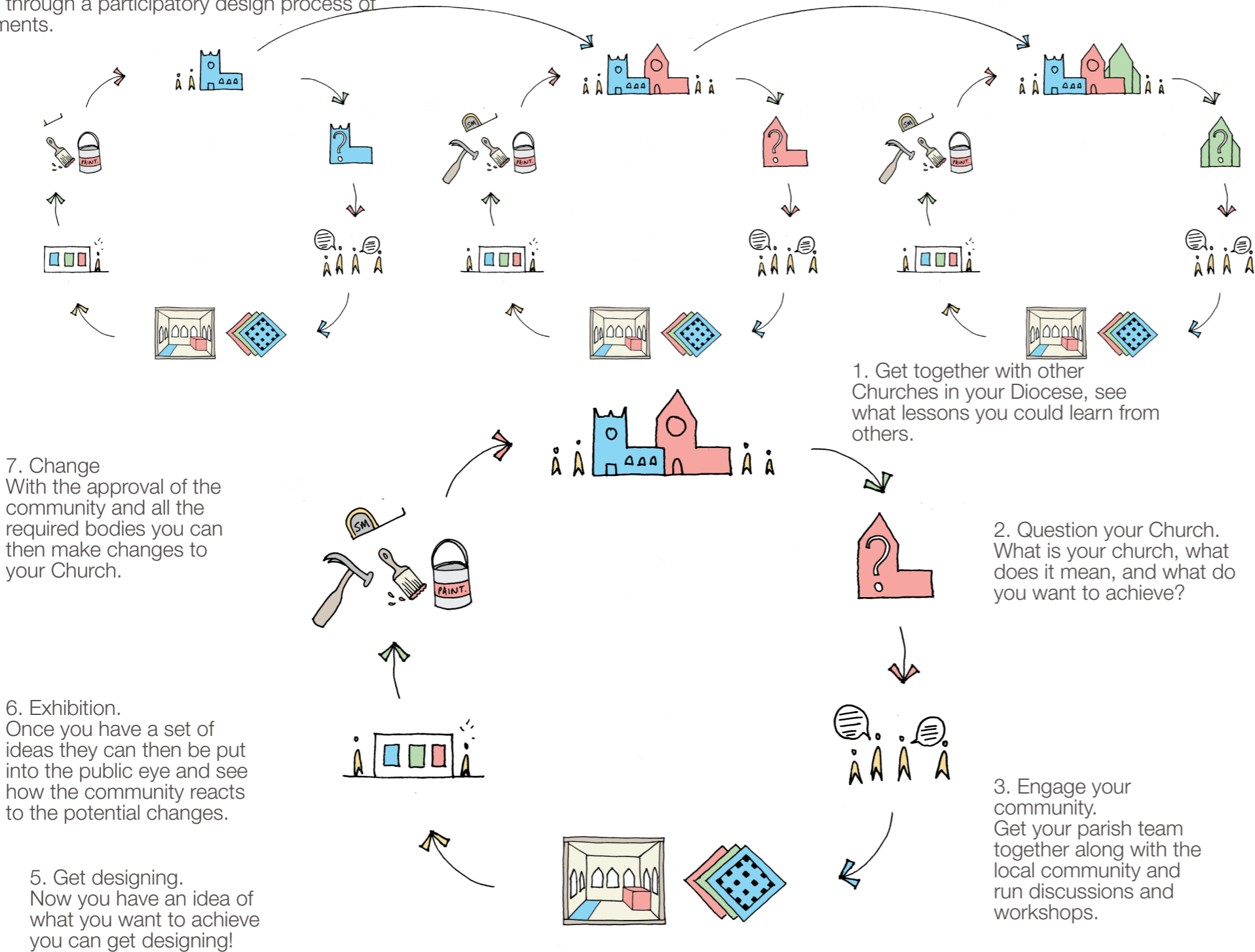


The time line shows the process of the brief development where St Peters in Chester and Congleton are used as case studies. Key issues for other churches across Cheshire were also identified and focused on to create a body of work which should be as widely applicable as possible for the greatest overall benefit.



Ongoing Cycle

Central to this Navigator is the idea that the work carried out by your church using the principles set out can be of benefit to other churches in similar situations across the diocese. This feedback loop will be able to assist and develop the role of the church in becoming more community engaged through a participatory design process of improvements.







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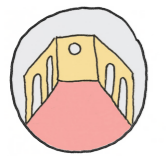
BREAKING THE
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MAJOR THEMES IDENTIFIED



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



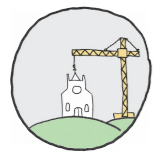
LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE

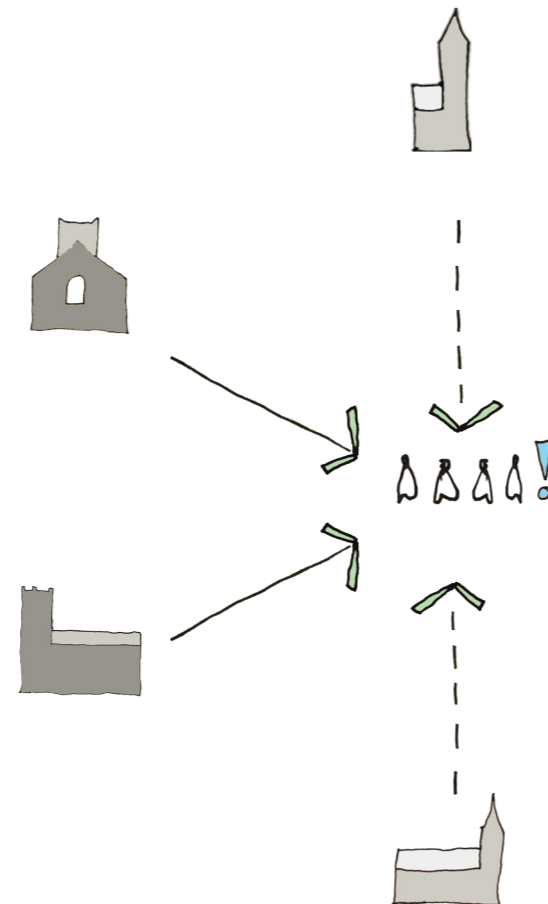


IN NEED OF REPAIR WORK

WHAT CHALLENGES ARE THE DIOCESE FACING?

As part of our wider research, we have been working with the Diocese to send a questionnaire to churches across Cheshire to identify similar issues and key themes which they have self-identified.

Through looking at the results of our research questionnaire, it becomes apparent that many churches are facing a host of similar challenges today:

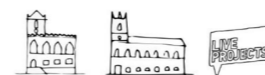


School of Architecture

SSOA Live Project: St Peter's Churches Live Project – Research Questionnaire

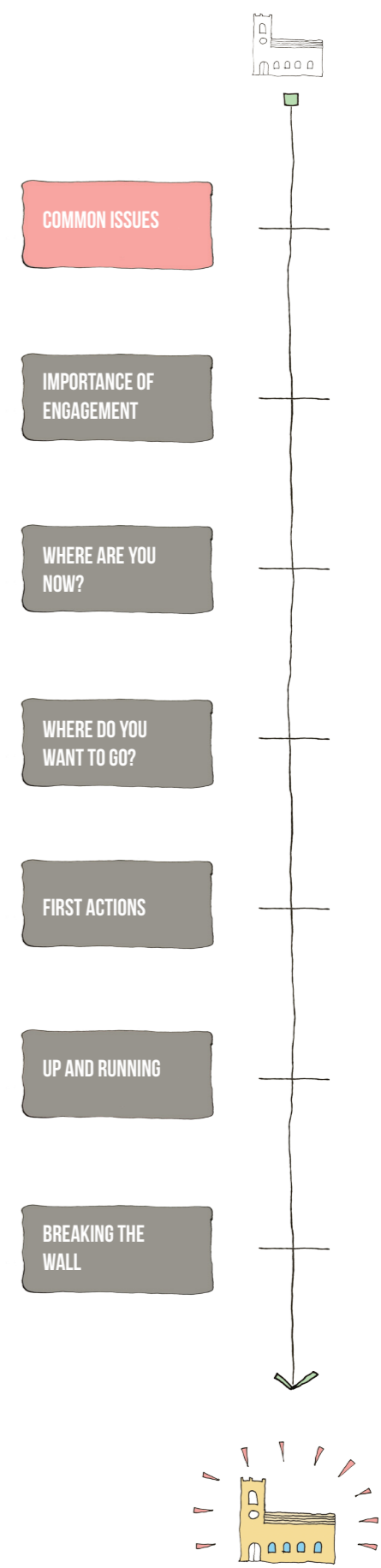
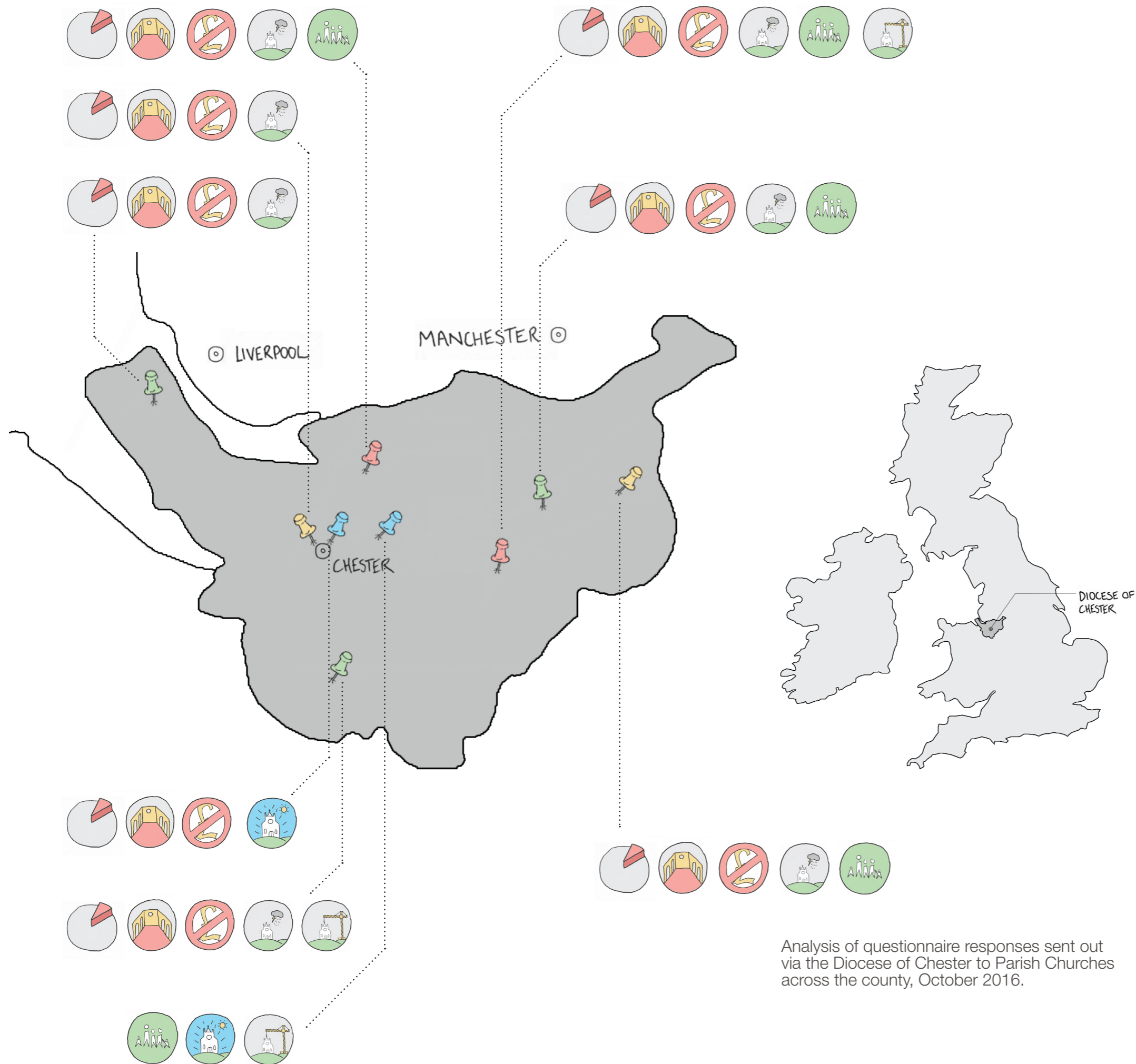
You are being invited to take part in a university student's design studio research project. It is up to you to decide whether or not to take part. Our aim is to gain a better understanding of the challenges and opportunities facing churches across the Diocese. Any answers you can provide would be greatly appreciated and the whole questionnaire will hopefully take no more than 10 minutes of your time.

1. Name of Church & Parish?
2. Name of Deanery?
3. Average Number of Attendees per Service?
4. Approximate Capacity of Church:?
5. Number of Community Groups that use the Space?
6. Are there any days/evenings where the church is not used?
7. Do you feel your church is prominent enough in the community or would you like it to play a larger role?
8. Do feel like your church and its events suffer from a lack of publicity?
9. Do you feel that the lack of space and interior arrangement limit the potential uses of the building?
10. Are resources and funding preventing hosting more community events?
11. Have you recently applied for funding?
12. What are the current challenges facing your church?



St Peter's Churches
Chester + Congleton





MAJOR THEMES TO TARGET



SUFFERING FROM LACK OF FUNDING



LACK OF PROMINENCE AND PUBLICITY



IN NEED OF REPAIR WORK

WHAT CONSERVATION PROVISIONS ARE AVAILABLE?

Though our research and analysis of numerous heritage documents, we have identified a core set of principles for heritage conservation. These conservation principles have been drawn from the common ground which was being explored across these documents and reports.

We have also prepared a summary list of principles for Large Parish Churches drawn primarily from “Sustaining Major Parish Principles”, an in depth study by Purcell on behalf of Historic England of 300 churches across the country, investigating key principles which can be implemented to reinforce their community role.

A full list of reports consulted for this process has been included below for further in-depth research;



An Assessment of the effects of conservation areas on value

Gabriel M. Ahlfeldt, Nancy Holman & Nicolai Wendland
The London School of Economics

Investigation into the costs and benefits of location of a property or heritage asset within a Conservation Area in the UK.

Easy Access to Historic Buildings

Historic England

Document providing guidance on access and conservation issues surrounding the instigation of working and sensitive accessibility regimes.

Historic England Engagement with Advisory Bodies Under the Ecclesiastical Exemption

Historic England

Relationship guide for understanding role of Historic England and its role in relating with individual Diocesan Advisory Councils and its role in the consultation process for conservation on Church conservation.

Valuing Places: Good Practice in Conservation

Historic England

Document of Case Studies reviewing examples across the UK in how the protection and adaptation of historic places through active management has been conducted. Primarily concerned with managed change in wider conservation areas.

Sustaining Major Parish Churches: Exploring the Challenges and Opportunities

Purcell

Document in collaboration with Historic England, The Heritage Lottery Fund, Greater Churches Network and Doncaster Minister. Review of 300 significant ‘Major Parish Churches’ with significantly different challenges to the majority of the 12 267 listed Church of England church buildings.

Conservation Principles, Policies and Guidance

Historic England

Document prepared in 2008 as a guidance document for making logical decisions in relation to the conservation and preservation of England’s historic buildings and environment.

St Peter's, Congleton



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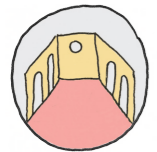
BREAKING THE
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MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE

FURTHER READING LIST

Drury, P., McPerson, A., (2008) Conservation Principles, Policies and Guidance, English Heritage, London, United Kingdom

KEY PRINCIPLES FOR CONSERVATION

1

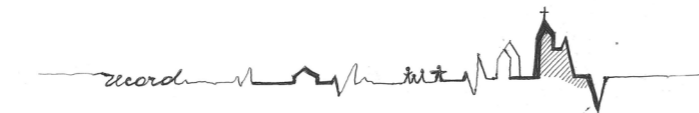
“The historic environment is a shared resource”

The churches in this study act as a shared record of human activity; they act as a shared record for the evolution of the church in England;

St Peter's Chester dates back to the 4th Century Roman Praetorium which once stood on its site and claims its Christian origins from Ethelfleda, the daughter of Alfred the Great.

St Peter's Congleton is heavily based on the Methodist Ministerial preaching which arose in the 18th century, and differs immensely from the nearby traditionally set-out church at Apsley.

However, time is continuous, and these churches should not be bound to the past if change is required to maintain relevance and use, so long as

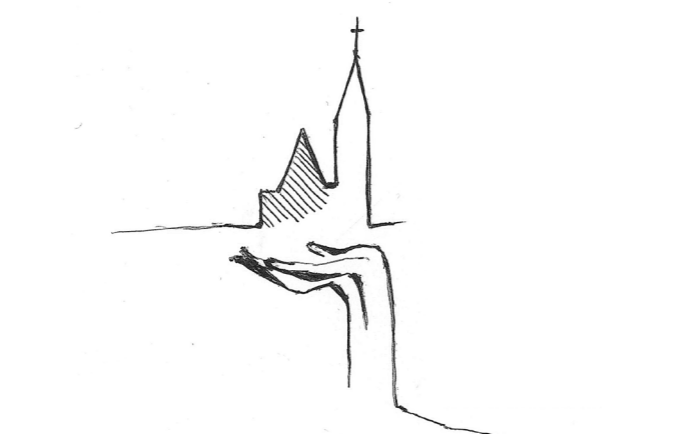


4

“Decisions about change must be reasonable, transparent and consistent”

Public Participation and communication is a key factor of deciding what suitable routes should be investigated to maximise potential of building. Also consultation activities can be a key factor in minimising harmful contradictory effects of change to the built fabric.

Open and transparent processes also help to encourage a community sense of ownership and an understanding of the need to alter space and its usage.



2

“Everyone should be able to participate in sustaining the historic environment”

Conservation of our heritage needs to be able to be participated in by as many members of the community as possible. This can be in the form of experts teaching about the space and its qualities, communicating the value of the space in its context.



5

“Understanding the significance of places is vital”

Historic England have identified 4 primary value classifications which conservation principles can be grouped into:

Evidential Value

Does the church provide evidence for past human activity and how the space was used and functioned in the past?

Historical Value

How does the church provide value for its users in terms of connecting to the past through cultural activity and associative connections and local history.

Aesthetic Value

Does the church provide sensory and intellectual stimulation based on its appearance and quality of art and artworks within.

Communal Value

The spiritual value of the churches in their communities is of primary importance in the continued running of these churches as active places of worship. As part of the collective memory as a place

3

“Significant places should be managed to sustain their values”

Change in the historic environment is inevitable. Conservation is the process of managing change to a significant place in its setting in ways that will best sustain its heritage values, while recognising opportunities to reveal or reinforce those values for present and future generations.

Keeping a significant place in use is likely to require continual adaptation and change. Many places now valued as part of the historic environment exist because of past patronage and private investment.

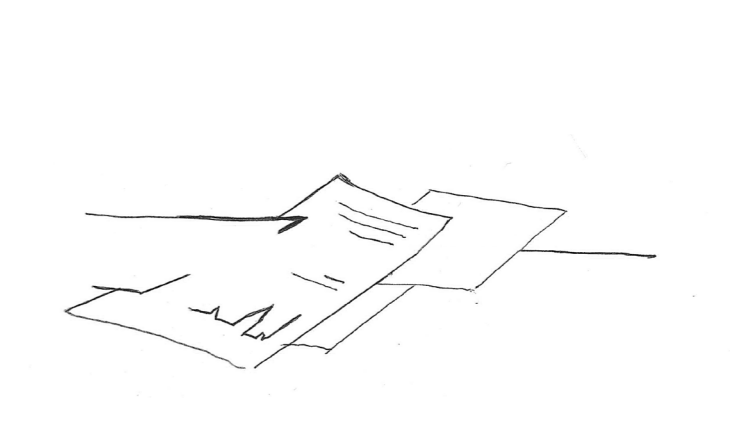


6

“Documenting and learning from decisions is essential”

A documented process of change is essential for future understanding of the evolution of your church. This aids the understanding of history for future generations, and provides a document of change for future works.

This documentation process should also form part of a managerial analysis of spatial performance and relevance over time to ensure continued relevant usage of space.



St Peter's, Chester



COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

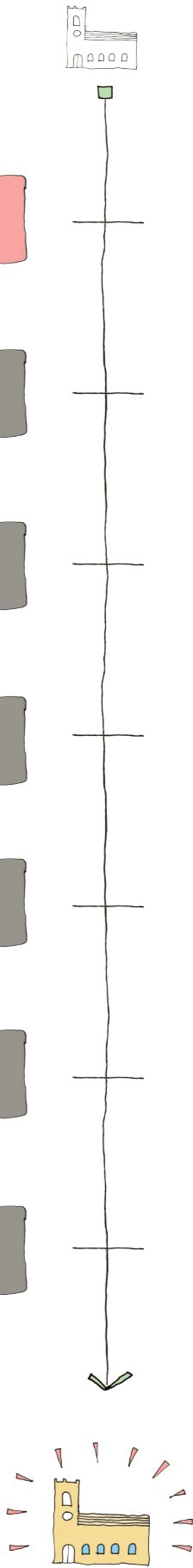
WHERE ARE YOU
NOW?

WHERE DO YOU
WANT TO GO?

FIRST ACTIONS

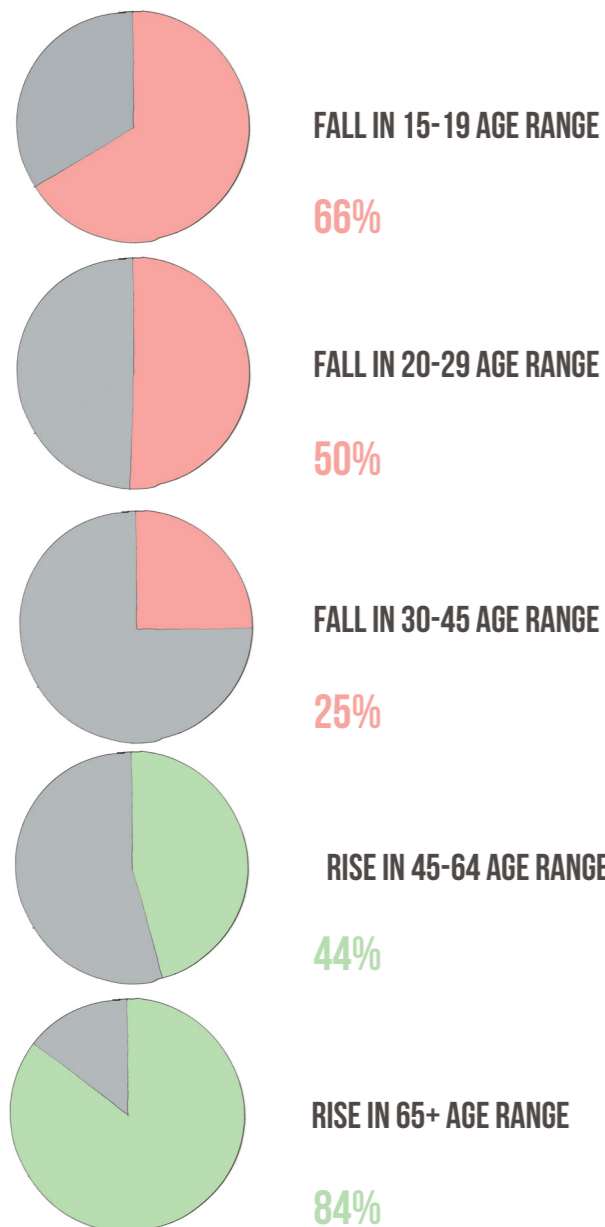
UP AND RUNNING

BREAKING THE
WALL



YOUTH WORKER ENGAGEMENT IN CHURCH ACTIVITY CAN DRAMATICALLY IMPROVE YOUTH REPRESENTATION IN CONGREGATIONS

CHURCH OF ENGLAND CONGREGATION DEMOGRAPHIC CHANGE 1979-2005



FURTHER READING LIST

Rebecca Burrows on behalf of Purcell, (2016), SUSTAINING MAJOR PARISH CHURCHES, Exploring the Challenges and Opportunities. Historic England, UK

Uren, L (2016), A New Conversion: A Study of the Reuse of Church Buildings, University of Sheffield

WHAT CAN CHURCHES DO TO ATTRACT NEXT GENERATION?

Major Parish Churches require support to improve strategic planning and income generation, to provide new community and visitor facilities, to increase clergy staffing and to grow capacity. There is a requirement for more support with funding sources, a strategy for repairs and a forum for sharing best practice.

A summary of common solutions for Large Parish Churches drawn primarily from "Sustaining Major Parish Churches", an in depth study by Purcell on behalf of Historic England of 300 churches across the country, investigating key principles which can be implemented to reinforce sustainability and attract next generation.



1 Informational assistance

Guided tours (including tower tours)
Guide books for church
Introductory leaflets (available in a number of languages)
Illustrated banners outlining something of the history
Visitor centre with improved historical and spiritual interpretation
'Welcome screens', visual displays/touch screen devices
Virtual and audio tours of the building
Discovery Centre
Archival documents and statistical information

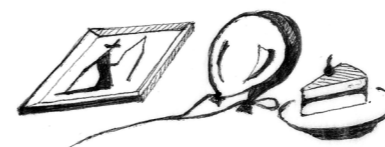


2 "Re-branding"

Rebranding its visual identity with new logos and the development of much better literature
Professional photographer working on images highlighting the 'hidden' aspects of the church
An artist appointed to interpret aspects of the church in painting.
Visitors' book keeps a record of people's opinions

3 "Interactive church"

Tripadvisor
Twitter
Facebook page
Wikipedia page.
A website
A new scheme of digital interpretation, this include interactive prayers.
A smartphone app
Wi-Fi in the church.



5 Space reconsideration and accessibility

Disabled access
Accessible herb gardens
Graveyard archaeology
Transforming churchyard into a community green space.
Flexible space within the nave for services and community events

6 Services

Special services for conference delegates
Post office
English language programme
Coffee and chats and toddler groups
Café
Offices
Shop

7 Comfort and functionality

WC and disabled access
Kitchen (catering)
Heating system
New sound system
Lighting scheme
Increase storage

8 Sustainability

Renewable energy as much as possible.

9 Helping hand, charity

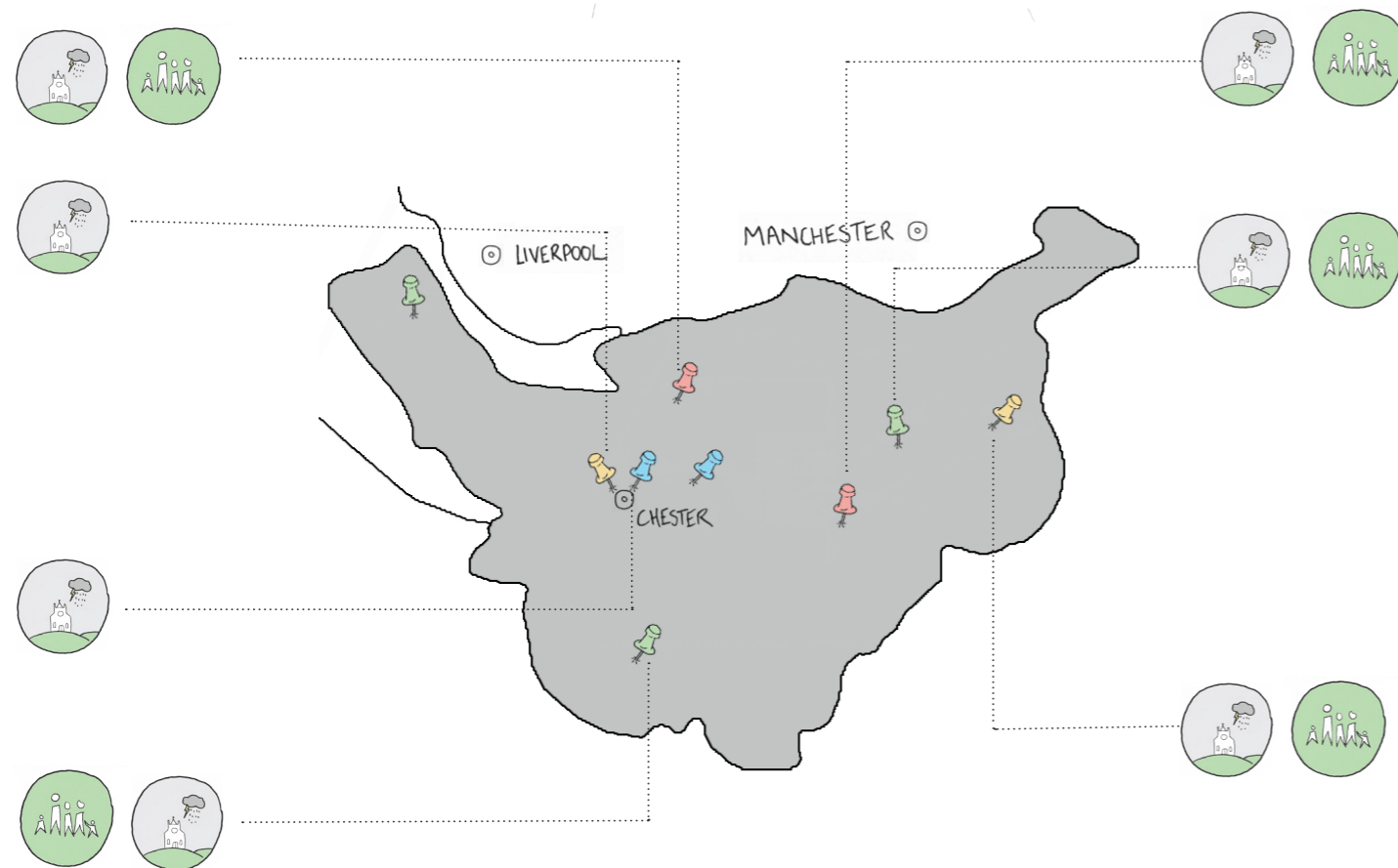
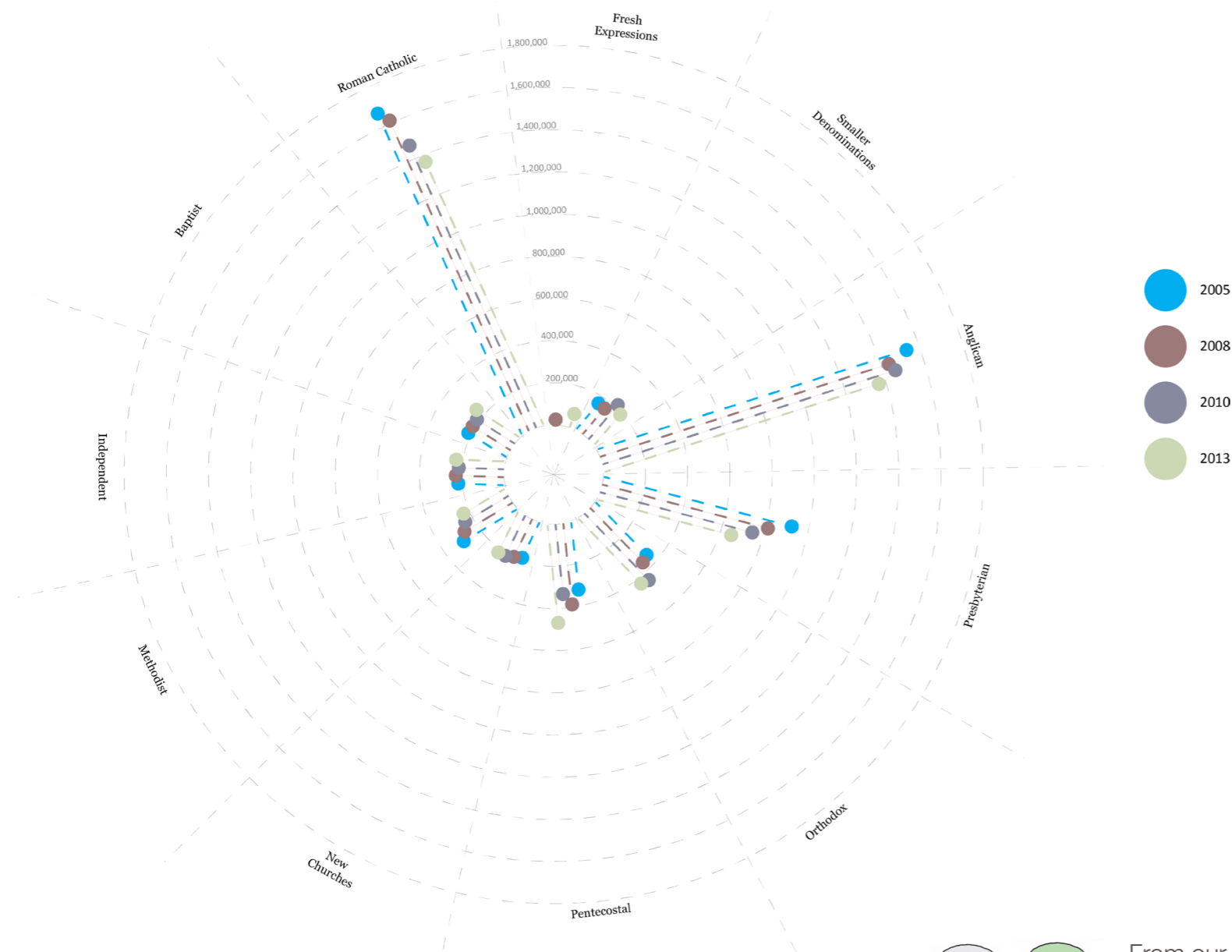
Place for people in distress, under the influence of drugs and alcohol.
First place ex-prisoners will come following their release
Memory café for dementia sufferers
Unemployment services
Engagement initiatives for asylum seekers
Fundraisers
Re-housing and assisting homeless people.



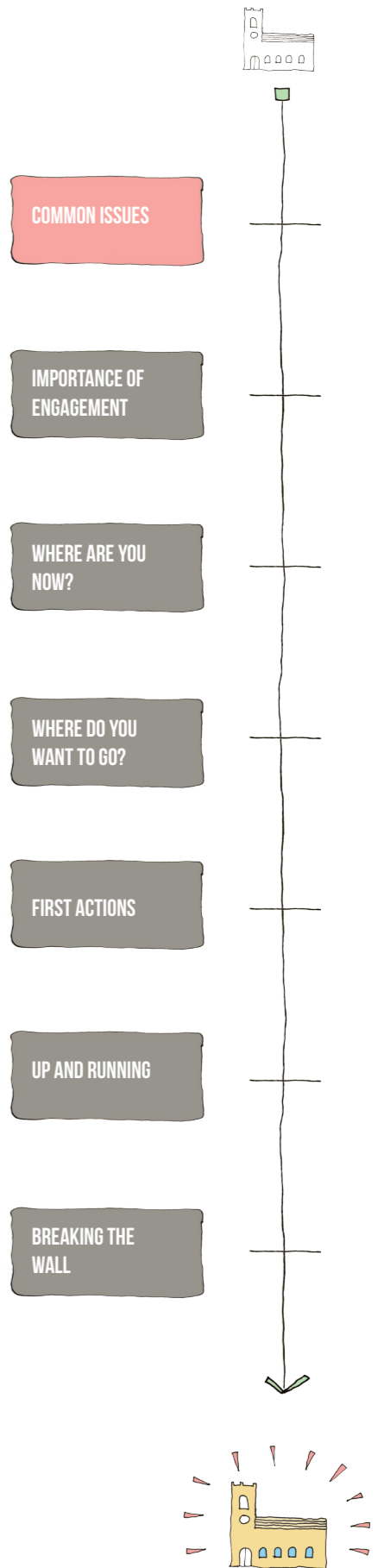
10 Children

School club
Youth and children's services, including leisure and cultural services
February half-term skate park in the abbey
Song school
Bell ringing, a choir, meditation groups
Religious studies and history classes





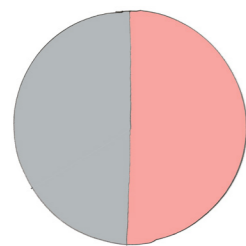
From our questionnaire we have identified engagement and lack of participation as important issues for churches across the region. From previous research into demographic changes in church congregation numbers, this can be seen to be a common theme across denomination, with notable exceptions in Pentecostal and Fresh Expressions churches.



MAJOR THEMES TO TARGET



MANY CHURCHES SUFFERING FROM LACK OF FUNDING



50%

PARISH CHURCHES RUNNING AT DEFICIT



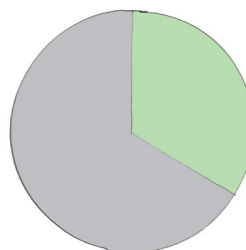
£550 000

AVERAGE REPAIR COST FOR LARGE PARISH CHURCH



£350 000

AVERAGE SUPPORT PROVIDED BY HERITAGE LOTTERY FUND



£250 000

AVERAGE FUNDING REQUIRED FROM ALTERNATIVE SOURCES

FURTHER READING LIST

Rebecca Burrows on behalf of Purcell, (2016), SUSTAINING MAJOR PARISH CHURCHES, Exploring the Challenges and Opportunities. Historic England, UK

<https://www.churchofengland.org/media/1909677/churchgrowth-report-review3.pdf>

WHAT FUNDING ROUTES ARE AVAILABLE?

Due to the limited funds which many churches are faced with as the numbers in their typical congregation has fallen, sources of funding to bring facilities up to date and pay for repairs need to be known. Over the past 50 years congregation numbers have fallen to less than half of the numbers of the 1960s and the costs of maintaining buildings has become a major burden for Church groups.

Due to the limited funds available to individual funding sources, various grants may be needed to help finance any proposed works, however there are a great number of funding sources available to Churches in need. These funds typically look for a degree of financial viability and community engagement.

Due to the aging demographic shift of church congregation, it is more important than ever to tailor applications to actions which can be seen as having long term community impact, which may need to be tailored towards attracting a younger audience to churches to guarantee their longevity.

“twenty years ago the demographics matched the population as a whole. Now we’re 20 years older than the population. Unless we do something, the church will face a real crisis.”
John Spence, 2016, Chair of Church Finance Committee, 2016

There are a number of sources available for further detail, and we have tried to outline main national and local sources of financial assistance, as well as locally specific sources for Cheshire.

This list is not exhaustive, as there are a large number of sources of financing available, however this is meant only as a starting point for research.

Further up-to-date details can be found through the heritage websites listed below. Links on these websites also provide more in depth, grant-specific information:

<http://www.nationalchurchestrust.org/applying-grant-funding/list-major-grant-funders>

<http://www.nationalchurchestrust.org/building-advice/support-organisations-advice-support-funding>

<http://www.theheritagealliance.org.uk/fundingdirectory/main/results.php>

<https://historicengland.org.uk/services-skills/grants/our-grant-schemes/>

<http://www.churchcare.co.uk/churches/funding-and-grants>

<http://www.getgrants.org.uk/>

<http://www.hccpt.org/>

<http://www.idoxopen4community.co.uk/diomanchester/Default/ShowPage/Help>

The policy agreed for accepting Lottery funding nationally in 1995 by the House of Bishops is as follows:

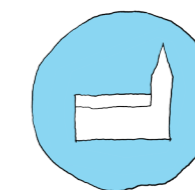
“Throughout the debate on the establishment of the National Lottery, the Church of England, along with other churches, has made known its reservations. We accept freely our own financial responsibility in worship, witness, evangelism and pastoral care, and see no basis on which Lottery money should be used by the Church in these areas.

“However, it is clearly the Government’s intention that the Church’s heritage responsibilities should attract grants from public funds made available through the Lottery.

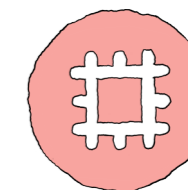
“Sometimes the Church resists proposed changes in our society, but when the decision is made we have to live with it. In this instance we recognise that the Government has made it clear that the Lottery is the way it will increasingly fund heritage and charitable and other matters.

“The decision whether or not to apply for such help is a matter for the responsible body in each case.”

Key:



Church Specific



Listing Required



<£5000



£5000-50 000



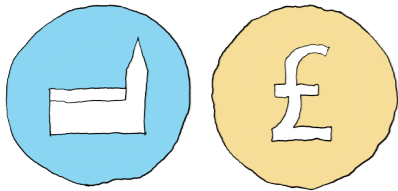
>£50 000

Potential Funding Available

Heritage Lottery Fund

Can apply for any of HLF funding schemes, however there are specific “Grants for Places of Worship”, with grants between £10 000 and £250 000. Many of these schemes have specific community driven aspects to them to ensure the building benefits its local community to its maximum potential. Relevant grants include;

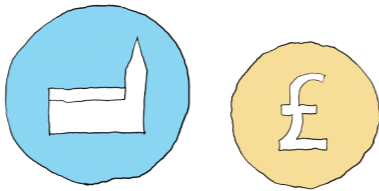
Sharing Heritage	£3000 £10 000
Our Heritage	£10 000 £100 000
Heritage Grants	£100 000 +
Kick The Dust	£500 000 £1000 000
Young Roots	£10 000 £50 000
Resilient Heritage	£3000 £250 000
Heritage Enterprise	£100 000 £5 000 000
Townscape Heritage	£100 000 £2 000 000
Grants for Places of Worship	£10 000 £250 000



ChurchCare

In 2015, ChurchCare awarded 142 grants to parish churches, amounting to £578,600. These typically are given for work required supporting ecclesiastical furnishings and artworks of historic significance, such as fabrics, furniture, stained glass, bells and clocks.

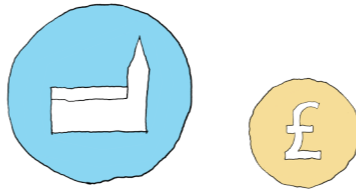
Conservation Grants	£200 £15000
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AllChurches Trust

Registered charity, independent of Church of England, however churches must be part of Churches Together in England. Work supported includes the repair of church fabric; the preservation of UK heritage buildings; and establishing community initiatives.

AllChurches Grant	£1000 £5000
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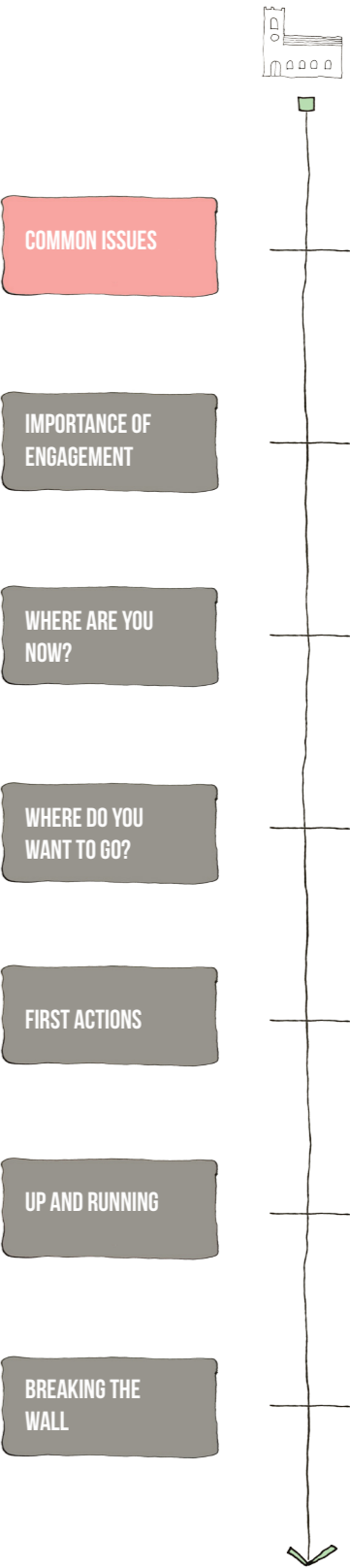
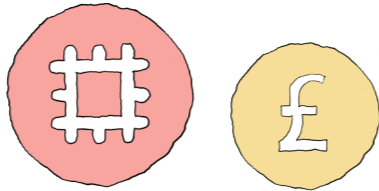


Historic England

Historic England provide a range of funding options. These range from memorial maintenance, to large scale repair grants to repair both listed and unlisted heritage

Repair Grants for Heritage at Risk
Discretionary

Grants for War Memorials	£300 £30 000
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SELF FUNDING IDEAS



FUND RAISER OPEN DAYS



BAKE-SALES AND STALLS AT LOCAL EVENTS



“ENGRAVE-A-CHAIR” CHURCH SPONSORSHIP FOR NEW FURNITURE



PAID ENTRY CONCERTS



CHURCH CLEAR-OUT SALE



HERITAGE WALKS AND TOURS

FURTHER READING LIST

Repair Grants for Heirtage at Risk (2016), Historic England, London, United Kingdom
Summary of Financial Activities
Cathedral & Church Buildings Division
Grants Programme (2015), ChurchCare, London, United Kingdom
Summary of Financial Activities
Cathedral & Church Buildings Division
Grants Programme (2015), ChurchCare, London, United Kingdom
Guide For Applicants (2016), Big Lottery Fund, London, United Kingdom

Garfield Weston Foundation

Typically provide grants for re-ordering and increasing flexibility an accessibility of spaces, including provision of improved kitchen and toilet facilities. Consideration for grants is based on Financial viability of applicant, as well as current fundraising and financing options.

Main Grants	£1000 £100 000
Major Grants	£10 000 £100 000



Big Lottery Fund

Provides funding for projects across England, and will be considered if they fulfil at least one of following four criteria:
People have better chances in life, with better access to training and development to improve life skills. Stronger communities, with more active citizens working together to tackle issues within the community. improved rural and urban environments, which communities are able to better access and enjoy. Healthier and more active people and communities.

Awards for All England	£300 £10 00
Reaching Communities	£10 000 £500 000
Reaching Communities	£100 000 £500 000



Trusthouse Charitable Foundation

This foundation is an independent body providing grants for charities and charitable organisations in areas of deprivation, focusing on capital projects and running costs. They focus primarily on projects focused on arts, heritage and education, and improving accessibility for heritage buildings.

Small Grants	£500 £9 999
Large Grants	£10 000 £30 000

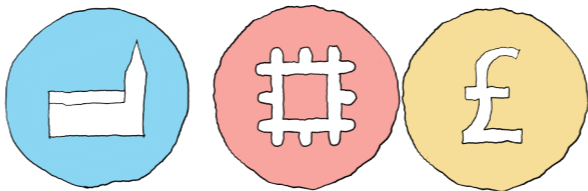


Listed Places of Worship

Government sponsored fund to cover VAT incurred in the conservation and restoration of listed places of worship, with an annual £42 million fund. The fund only accepts applications on funding where the value of the claimed amount is greater than £1000 (excluding VAT). Fund is administered by the National Heritage Memorial Fund on behalf of the Department for Culture, Media and Sport.

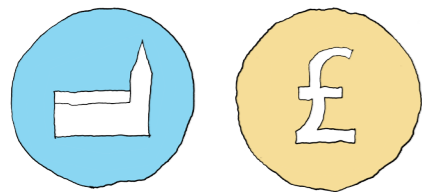
Roof Repair Fund	£10 000 £100 000
Listed Place of	£1000 £100 000

Worship Grant



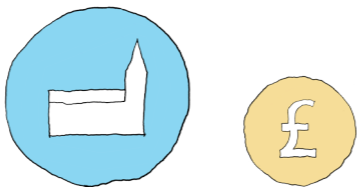
Open 4 Funding

Dioceses of Chester and Manchester have access to this database which allows churches to search over 4000 funding options from EU and UK government funding sources. Facility open to parishes and related community projects.



Historic Cheshire Churches Preservation Trust

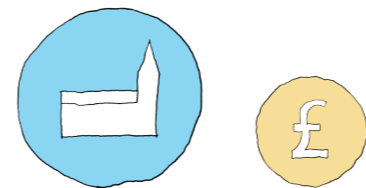
Non-denominational body which has provided assistance to over 280 churches since 1992 in the Chester Diocese. Following recent health and safety changes, more of the funds granted are for toilet and access upgrades. This fund has provided over £1 250 000 since its initiation, averaging just under £5000 per church assisted.



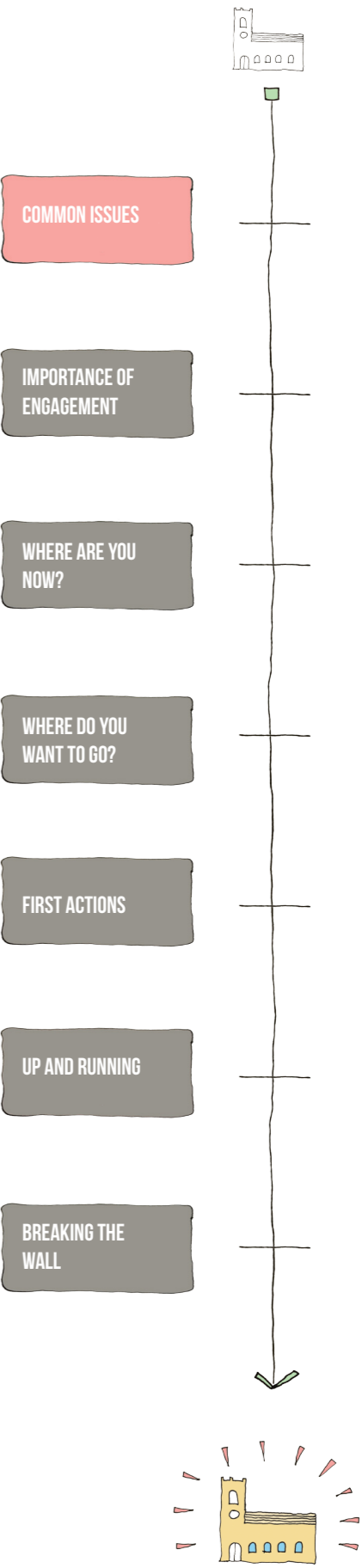
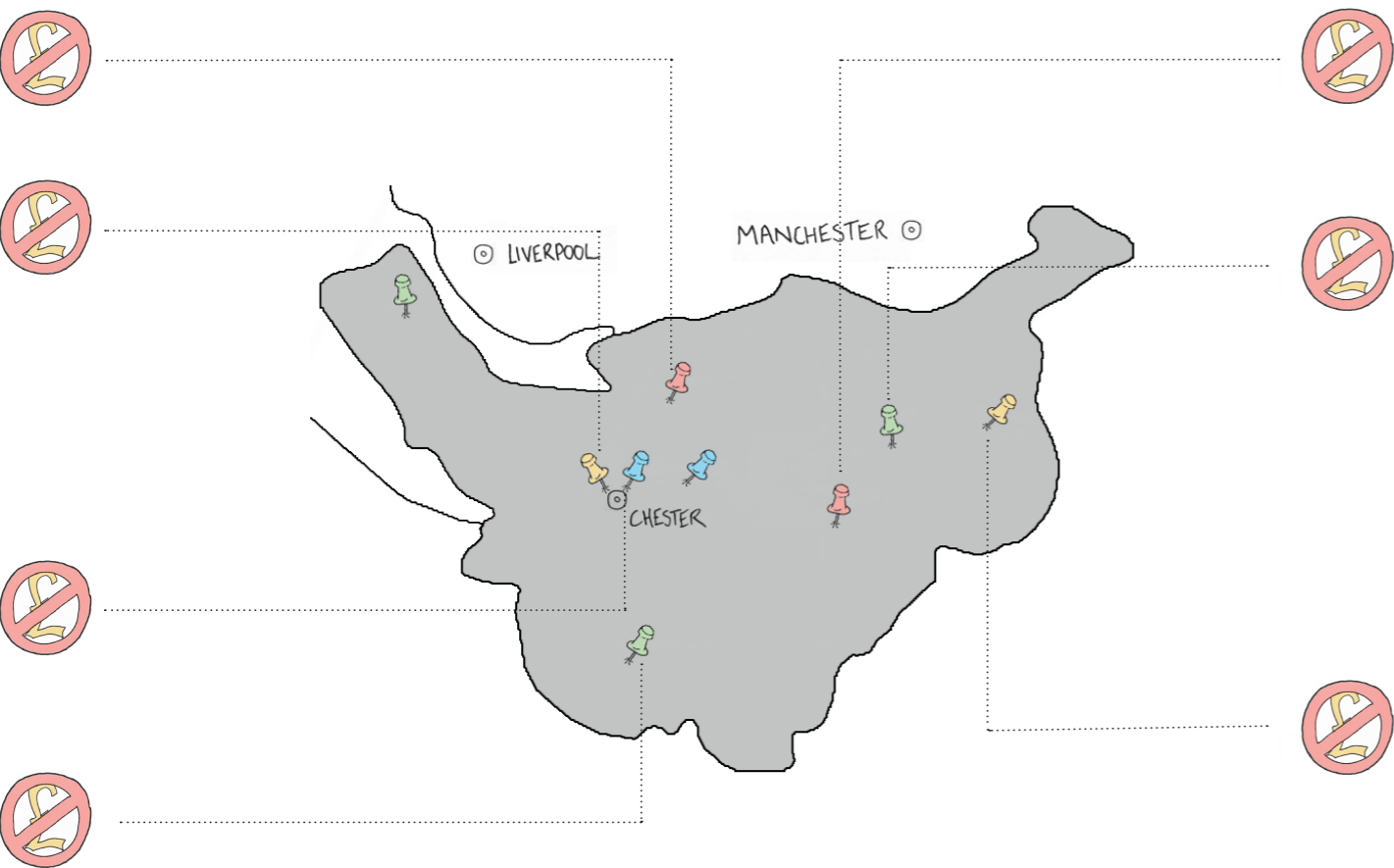
Diocese of Chester

Funding from the Diocese of Chester providing small grants for Christian organisation in support of developing community work based on tackling poverty, raising awareness of the faith, combining work with other churches, and engaging in community activity.

The Together Grant	Discretionary
Grants for War Memorials	£300 £30 000



From our questionnaire we have identified funding as a key problem facing churches across Cheshire. Funding sources identified here should be a good starting point for raising funds for church improvement across the county.



APPLYING FOR FUNDING: BREAKING DOWN THE PROCESS

HERITAGE LOTTERY FUND

Applying for funding may seem like a daunting prospect with many obstacles to overcome and requirements to meet. This diagram aims to breakdown the different stages in applying for funding from the Heritage Lottery Fund, with the intention of preparing you as best as possible for any forthcoming applications. Applications can be made to the Heritage Lottery Fund, through their Grants for Places of Worship, for amounts between £10,000 and £250,000. The application process may seem complex and long but following the HLF's guidance and requirements will leave your application ready to be submitted to a number of other funding opportunities.

KEY DATES

Upcoming Deadlines for First Round Submissions:

6th February 2017 - decision by June 2017

15th May 2017 - decision by September 2017

14th August 2017 - decision by December 2017

More information can be found at:
<https://www.hlf.org.uk/looking-funding/our-grant-programmes/grants-places-worship-england>

FURTHER READING LIST

More guidance can found in the form of literature downloads at:
<https://www.hlf.org.uk/looking-funding/our-grant-programmes/grants-places-worship-england>

Useful reads:

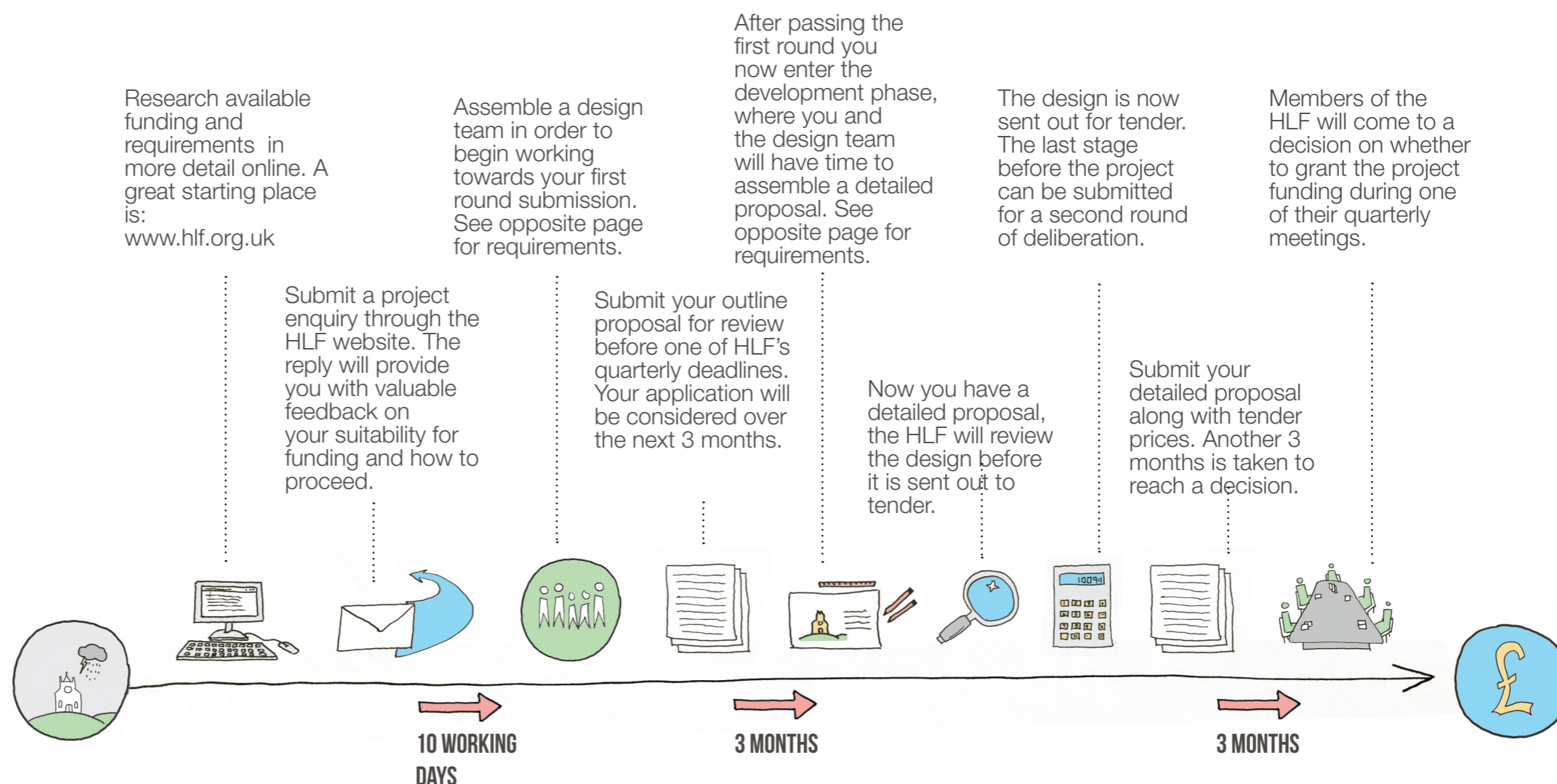
Grants for Places of Worship Application Guide

Grants for Places of Worship Project Enquiry Form

Grants for Places of Worship Application Form

Grants for Places of Worship Standard Terms of a Grant

Grants for Places of Worship Receiving a Grant



FIRST ROUND APPLICATIONS

SECOND ROUND SUBMISSIONS

ACTIVITIES

Outline proposals:

- Who is your project likely to involve?
- The nature and range of activities that will engage people with heritage.

Detailed proposals:

- An activity statement giving details of the additional activities you will undertake to engage people with the building: who will benefit; how much it will cost; a timetable for implementation and how the outcomes will be measured.

CAPITAL WORK

Outline proposals:

- A breakdown of the repair work you plan to deliver, reflecting the professional reports included in your supporting documents.
- An initial breakdown of any other capital work.
- Plans for architectural elements up to and including RIBA work stage 1 (or old RIBA work stage B)*.
- Plans for non-architectural elements, such as interpretation or digital outputs, at the equivalent of RIBA work stage 1 (or old RIBA work stage B).

Detailed proposals:

- Detailed plans and proposals for capital work you plan to deliver.
- Plans for architectural elements up to and including RIBA work stage 4 (or old RIBA work stage H).
- Plans for non-architectural elements, such as interpretation or digital outputs at the equivalent of RIBA work stage 3 (or old RIBA work stage D).

PROJECT OUTCOMES

Outline information about the outcomes your project might achieve.

Detailed information about the outcomes your project will achieve.

PROJECT MANAGEMENT

- Proof of any relevant statutory and ecclesiastical permissions for work during your development phase (if needed).
- Detailed information about the work you will do during your development phase including briefs for any consultants where appropriate.
- Detailed timetable for your development phase
- Outline information about how you will manage your delivery phase.
- Outline timetable for delivery phase.

- Detailed information about how you will manage your delivery phase.
- Detailed timetable for your delivery phase.
- (Proof of the relevant statutory and ecclesiastical permissions will be required before you receive your permission to start).

AFTER THE PROJECT ENDS

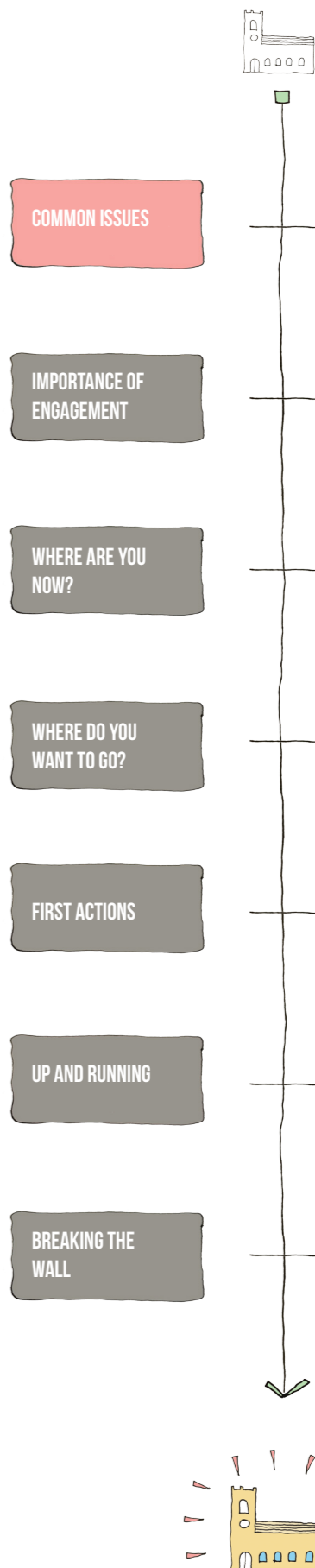
- Outline information about how you will sustain the outcomes of your project after funding has ended, including funding additional running costs.

- Detailed information about how you will sustain the outcomes of your project after funding has ended, including funding additional running costs.
- Detailed information about how you will evaluate your project.
- A management and maintenance plan.

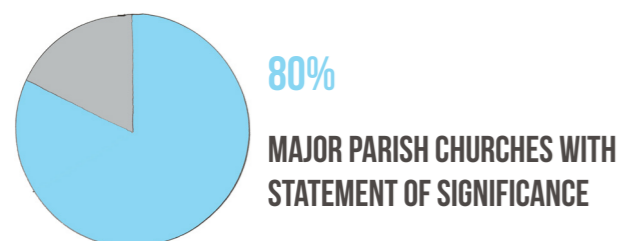
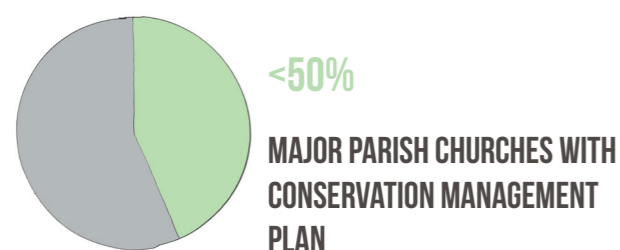
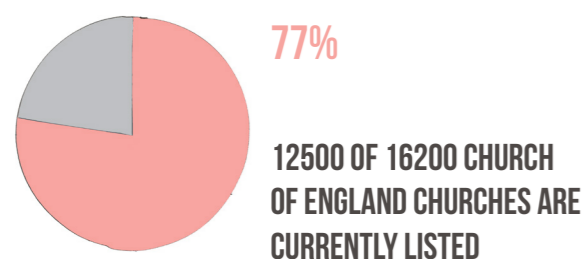
PROJECT COSTS

- Detailed costs for your development phase.
- Outline costs for your delivery phase.
- Possible sources of partnership funding for your delivery phase and/or a fundraising strategy for your development phase.

- Detailed costs for your delivery phase.
- Bill of quantities and tender drawings.
- Breakdown of the works we will fund and any works that we are not funding.
- Proof of secured partnership funding.



CHURCH OF ENGLAND HERITAGE STATISTICS



FURTHER READING LIST

<https://historicengland.org.uk/advice/caring-for-heritage/places-of-worship/>

<https://www.planningportal.co.uk/>

<https://historicengland.org.uk/listing/the-list/>

Rebecca Burrows on behalf of Purcell, (2016), SUSTAINING MAJOR PARISH CHURCHES, Exploring the Challenges and Opportunities. Historic England, UK

The Church Buildings Council under section 55(1)(d) of the
Dioceses, Pastoral and Mission Measure 2007

NAVIGATING THE PLANNING SYSTEM

When embarking on any project to alter the physical appearance of a place of worship you will have to deal with the planning process.

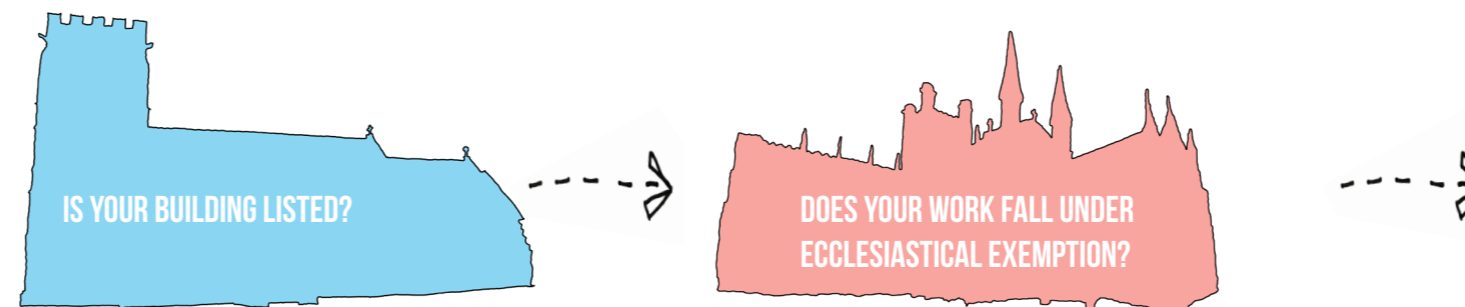
There are some development exemptions for ecclesiastical buildings, however, the main difference is that those are not administered by the Local Planning Authority but by the church planning body - depending on your denomination.

You will still have to follow major steps and here are given the basics of it. Most of this information is available of the Historic England websites and the Planning Portal.

Any application to any body will require two main pieces of information - Statement of Significance and a Statement of Need. Those would have to be compiled by your organisation or consultants and there are ready templates available online.

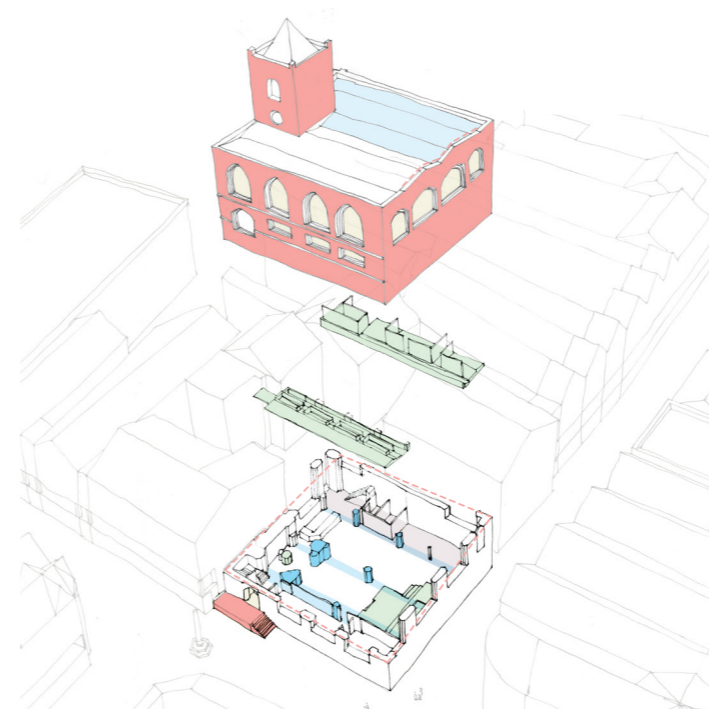


When looking at engaging with the planning process there are some main steps to undertake:

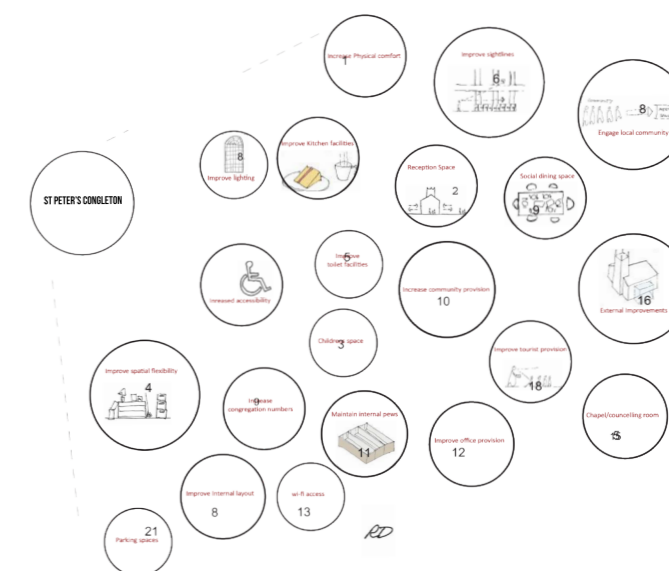


These are the three main steps that you must undertake. If your building is listed there will be a lot of restrictions depending on the grade of listing and features that are deemed to be important. In many cases small works will be able to be approved by the Ecclesiastical planning authority. You will still need to show the same due diligence. Finally, if your development falls outside of the permitted exceptions you would have to engage with the planning process as any secular listed building will be required to.

The Statement of Significance describes the building as a whole and as various elements. It will summarise what each contributes to the character of the building, especially those areas or elements that you are planning to change or remove. This information will help to put your proposals in context and enable decision-makers and advisory bodies to understand the impact of what you want to achieve. It may also help them to suggest alternative, less damaging, ways to meet your needs.



The Statement of Need sets out the reasons why your proposed changes are necessary and how they will benefit the community. It will also explain why you want to do particular things, what other options you thought about and why you rejected them.



WHO IS YOUR PLANNING AUTHORITY AND HOW DO YOU ENGAGE?

LISTED BUILDING

A building is listed when it is of special architectural or historic interest considered to be of national importance and therefore worth protecting. A listed building is added to the National Heritage List for England. You can use this to discover whether your building is listed and if so, what grade it is. Listed buildings come in three categories of ‘significance’:

Grade I buildings are of exceptional interest, sometimes considered to be internationally important

Grade II* buildings are particularly important buildings of more than special interest

Grade II buildings are of special interest

There are some statutory consultees such as Historic England, The Georgian Society, Victorian Society, etc. which will have the right to comment on your application. Be sure to engage them early and seek advice.

ECCLESIASTICAL EXEMPTION

The Ecclesiastical Exemption (Listed Buildings and Conservation Areas) (England) Order 2010 provides that places of worship used for ecclesiastical purposes can be exempt from having to obtain certain consents. The following denominations, known as the exempt denominations, are currently able to take advantage of the exemption:

- The Church of England
- The Roman Catholic Church
- The Methodist Church
- The Baptist Union of Great Britain
- The United Reformed Church

LOCAL PLANNING AUTHORITY

The planning process will be administered by planning officers. Once you have prepared an application, or considering putting one in, it is worth booking a pre-planning meeting to discuss the scope and nature of what you might need to consider next.

A planning officer will be assigned to your case and you should be wise to follow their advice. In many local planning authorities there will be a conservation officer as well which will comment on the application and act as a safeguard for the historic interests of the building. If your building is in a conservation area there will be other restrictions as well.

Consult and check those with your planning authority.

STATEMENT OF SIGNIFICANCE

Statement of significance as stated in The Faculty Jurisdiction Rules 2013 is “a document which describes the significance of the church or other building in terms of its special architectural and historic interest (including any contribution made by its setting) and any significant features of artistic or archaeological interest that the church or other building has so as to enable the potential impact of the proposals on its significance, and on any such features, to be understood”.

Section 1

Brief history and description of the church building(s), contents, churchyard and setting

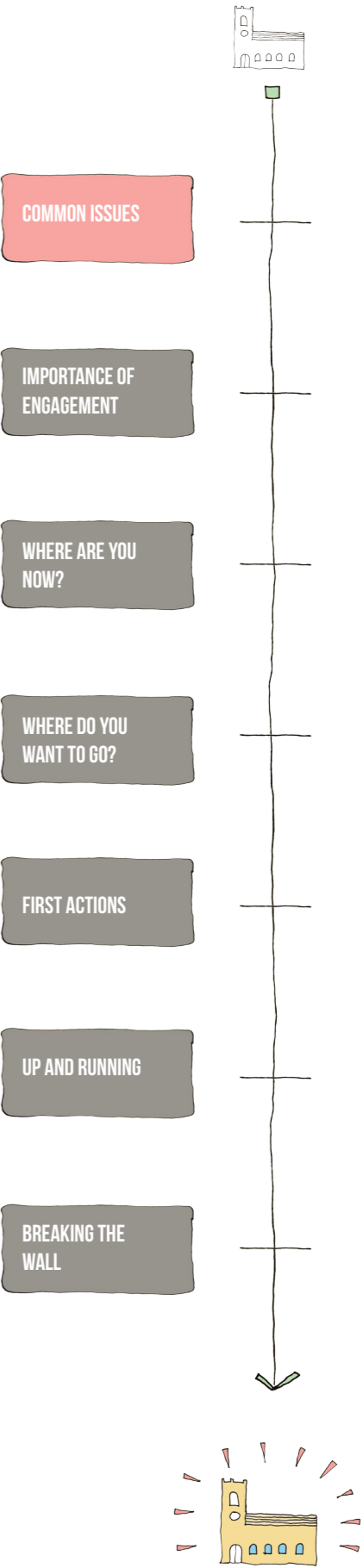
Section 2

The significance of the church (including its contents and churchyard) in terms of:
1) Its special architectural and historical interest
2) Any significant features of artistic or archaeological interest

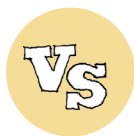
Section 3

Assessment of the impact of the proposals on the significance defined in Section 2

*The information is based on the Guidance Note issued by the Church Buildings Council under section 55(1)(d) of the Dioceses, Pastoral and Mission Measure 2007



POTENTIAL CONSULTANTS AND ADVISORS



THE VICTORIAN SOCIETY



THE GEORGIAN GROUP



SOCIETY FOR THE PROTECTION OF
ANCIENT BUILDINGS



CHURCHES CONSERVATION TRUST



THE ANCIENT MONUMENT
SOCIETY



THE COUNCIL FOR BRITISH
ARCHAEOLOGY

FURTHER READING LIST

The Heritage Directory: Conservation Architects

<http://www.theheritagedirectory.co.uk/product.asp?prodid=31>

<https://historicengland.org.uk/about/contact-us/local-offices/>

<https://historicengland.org.uk/advice/your-home/looking-after-your-home/finding-specialist-help/>

<https://historicengland.org.uk/about/contact-us/local-offices/>

<https://historicengland.org.uk/advice/your-home/looking-after-your-home/finding-specialist-help/>

<https://www.planningportal.co.uk/>

<https://www.architecture.com/FindAnArchitect/FindaConservationArchitect/FindaConservationArchitect.aspx>

WHAT PROFESSIONALS MAY YOU NEED TO CONSULT?

When dealing with future development on a historic building often professional expertise will be required. Whether it is a scheduled maintenance or more substantial construction works, any works on a historic building such as churches and places of worship would require skilled designers, builders and managers. Below is a list of several organisations that can give you an overview of which professions you might need to engage:

Historic England Support Officers - Those take the role of a consultant and are probably a good starting point if your organisation has little knowledge in the way of dealing with historic buildings and processes:

<https://historicengland.org.uk/advice/caring-for-heritage/places-of-worship/support-officers/>

You can contact your local Historic England team here;

<https://historicengland.org.uk/about/contact-us/local-offices/>

Historic England has an excellent page that gives links to different lists and professionals that you might need:

<https://historicengland.org.uk/advice/your-home/looking-after-your-home/finding-specialist-help/>

Planning Officers can give you a good overview of what you would need to take into account when putting forward an application. Engaging with the pre-planning process is a good idea for substantial alterations and you can contact them here:

<https://www.planningportal.co.uk/>

It is very important that the designs you propose are developed with a good technical and design expertise at hand. The Royal Institute of British Architects maintains a conservation register where you can find professionals that have worked on similar issues before:

<https://www.architecture.com/FindAnArchitect/FindaConservationArchitect/FindaConservationArchitect.aspx>

The Register of Architects Accredited in Building Conservation is longer running professional organisation that maintains a more rigorous account of skills. In some particular cases as Grade I listed churches there will be a requirement for a AABC architect to be on board with the process:

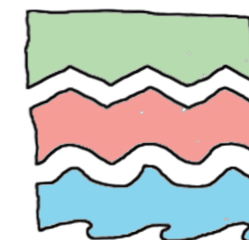
<https://www.aabc-register.co.uk/>

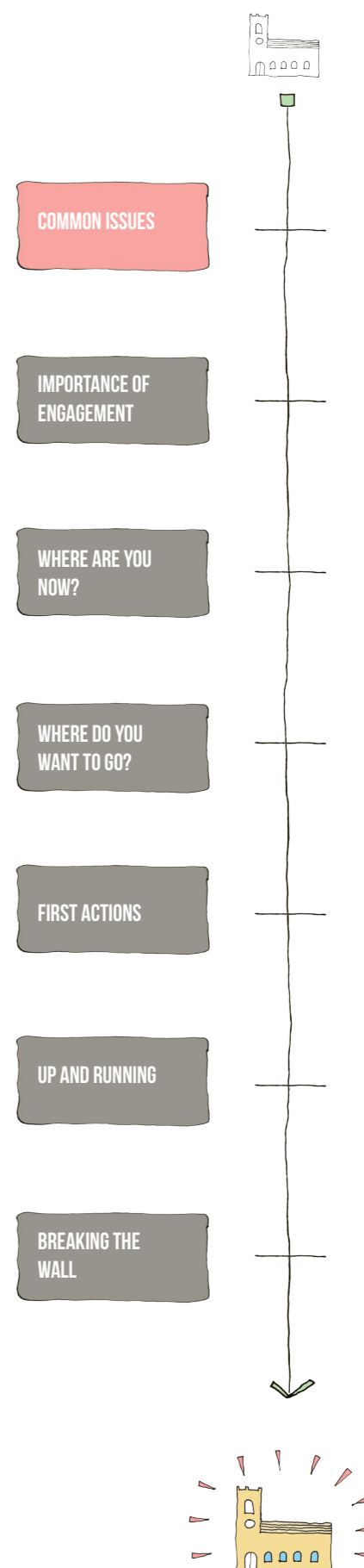
The Institute for Historic Building Conservation also provides good overview and support when engaging with an old building. Their contacts can be found:

http://www.ihbc.org.uk/resources_head/acc_practicioners/index.html

The IHBC also maintains links to many professional registers covering all stages of the process - contractors, builders, design professionals, etc:

http://www.ihbc.org.uk/resources_head/specialist_registers/index.html







COMMON ISSUES

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IMPORTANCE OF ENGAGEMENT

MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE

How can you promote a sense of ownership and responsibility?

What Sarkissan and Hurford (2010) describe as 'visioning', the community engagement in the planning the process promotes co-design and co-ownership of the project empowering the community to express their expectations and vision for the future of the church buildings. As a result, planners and architects become enablers rather than imposers of knowledge who share the knowledge and responsibility with the community members in the process of achieving successful results.

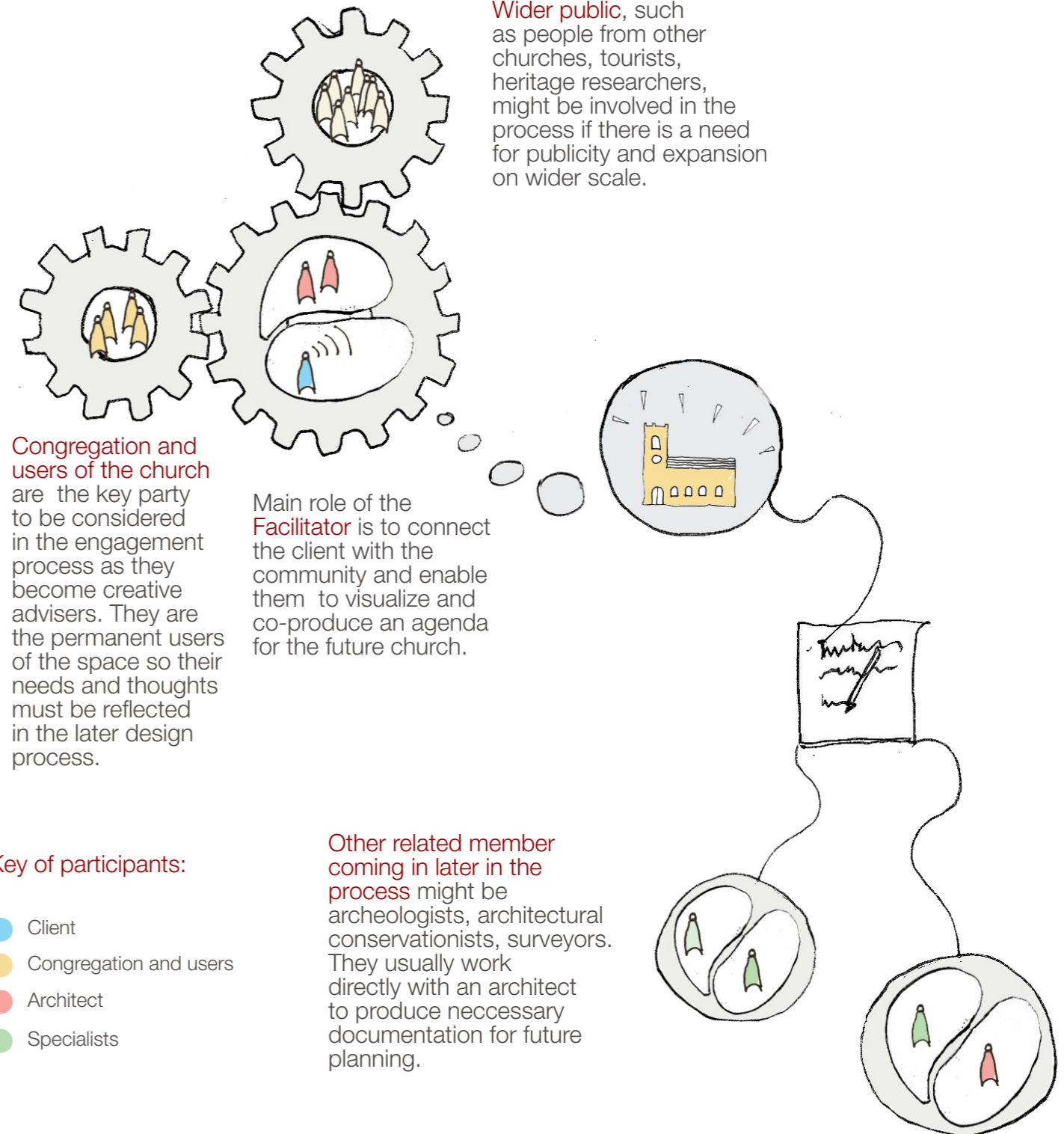
Community participation and engagement using creative participatory methods becomes an essential part of the wider 'design by participation' framework that we are providing in this document. The diagrammatic summary below shows a list of methods for better understanding and their adaptation to the specific situation.

155 paragraph in the National Planning Policy Framework states the importance of the community engagement at different planning levels:

"Early and meaningful engagement and collaboration with neighbourhoods, local organisations and businesses is essential. A wide section of the community should be proactively engaged,[...], reflect a collective vision and a set of agreed priorities for the sustainable development of the area, including those contained in any neighbourhood plans that have been made."

Key member groups involved in participatory process

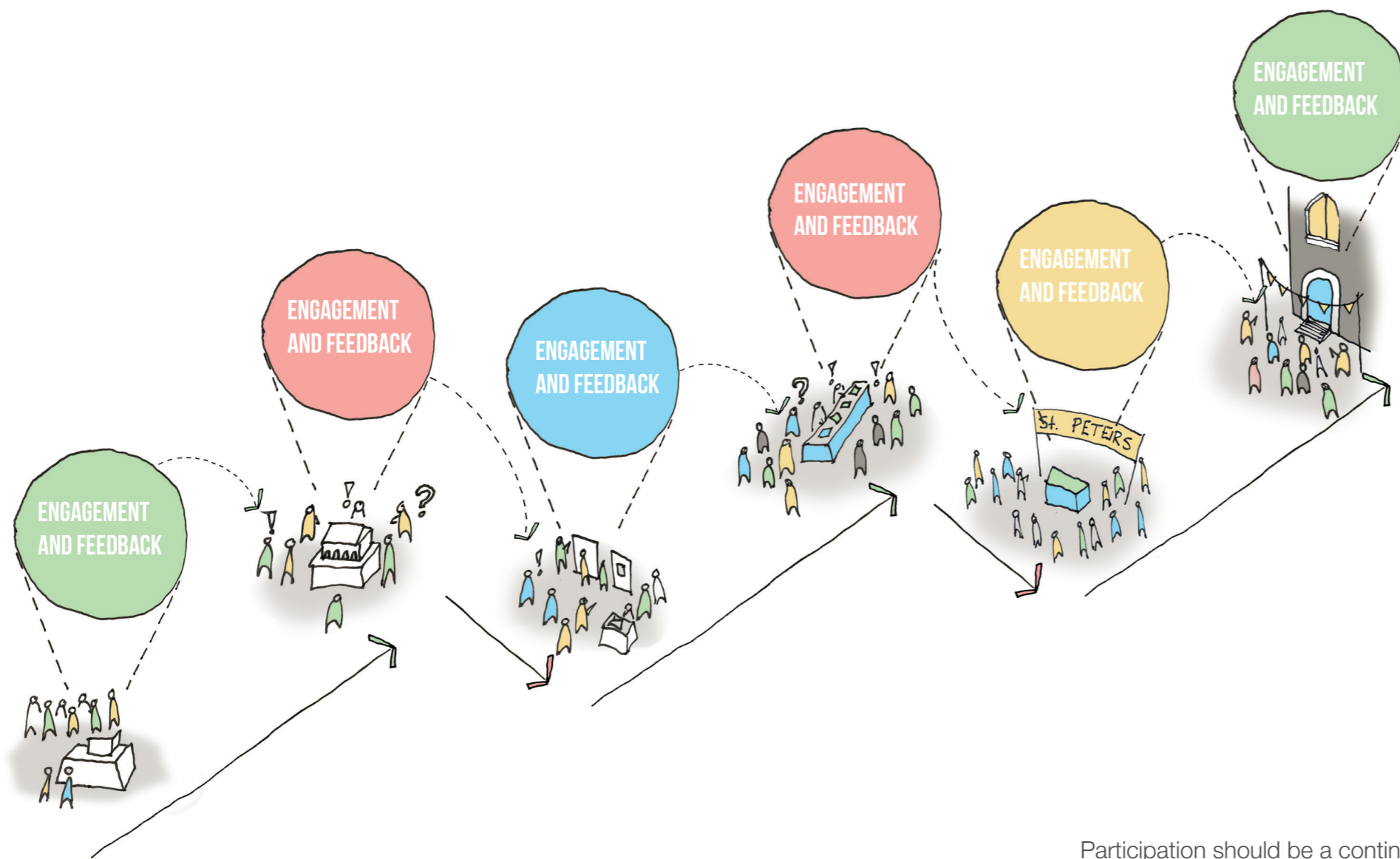
The diagram on the right shows the relationships and key members which should be considered while starting the process of visioning and planning of the community church. Client who is usually a church warden makes the initial connection with the facilitator in order to connect with the congregation and in some cases with wider public. Participatory events through out the process help visualize and understand the needs of each participant and user of the space which then can inform the architect with the work needed to be done and how he should go about it.



FURTHER READING LIST

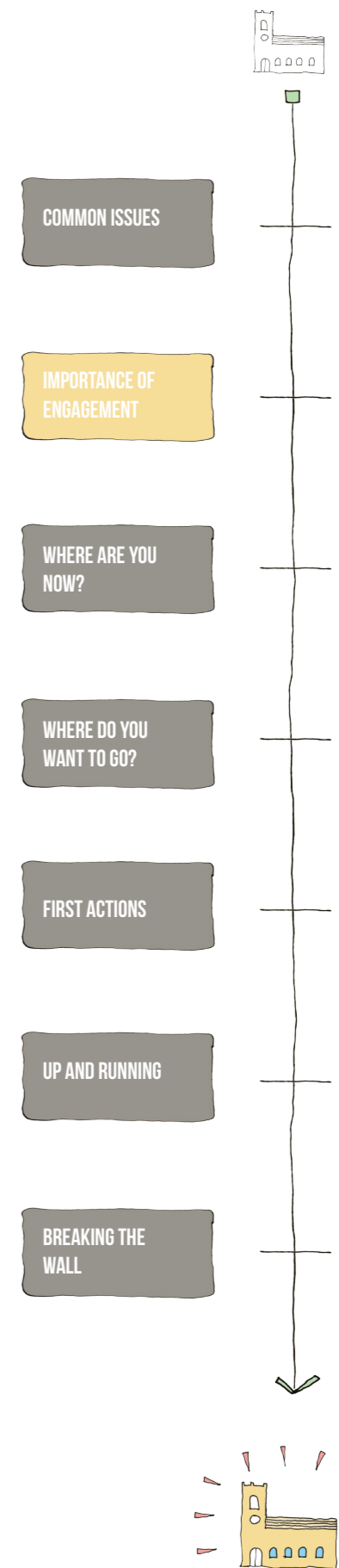
<http://www.communityplanning.net/index.php>
<https://www.gov.uk/government/uploads/system/uploads/>





Participation should be a continuous loop between designers, clients and current and potential user bodies. It is important to appreciate that not all sessions will go well, but this is an intrinsic part of the the design process.

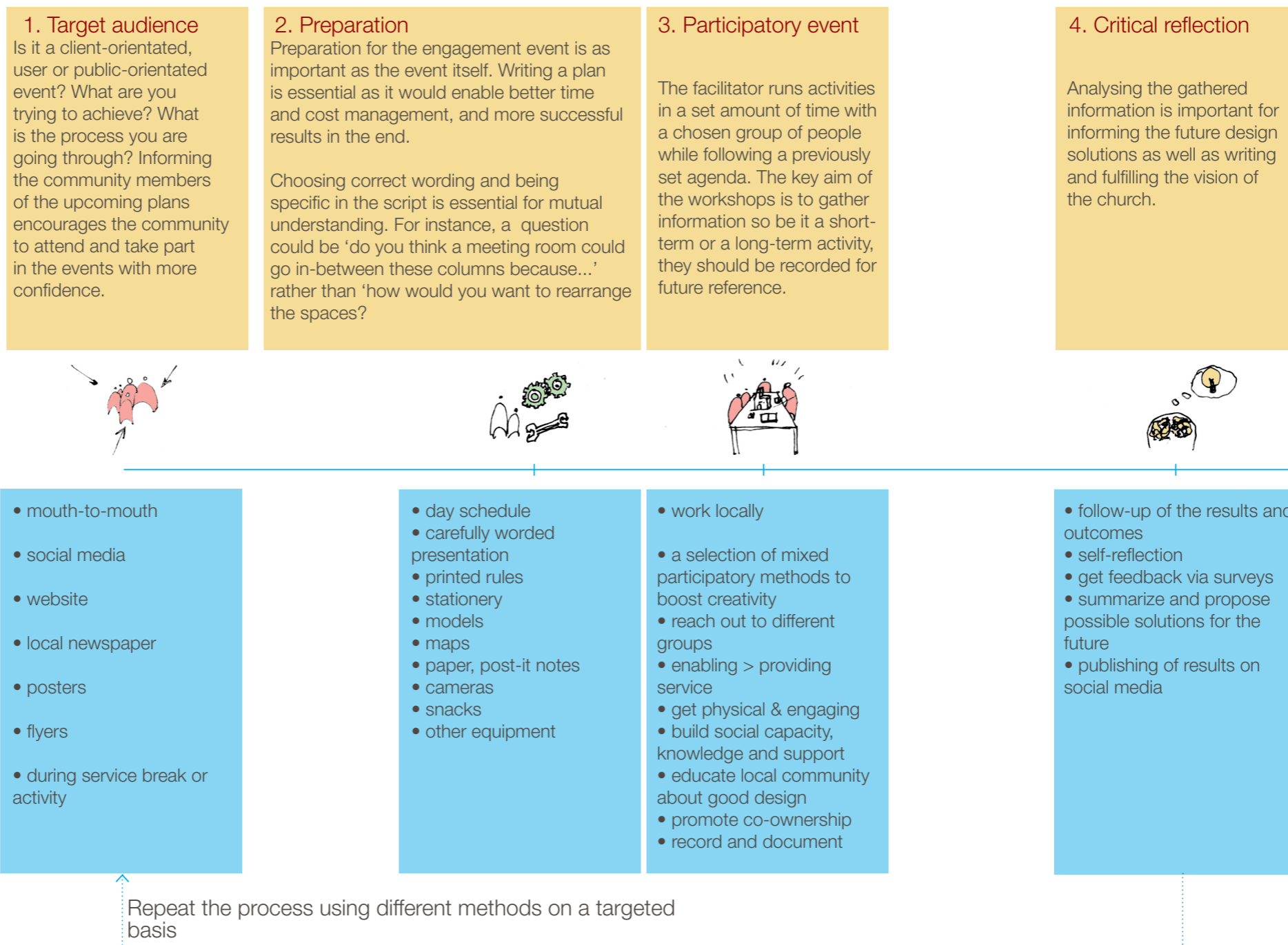
Through a series of both successful and seemingly unsuccessful community participation events and feedback sessions, the design proposals should move towards a more consolidated and widely supported vision.



WHAT CAN YOU DO TO GET YOUR COMMUNITY INVOLVED?

As opposed to a one-off consultation which is usually not enough to facilitate the process, a long-term community involvement has become a key in the planning process as stated in The Planning Policy Statement 12. After choosing the right methods for engagement, there are four key steps to follow to get your community engaged and active. The community participation should be initiated throughout the development process so steps 1-4 advisably should be repeated continually.

4 Key steps for initiating the process of community engagement for reaching the goal of community church



FURTHER READING LIST

Bell, B., Wakeford, K., Fisher, T., Books, M., Badanes, S., Feldman, R.M., Palleroni, S., Swenson, K. and Peterson, J. (2008) Expanding architecture: Design as activism. 2nd edn. New York: Distributed Art Publishers.
Hofmann, S. (2014) Architecture is participation: Die Baupiloten - methods and projects. Berlin, Germany: JOVIS Verlag.

Lee, Y. (2008) 'Design participation tactics: the challenges and new roles for designers in the co-design process' in CoDesign Vol 4, Issue 1, March 2008, 31-50

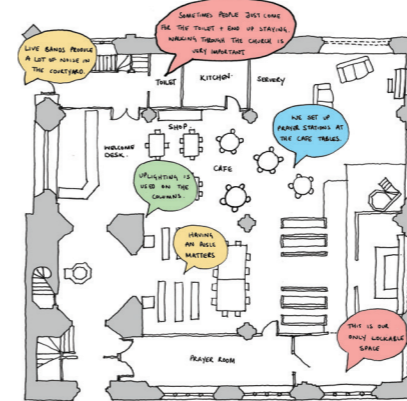
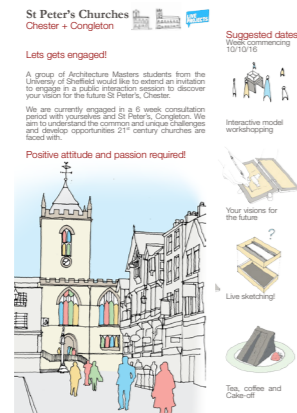
Robertson, T. and Simonsen, J. (2013) Routledge international handbook of participatory design. New York : Routledge

Sanders, E. B.-N., Brandt, E., & Binder, T. (2010) A framework for organizing the tools and techniques of participatory design. Proceedings of the 11th biennial participatory design conference

Sarkissian, W., Hurford, D., Wenman, C. and Forester, J. (2010) Creative community planning: Transformative engagement methods for working at the edge. London: Earthscan Publications.

Schneekloth, L.H., Shibley, R.G. and Schneekloth, S. (1995) Placemaking: The art and practice of building communities. New York: Wiley, John & Sons.

More methods and information can be found here:
<http://www.communityplanning.net/index.php>



- word of mouth
- social media
- website
- local newspaper
- posters
- flyers
- during service break or activity

- day schedule
- carefully worded presentation
- printed rules
- stationery
- models
- maps
- paper, post-it notes
- cameras
- snacks
- other equipment

- work locally
- a selection of mixed participatory methods to boost creativity
- reach out to different groups
- enabling > providing service
- get physical & engaging
- build social capacity, knowledge and support
- educate local community about good design
- promote co-ownership
- record and document
- have fun!

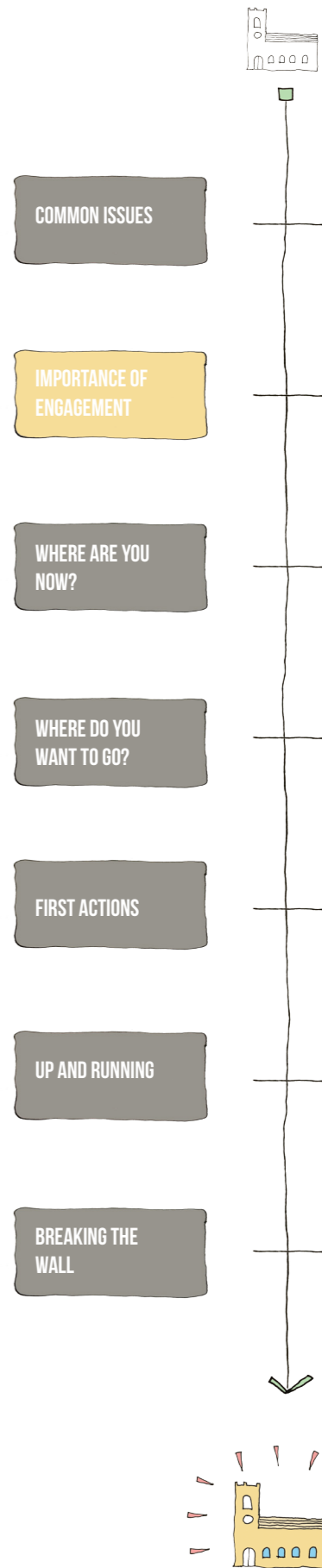
- follow-up of the results and outcomes
- self-reflection
- get feedback via surveys
- summarize and propose possible solutions for the future
- publishing of results on social media

Pre-Participatory Event

Participatory Event

Post-Participatory Event

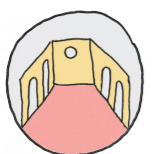
Repeat stages/chapters 2-3 if/when necessary



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

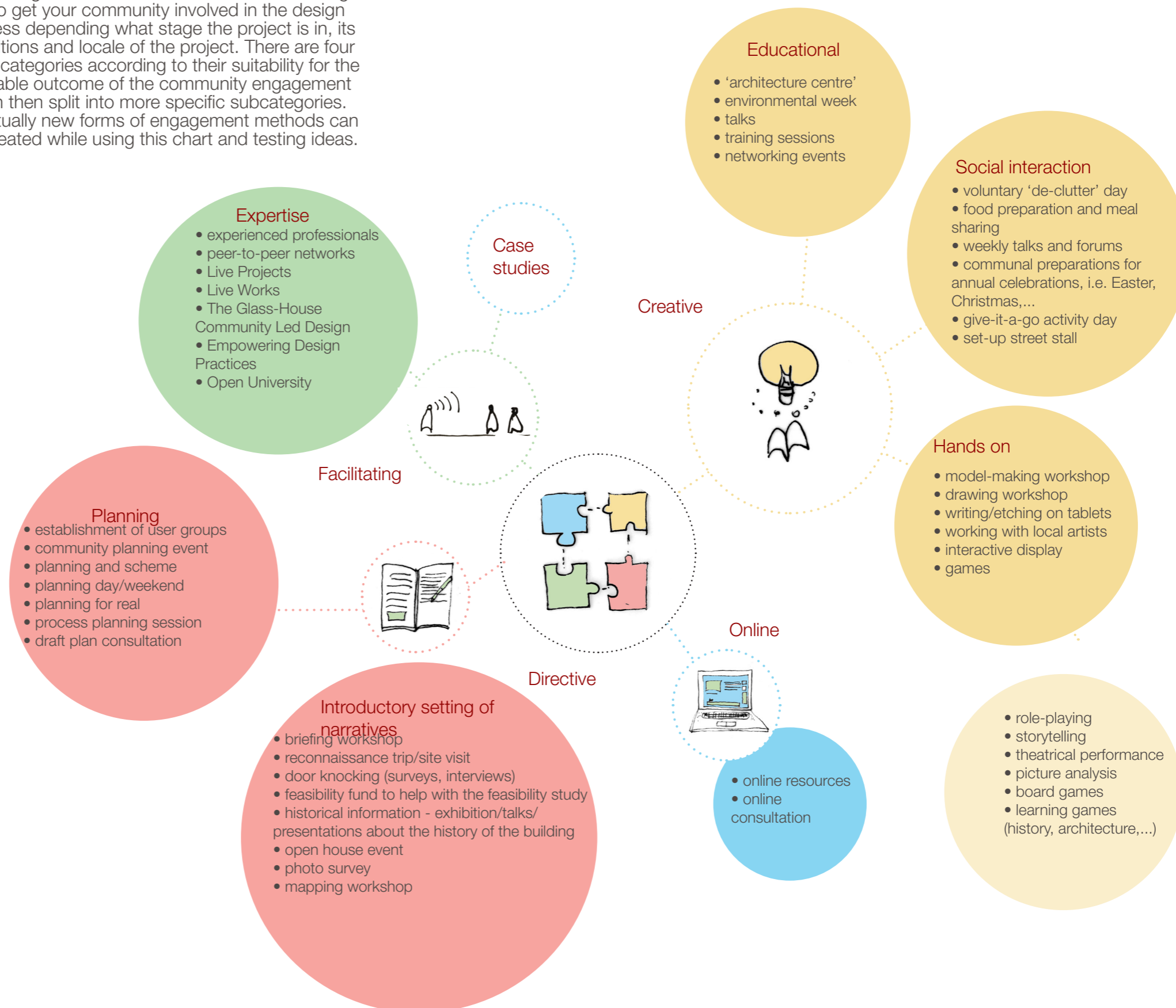
LINKS

More methods and information can be found here:
<http://www.communityplanning.net>

<http://creativecitizens.co.uk/2014/07/15/seeing-things-differently/>

WHAT METHODS CAN BE EMPLOYED?

We have gathered a number of methods enabling you to get your community involved in the design process depending what stage the project is in, its conditions and locale of the project. There are four main categories according to their suitability for the desirable outcome of the community engagement which then split into more specific subcategories. Eventually new forms of engagement methods can be created while using this chart and testing ideas.



SELECTION OF METHODS

Participatory methods are selected and possibly combined depending on the activity and purpose of the workshop. There is no right or wrong method, rather it is part of the trial-and-error process to see what works best with your community. We have successfully applied a set of different creative methodologies in the process undertaken in St Peter's in Chester and Congleton.

CHESTER

As Chester has just started developing their brief, our set purpose for the first workshop with the community was to initiate conversation between user groups and the client. Below you can see different ways of gathering information using creative and spatial methods. Writing on cut out arched windows let us know what is the meaning of a church to the community. Etching and rubbing with colour helped the community to express their visions for the future while indicating keywords for St Peter's Church in 2025 while model helped with visualizing spatial changes in a more manageable scale.

CONGLETON

In order to understand their previously mentioned needs better, we wanted to let the client visualize and comment on the existing church layout as well as its possible changes. Post-it notes are helpful and simple tool for expressing opinions and relating them to the indicated space. Tracing and drawing over images enabled our client to see the existing situation and comment on our initial proposals.

Anonymous questionnaires are more likely to be answered.

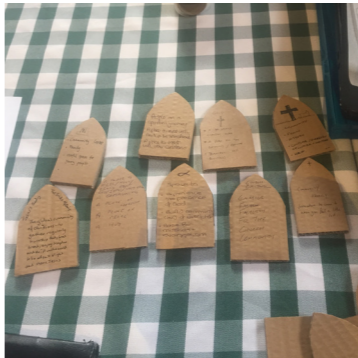
Phrase questions in an open manner rather than as a polar question unless relevant.

Make models tangible and rigid as people are afraid to break it.

If possible, choose an informal or familiar space for an activity.



Model-making



Writing on arched windows



Etching on wax tablet



Rubbing



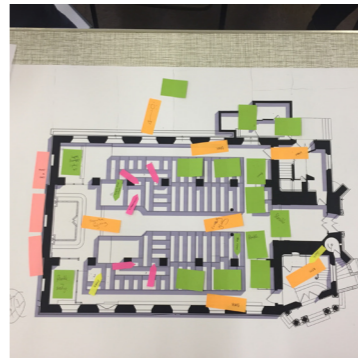
Drawing/Tracing plans



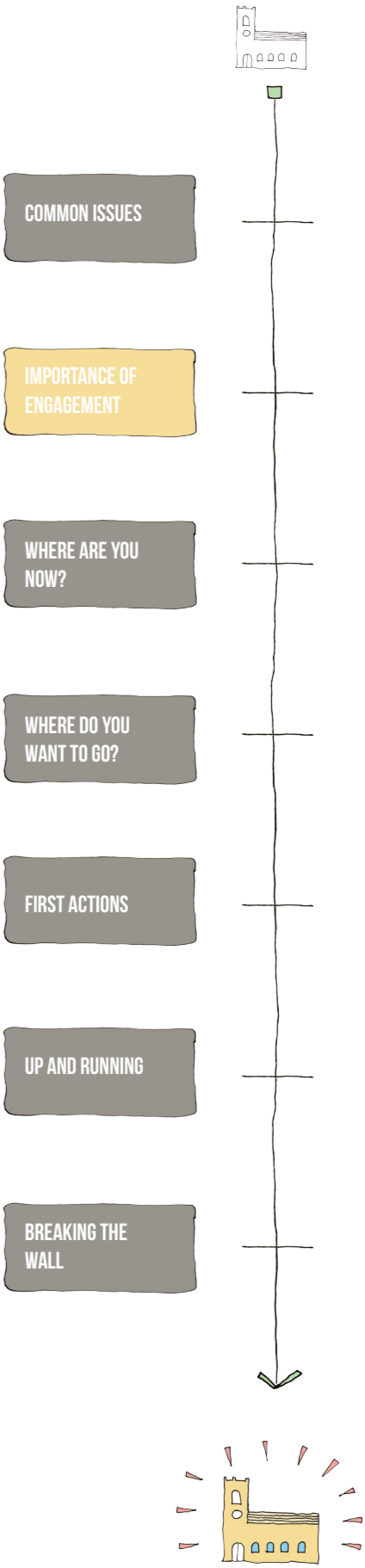
Sketching over 3d axonometric



Brainstorming/discussing ideas



Feedback using Post-it notes





WHERE ARE YOU NOW?



COMMON ISSUES

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WALL



WHAT IS 'CHURCH'?



MAJOR THEMES TO TARGET



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



ATTENDANCE NUMBERS VERY LOW

ENGAGE BOTH DESIGNERS AND COMMUNITY

CONSIDER THE SPIRIT OF THE CHURCH AND THE PHYSICAL SPACE OF CHURCH

Central to the process of identification of current usage, requirements and a long-term vision, is tackling the issue of what a 'church' is for the user groups and potential designers.

Individual responses can help to mould any design response to potential design outcomes for the church. As each church operates differently with different focuses, it is important that this task is specific to each church, rather than applying a generic template to all.

Activity

Two questions were asked:

- What is a church?
- What is a church building?

This activity can be completed in a variety of ways. Simply by writing down individual thoughts on paper and sharing them, or the activity can be carried out a little more creatively by giving each participant a church window shaped piece of card to write down the thoughts.

Individual thoughts can then be shared and create discussion about the two topics.

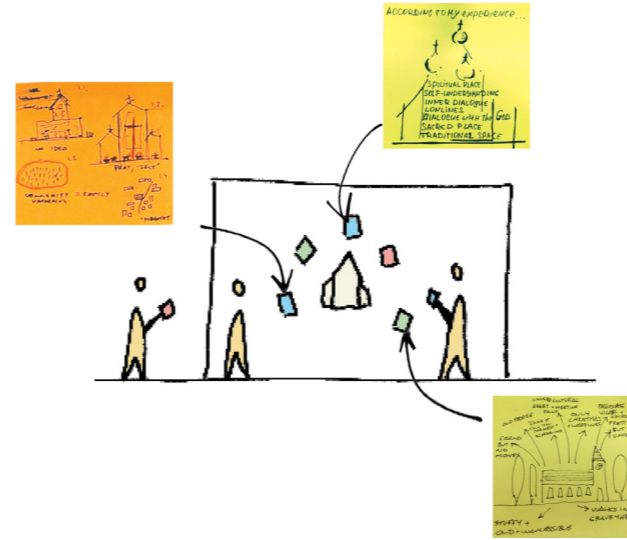
Aim

The task allows both the participants and the designer to gain a greater understanding of how people view their church.

By splitting the workshop into two different questions it allows you to gain two different sets of information. The question “What is a church?” targets the church at a community level and the ethos of the church. The slightly different question “What is a church building?” targets the fabric of the church, and questions the communities current ‘home’.

Outcome

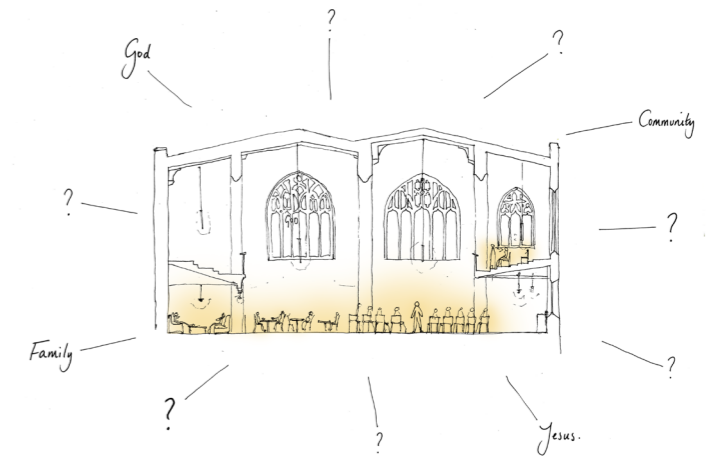
The benefit of this exercise is to identify and clarify for the design team and the clients exactly what they would like their church to represent spiritually, and what they feel best represents these factors physically.



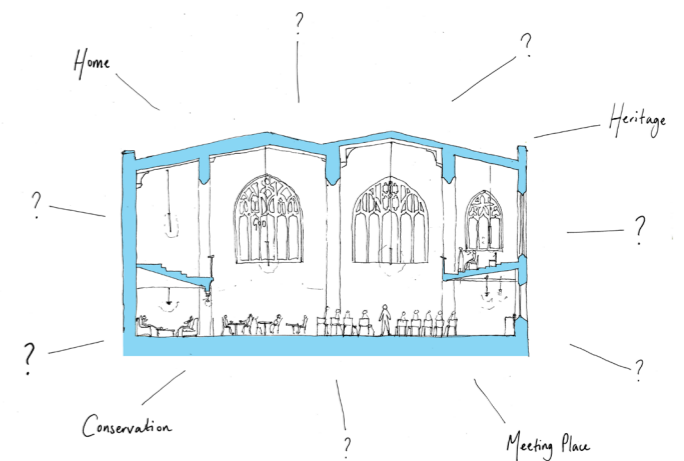
Live Project students - 27/09/2016



Chester workshop - 12/10/2016

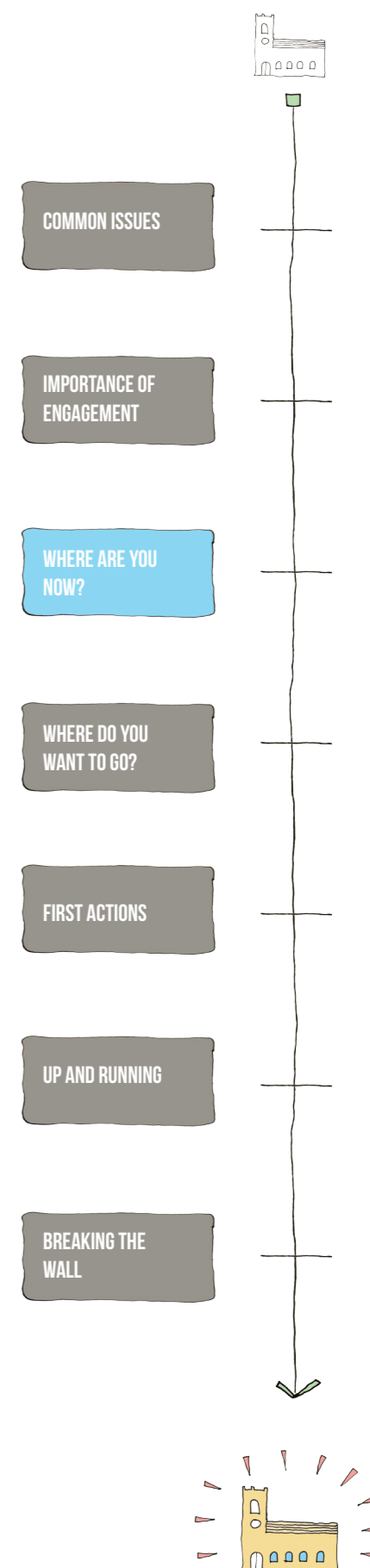


What is a 'Church'?



What is a 'Church' building?





WHAT IS YOUR CHURCH USED FOR?

Activity

The clients were asked to identify the key spaces within their buildings.

Each space was assigned a colour. The client then filled in the chart to show when these spaces are occupied.

Aim

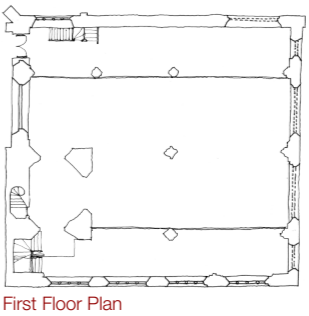
To understand the ways in which the church is currently used and identify any areas that are significantly underused.

This was intended to demonstrate which ministry and community groups are the regular users and key stakeholders in the project, as well as to look at how the spatial efficiency of the buildings could be improved.

Outcome

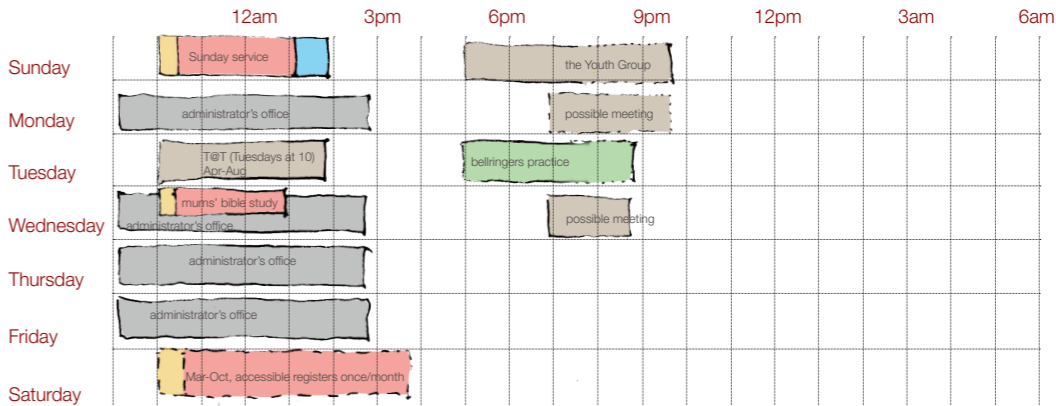
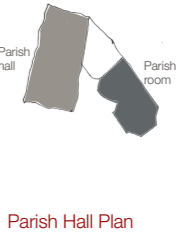
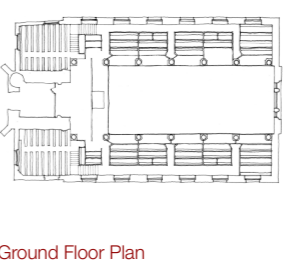
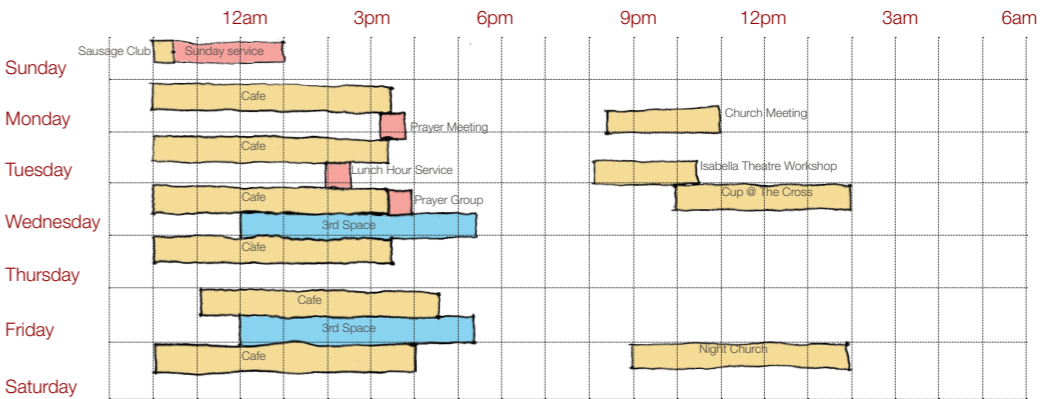
This activity highlighted major differences in the way Chester and Congleton use their spaces. Chester has a small building footprint which is heavily used throughout the week, with opportunity for more evening activity on week days.

However Congleton has minimal activity in the main church building throughout the week, and minimal activity in the Parish Hall, indicating potential for increased use in these spaces.



Well Used Spaces (>1 dedicated activity per day >4 days /week)

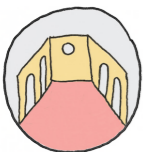
Underused Spaces (<1 dedicated activity per day >4 days per week)



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE





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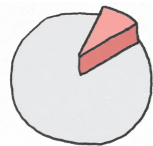
UP AND RUNNING

BREAKING THE
WALL





MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



SUFFERING FROM LACK OF FUNDING



PROMINENT WITHIN COMMUNITY

CONSIDER WHAT EVENTS OTHER CHURCHES HOLD

WHO ARE YOUR MAIN USER GROUPS?

ARE THERE OPPORTUNITIES TO EXPAND CURRENT USER GROUPS?

WHAT FUNDING COULD YOUR CURRENT STAKEHOLDERS SECURE?

WHAT FUTURE ACTIVITIES MIGHT OCCUR?



WHO ARE YOUR STAKEHOLDERS AND USERS?

Activity

The purpose of this exercise is to identify what parties hold what stake in your Church. The clients were asked to identify parties who the design team need to consider in the next stages of design and planning.

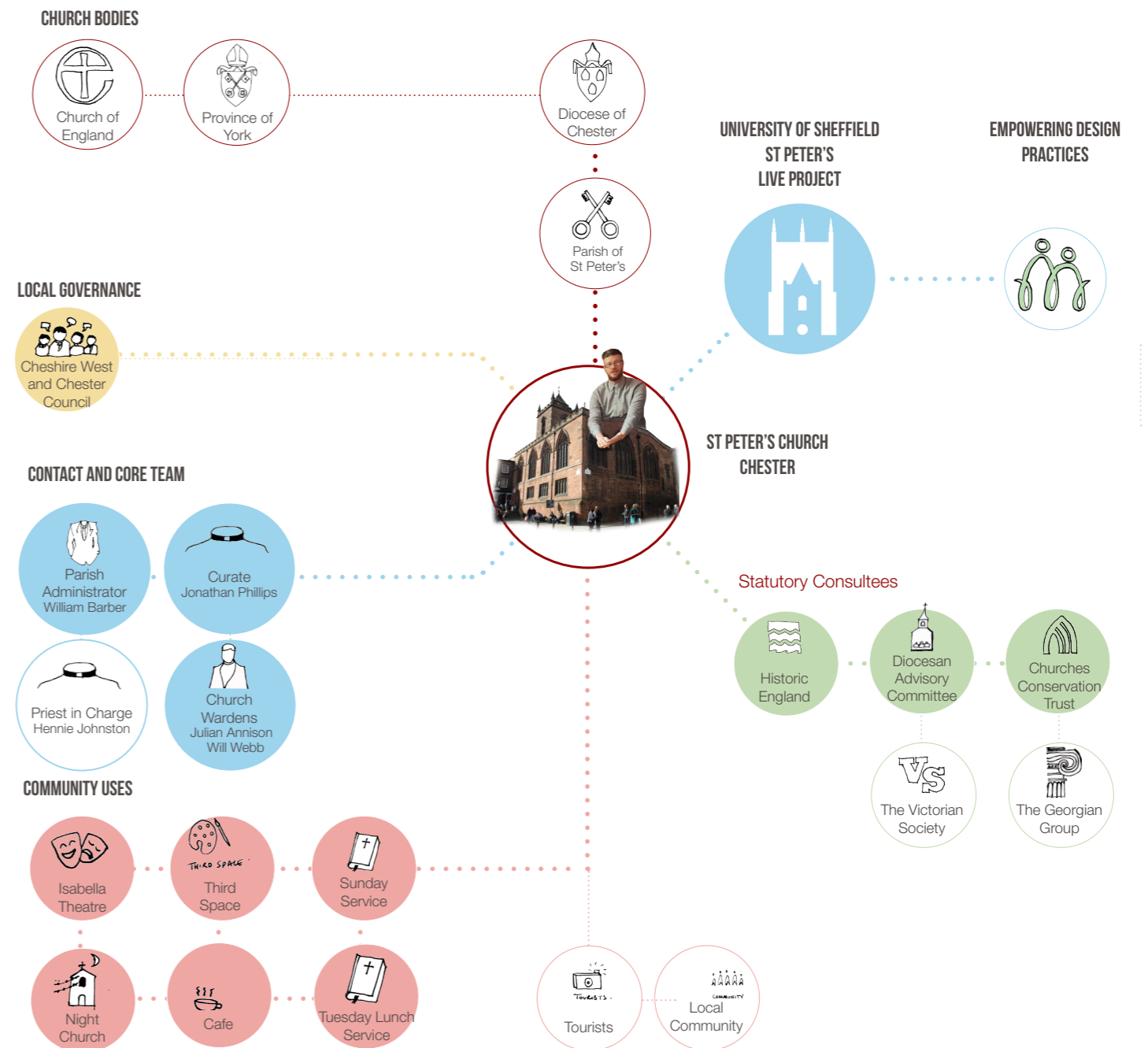
Aim

To understand the links the church has to its community and what user groups are active in the church currently. This will allow the client to identify potential future users and enable the design team to build a better picture about what facilities are required and the scope of their use.

Outcome

This activity revealed a large network of participants and user groups for the churches, whose needs and requirements ought to be considered.

We have included examples of stakeholder diagrams here to give examples of the structures these churches have, as well as allowing for inspiration for participatory groups who could potentially become involved in the future.



User Groups engaged with other Churches

When looking into potential future users, a good place to start is to look at what other churches are offering. We have included a list of user groups of other churches in Chester and Congleton.

Many of these are aimed at younger user groups, targeting this demographic to increase congregation numbers long-term.

Musical centre

Choral tradition

Weddings and Funerals

Weekly organ recitals

Song school

Events in the Advent and Christmas period

Sunday school (Children and young people)

Toddler praise (2nd Tuesday) (mother and baby)

The grand organ experience (tourists)

Saturday singing club (Primary school aged children)

Sermons and podcast

Monthly scheme of services

The tower tour and daily tours

Aerial display

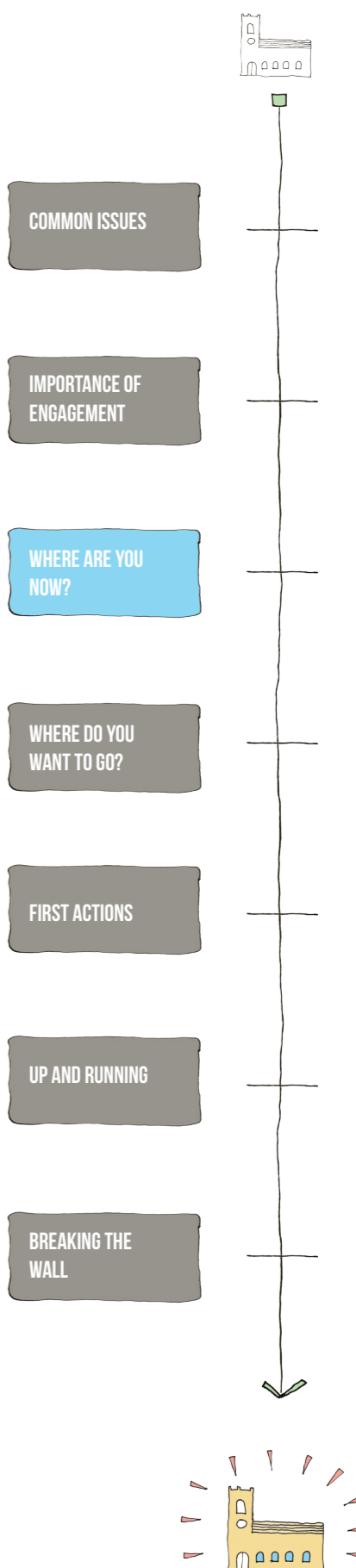
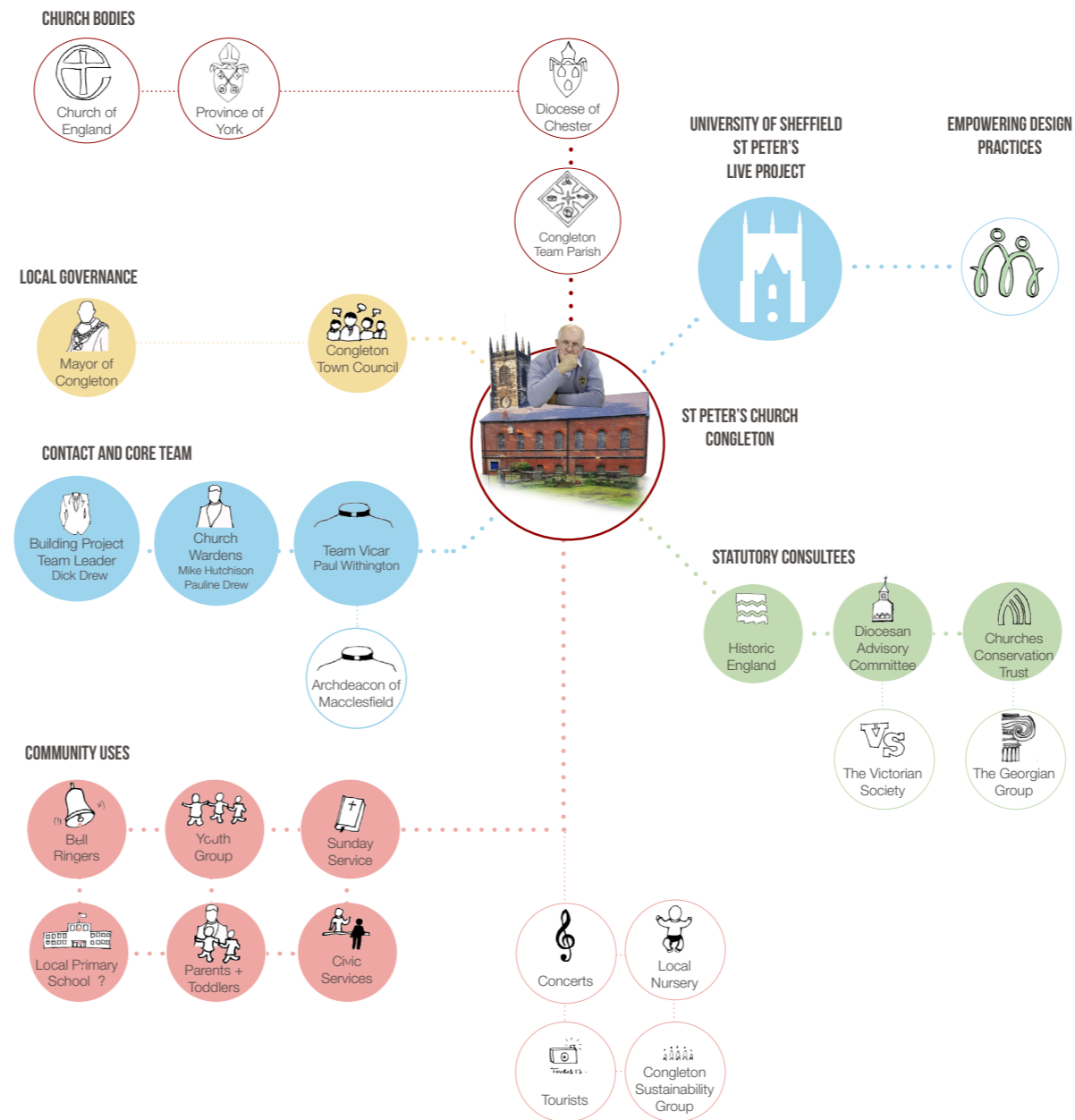
LEGO Build projects

Cafe

Gift Shop

Open Day

‘Skype’Club (Non-digital Residents)

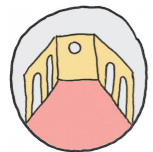




MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE

WHAT ARE YOUR USERS PRIORITIES?

Activity

Following the initial client meeting the Live Project team drew up a list of aims which the client had expressed.

The team then asked the client to rank these aims in order of priority to the community.

Aim

This enabled the Live Project team to further analyse and develop the brief.

It was also intended to help the client consider which aims or outcomes were most crucial to the life of the church. This would enable the aims to be ordered in terms of which should be addressed first in a long term strategy.

Outcome

The task demonstrated that the current priority for the client is to create a more welcoming environment and improve the comfort of the seating and internal spaces.

Space for children and flexible space was also a high priority.

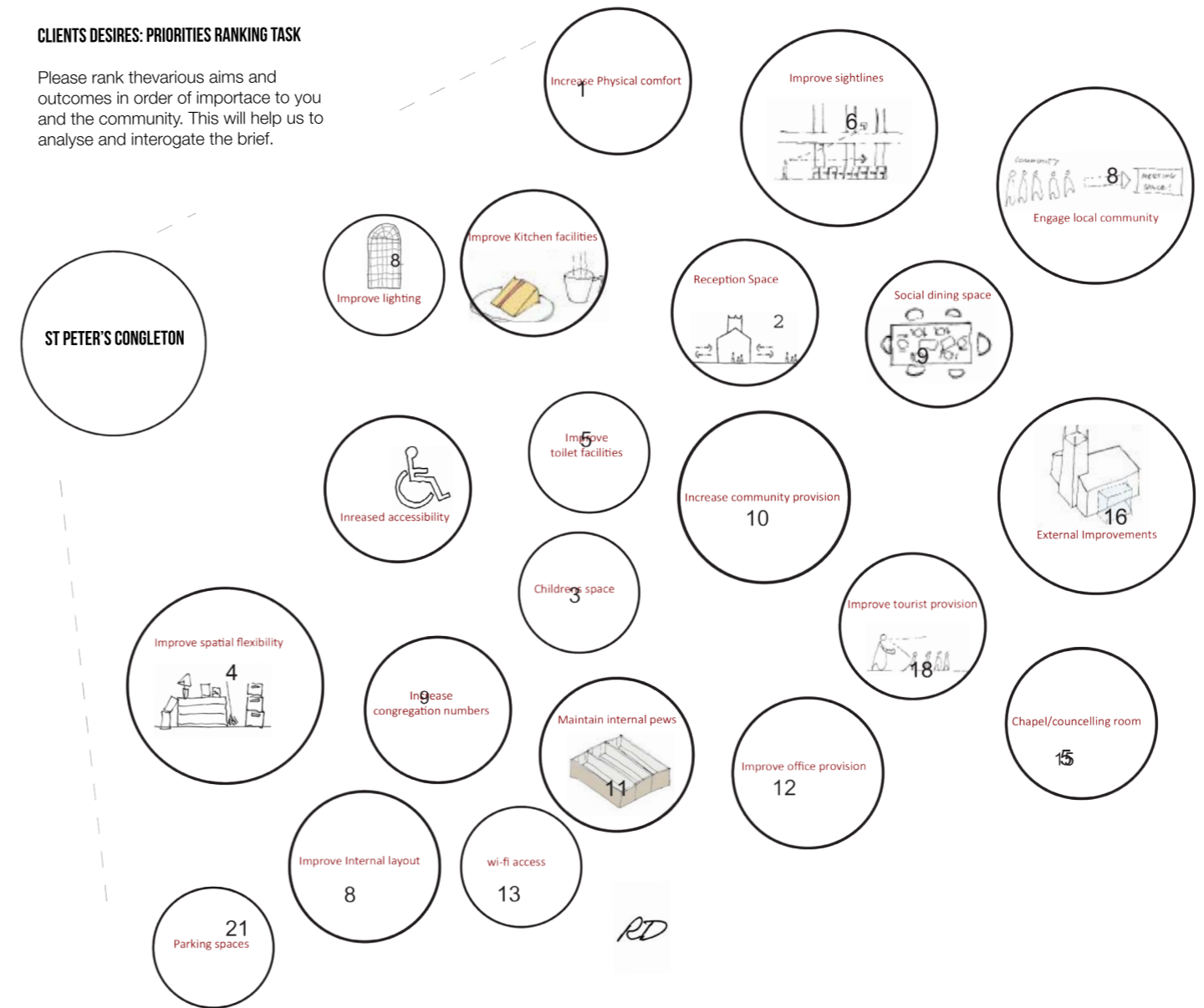
Parking and external work was considered less urgent.

This confirmed the team's understanding and helped to generate a chronological approach to the project aims.

The design approach will be to holistically incorporate these priorities at all levels of the strategy.

CLIENTS DESIRES: PRIORITIES RANKING TASK

Please rank the various aims and outcomes in order of importance to you and the community. This will help us to analyse and interrogate the brief.



It is important when beginning to outline priorities and spatial hierarchy in your church to consider work that may have already been done by your church.

When working with St Peter's in Congleton and Chester, they had Statements of needs and Significance, at varying degrees of detail.

When analysing the needs of these two churches with the clients, it was extremely useful to have this information in a more graphic, visual format through the use of drawings and diagrams to work out priorities and issues to address.

Communication through drawing with users resulted in much quicker feedback between Live Project team and St Peter's church groups, and is something which ought to be a primary first consideration.

ChurchCare

16,000 buildings. One resource.

Church Buildings Council

Mr Paul Broadhurst
Chester DAC Secretary

Jude Johncock
Casework Officer

Dear Paul,

21 June 2012

Congleton, St Peter (Diocese of Chester)
Early discussion on reordering possibilities

Thank you for referring this case to the Council for comment. As you know, I visited the church at the beginning of the month with the Revd Steven Brookles, one of our Council members, and met with the Revd Paul Withington and other representatives from the PCC. The Council met recently and considered this case and I am now able to set out its advice.

The Council noted that St Peter's has an exceptionally high level of significance to the interior. The parish are looking at ways of making sensitive alterations to enable better sight lines, greater comfort, improved heating and lighting as well as creating spaces for crèche and family history research as well as additional storage and space for socialising after services. Our delegation had a really positive meeting with the parish about what they would ideally like to do within the building and the constraints it posed for the congregation. The Council commended the parish on their approach to this sensitive building and understood that they did not want to walk away from the building and would take this option very much as a last resort and with great sadness.

The Council recognised that this church posed very difficult questions and that any proposed change within this interior would be likely to spark strong objection both nationally and locally but nevertheless it was extremely concerned that the DAC had suggested that the parish approach the Churches Conservation Trust at this stage. Aside from procedural issues, the Council was worried that the DAC were presenting such dependent advice to the parish.

Given the particular sensitivity of this interior, the Council would be happy to offer assistance to the parish in the form of a survey report and specialist assessment of the interior woodwork which would provide much of the information required for a Statement of Significance. My colleague Dr Joseph Elders will contact the parish directly to take this forward.

Additionally, an options appraisal which would objectively assess the impact of any possible solution on the interior / exterior should be carried out. This will need to take account of any assessment of significance identified in the survey report / Statement of Significance. It should also include the possibility of an extension to the south side of the church which has been correctly identified as a location which would be largely hidden from view and may enable facilities and space which would minimise the level of impact on the interior. The options appraisal should also look carefully at the use and facilities within the hall and office and at what changes would be necessary to provide safe access to these throughout the year and what the impact on the churchyard would be to achieve this.

Supporting over 16,000 cathedral and church buildings of The Church of England

Cathedral and Church Buildings Division, Archbishop's Council,
Church House, Great Smith Street, London SW1P 3AZ
jude.johncock@churchofengland.org direct dial: 0207 898 1864
www.churchcare.co.uk

St Peter's Congleton communication with ChurchCare, 2012

2. What do you need?

Briefly explain your needs (not your proposals). Append any brief for your architect.

You may find it helpful to divide the needs up into areas such as:

Facilities e.g. we need one accessible toilet and the ability to serve refreshments.

Space e.g. we need a meeting room to accommodate up to 25 people sitting and 40 people standing.

Access e.g. we need to provide a permanent route into the building which is accessible for wheelchairs.

Liturgical e.g. we need to make arrangements to use a nave altar.

Other e.g. we need to install a new heating system.

St Peter's need to better integrate all uses of the building in a more cohesive and professional way in order to better present and use this highly historic and socially significant building.

There is need for a larger, more flexible and better configuration of space to better accommodate current activities and allow for growth and new activities. Also to achieve a better configuration of space to reduce the significant workload of set up and set down of activities, and provide a better welcome by understanding the building more clearly.

It is essential these are balanced with maintaining the special presence of a sacred and intimate space. This means a solution that enables multiple activities to take place (visiting, prayer, cafe, community activities) in a way that still makes the building accessible to all, therefore all are made to feel welcome.

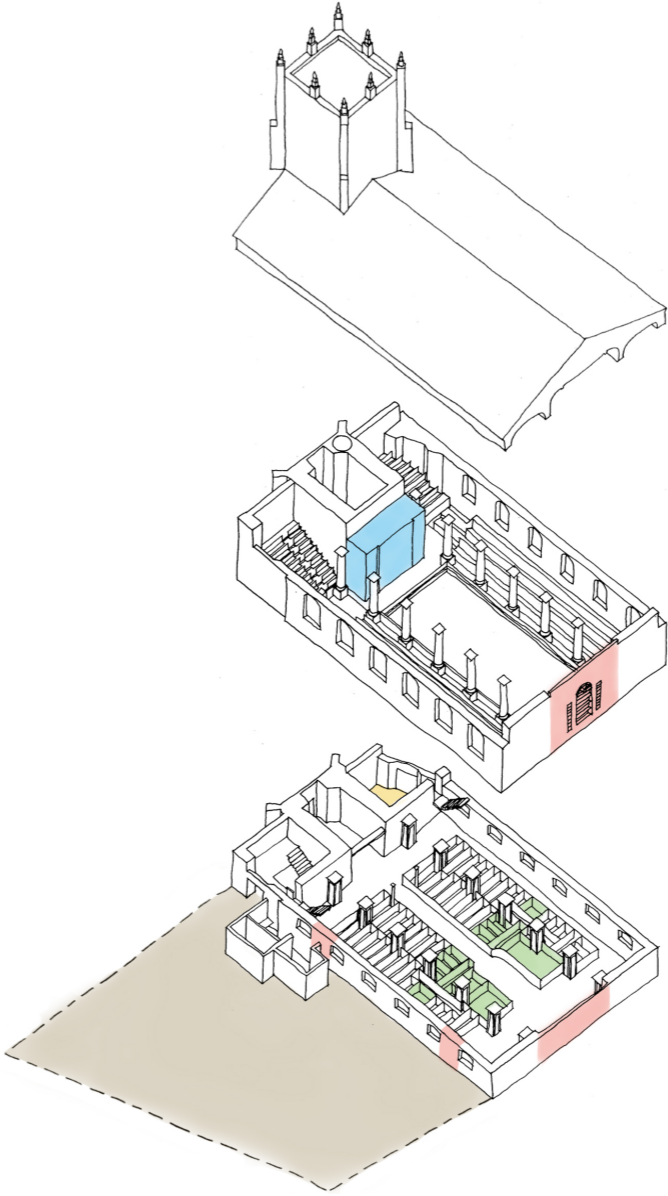
We are keen for the fine architectural and artistic quality of the building to be better revealed. Upgraded facilities (for public and better operational management), plus essential repairs, are also necessary to fulfil its potential.

In diagram form:

st Peter's Chester, Statement of Needs, 2016

Congleton St Peter's Congregational survey - Results of Development /Re-Ordering Survey, Jan 2014						
Proposal	RED	ORANGE	GREEN	BLUE	Total	
1. COMFORT						
A Climate control: heating, insulation, ventilation	23	8	10		41	
B Improving the lighting	4	1	4		9	
C Comfortable seating	12	12	12		36	
D Increasing the number of toilets	5	3	10		18	
E Improving seating and sightlines in the galleries	4	2	5		11	
2. SPACE						
A Creating a large flexible use space	29	4	13		46	
B Removing 20th Cent side chapel & re-using the space	1	0	2		3	
C Creating a space for a church office	3	2	0		5	
D Creating spaces for small meetings/young children's groups during worship/community groups	25	9	12		46	
E A larger space for refreshments enabling us to offer hospitality after services and events	24	9	12		45	
F Creating a flexible use space at gallery level	14	3	9		26	
3. SIGHTLINES						
A Improving sightlines in the side aisles	16	5	11		32	
B Creating a platform at the front to allow those participating in services/performance to be seen	17	5	8		30	
4. OTHER						
A Preserving the historical integrity of the church	30	2	28		60	
B Improvements to the entrance	7	0	6		13	
C Facilitating access between the north and south galleries	2	1	2		5	
D Building an extension to the church to provide some of the spaces/facilities	7	1	6		14	
TOTALS	223	67	150		440	
Estimates of responders (Total divided by 5)	44(45)	13(14)	30		89(90)	
INDIVIDUAL COMMENTS ON CARDS						
Central pulpit very rare - important to keep						
Creation of a large flexible space somewhere						
Cinema nights						
Important that whatever is happening that it can be seen - so worship leader needs to be higher etc. Consider the acoustics in the...						
Please address disability seating. Take out two rows of pews and put in upholstered chairs - we have an aging population to consider.						
Handrail along the west path						
Storage space						
Buggy spaces						
An open, welcoming church, somewhere to sit & have coffee - provision of a "listening ear"! A large welcoming space at the west end instead of the cramped porch. Space for literature, displays, etc., a few small coffee tables, chairs (the URC manage this in a smaller narthex than could be created in St. Peter's). Separate all the hustle & bustle from the worship area. Also needs to be a viable thoroughfare to the servery etc.						

St Peter's Congleton Congregational Survey of Needs, 2014



Historic and Significant Art

Georgian Pews

-Grade Listed Feature

Music and Acoustics

Grand Street Front

External Space

Georgian Graveyard
-Grade Listed Feature

COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

WHERE ARE YOU
NOW?

WHERE DO YOU
WANT TO GO?

FIRST ACTIONS

UP AND RUNNING

BREAKING THE
WALL



WHAT ARE YOUR CHURCHES STRENGTHS?



MAJOR THEMES TO TARGET



PROMINENT WITHIN COMMUNITY

Using Chester as an example, the development of a Statement of Significance to identify the heritage strengths of the church, as well as the strengths of its existing user groups is an important exercise to evaluate the potential of the Church for change, and enhancement.

We strongly recommend visualising this Statement of Significance, as this allows users to immediately appreciate and understand the layers of history in the building.

In addition, the space use analysis and stakeholder drawings are important to consider in

Embraced west tower, formerly with spire. The tower rises one stage above roof, with clock, bell opening of 2 cusped lights, crenellation, crocketed pinnacles and a pyramid roof of slate in the manner of John Douglas, late C19, with its faces interrupted by a continuous, horizontal louvre.

There is a ring of six bells. Five of these which are dated 1709 are by Rudhall of Gloucester and the other, dated 1921, is by John Taylor and Company

East window glass dating back to 1862 and 1963, one to Prince Albert Heaton by Butler and Bayne

3 rectangular windows 1886-9, of 4 lights with 3 Decorated windows above, rebuilt in Perpendicular style 1886-9

Replaced diagonal-boarded double doors in restored archway

The 2 southern arcades with through mouldings are Decorated

The north windows of the Perpendicular north aisle have panel tracery

The outer north aisle has a lean-to roof of low pitch with arch-braced main beams which have carved foliar bosses, and carved spandrels of 3 trusses

The north aisle, now containing the organ, has an inserted rectangular window of 2 lights

The inner north aisle has a restored camber-beam roof

The east end has 2 low-pitched gables, plainly expressed

The 2 central aisles of the nave have traceried windows larger than that of the south aisle, formerly the chapel of St George

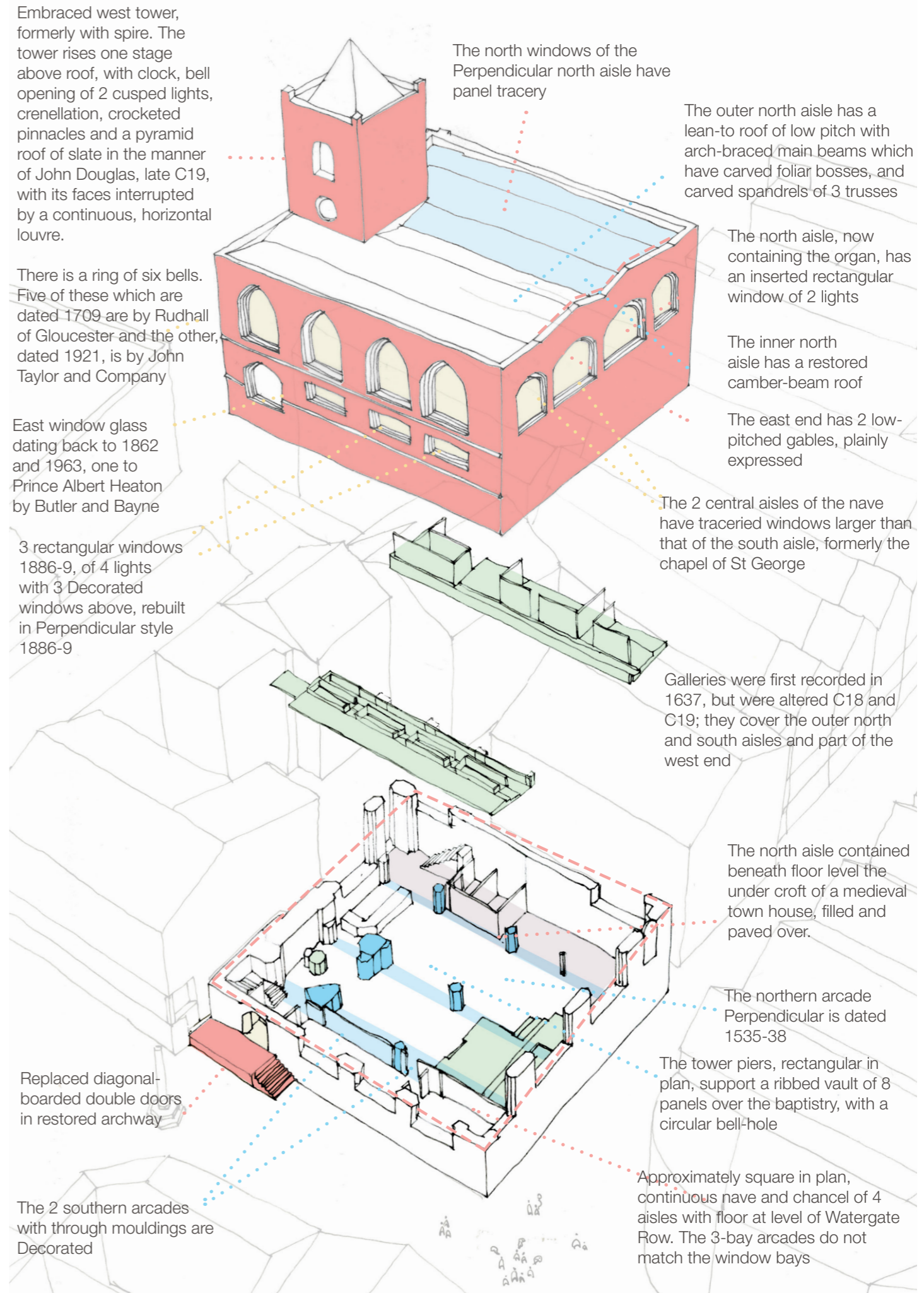
Galleries were first recorded in 1637, but were altered C18 and C19; they cover the outer north and south aisles and part of the west end

The north aisle contained beneath floor level the undercroft of a medieval town house, filled and paved over.

The northern arcade Perpendicular is dated 1535-38

The tower piers, rectangular in plan, support a ribbed vault of 8 panels over the baptistry, with a circular bell-hole

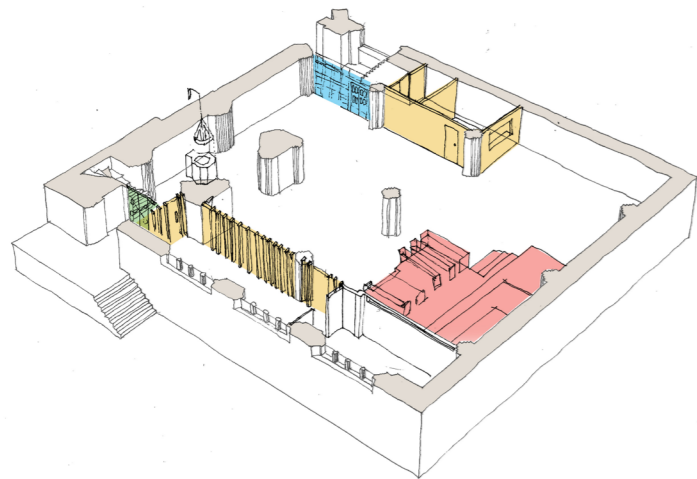
Approximately square in plan, continuous nave and chancel of 4 aisles with floor at level of Watergate Row. The 3-bay arcades do not match the window bays





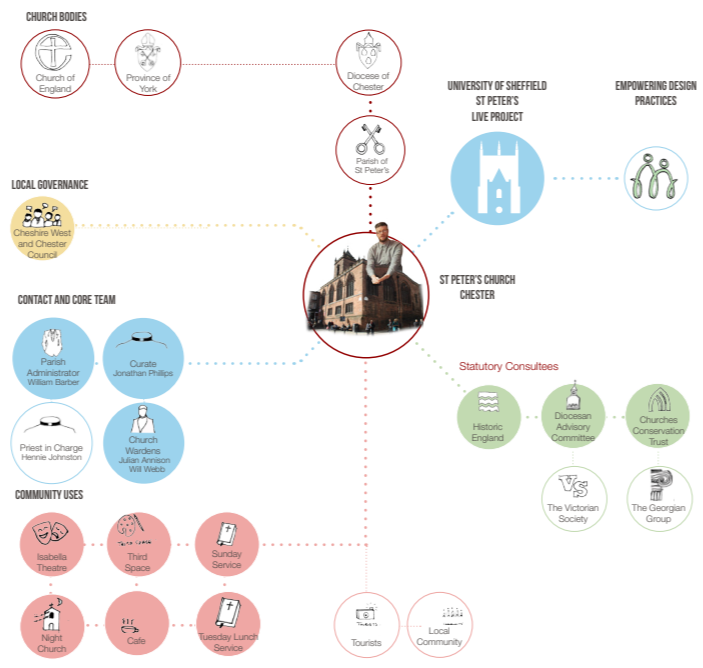
External Strengths

How the church relates to its wider context is also an important aspect to consider when appreciating the Church's strengths. Its location either in a city centre or more rural setting could impact how it is perceived externally and impact what it can offer its surroundings.



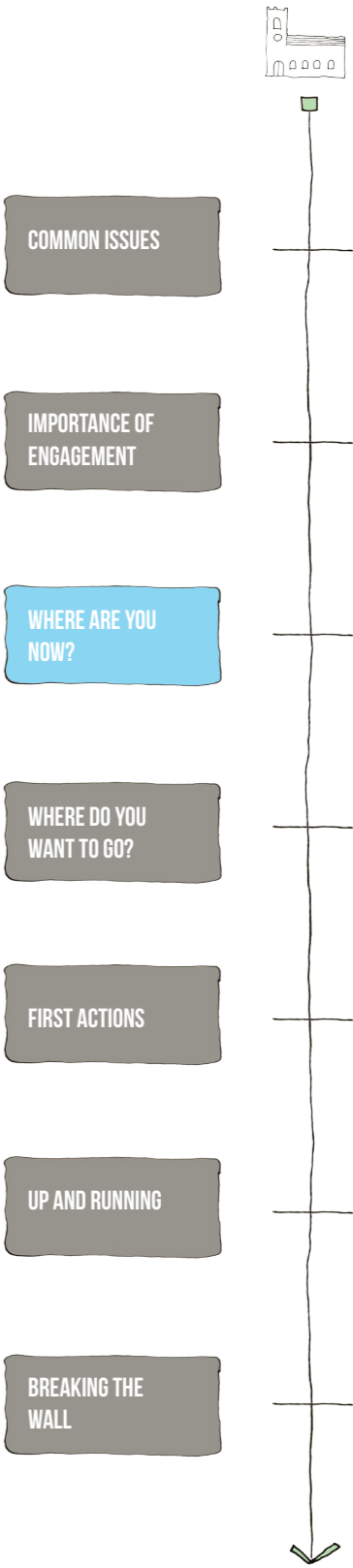
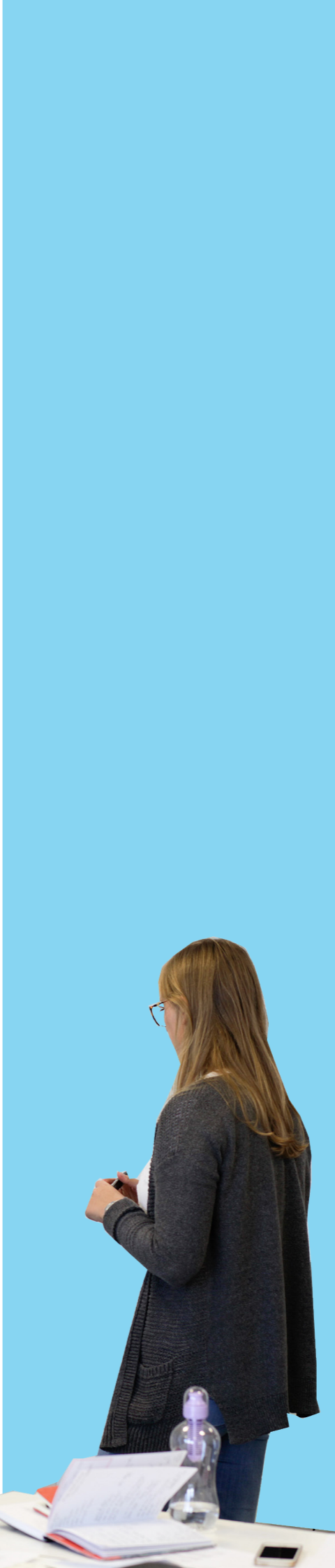
Internal Strengths

Drawings showing respective age of parts of the church which could create a hierarchy in terms of importance or highlight areas of opportunity for development through a process of appreciation of heritage and their positive and negative impacts on the internal space of the Church.



Stakeholder Analysis

Appreciation of the human strengths of your church is an important step to consider- revising the Stakeholder map to identify potential new users and expansion of the role of current users is a critical step.



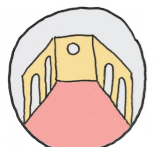
WHAT SPACES DO YOUR USERS REQUIRE?



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

Activity

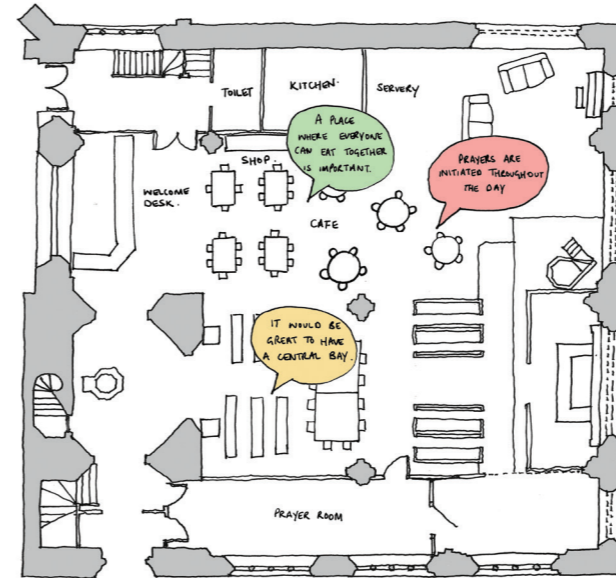
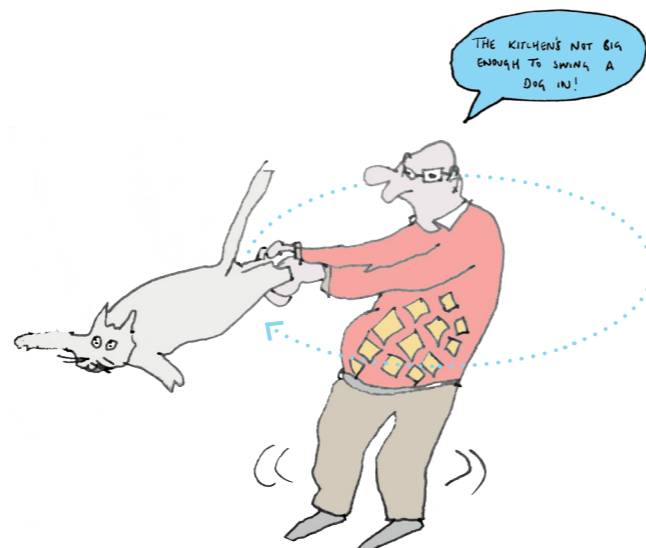
Working with representatives from user groups in the church spaces, we discussed what spaces were used and what they would like their church to do ideally for their individual activities.

Aim

To understand what individual stakeholders require from the church space for their activities. This allows the design team to visualise requirement any new propositions need to fulfil.

Outcome

This task allows for the developed understanding of how flexible current spaces within the Church are. It also allows the design team to understand the hierarchy of activities within the space. Is the worship still the primary focus of the space? If so, how can this be demonstrated throughout the rest of the space.



General Comments

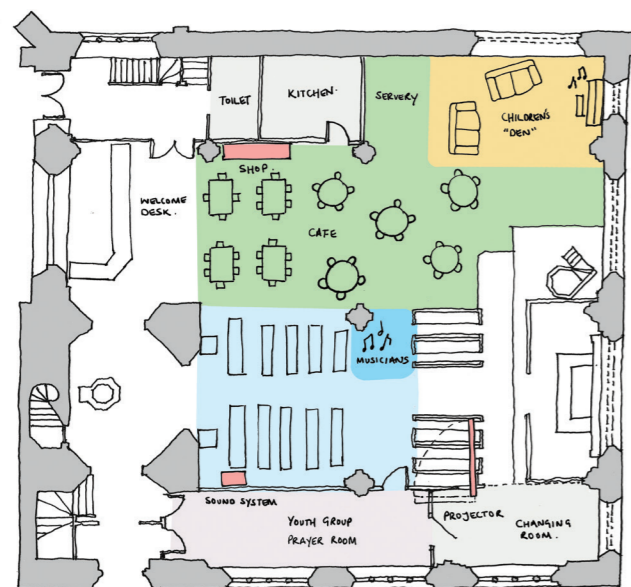
Sometimes people just come to use the toilet, and end up staying. Walking through the church is very important.

It would be great to have a central bay.

A place where everyone can eat together is important.

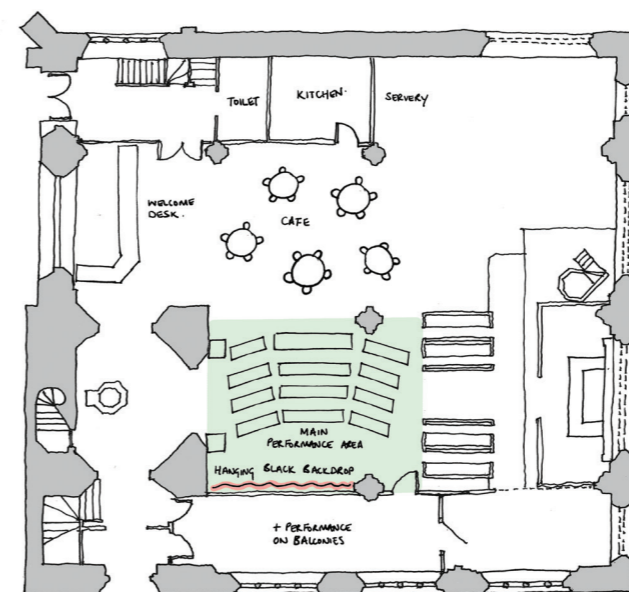
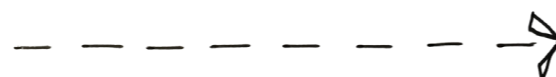
Prayers are initiated throughout the day.





Sunday Service Layout

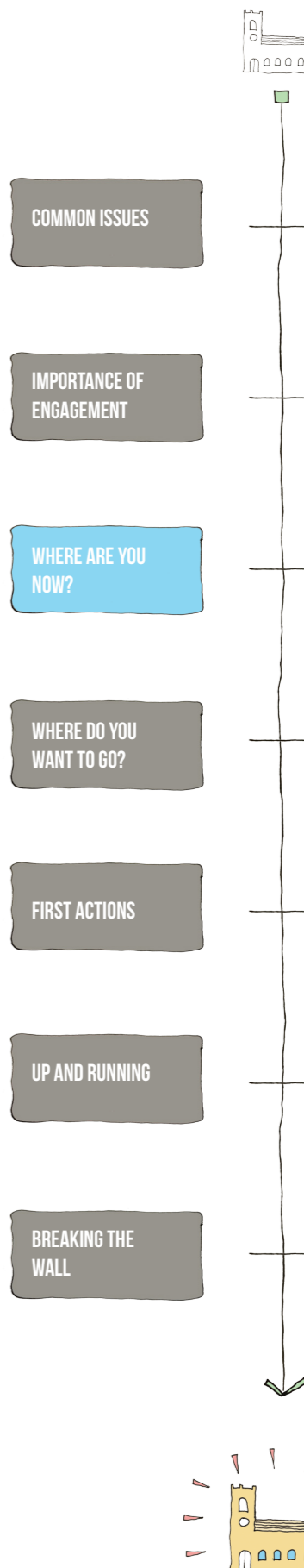
Due to the large variety of activities which take place within this and many other churches, traditional pews have become unsuitable for most of the week's activities. Time taken to rearrange the church significantly decreases the quality of the space and its functionality.



Isabella Theatre Arrangement

Working with Chester's user groups enabled the design team to develop a more nuanced picture of how the space is used, and also allow the user groups to start to think about what they could do immediately to make their space more usable and functional before any architectural intervention is proposed.

Time taken to change the pace from one function to another was a key factor that was raised. This desire for flexibility was also raised by churches surveyed in our questionnaire across Cheshire, and is something which we feel can be addressed at a relatively low cost and on a short time scale.





MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



SUFFERING FROM LACK OF FUNDING



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE

FURTHER READING LIST

<https://www.churchofengland.org/media/1909677/churchgrowth-report-review3.pdf>

WHAT SKILLS DOES YOUR CORE TEAM HAVE?

Activity

Each committee member should identify their skills or suggest a person with a set of skills that they think would be useful in the decision making process.

Aim

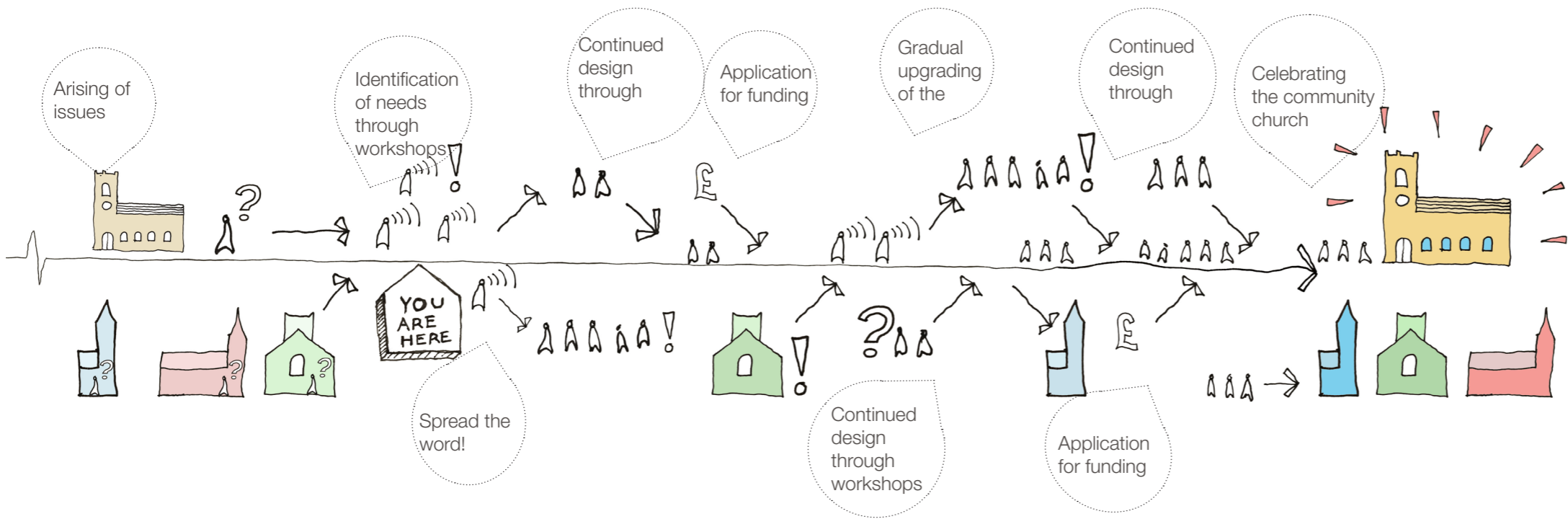
To appreciate the skill set your congregation and Parish Team already have and what could be utilised along the process of engagement, fund raising and design development.

<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>	<p>Paste your photo here</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>



Utilising your team throughout the process

The skills your team possess can be applied throughout your church's path along this navigator; before hiring outside consultants to aid community engagement and participation, your team and congregation members may already possess skills which may aid in fundraising, raising awareness, conservation issues, and education to increase engagement with the church.



Richard Drew - St Peter's Congleton

Resident expert on the history of the church.

Former school teacher.

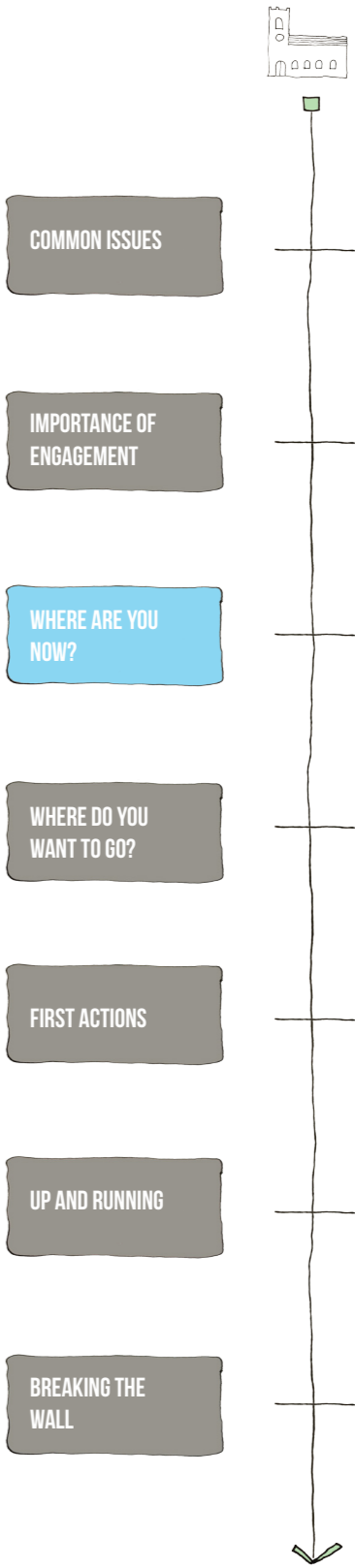
Potential for more historical tours of the church, exhibitions of the church history, and engagement with local schools to talk about local history and engage with younger audience.



Curate Jonathan Phillips

Former youth worker, currently Curate at St Peter's Chester.

Churches with Youth Worker engagement have been shown to grow twice as much on average as other churches according to Church of England Statistics.





WHERE DO YOU WANT TO GO?



COMMON ISSUES

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ENGAGEMENT

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NOW?

WHERE DO YOU
WANT TO GO?

FIRST ACTIONS

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BREAKING THE
WALL



VISION FOR THE FUTURE: WAX TABLET



MAJOR THEMES TO TARGET



PROMINENT WITHIN COMMUNITY

Activity

Based on the concept of taking rubbings from plaques and surfaces throughout the church, as done in school days, the wax tablet allows the participant to create their own plaque dedication and rubbing.

Following the creation of the wax tablet, the participant can then inscribe their vision for the future into the wax tablet. Once the inscription has been completed a rubbing can then be taken from the tablet. This rubbing can then be placed in a time line of events, from the dedication of past figures and events through out the church, to more recent events, and then looking forward to visions for the future.

Aim

By getting the participants to take a rubbing of their vision it allows the team to gain a greater understanding of the ideas, visions and concepts of the church.

The creation of your own plaque and the consequent rubbing gives the participant a sense of ownership and engagement within the project, setting themselves within the timeline of the church.

By placing yourself in a moment of the churches time line it gives a sense of longevity and feeling of direction for the project.

Outcome

Although people were quite nervous about interacting with the wax tablet to begin with, we found that people really enjoyed this creative activity once it got going. We uncovered some key words that represented the ethos of the church, some of the words are written below.

In the days following this workshop it transpired people were still talking about the “ancient iPad”, making it a talking point and spreading the word.



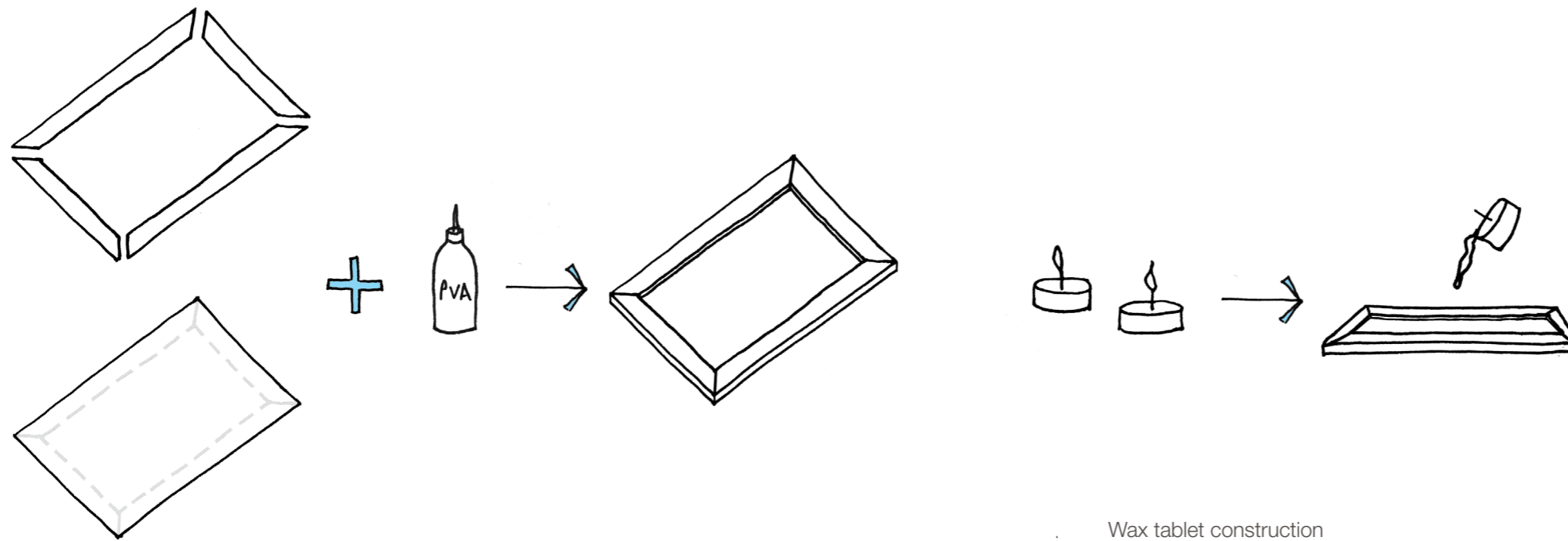
Chester workshop - 12/10/2016



Chester workshop - 12/10/2016

Welcoming - Sanctuary - Helpful - Warming - Safe - Clarity - Positive - Inspiring



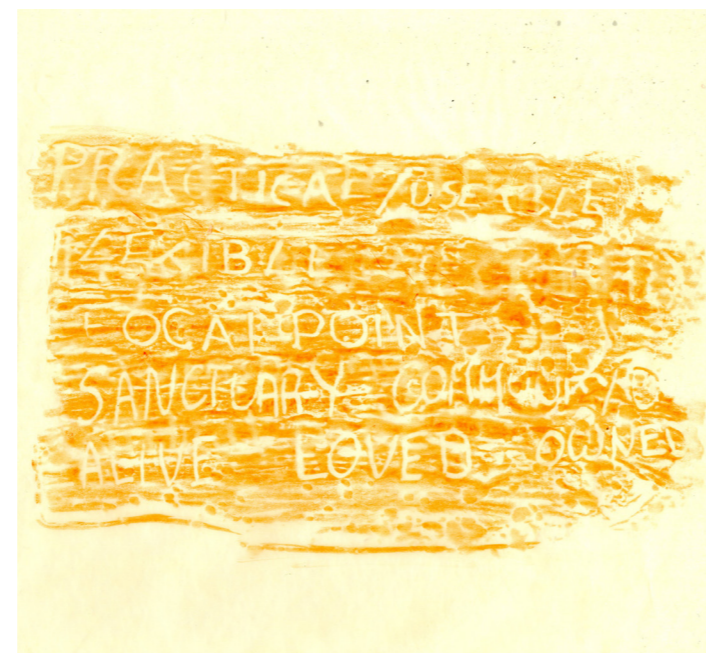


Wax tablet construction



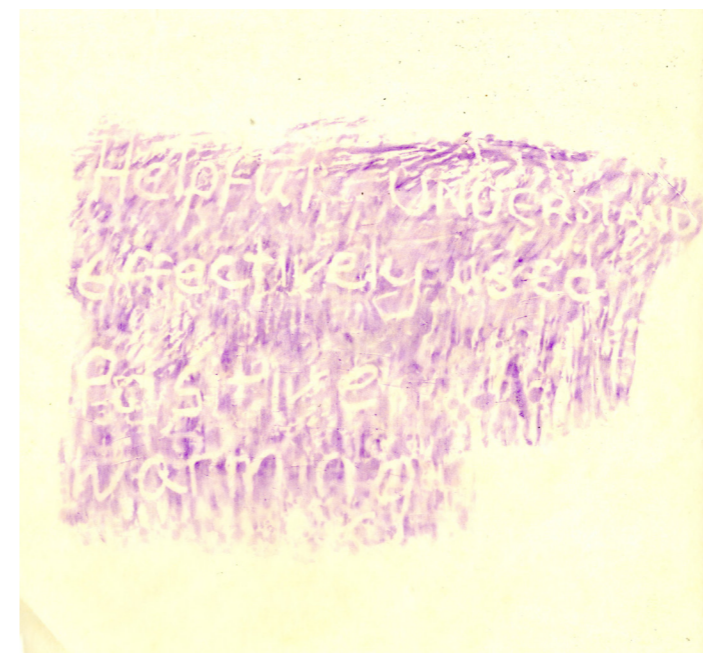
“NIGHT CHURCH IS A CULTURAL BRIDGE TO TASTE AND SEE THAT GOD IS GOOD. SAFE AND SPIRITUAL. SANCTITY OF JESUS”

“WELCOMING, LIGHT, VISUAL CLARITY, AWE INSPIRING, SPIRITUAL, PEACE”



“WELCOMING, LIGHT, VISUAL CLARITY, AWE INSPIRING, SPIRITUAL, PEACE”

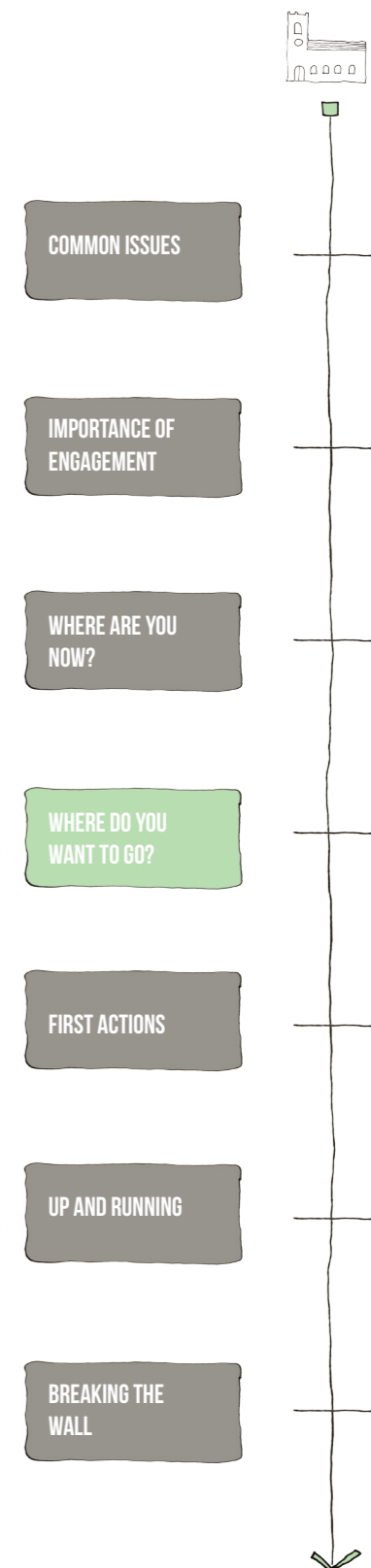
“PRACTICAL, USABLE, FLEXIBLE, FOCAL POINT, SANCTUARY, COMMUNITY, ALIVE, LOVED, OWNED”



“HELPFUL, UNDERSTAND, EFFECTIVELY USED, POSITIVE, WARMING”

Chester workshop - 12/10/2016

SPIRITUAL	CULTURAL BRIDGE
WELCOMING	HELPFUL
SANCTUARY	VISUAL CLARITY
UNDERSTANDING	PEACE
GOD IS GOOD	FLEXIBLE



WHAT CAN YOU LEARN FROM OTHER MIXED-USE PLACES OF WORSHIP?

Precedents

It is important to look towards existing solutions in other church and/or listed buildings as any possible solution may already be used elsewhere in other churches with similar problems.

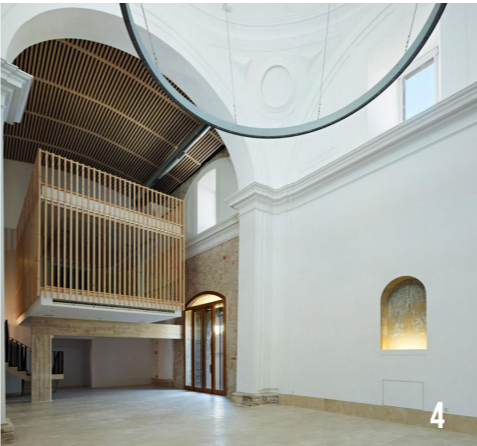
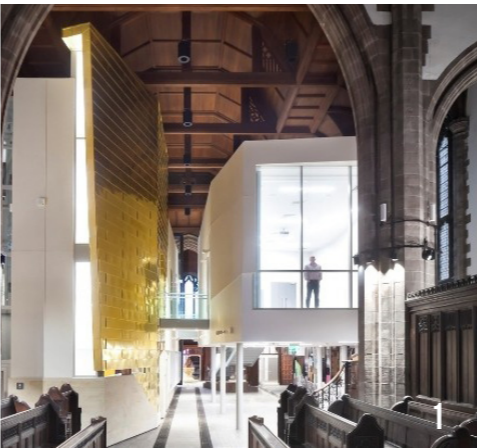
1 All Souls Church, Bolton, The Churches Conservation Trust

2-3 Refurbishment Interior Church Zierikzee by GROUP A

4 Restoration and Adaptation of a 16th century Chapel in Brihuega, Guadalajara, Spain by Adam Bresnick

5-7 St James, West Hampstead - Post Office

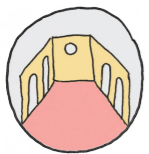
8-9 Chapelle Corneille by Atelier d'architecture King Kong



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



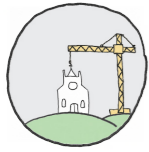
LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK



All Souls Church, Bolton
The Churches Conservation Trust

Grade 1 Listed - particular sensitivity to the pews

Use of 'pods' with a demountable system to avoid damaging the structure and to provide room for change in the future.

Provides a cafe, meeting rooms and community spaces

Lead by members of the community. Non-worshipping but it is still consecrated for future use.

Funded through the Heritage Lottery Fund

OMI Architects, Manchester

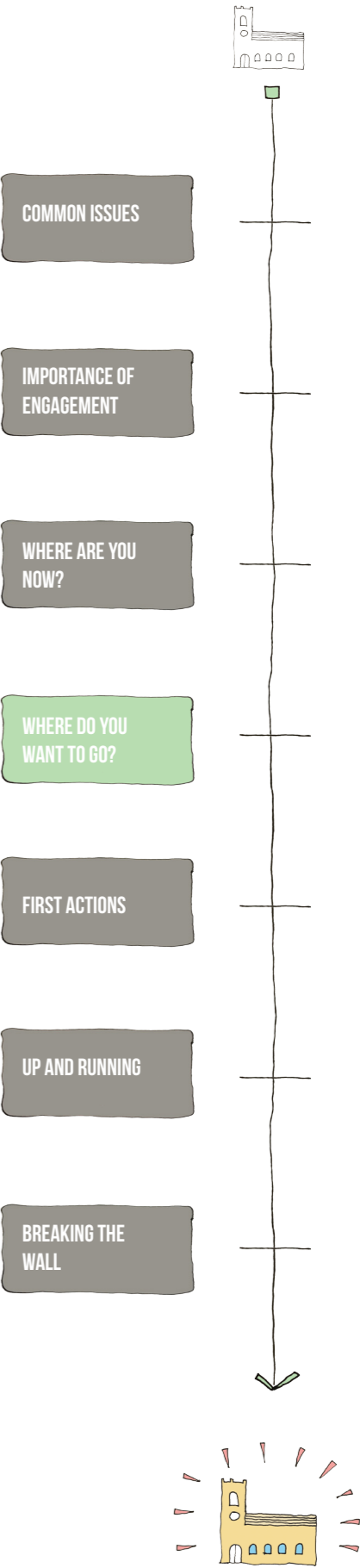


Transparent partitions

Transparent or translucent partitions could be particularly useful for the offices on the first floor as they could be a way in which light can still penetrate the main space yet also offering a degree of privacy to those in the office.

Right: 'Blind Light Exhibition' - Anthony Gormley

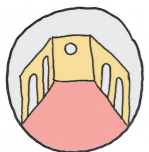
Far Right: White Cube Gallery - Carmody Groarke



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

VISIT LOCAL PRECEDENTS TO GAIN INSPIRATION



St James, West Hampstead
Church, Cafe and Post Office

St James West Hampstead is an active church which has shared it's main church space with the local Post Office which was previously in danger of closure. This is a dramatic space re-use and they did not have the restrictions of the pews.

However the re-development began with opening the Post Office. Later there was demand for a children's play space and this then encouraged the opening of cafe as well. It was only through testing and trialling the Post Office idea that the other uses became possible.

This precedent of trialling out space use could be a tactic used at to help more locals to connect with the building. By "trialling" out some initial events possible future uses may be discovered.



Active Church with worshipping congregation

Local Post Office was at risk but the Vicar invited them to open an office at the back of the church.

This initial relationship developed into other enterprises including a cafe and children's soft play area.



The Canny Space - Sunderland, Holy Trinity Church
The Churches Conservation Trust

The Canny Space is again not an active worship space, however they have a historic organ that is highly valued by a few local historical societies.

The plan is to restore the building as a historical centre, also catering for performances. However in order for the building to be regenerated as useful space for future generations a controversial decision has been taken to remove the organ to provide more usable space.

Whilst this has been a controversial decision for the local community it was fundamental to certain areas of the church remaining usable. As a result it was a key feature of their funding applications.

St Peter's can learn from this example as they discuss whether or not it is appropriate to convert the organ mechanics or move the organ to provide more usable space on the first floor.

The Canny Space demonstrates that it is possible to take this decision and still respect the music and performance character of the space.



Grade 1 Listed - on Historic England's 'Buildings at Risk Register'.

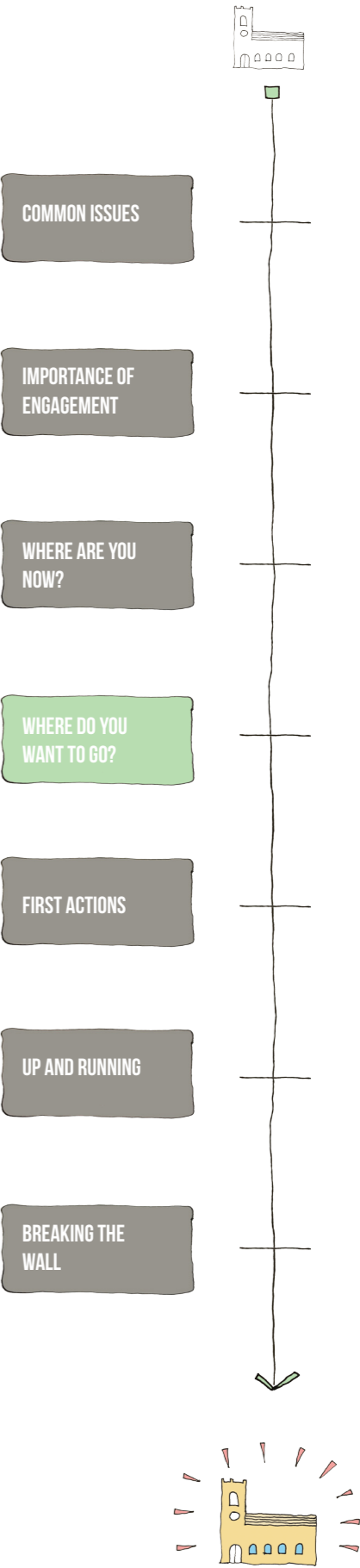
Project still in progress and waiting for funding for larger building works.

Building has been used for heritage events with locals and school children.

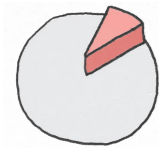
It has hosted many theatre events and they aim to continue building a specialism in this area.

Events and activities are continuing to be trialled despite the slow development of the building work.

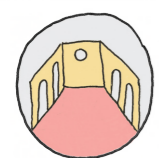
Historical organ - this is being removed to allow better use of the space.



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



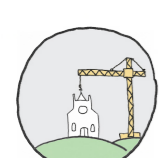
LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

VISIT LOCAL PRECEDENTS TO GAIN INSPIRATION



The Whitworth Gallery, Manchester
Material Precedent

This is a very modern extension which contrasts with the traditional building fabric. The design of the glazing and structure creates a blurred boundary with the outside landscape, allowing the light and greenery to impact the building.

St Peter's have considered a extension and this approach of lightweight materials could be one way in which the new structure could create a 'link' between inside and outside space.



Two new glass, steel and brick gallery wings following extensive renovation

Extension to the rear of an existing 19th Century Building

Used to provide additional learning, gallery and storage areas.

Good example of a modern extension to an historical building.

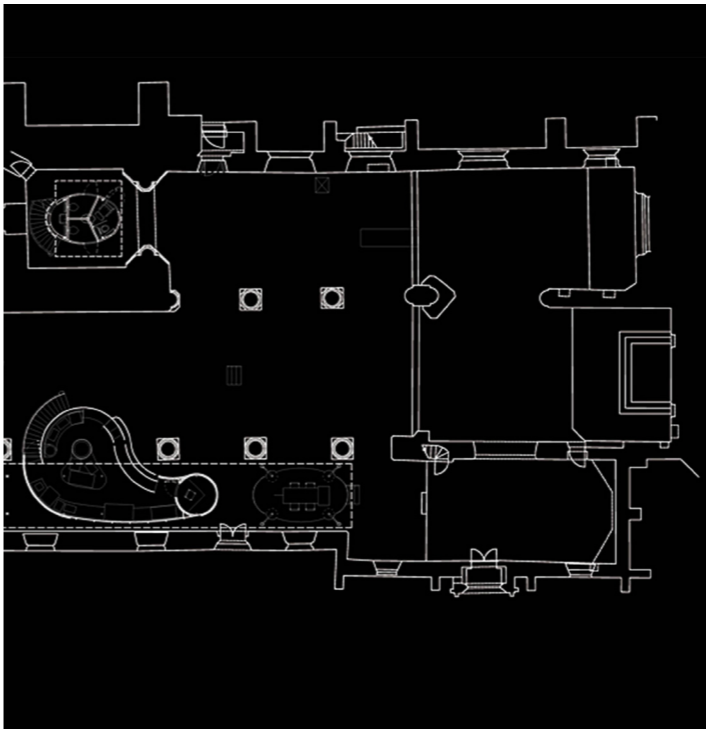
Funded through the Heritage Lottery Fund and a variety of other funders.

MUMA Architects, London



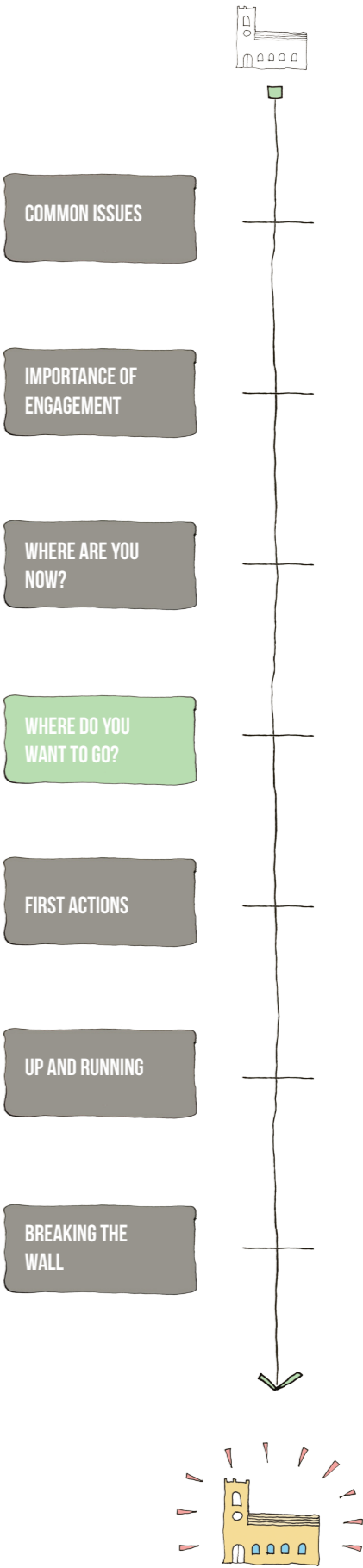
All Saints' Church, Hereford
Material and Form Precedent

- Was close to being closed and deconsecrated in 1991
- Extensive repairs and church reordering scheme to create mixed use space.
- The result is a cafe, a toilet, a vestry, parish office and other facilities inside the historic fabric.
- Attendance numbers have approximately quadrupled since.
- Funding in collaboration with Historic England and the PCC
- RRA Architects, London



This large scale renovation has created a flexible interior - something that would be very difficult in a lot of instances. However it does demonstrate the use of inserted “pod” elements. The large scale renovation was ambitious but well supported and has enabled the church to remain open and welcoming to their community.

Such a dramatic change would not be advisable at St Peter’s but the materials, “pod” structure and ambitious scale could all be areas for St Peter to learn from.





COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

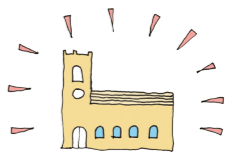
WHERE ARE YOU
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WHERE DO YOU
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FIRST ACTIONS

UP AND RUNNING

BREAKING THE
WALL

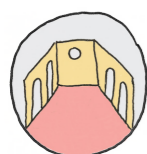




MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



IN NEED OF REPAIR WORK

HOW CAN YOU FREE EXISTING SPACE?

Activity

Hire a skip and have a community clear out day with lots of cake. City Centre churches may require van hire to help clear out space.

In addition, a sale of surplus items could take place to raise money for the church for future activity.

Aims

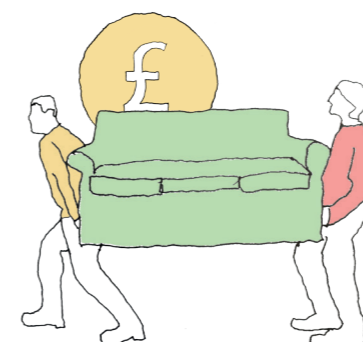
To clear out space that is currently underutilised within the church space. Money can then be raised through a sale of unneeded items, and a greater appreciation of the space that is within the church should occur.

Outcome

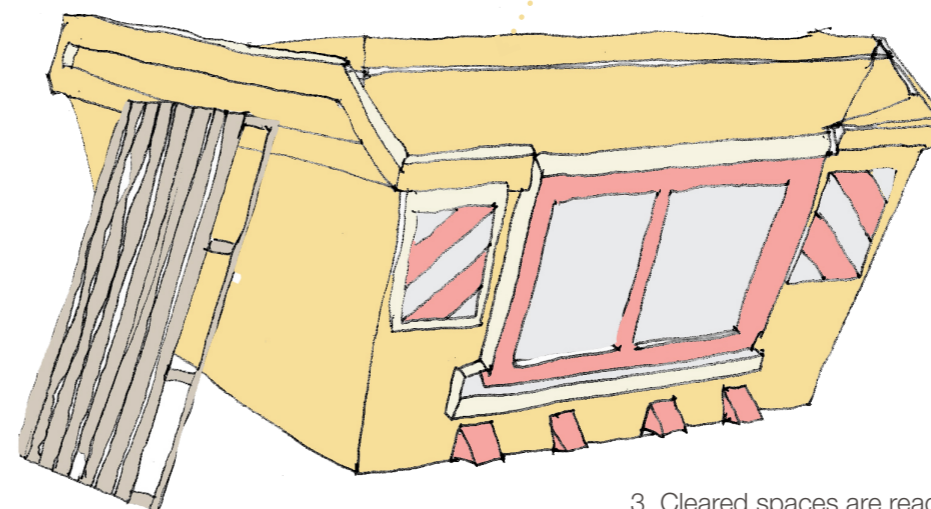
The intended outcome of this task is to engage the space that is currently underused in your church. The process of clearing out will allow you to properly assess the future potential of your space, before proposing any extra built interventions. Due to the historic nature of church buildings, it is of primary importance to use what you have better, rather than immediately propose new build proposals.



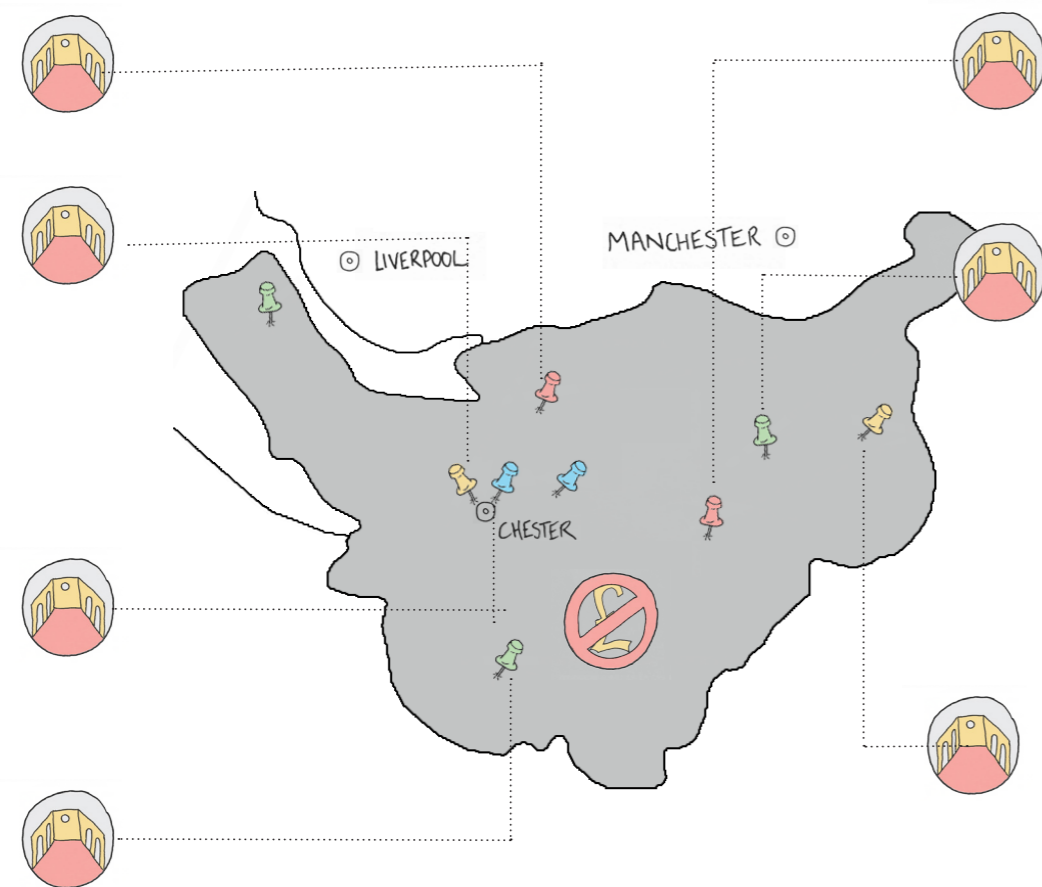
1. Congregation sets a day of clearance and cake



2. Clear out and have fun!



3. Cleared spaces are ready for new ideas



From our research questionnaire, the inability to utilise church space due to lack of flexibility and build up of surplus material in the church is a major negative for many churches across the region. This simple tool is a great way to alleviate pressure on space whilst getting the community actively engaged in the reorder of its spatial character.

COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

WHERE ARE YOU
NOW?

WHERE DO YOU
WANT TO GO?

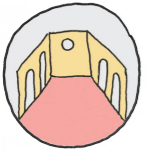
FIRST ACTIONS

UP AND RUNNING

BREAKING THE
WALL



MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



LACK OF COMMUNITY USE



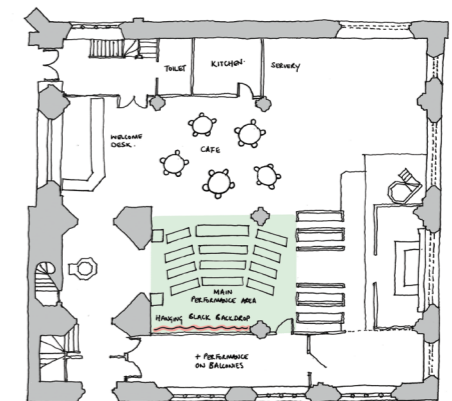
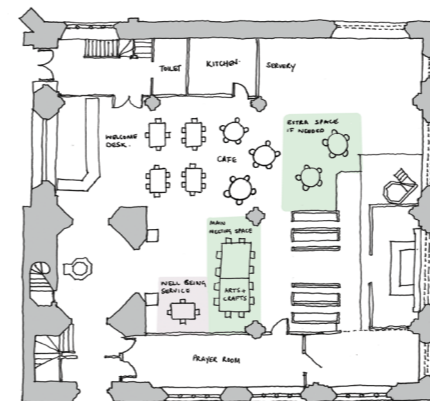
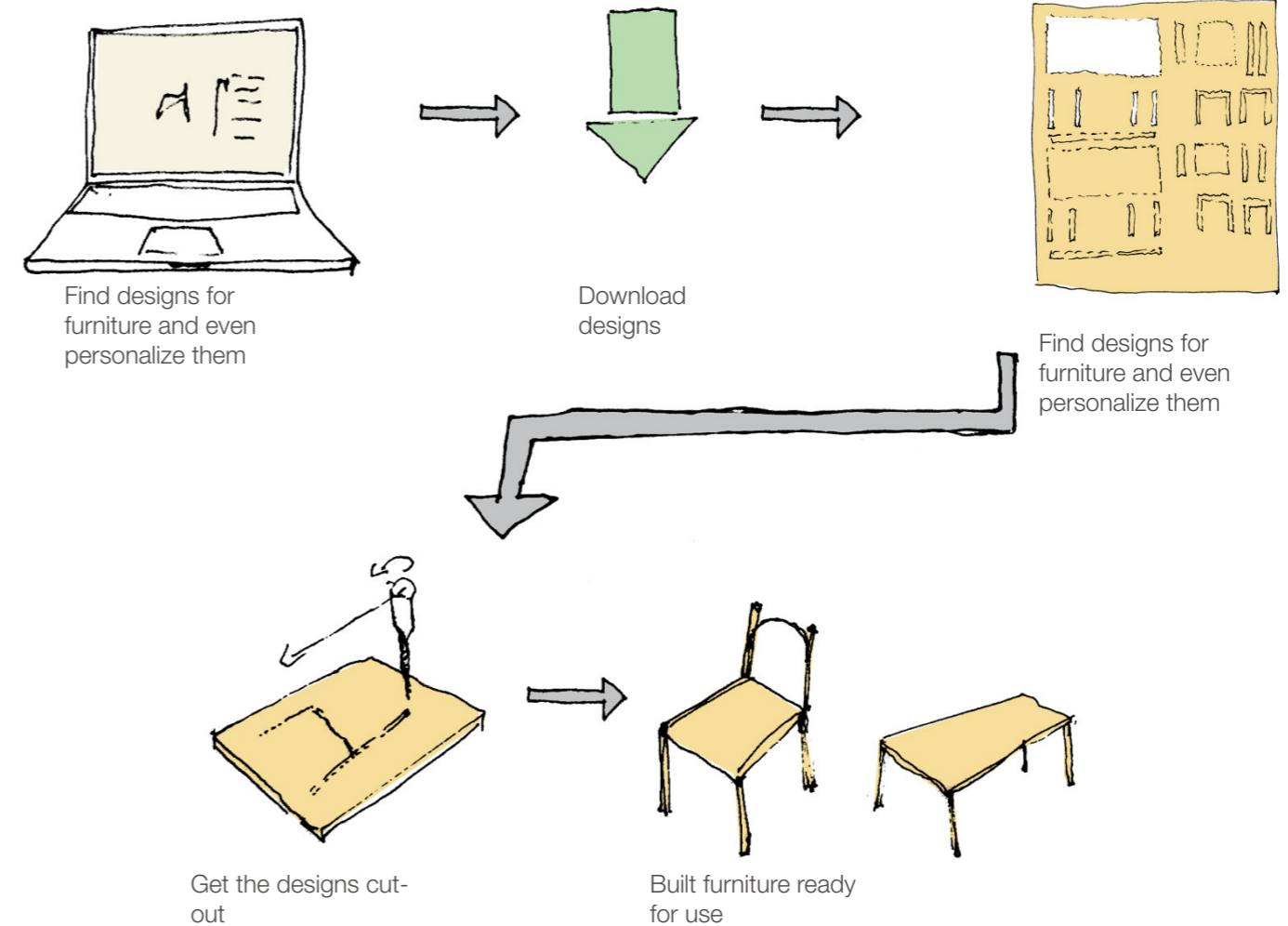
IN NEED OF REPAIR WORK

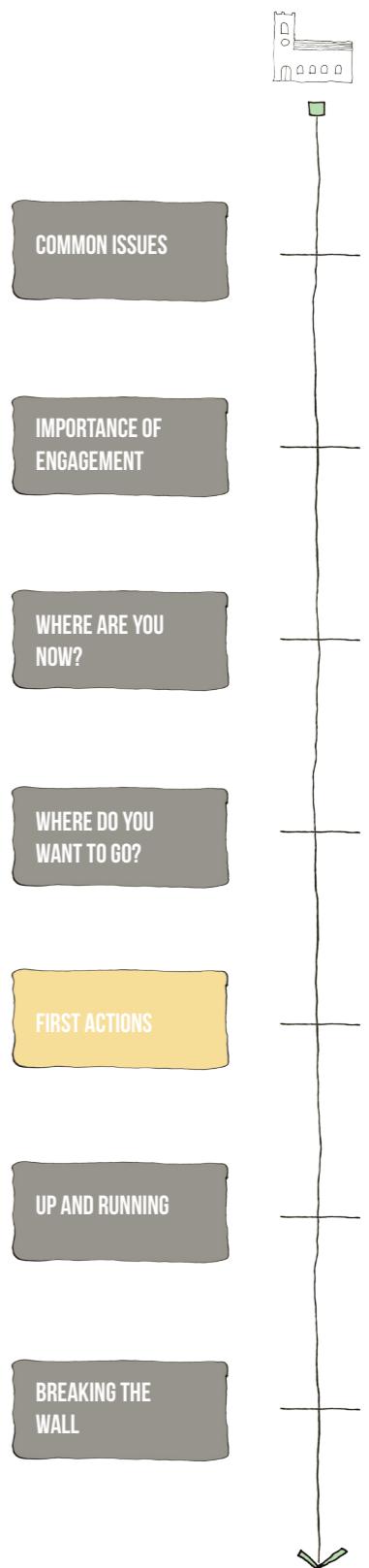
STORAGE/ FURNITURE IDEAS

Due to the wide variety of activities which take place in multi-use church spaces, the requirement for easily adaptable furniture configurations, and usable storage facilities is a huge consideration.

The amount of time that could potentially be saved with the integration of flexibly designed furniture and storage should open the church space up to a much wider range of potential activities.

There are now websites and services which can offer three dimensional routing which would enable you to download furniture designs for free and have them cut out. This could be one option that offers practical and customisable designs at affordable prices.





TEST YOUR DESIGN! TRACE PLAN “VOTING”



ARCHITECT
REQUIRED!

ENGAGE AND LEARN FROM USERS REQUIREMENTS AND
DESIRES

GAIN INSIGHT INTO PERSONAL APPRECIATION OF CHURCH
SPACE

Activity

To begin this workshop acquiring some plans and sections of the space is recommended. If the plans look complicated, it could be useful to trace over the plans and create a simplified version, perhaps removing rooms and furniture you might not want to keep.

Once you have a series of plans and sections you can work with, you can then print multiple copies out and hand them to the participants. The participants can then sketch over the plans and sections, visualising their ideas.

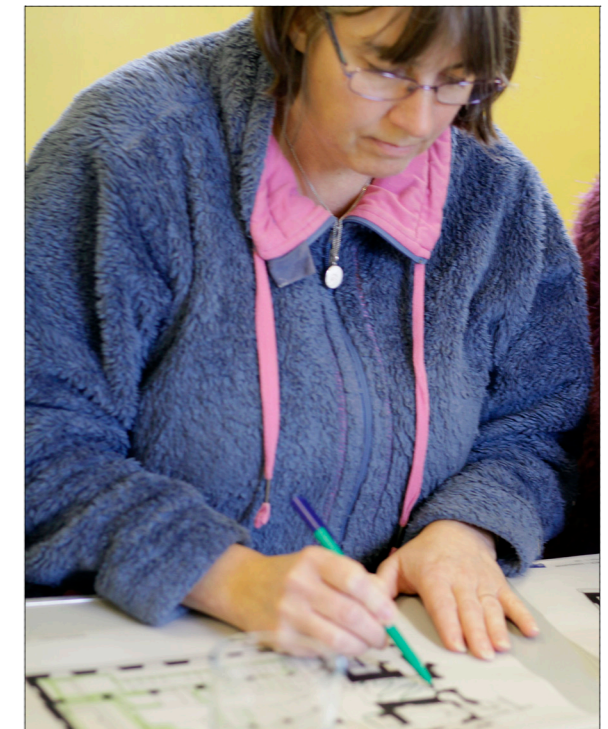
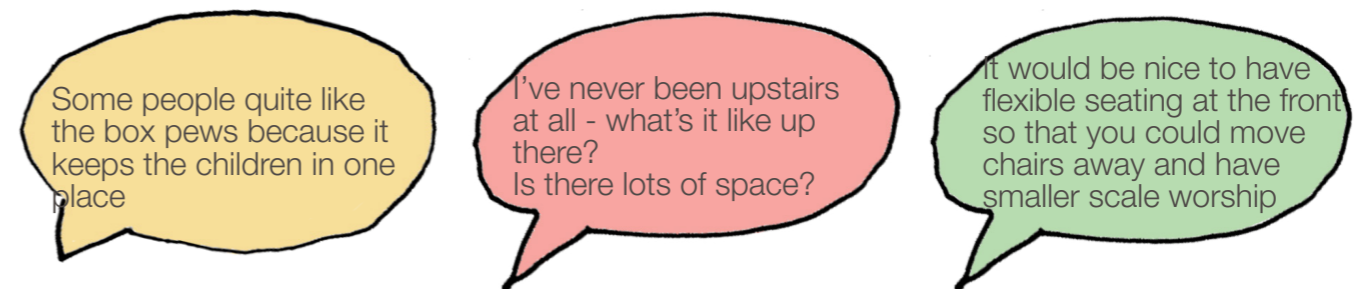
Additional activity: If you have access to a designer that has created a 3D model of your church, you could ask them to take some axonometric or isometric views of the model to sketch over.

Aim

By printing plans and sections of the space you can begin the design process. The idea is that you don't have to produce beautiful drawings, but quick and rough sketches to get ideas out of your head. By creating quick sketches you don't become too attached to an idea and create lots of various ideas before focusing in on a specific idea too early in the design process.

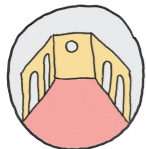
Outcome

Interaction and engagement with community and user groups promoted understanding for necessity of interventions, and allowed design team to gain insight into what areas were valued by the user groups, and what spaces could be improved upon and had the most impact currently.





MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

MODEL ACTIVITY

Activity

A 1:50 scale rough model of the church with movable pews and a removable gallery floor level was presented to the participants. They were asked to move and rearrange the pews to form their ideas of an effective church space. The idea behind the movable pews was to give them the opportunity experiment and test their ideas which would not be possible in the actual church space with fixed pews.

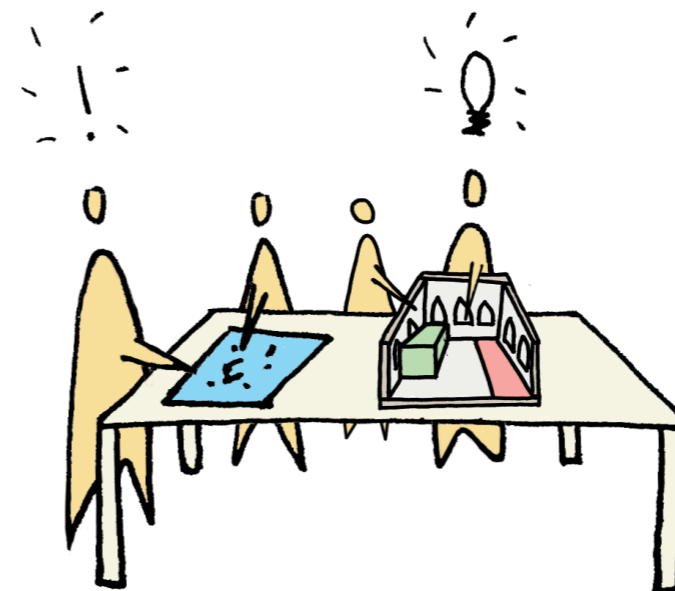
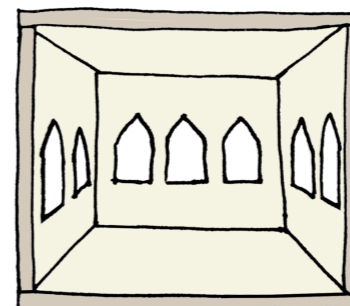
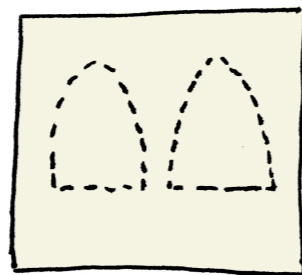
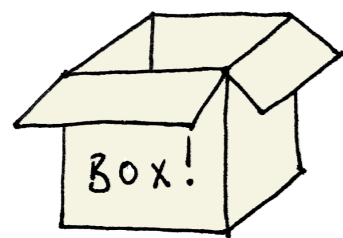
Aim

The model activity was introduced as the next step of the Trace Plan activity to make a collective decision as a community. The ideas were tested by moving, removing and rearranging the pews around at the same time giving the opportunity to combine ideas and critically look at the space as a group to help them progress to the next stage in the design process. The rough nature of the model allowed the participants to engage and freely pull the pews and spaces apart.

Outcome

The majority of the participants agreed that removing of the latter portion of the pews would allow more flexible space to accommodate community activity space. Some areas were agreed as untouchable areas due to the historic value also. It was suggested that the last row of pews on the gallery floor can be considered as movable. It was also proposed that the organ could be converted into an electrical operation system in order to create more space around the first floor area.





"The pews at the back can be taken off..it allows more space for people to talk or have a cup of tea after the service"



COMMON ISSUES

IMPORTANCE OF ENGAGEMENT

WHERE ARE YOU NOW?

WHERE DO YOU WANT TO GO?

FIRST ACTIONS

UP AND RUNNING

BREAKING THE WALL



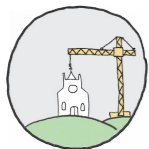
VISUALS : FIRST IDEAS



MAJOR THEMES TO TARGET



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

IMPORTANT TO UNDERSTAND MAIN DESIRES AND USER CONCERNS

WORK WITH EXISTING CHURCH STRENGTHS TO MAXIMISE SUPPORT AND POTENTIAL

ENSURE FUNDING IS SUITABLE FOR SHORT TERM GOALS, AND CONSIDER LARGER GRANTS FOR LONG TERM AIMS

Activity

Following initial meetings and discussion, rough visual representations of possible spatial solutions were presented to the client. The visuals represent three different stages of the design process. The stages represent Low cost solutions, Medium Cost solution and High cost solutions. Then the client's thoughts on each ideas were discussed in order to understand what they want , what kind of ideas they are open to and what they ultimately would like to achieve.

Low cost solutions presented were Interventions that could be done within a short time frame by effective use of the existing space and elements without incurring much changes. This is an effective exercise to test how different spaces can be used for various purposes by introducing accessories and elements that celebrates the current space.

Medium cost solutions can be temporary changes that can be done within or outside the church building. These interventions were designed separate from the existing building in order to reduce cost and as flexible spaces for community use.

High cost solutions are more permanent spatial options that can be done within the existing church building or as an extension which can incur structural changes. The exploring of the previous stages will be helpful in arriving at the most effective and suitable permanent solution for the client's church.

Aim

The primary aim of the activity was to communicate our ideas of how the spaces can be effectively utilised through all three stages to the client and in return get their feedback. This enabled us to establish the client's preferences and a suitable approach in order to proceed with the design process.

Outcomes

This exercise help us to establish that the church is looking for a more permanent design solution that will house various community activity. However they were interested in exploring short term options in order to achieve their long term goals.

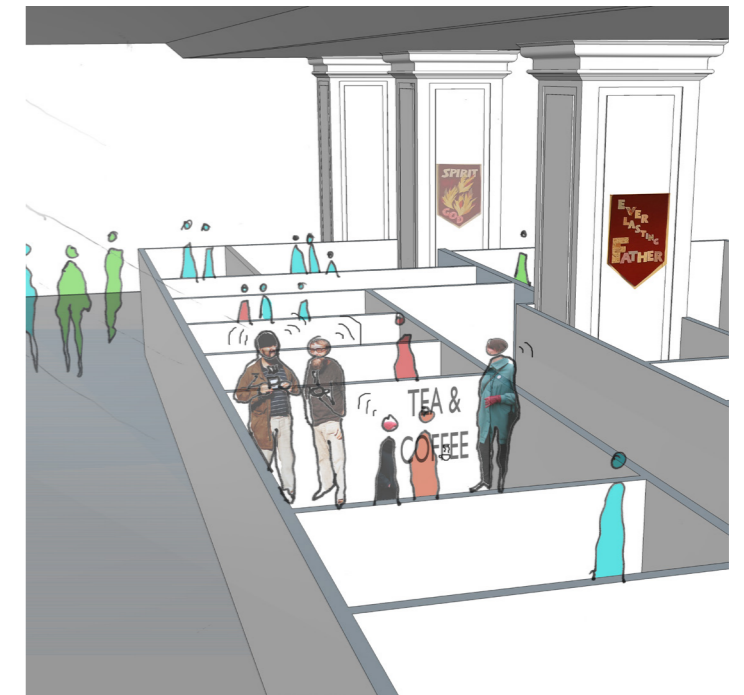


Image 01 : Coffee in Pews is a low cost idea of how to use fixed church pews

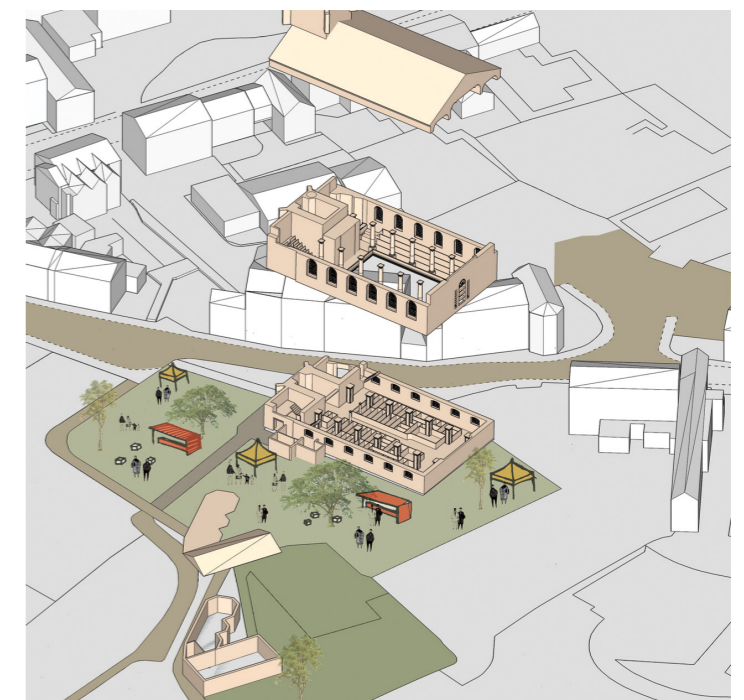
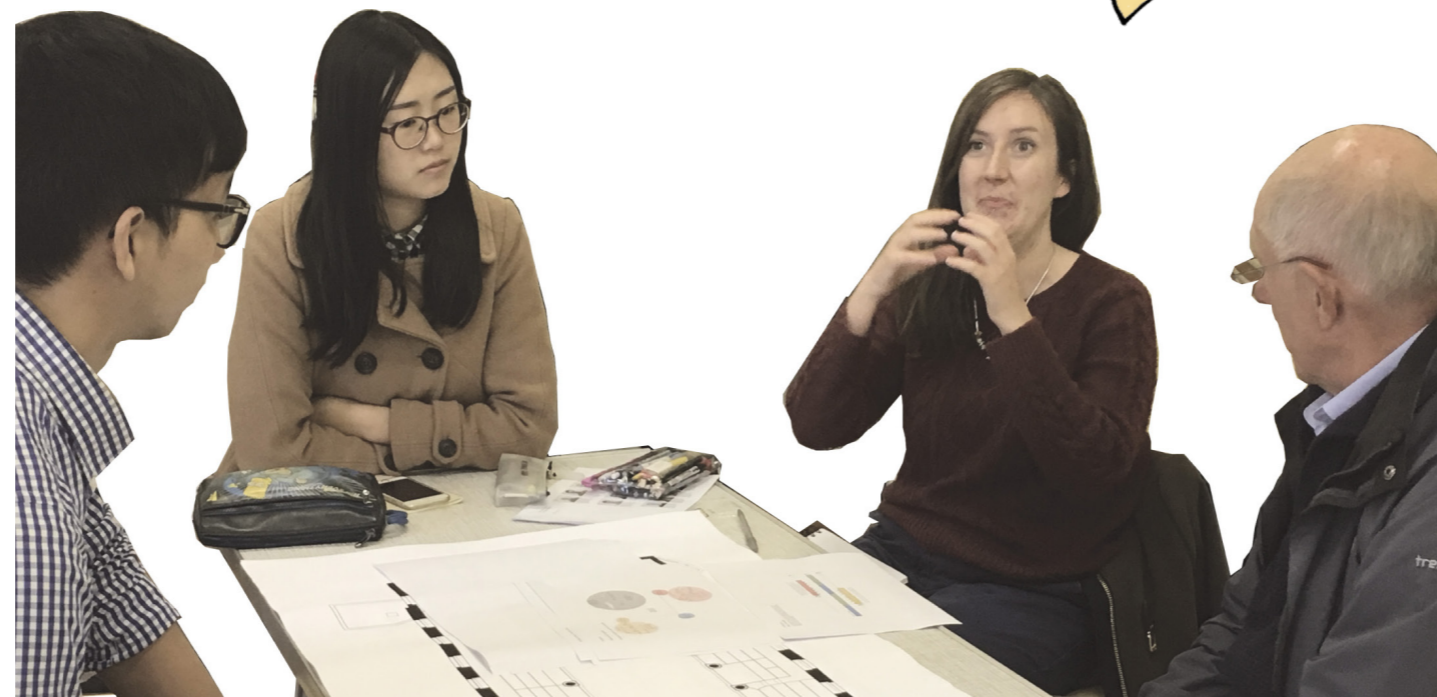
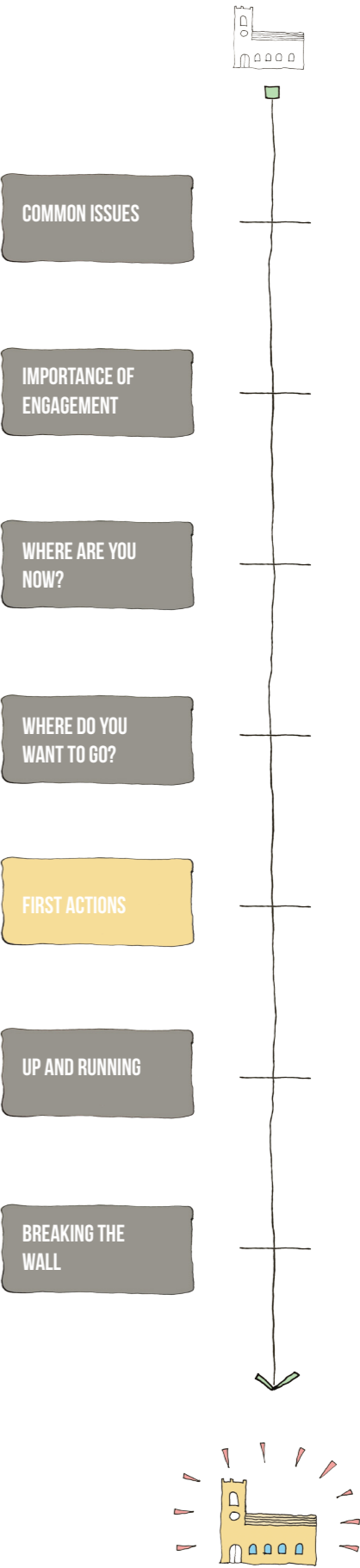
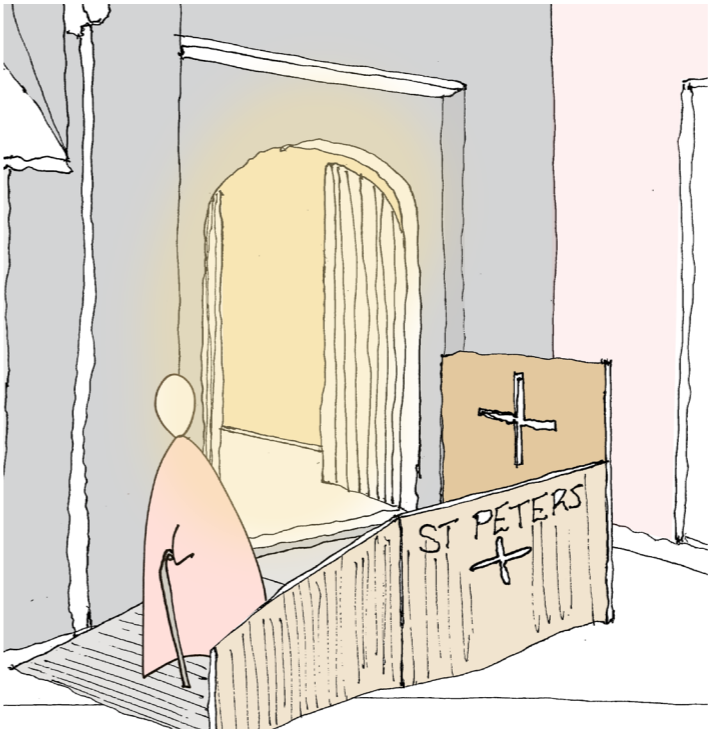
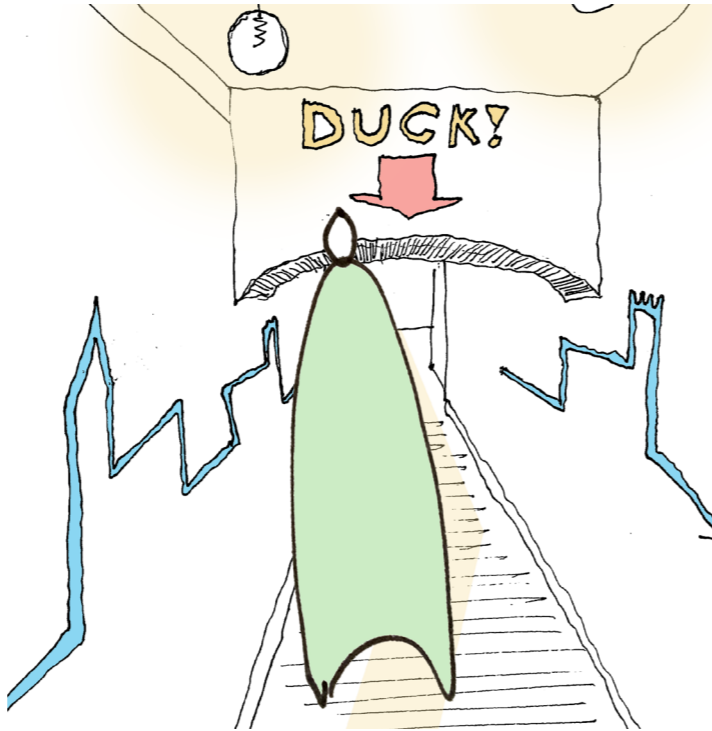


Image 02 : A medium cost idea of how the exterior space can be used with temporary structures.



Short term accessibility and entry sequence suggestions for Chester and Congleton. Way finding and welcome routes are a simple and effective short term output which can greatly increase the public perception and engagement with the church buildings.







COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

WHERE ARE YOU
NOW?

WHERE DO YOU
WANT TO GO?

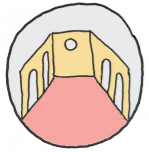
FIRST ACTIONS

UP AND RUNNING

BREAKING THE
WALL



MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



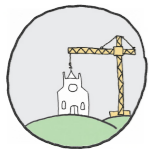
LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

FURTHER READING LIST

<https://historicengland.org.uk/images-books/publications/writing-statements-of-significance-for-historic-places-of-worship/>

and the Government website 'How to write a Heritage Management Plan':

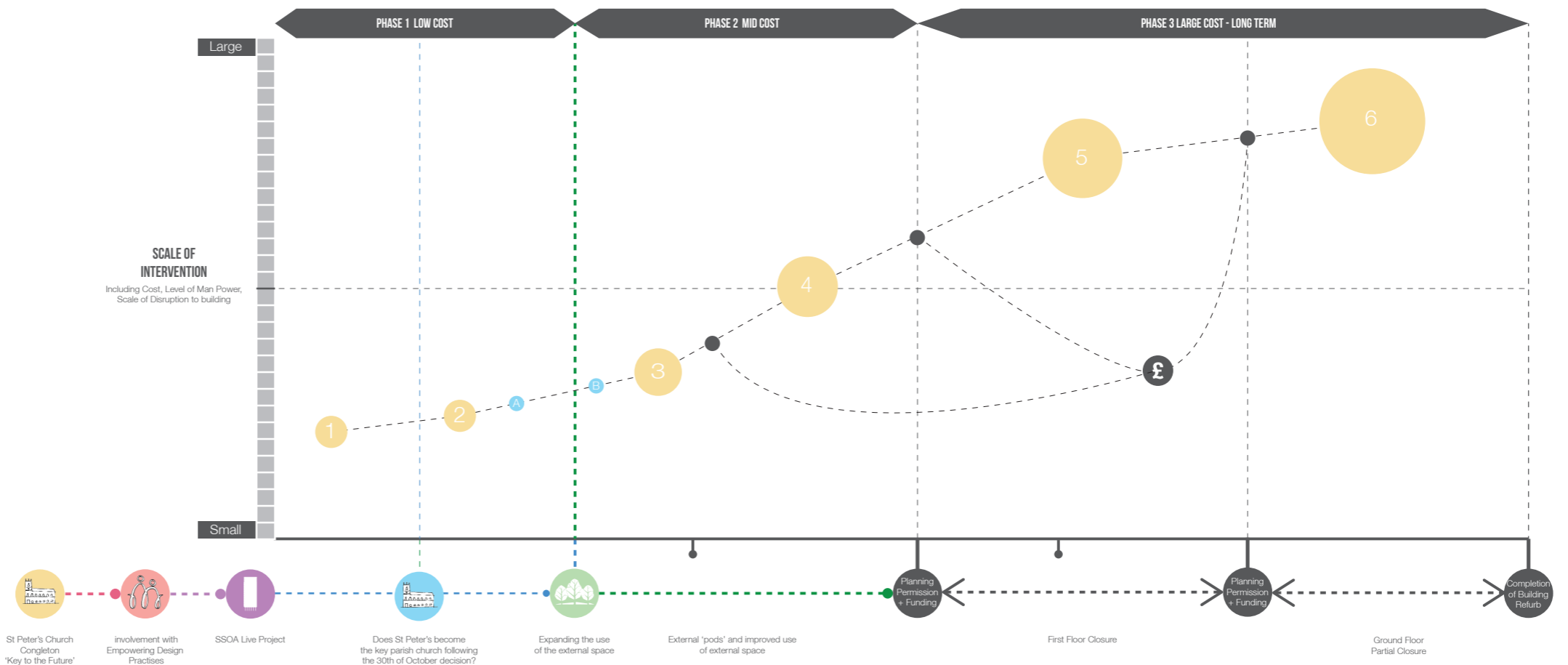
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/350304/NE63-preparing-a-heritage-management-plan.pdf



A PHASED, LONG-TERM DESIGN APPROACH

The development of a long-term design approach should be one of the primary priorities when you have decided to take action with your church.

The limited funding and length of time required to secure funding and planning mean that any approach involving phased, time-based approaches need to be streamlined as much as possible. This should ensure that any future work builds upon previous work and supports the long-term vision agreed upon by your team.



Low Scale - Small Scale

1 The Cafe in the Pews

2 The Cafe in the Mayor's Entrance

A Statement of Significance

B Conservation Management Plan

Medium Scale

3 External Landscaping

4 External "pod" spaces

Large Scale

5 North Porch Meeting Space

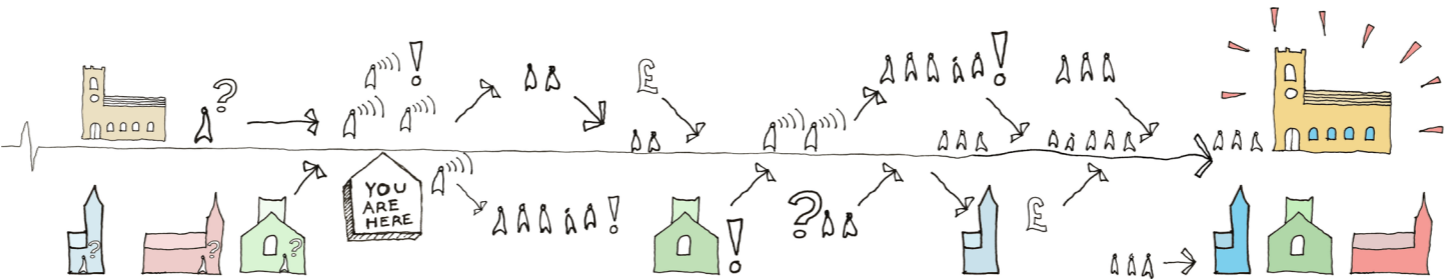
6 Extension to the Ground Floor

The following spatial suggestions are built upon the outcomes of the workshops outlined in the previous chapter.

It must be understood that they are suggested approaches and are not representations of what the new spaces would actually look like.

This designs here should be “tested” through repeating the previous chapter’s design workshops with the wider congregation and then the local non-church community. We had also suggested some further workshops to be undertaken in the Legacy chapter.

The approach of the design has been to provide a long term phased strategy, building from small scale events to major building work.



Low Cost - Small Scale:

Celebration of existing church strengths is a primary concern for short-term proposals, in order to engage community and start to raise funds and appreciate the existing structure and heritage. . New relationships with the non-church community maybe formed and locals will have the opportunity to engage with St Peter’s architecture and history.

The Statement of Significance and the Conservation Management Plan will be necessary for a church to develop at this stage in order to support their future funding and planning applications. St Peter’s is already well prepared for this with their Key to the Future Project and “Our Chapel” historical report.

For further information on the specifics of the Statement of Significance and Conservation Management Plan please refer to the Historic England website:

<https://historicengland.org.uk/images-books/publications/writing-statements-of-significance-for-historic-places-of-worship/>

and the Government website ‘How to write a Heritage Management Plan’:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/350304/NE63-preparing-a-heritage-management-plan.pdf

Medium Scale:

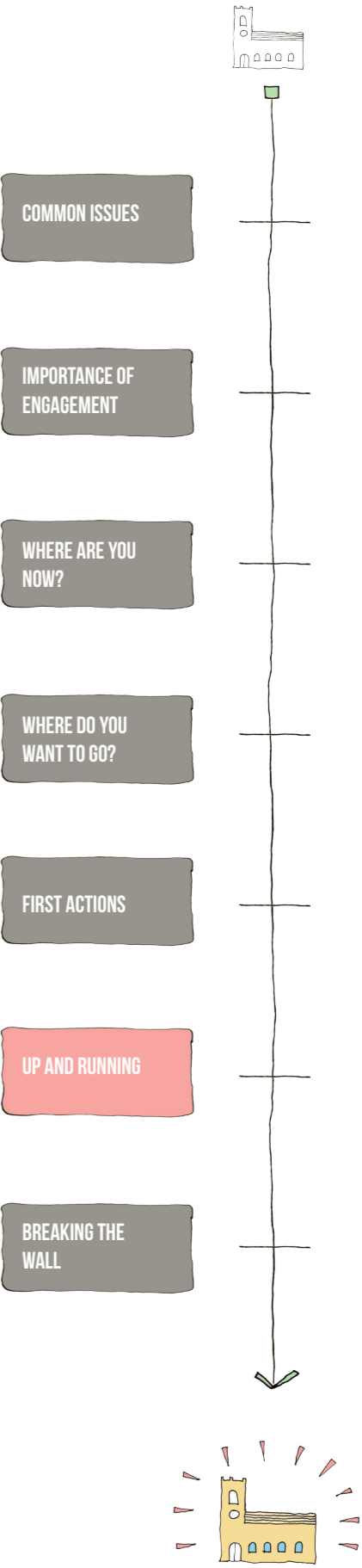
These suggestions will build on the increased building and site use of the Low Cost visions, in order to enable further development of the church’s aim to be a welcoming community centre.

Large Scale:

These suggestions will ensure the long term provision of the church, enabling it to have a full role as the welcoming ‘home’ and community centre that the client has expressed as their aspiration. These will involve major building work but are necessary if the building is to be social and communal.

The intention is to continually strengthen - role as a community church. The major building work proposals will take a long period of planning and a large scale funding strategy. However there are things that St Peter’s Church can begin to implement in the short term in order to build their community engagement and to support the argument for further development.

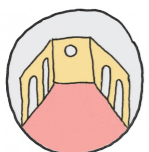
The following pages expand the significance of the steps outline in the Phase Approach Graph.



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



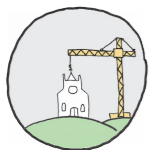
LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

MEDIUM SCALE VISIONS

Low cost, small scale visions have been looked at in the previous chapter, so presented here are a few ideas for medium and large scale visions. Potential medium scale visions for Chester and Congleton include facilitating better use of external spaces, improving lighting and access strategies, and simple spatial reconfiguration options which would require minimal funding.

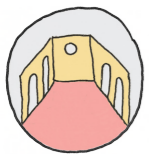
These options are aimed at providing a worshipping space which is more functional for your congregation, as well as a space which can be used by other church related groups throughout the week in a more adaptable and flexible manner.



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



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LACK OF PROMINENCE AND PUBLICITY



PROMINENT WITHIN COMMUNITY



LACK OF COMMUNITY USE



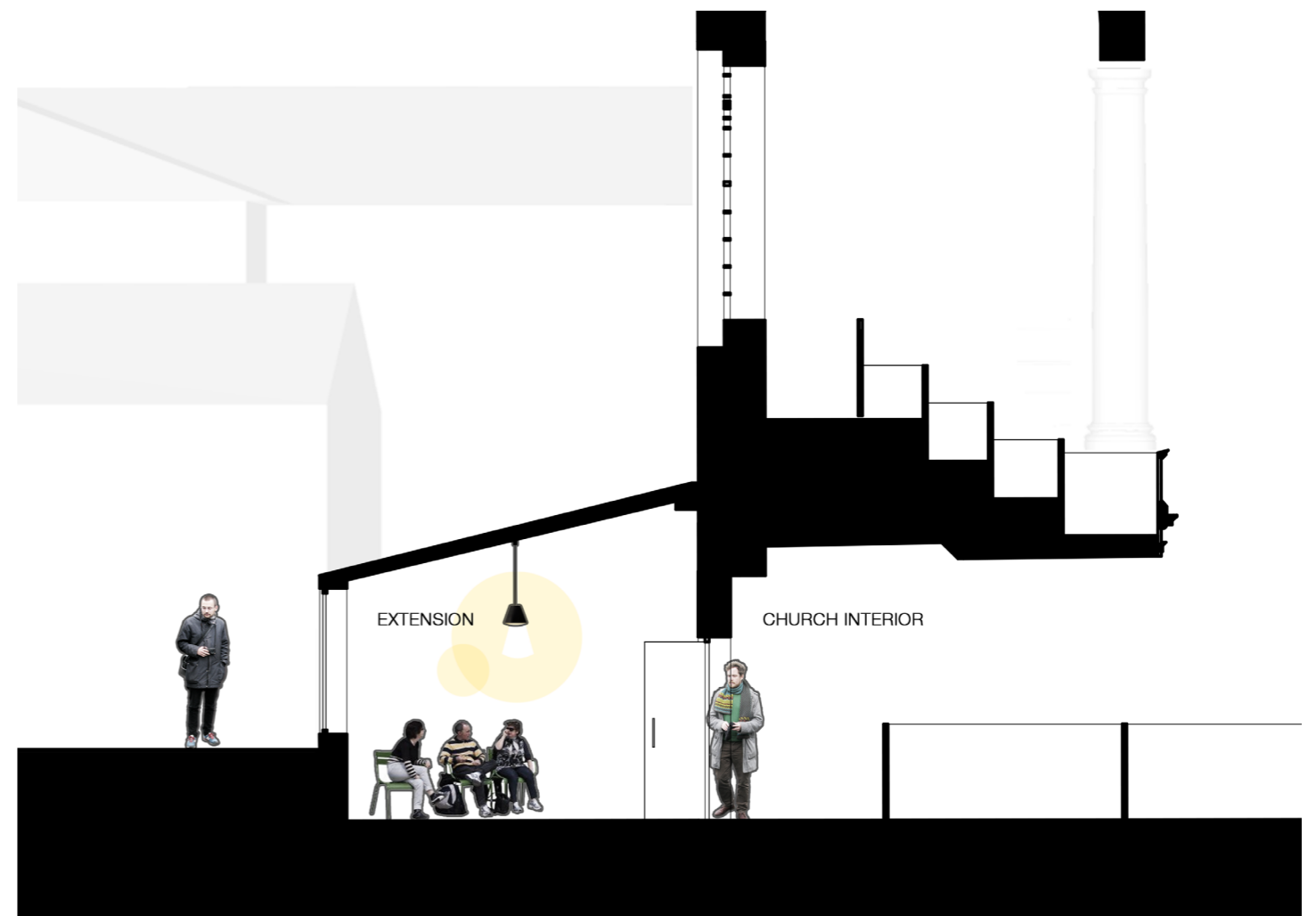
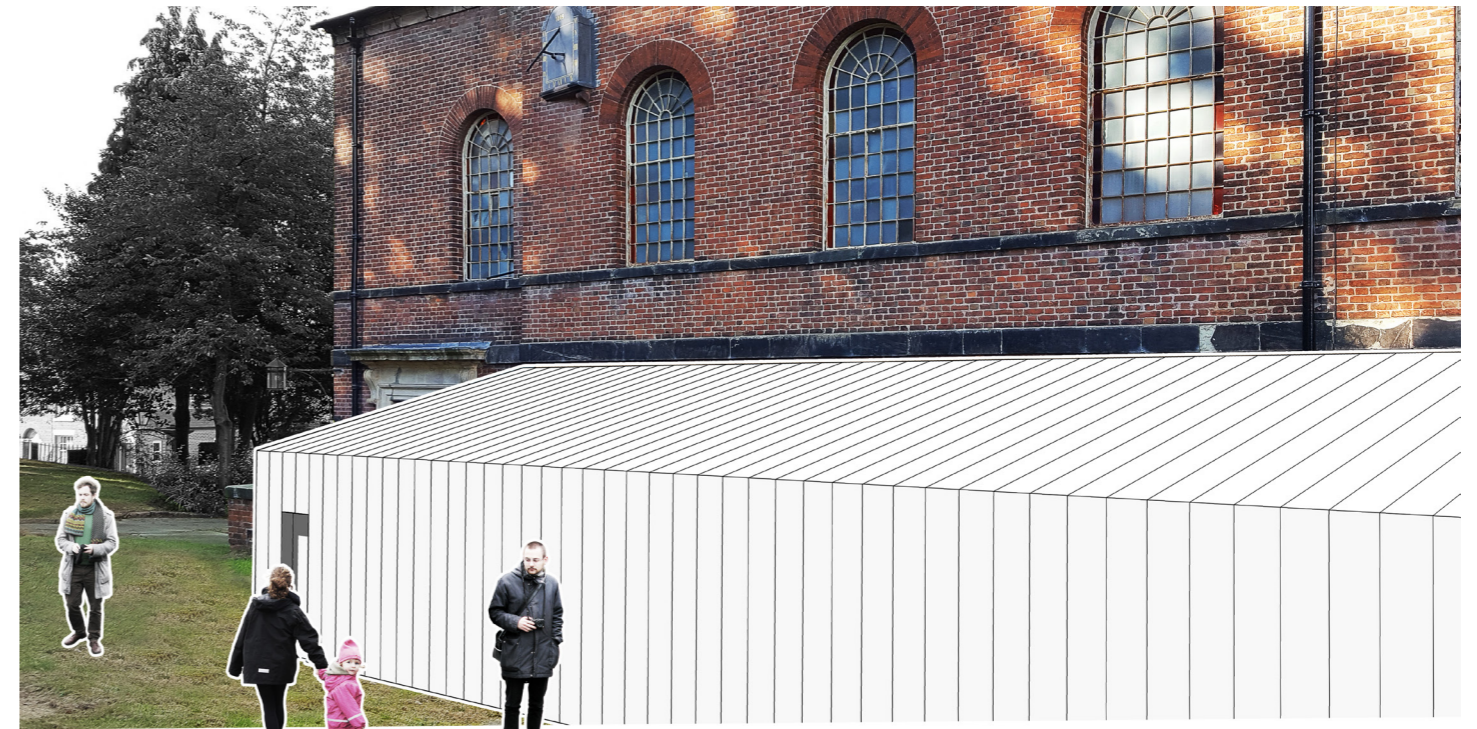
IN NEED OF REPAIR WORK

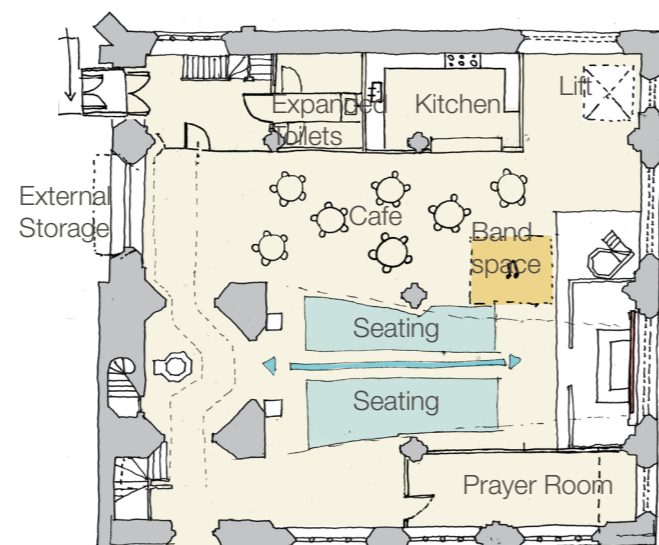
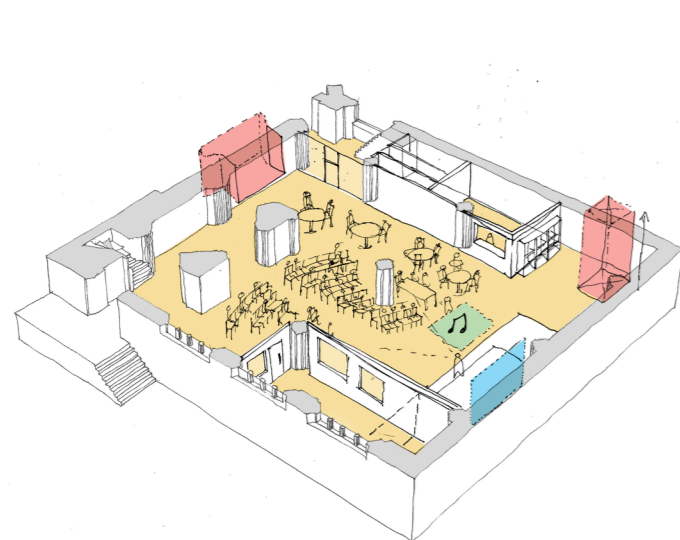
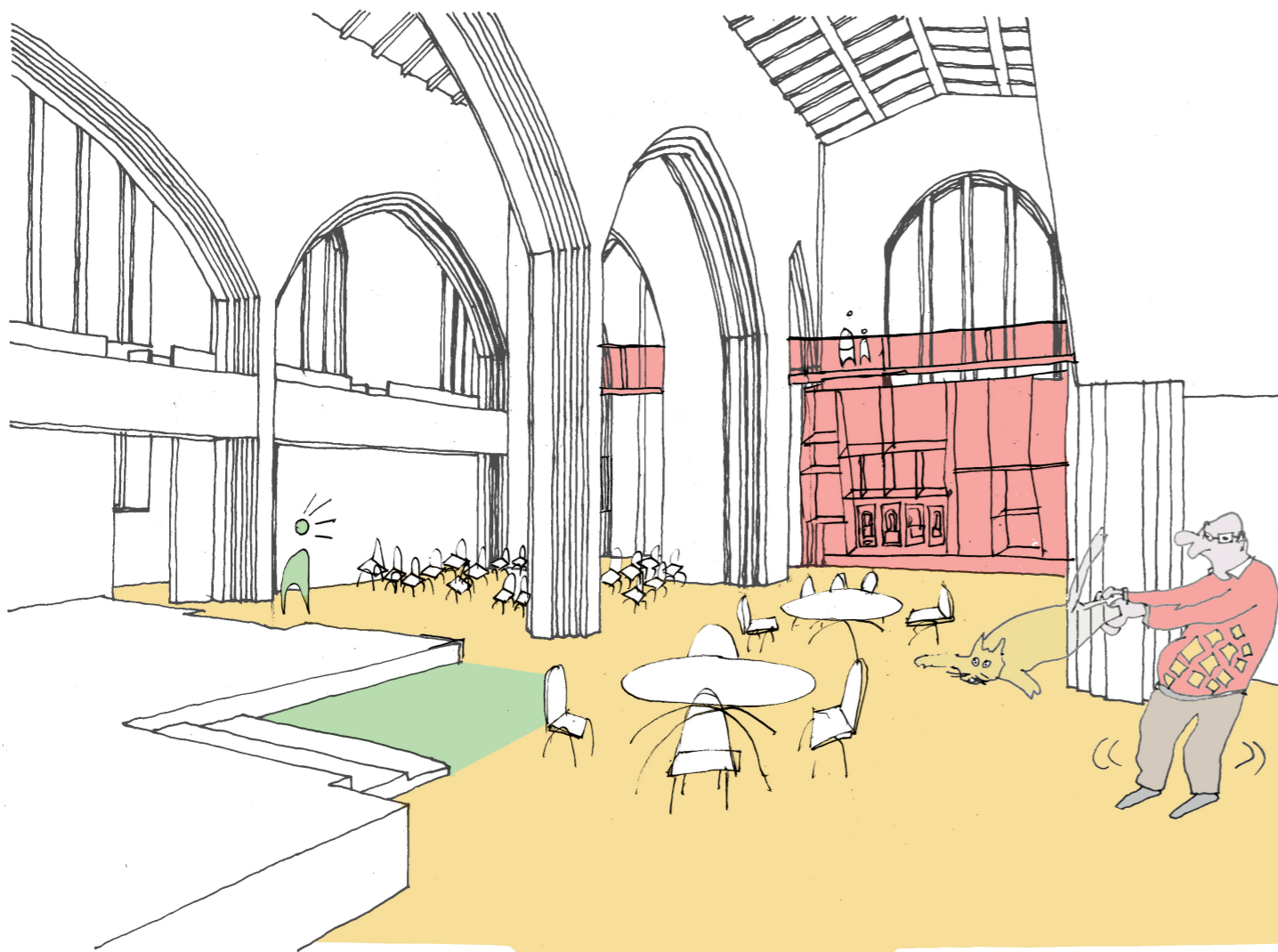
LARGE SCALE VISIONS

Potential large scale visions for Chester and Congleton include proposals for permanent interventions, based around extensions and internal reconfigurations which would require an intense fund-raising and planning process.

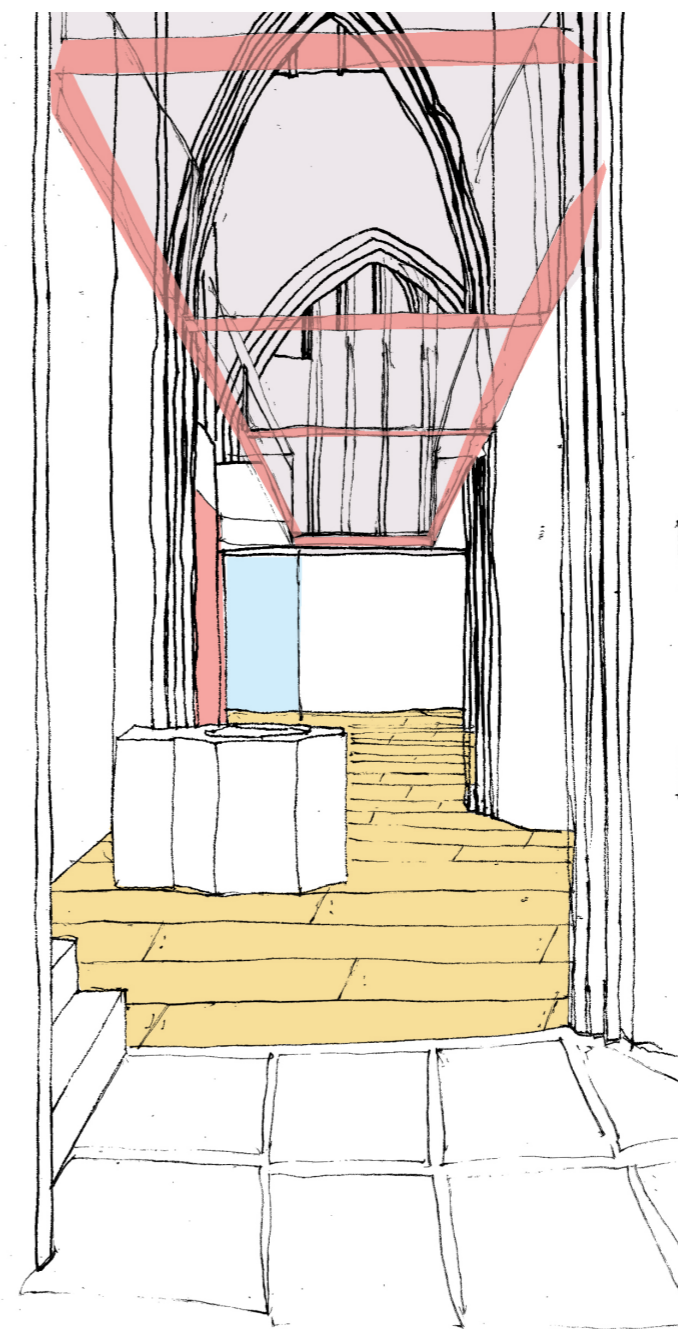
As a fundamental principle throughout this process, we have tried to consider permanent built work as a last resort- the conservation of the spaces needs to be considered in line with points outlined earlier in this document. However, it may arise that previous design steps have been carried out and a built intervention is still necessary.

These options are aimed at providing a worshipping space which is more functional for your congregation, as well as a space which can be used by other church related groups throughout the week in a more adaptable and flexible manner.





Ground Floor Plan



COMMON ISSUES

IMPORTANCE OF ENGAGEMENT

WHERE ARE YOU NOW?

WHERE DO YOU WANT TO GO?

FIRST ACTIONS

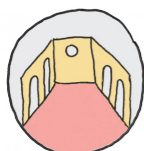
UP AND RUNNING

BREAKING THE WALL





MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

ENSURE FUNDING ROUTES FOR INITIAL DESIGN PROCESS

LINKS

Ecclesiastical Exemption

<https://historicengland.org.uk/advice/hpg/consent/ecclesiastical exemptions/>

VISUAL IDEAS ACTIVITY REVIEW DEVELOPED DESIGN OPTIONS

Activity

As part of a continued design development with the community, visuals and strategy proposals should fit into a continuous

Aim

This activity built upon the discussion formed previously in the Trace Plan activity and Model activity. The aim of this activity was to reflect upon early comments made by the members at the meeting, and to consolidate understanding between the church members of the various options discussed. This also allowed any further options to be discussed and explored that were not previously thought of.

Outcome

This activity should allow the various members of the meeting to voice their opinions on draft proposals before they are developed in further detail. The church members were engaged in the activity and were shown to draw and come up with suggestions of improvement to the various designs. This may be encouraged by a repeat of the Trace Task in the first activity in which the members drew and wrote on the trace plans.



Ecclesiastical Exemption for planning applies to:

The Church of England
The Roman Catholic church
The Methodist Church
The Baptist Union of Great Britain
The United Reform Church

seek advice from diocesan advisory committee



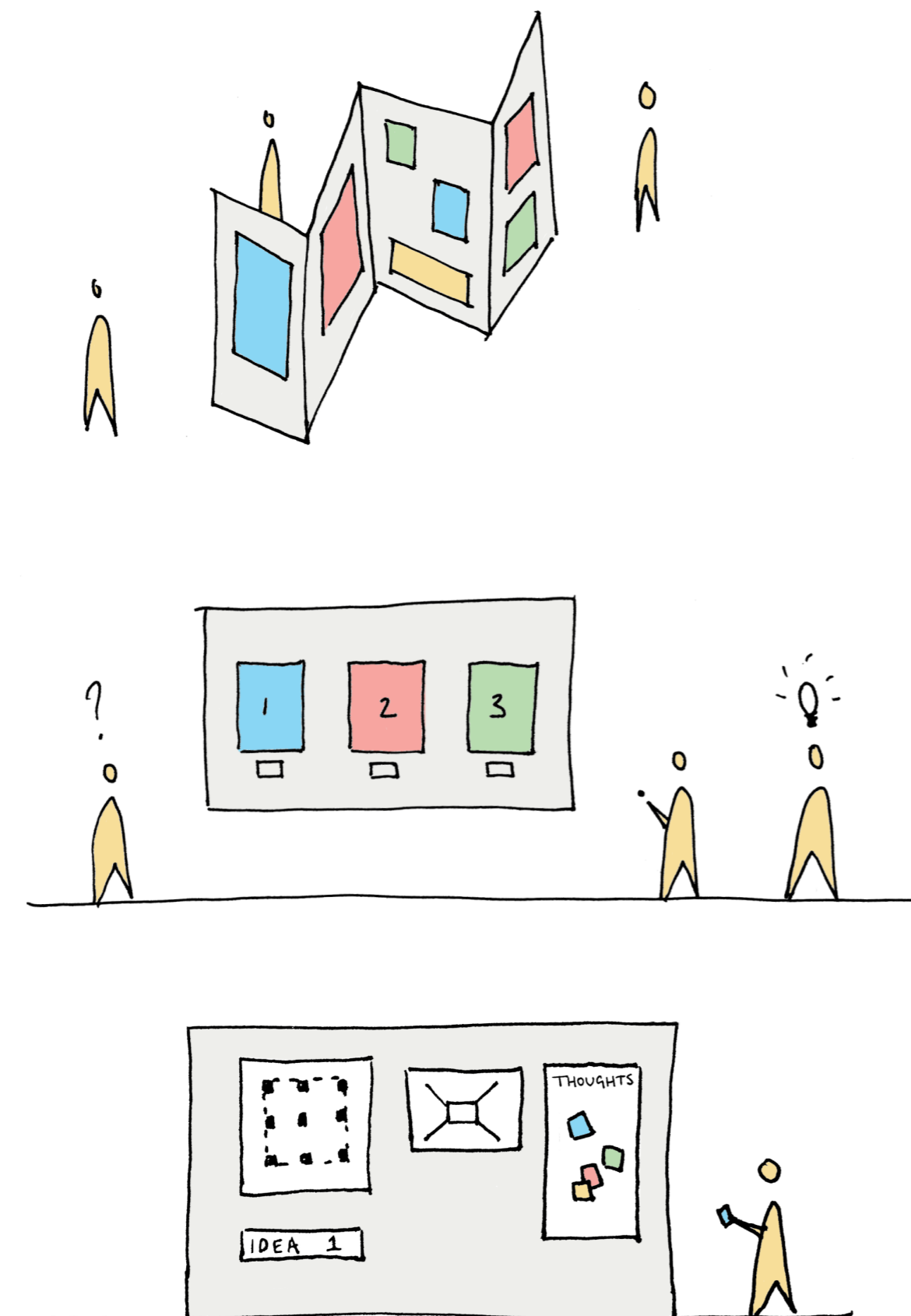
Major Intervention



Minor Intervention

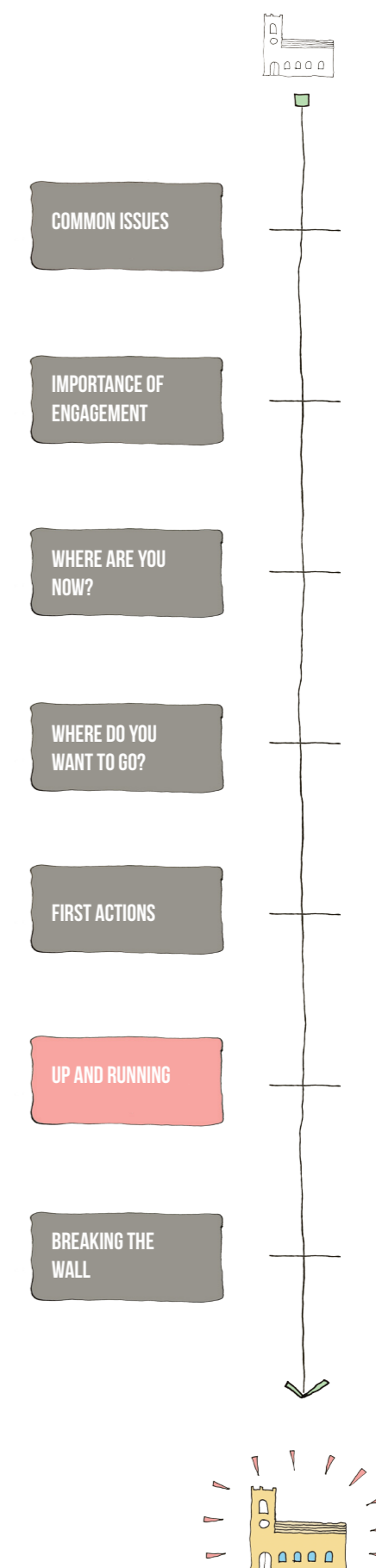
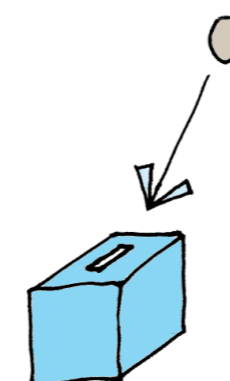
At this stage in the process, it is worth re looking again at planning process and who needs to be spoken to to ensure that design proposals are acceptable and realistic. The inclusion of an architect from an early stage should ensure that this has been taken into account, however, the feedback from DACs, Historic England and local planning authority needs to be considered throughout the process.





As part of this activity, a system of voting could take place within the community to ensure that end users are aware of the options that have been proposed.

This should not be considered a final decision but should be an integrated part of the design process feedback loop. The results of this vote can then progress the design by raising unconsidered issues which need addressing, incorporation of factors from other options into the favoured proposal, or a decision to move the design further down the line towards realisation.







COMMON ISSUES

IMPORTANCE OF
ENGAGEMENT

WHERE ARE YOU
NOW?

WHERE DO YOU
WANT TO GO?

FIRST ACTIONS

UP AND RUNNING

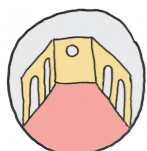
BREAKING THE
WALL



ON-GOING LEGACY



MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK



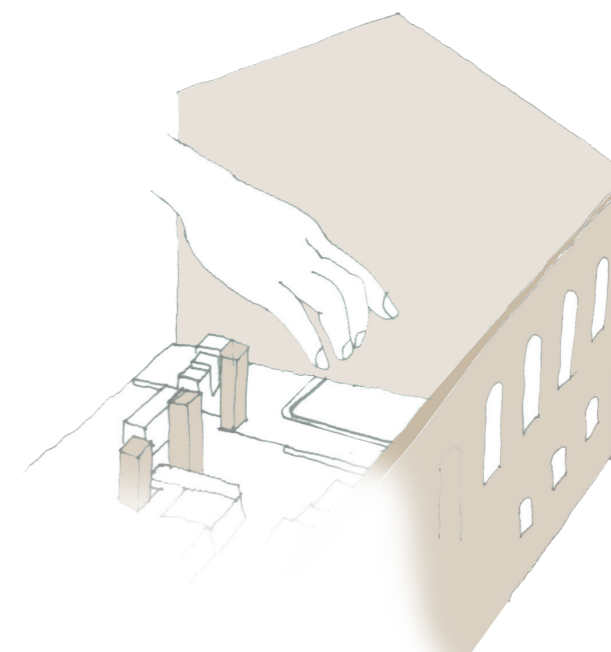
SUFFERING FROM LACK OF FUNDING

Legacy workshops are exercises that can be carried out in your church in order to continue the design process that we have started. These workshops are a great way to keep the community updated interested and involved, at the same time an effective tool to keep generating ideas and testing them as you proceed with the design.

Previous workshops such as the Trace plan activity and Model activity can be repeated to further refine, to arrive at conclusions and to test out various design questions.

These activities can be undertaken throughout the design process to keep your community engaged and increase opportunity for user activity and contribution.

We also hope the financial guidance set out in this document will allow for an easier path towards successful funding towards future works.



My Church is...

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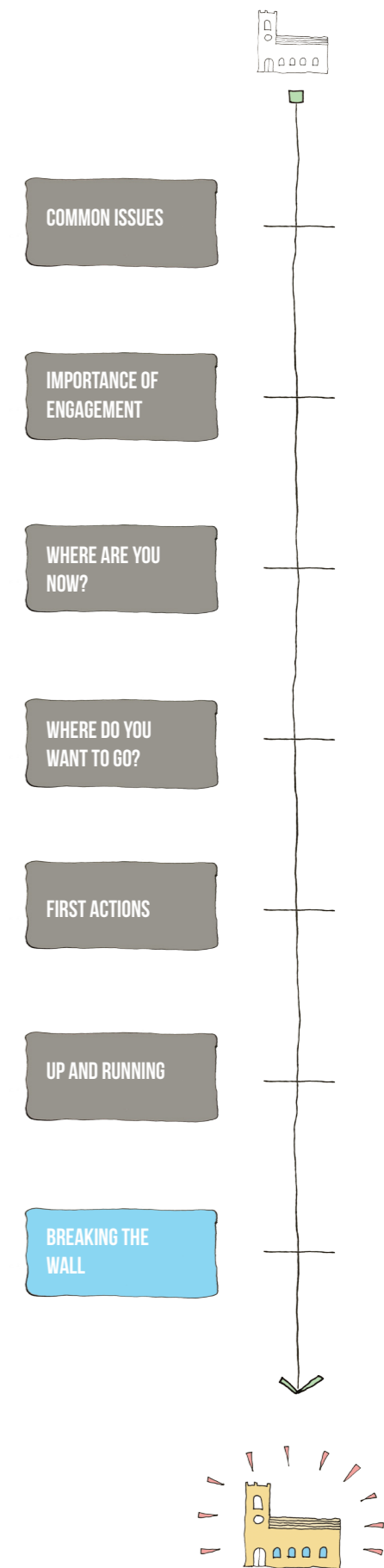
Congleton Parish Team
14 Chapel Street
Congleton
Cheshire
CW12 4AB



The diagram illustrates the process of building a house, showing the progression from a simple structure to a more complex one, with various tools and materials involved. The process is divided into three stages, each represented by a set of icons and arrows indicating the flow of construction.

- Stage 1:** Starts with a simple blue house icon. Below it, a palette with three colored squares (blue, green, red) and a hammer icon are shown. An arrow points from the palette to the house, and another arrow points from the hammer to the house.
- Stage 2:** Shows a more complex house with a red roof and a chimney. Below it, a palette with three colored squares (blue, green, red) and a hammer icon are shown. An arrow points from the palette to the house, and another arrow points from the hammer to the house.
- Stage 3:** Shows a house with a green roof and a chimney. Below it, a palette with three colored squares (blue, green, red) and a hammer icon are shown. An arrow points from the palette to the house, and another arrow points from the hammer to the house.

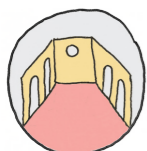
The diagram uses various icons to represent different elements of the construction process, including houses, palettes, hammers, and arrows, to show the progression of building a house.



COMMUNITY DESIGN TOOLS



MAJOR THEMES TO TARGET



CHURCH SPACE LACKS FLEXIBILITY



LACK OF COMMUNITY USE



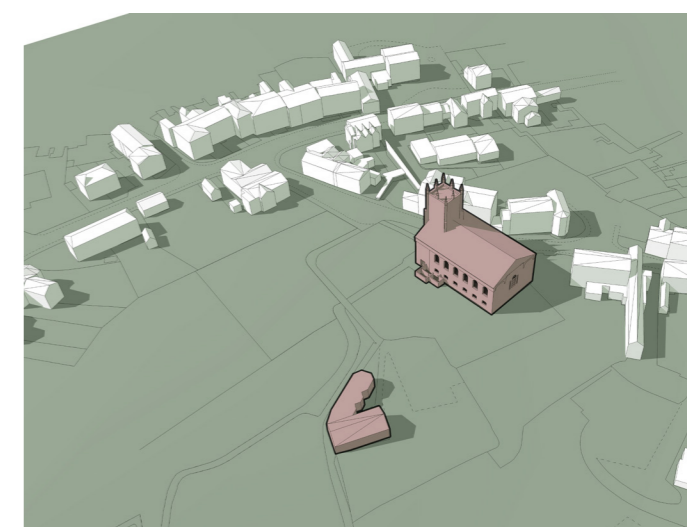
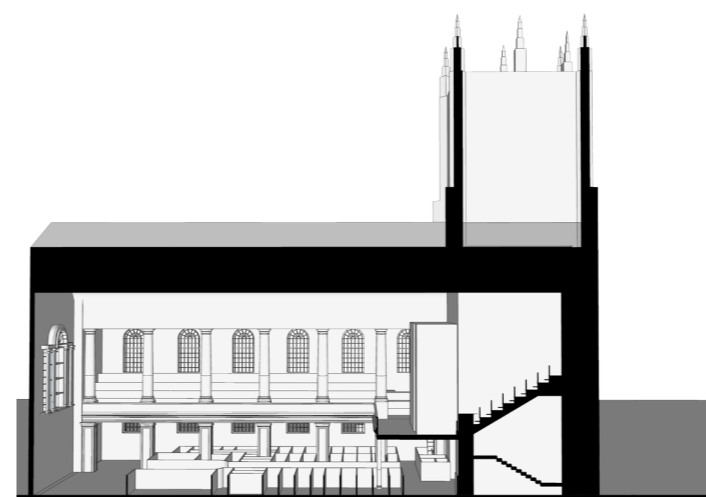
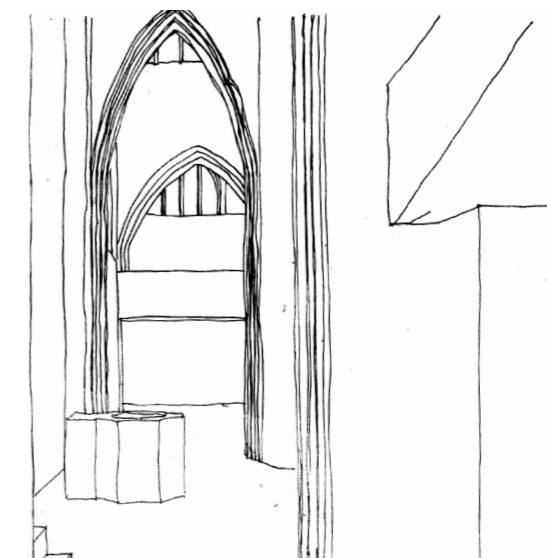
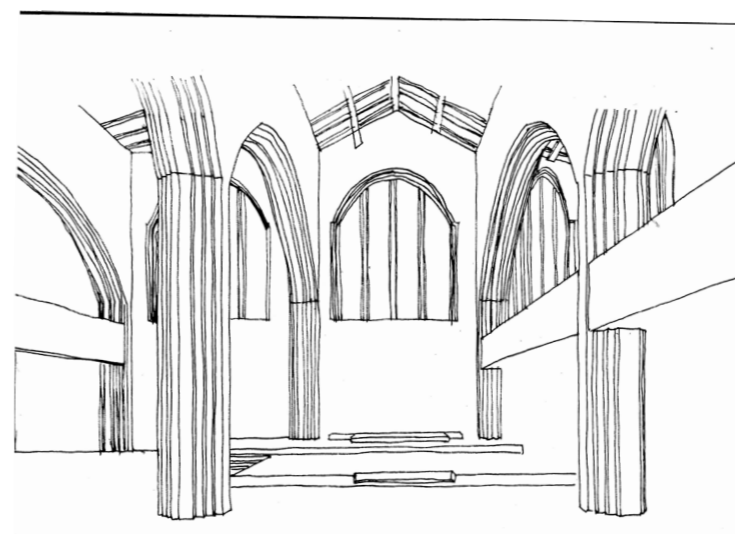
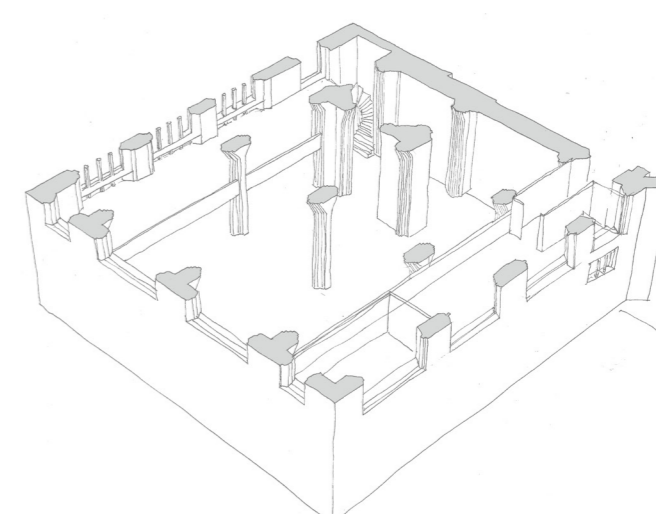
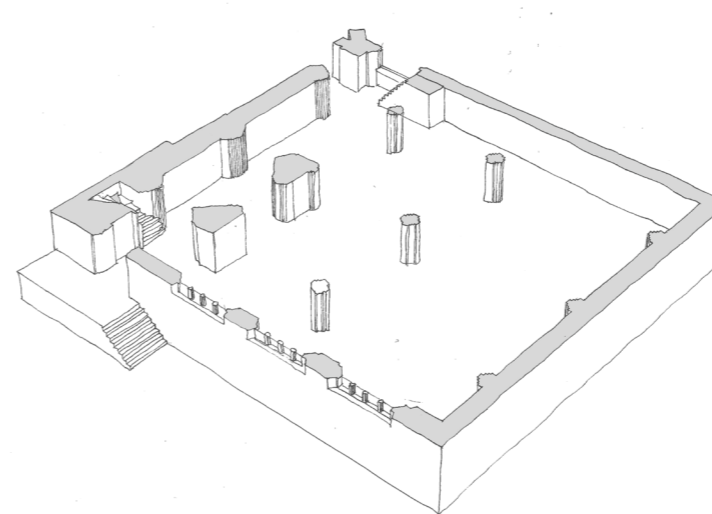
IN NEED OF REPAIR WORK

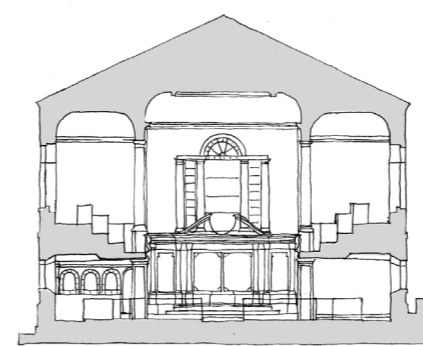
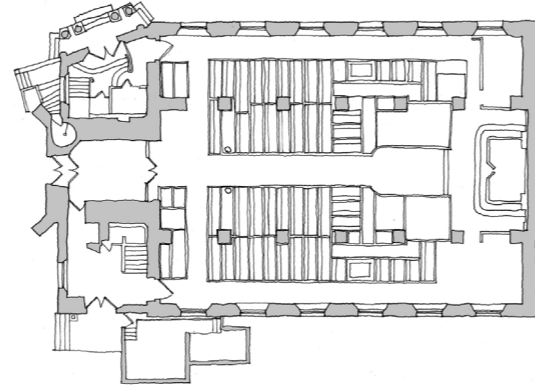
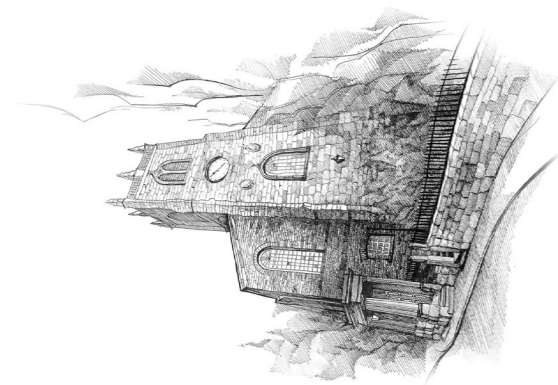


SUFFERING FROM LACK OF FUNDING

As an on-going legacy task, we have provided each of the churches with 2D and 3D drawings which can then be traced or reprinted to develop their ideas after the completion of the Live Project. The idea is to allow the Churches to continue to develop their own designs independently and with another architect and design team who they may employ in the future.

These are tools which can be quickly understood, but have taken specialised skills to set-up. However, by handing over these tools to the community, we intend to allow user groups to continue to develop their own ideas and progress them in-line with the principles set out in this Navigator.





My Church is...



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Congleton Parish Team
14 Chapel Street
Congleton
Cheshire
CW12 4AB

My Church is...



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Congleton Parish Team
14 Chapel Street
Congleton
Cheshire
CW12 4AB

My Church is...



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Congleton Parish Team
14 Chapel Street
Congleton
Cheshire
CW12 4AB

Post cards and wax tablet activities can be utilised from the beginning of the design process to gain feedback and design ideas from users of the church.

Different opinions might arise from these interactions which can allow the church teams and design teams to continue to develop their understanding of the requirements, concerns and enthusiasm of their users.



COMMON ISSUES

IMPORTANCE OF ENGAGEMENT

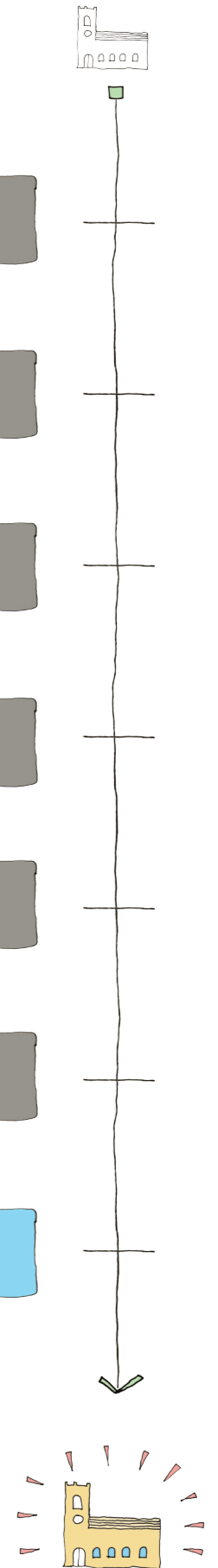
WHERE ARE YOU NOW?

WHERE DO YOU WANT TO GO?

FIRST ACTIONS

UP AND RUNNING

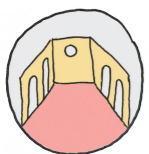
BREAKING THE WALL



MAJOR THEMES TO TARGET



ATTENDANCE NUMBERS VERY LOW



CHURCH SPACE LACKS FLEXIBILITY



SUFFERING FROM LACK OF FUNDING



LACK OF PROMINENCE AND PUBLICITY



LACK OF COMMUNITY USE



IN NEED OF REPAIR WORK

REMEMBER

STATEMENT OF SIGNIFICANCE

STATEMENT OF NEEDS

DAC AND HISTORIC ENGLAND CONSULTATION

CONSERVATION ARCHITECT INVOLVEMENT

MOVING TOWARDS CONSTRUCTION

For a final note we have provided a summary of the key points to consider when moving towards construction.

Funding

Though our research and analysis of numerous heritage documents, we have identified a core set of principles for heritage conservation. It is important to identify and target the relevant funding bodies for the work intended to be carried out.

Ensuring funding at an early stage is a primary objective in the development timeline.



Planning

Remember to work with Historic England, your DAC, and local planning authorities to ensure the work you are proposing is acceptable and applicable.

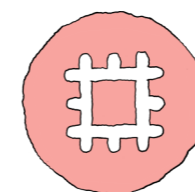
Work with specialist architects and designers to maximise the spatial potential and make your process through the planning process as pain-free as possible.



Conservation and Heritage

Whatever work is carried out, remembering, appreciating and enhancing the unique value to your community of your church is vital.

Good design can enhance the heritage in your hands.



Participation

Working with your community will boost the value of your work, and ensure that what you are proposing is supported and well used. The value of a community sense of ownership through the design process should boost the engagement long-term following the design program.



