

CHAPTER

# 14

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## MANAGING THE BUILDING WORKS ON SITE

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### TEAM PRAYER

Father, we expect You to call forth competent and skilled labourers for this project, just as You called forth the artisans for the building of the tabernacle. We pray that they will be filled with the Spirit of wisdom, understanding and knowledge in all manner of workmanship. We proclaim that all involved in this project will focus their attention and efforts so that they can successfully complete their assignments and bring glory and honour to Your Name. Amen

## PROJECT MANAGEMENT ROLE

**Most of the activities described in this chapter will be carried out by your architect and not by yourselves. It is important, though that you understand what is happening as ultimately it will be your responsibility.**

Your architect will have led on most of the activities prior to getting the works on site. This will include identifying contractors and obtaining competitive tenders (costs) for the buildings works as well as managing the tendering process involved. They will also take the lead in managing while the construction works are in progress.

Your architect will also ensure that **Building Regulations** are complied with. Any building project to create something new or to alter or extend an existing building will usually need to comply with Building Regulations that are national standards for England and Wales. They ensure that the building has adequate access and facilities are provided for people with disabilities and include requirements for conservation of fuel and power, ventilation and fire safety. There are also procedures that need to be followed and notifications given to the local authority before, during and on completion of the project to comply with regulations.

In the majority of cases, the architect will be the **project manager** in respect of managing and co-ordinating the building works programme and all the people who need to be involved.

Project management is a role that architects have traditionally undertaken. A good project manager will ensure the successful delivery of the overall building project and will help you monitor risk, establish and monitor the programme and respond to the challenges that arise.

If your project is in the region of several million pounds of construction, it is a good idea to consider a Project Manager as a separate professional appointment to take on the role of client representative and be the key person between the design team and the church.

If you do decide to appoint your own separate project manager, make sure the chain of command and who has responsibility for different parts of the project is made clear and understood by all parties.

Think carefully about who in your Group has responsibility for making decisions while building work is being carried out, and how the Group will liaise with the project manager (normally the architect).

## CASE STUDY

# MIDSTOCKET PARISH CHURCH, ABERDEEN, CHURCH OF SCOTLAND

[www.midstocketchurch.org.uk](http://www.midstocketchurch.org.uk)

**Opened in 1900, St Ninian's was built as part of Aberdeen's Extension Movement to serve the city's new residential districts. The Congregation of Midsocket was formed in 2005 through its union with nearby Beechgrove Church, which was closed and the building sold.**

The sale of Beechgrove provided funds for a major redevelopment, and a further £50,000 was raised by the congregation to support specific aspects of the project, such as the new furnishings, sound and lighting systems.

The 8 members of the development committee visited a number of recently redeveloped churches in the area to learn from their experiences before drawing up a development brief outlining the requirements of the upgrade: to make better use of the space (including the Sanctuary); to encourage greater use of the premises by community groups; to modernise heating and electrical systems; and install a fire alarm.

The draft was approved by Kirk Session and presented to three architects. The architect selected has experience in church renovation, is familiar with the Church of Scotland's procedure for change, and is a member of a neighbouring church and therefore aware of the wide variety of church activities. The proposals were approved by the local Presbytery and the Church of Scotland's Committee on Art and Architecture, with both bodies providing valuable advice during the process.

The architect proposed removing all the pews from the Sanctuary; creating a coffee and fellowship area at the back; enlarging the entrance vestibule; creating a new café and lounge downstairs; improving access and additional toilet space; fully rewiring the building; installing new heating, lighting, sound and fire alarm systems; and appointing a quantity surveyor to guide procurement and manage the budget.

Initial plans and materials estimates came in well over budget and the plans had to be revised. Asbestos lagging was found subsequent to the work being put out to tender, adding to the costs. The best tender was only just affordable, with little contingency for unseen costs and so the £50,000 fundraising target was set.

A new minister who enthusiastically embraced the plans joined the church at this point. Work started in September 2013, the main project work took place throughout 2014 and the congregation moved back into the church in January 2015, with the work on the halls completed by March 2015. While work was underway, worship and many of the community activities moved to the Church Centre, although some of the larger groups had to find other premises for the duration. An important aspect of managing the project was to keep everyone well informed. They kept a blog, and produced photographs to keep everyone abreast of progress.

Regular meetings were held with the architect, contractors and committee, and a tight grip was maintained on finances and cash flow with the project remaining very close to the schedule. This was a tribute to the level of advance planning and the careful monitoring of the project through these meetings, which created a spirit of openness and trust so that issues could be identified



“It’s wonderful – it’s the same, but so different.”

honestly and addressed promptly.

This church member’s comment encapsulates everything they had set out to achieve: the church has been modernised and the space is more flexible, while retaining the quality and impact of the original architecture.

Sunday worship has been greatly enhanced. There is room for pushchairs and wheelchairs, space for information tables and for children to run around. Coffee is now served in the Sanctuary, and more people stay behind after services. The layout can be changed for special services and the building is warmer, projecting an inviting image. The Sanctuary is increasingly being used for concerts and other performances, the new lounge and café are popular for internal church meetings, and a men’s group has started up, drawing in people from neighbouring churches and the wider community.



Before



After

## CHOOSING THE RIGHT BUILDER

Getting the right builder will have a huge impact on both the quality of your completed project and on your experience of getting there.

Good procurement is part of good stewardship. Making good use of the resources at our disposal is an essential part of being good stewards.

But funnily enough the key isn't about the buying or the pricing or getting the proposal. The first key step is about defining what you need.

### Shortlisting

For the appointment of a contractor, this will be a formal process managed by your architect as project lead, against an ITT (invitation to tender) and detailed works specification.

Contractors price work based on the degree of risk they are taking on. It follows that you are more likely to get competitive and keen tender prices if at the tender stage your drawings, specification and Bill of Quantities are as clear and detailed as they possibly can be.

The builder is usually chosen in competitive tender from a list agreed between the architect and the client. The builder isn't normally thought of as part of the design team, but if they are chosen earlier on in the process they can make a significant contribution to the team by bringing their construction knowledge and buildability expertise to the process. There are pros and cons for this early appointment, but it is worth considering.



## WHAT YOUR GROUP WILL NEED TO DO AND BE AWARE OF:

### Tendering for contractors

Your architect will take the lead in this process, but you will need to understand the process as you will be the group signing the contract with the builders and other contractors. To ensure you end up with the right contractor, the architect will:

- draw up the tender list carefully and only put on the list those he/she might want to work with.
  - look carefully at the relevant skills on offer. It is not essential that the builder has done projects before in the church sector, and sometimes a good tender price can be achieved from a builder who has all the right skills and is eager to get into church work. What is important, however, is that the builder can demonstrate a command of the relevant issues and skills. For example, alterations to a listed church should not be entrusted to a builder who only has experience of new build, and a builder who builds the occasional house will not be right for a substantial new building.
  - ask about the balance between directly employed staff ('on the books') and subcontractors. Knowing which trades a builder has in-house can be revealing – do they for example have their own plasterers, or stone masons. There is no one right answer to this; many builders produce great buildings using a lot of subcontracted labour, but that will depend on the quality of the relationships between the parties, and will have a big impact on the finished product.
- take personal recommendations and local reputations into account. The architect will want to know whether the builder has previous clients who are willing to speak honestly about their experience of working with them. In particular they will want to know how proactively any unforeseen problems were addressed and dealt with. For example, if a project gets behind programme, how good were the contractors about making up the time?
  - look at their previous projects. Aside from some builders being more suited to, say, new build as against conservation work, most builders will do most of their work within a range of contract size. Below that size and they are unlikely to be as cost-effective as a smaller firm carrying less overhead; above that size and they may struggle with managing the logistics of a larger project. The architect may ask about the contract value of their three largest projects to date, and how often they do projects of this size. And besides that, one needs to look at the complexity of a project – a smaller project on a tighter site may well be more demanding than a larger project on an open site. It's a question of horses for courses.
  - make sure that those who will actually be doing the work come to the interview ie: not the 'sales manager' whom you will never see again. Even if it is the same building firm that comes with positive references from another project, ask whether the same team that did that project would be involved in yours.

- run financial checks. The cost to the client of their contractor going bust during a building project can be very significant, so before appointing a contractor it is well worth running some financial checks. If the firm is a limited company, then its accounts should be available from Companies House, though this will be old information. You can also glean useful information on the directors and the company structure – for example a director with a history of starting and closing down companies may be a warning sign. It is also wise to ask for a Banker's Reference, which should show the extent of the firm's liquidity and whether they have adequate room for financial manoeuvre. Your architect will be able to advise you if a bond is necessary for the size of your contract.
- visit one of their previous projects. There is no substitute for seeing the quality of a completed project by a shortlisted builder, so you may have the opportunity to visit one or more. Even if it is the same building firm, your architect will want to ask whether the same team of people that did that project would be involved in yours. Was the project delivered to time and to budget, or if not what were the good reasons?
- find out if they are good organisers? From a client's point of view this can have a big impact on the building process. In particular, your architect will want to be able to see evidence of attention to detail, and the ability to produce an intelligent project programme (in the form of a GANTT chart, with a critical path) is an important indicator.
- agree a clear set of criteria against which they are going to select the contractor.
- ensure that key members of your Group attend the interview – you will all be working with these people.



## PROCUREMENT OF THE WORKS

There are a number of different types of building contract. 'Traditional' contracts assume that the client, through the design team, will decide all the details of the project and describe this to a number of builders, who will each give a price. In this case the pricing of the building work takes place at the end of Stage 4 Technical Design.

But there are other means of buying building work in which the choice of builder is made earlier in the process before the design is fully described – anywhere between Concept and Technical Design.

One alternative form is 'Design and Build', in which the builder is appointed after Developed design and they take responsibility for working up the detail of the project, often with the same design team that was already involved. This has the advantage of earlier cost certainty; the disadvantage is that it can result in the 'dumbing down' of the design. However, this is unlikely to be the form of contract for a project involving re-ordering in a heritage building.

Another option is a 'Two Stage Tender' in which a builder is chosen earlier on, on the basis of preliminary information and a series of agreed rates and the price for the works is progressively negotiated. This is particularly good where project timescales are tight as construction can begin before the design is fully described.

There are variations on each of these. Which one is right for you will depend on the nature of your project, but it is good to discuss this with the design team from the outset.

## TIMETABLE FOR THE WORKS

It is important that everyone in your Group is aware of the works programme i.e. when works are due to start and when they are due to complete.

Any building project needs to be regularly monitored to ensure that there is advance warning of delays to the timetable due to - for instance - unforeseen additional works or an increase in costs. Your **Risk Assessment** should have set out what has been done to ensure such risks are minimal and also describe what action will be taken if delays occur.

Your architect will be taking the lead in monitoring the quality of the works and ensuring that the works are being executed as set out in the specification and drawings and keeping tabs on progress. However, it is a good idea to appoint someone from the Group to be the main contact point with the architect so that regular progress reports can be fed back to the Group. They can also be the person whom the architect contacts if a decision is needed.

## MANAGING CHANGE AND COST CONTROL

Change is a normal and expected part of the construction process and is inevitable when working with existing buildings. Changes can result from necessary design modifications, differing site conditions, material availability, value engineering (cost reduction) and impacts from third parties such as statutory authorities, to name just a few. There needs to be clear communication about the reason for change, and good cost control on the part of the architect, QS and builder, possibly looking at value engineering in other areas to keep the overall budget on track. As the client, you should be advised about changes to the budget, and any changes to costs that will affect the budget and you should agree the parameters of that with your architect at the beginning of the project, as this may impact on your funding strategy. Your funder may also need to give consent to budget changes and particularly to the use of contingencies so ensure that there is a clear system for communicating all of these project elements should they arise.

All changes need to be recorded to show what was actually constructed, so that the client has a final record set of as-built drawings for future maintenance.

It is important that everyone in your Group is aware of the costs of the project. Do review and monitor the budget on a monthly basis together with the financial reports from the QS or architect.

### Useful terms that are relevant to the end of a building project.

Your architect will be able to explain and ensure that they are carried out.

**Snagging** does not have an agreed meaning, and is not a contractual term. It is a slang expression widely used in the **construction** industry to **define** the process of inspection necessary to compile a list of minor defects or omissions in building works for the contractor to rectify.

A **certificate of Practical Completion** marks the point at which the contractor has completed his contractual obligations, and can hand over the works to the client.

A **defects liability period** is a set period of time after a construction project has been completed during which a contractor has the right to return to the site to remedy defects. The defects liability period begins upon certification of practical completion and typically lasts six to twelve months.

A completion **certificate** is proof that the building work has been carried out in accordance with **Building Regulations** and therefore is legally safe.

## USE OF THE CHURCH WHILE WORKS ARE ONGOING

It may be that part of the church will be unusable for a period of time. It may even be that the whole building will be out of action. Plans will need to be made as services, weddings and funerals may have to be held elsewhere. Don't forget to consult other users such as the choir and other church and community groups. The earlier this is thought about the better. Make sure you involve your clergy and churchwardens in any discussions, because in the Anglican Church at least, they will need to obtain permission from the Bishop to cease worship in the building.

Before the main works start there may have to be investigative works which might also involve temporary scaffolding and disruption.

## KEEP EVERYONE INFORMED

Put up an exhibition and display drawings and plans, models (if you have them) and photographs. You could make it part of your brief that your architect provides regular, brief update reports on progress and developments at PCC meetings.

There may be opportunities to offer to take groups e.g. local history societies, schools etc. on tours to see previously unseen or rarely seen parts of the church. You may be able to provide the chance to go up scaffolding, but check health and safety factors with your architect, contractors and insurers first. Take photos to show those still on the ground and for your records!



*Builders at St Margaret's Shottisham*

## CONTROL OF NOISE AND POLLUTION

Most building works will produce dust and mess. You have to ensure that precautions are taken to protect the interior and fixtures and fittings e.g. the organ while works are ongoing. This should be picked up by your architect in the tender documentation but do check. Be a good neighbour and talk to residents and businesses nearby if they are going to be affected e.g. additional traffic, temporary road closures. A good contractor will also regularly do this on your behalf during the construction works.

## INSURANCE RELATING TO BUILDING WORKS

If you intend to start major alterations, renovations or repairs, it's important that you inform your insurance company so they can consider the effect the work will have on your policy and ensure that the correct cover is in place for the building works themselves.

If using volunteers make sure your insurance company has a full understanding of the nature of their involvement.

Some DACs are now requiring that you have £10m public liability cover in place. Check with your DAC or equivalent on their insurance requirements so that these can be included in the tender enquiry documents issued to potential contractors for pricing. Not all contractors will ordinarily carry £10m of cover and therefore buying the cover will have to be included as an additional cost. For early stage budgeting when you might be using build costs provided by the architect include an allowance for the additional premium the contractor will pay to obtain £10m of cover.

Usually, the work under construction and the materials involved are the responsibility of the contractor and you don't need to do anything. But, if you've signed a formal contract, which makes you liable to insure these, then you must definitely inform your insurer. Check with your architect early on before construction commences so you have time for this to happen.

There is guidance on the **Ecclesiastical** website here [www.ecclesiastical.com/churchmatters/churchinsurance/church-insurance-made-simple/church-building-works/index.aspx](http://www.ecclesiastical.com/churchmatters/churchinsurance/church-insurance-made-simple/church-building-works/index.aspx)

and on the **Methodist Insurance** website here [www.methodistinsurance.co.uk/products/church-shield/church-insurance-made-simple/building-works/index.aspx](http://www.methodistinsurance.co.uk/products/church-shield/church-insurance-made-simple/building-works/index.aspx)



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## CASE STUDY

### SETTLE QUAKER MEETING HOUSE, NORTH YORKSHIRE

[www.settlequakers.org.uk/meetinghouse](http://www.settlequakers.org.uk/meetinghouse)

Population: 2,564 (2011 Census)

**In October 2004, a new large extension opened at the C17th Settle Meeting House in North Yorkshire which now provides a small meeting room, a library, a kitchen and toilets.**

Making the decision to do this was a lengthy process which became at times anxious and difficult. It required a willingness to confront the need for change. In January 2004, Friends began demolition work on the old kitchen and the floor of the Institute in order to prepare for the arrival of the builders.

Close to the centre of the town, it's an important venue for the Friends and also for the community - many non-Quaker groups use the building (on about 300 occasions each year) and rates are kept down for this very reason. Disabled access and kitchen facilities were important factors during the planning phase of the new meeting room and it is used by a wide range of local organisations, voluntary, political, educational and cultural.

A shop was also created by including a large cupboard with doors that had inside shelving, this opened out and created space for a flexible Fairtrade stall, which is open – along with a coffee shop - every Tuesday. There's a community café, a drop-in and advice service run by a housing group that supports vulnerable adults on Wednesdays and at other times a memory café, yoga group, music groups and band practice.

In 2009 the old Meeting House was further repaired and the heating and ventilation were upgraded and in 2015 the roof was refurbished.

## TOP TIPS



- Keep a photographic record as the works progress. They are good for exhibitions and later displays on the history of the building and some funders will require them.

CHAPTER 14 CHECKLIST 

Does everyone in the Group know the timetable for the start and completion of works?

Have you got a system in place for monitoring progress on works?

Is your Risk Assessment document up to date?

Have you told your insurer that building works are about to take place?

Have you set up a chain of communication with your architect?

FURTHER RESOURCES 

**The National Churches Trust** has a very useful section on their website on managing building projects.

[www.nationalchurchestrust.org/building-advice/managing-building-projects](http://www.nationalchurchestrust.org/building-advice/managing-building-projects)

The **Churchbuild** website, set up by Archangel Architects, provides a very helpful framework and practical information on developing and managing a building project.

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