SPACE FOR ART

A HANDBOOK FOR CREATIVE LEARNING ENVIRONMENTS

artworks

AWARDS ART DAY RESEARCH

SPACE FOR ART

A HANDBOOK FOR CREATIVE LEARNING ENVIRONMENTS

Commissioned by
The Artworks programme, devised and funded by the Clore Duffield Foundation. For more information on Artworks (Young Artists of the Year Awards, Children's Art Day and research), visit the Artworks website: **www.art-works.org.uk**

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Tate

The Art Fund

CBBC's SMart

Engage

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Drawing Power

Space for Art
The Clore Duffield Foundation commissioned this investigation into the ideal art education spaces within schools, galleries and museums, in partnership with Arts Council England, Creative Partnerships, the Department for Education and Skills, the Heritage Lottery Fund and the Qualifications and Curriculum Authority.

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Additional copies of this report are available at £5.00 incl. p+p. This report is also available on the Artworks website: **www.art-works.org.uk**

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FOREWORD

‘VIEWS IN. VIEWS OUT. SPACE TO DO NOTHING. SPACE TO DREAM, IMAGINE, WORK, EXPERIMENT, INVENT AND RELAX.’

Will Alsop, Architect

I recently spent a Wednesday morning at Lightwoods Community School in Oldbury in the West Midlands, with architect Will Alsop and 34 enthusiastic nine- and ten-year-old pupils taking part in a workshop about creative spaces – the spaces in schools, galleries and museums where art-making and exploration takes place. The task in hand was for the children to design their ideal art education spaces, starting with drawing their own plans and then moving on to making 3D models with card, pipe cleaners, bubble wrap, egg cartons, sticky-backed plastic and anything else they could lay their hands on.

Will Alsop is known for the playful interiors of his buildings and some of these – notably the new Peckham Library in south London – have proved very popular with children. What’s fascinating about this ‘creative spaces’ workshop is how much the pupils of Lightwoods School seem to understand about good design and architecture. They know what they want in a space – fish, coloured glass, chill-out areas, big tables to make things on, lots of storage and brushes and paints – and they are not afraid to think about the future and what changes that might bring. They seem to be pretty clear, too, about what they don’t want: small desks, taps with only cold water, and no space for storage or display.

Last but not least, the children also seem to know instinctively how to work in teams, discuss, negotiate, agree priorities and generally get on with the task in hand. They would make great clients!

It is an obvious thing to say that children are the artists and architects of the future, but it’s also very true. That’s why schools, galleries and museums, and all the architects, teachers, managers and directors who create and run art education spaces, need to listen to the needs of the learners – of all ages, not just children and young people – who use them. And that is why it is important that an organisation like the Clore Duffield Foundation has commissioned this two-year research project.

Art spaces in schools, galleries and museums are for exploration. They are not just classrooms with neat rows of desks, or white boxes, divorced from the wider world; they are places which encourage and enable practical as well as theoretical art, from the messy and wet to working in miniature and on a large scale, in 3D as well as 2D, on desks, at easels, on the floor, alone and in groups, still and active. If the pupils of Lightwoods Community School can recognise this, then so should we all.

Jonathan Glancey
Architecture Critic, *The Guardian*

INTRODUCTION

‘AS A FUNDER OF MUSEUM AND GALLERY EDUCATION SPACES, MY FOUNDATION WANTS TO ENSURE THAT THESE SPACES REALISE THEIR FULL POTENTIAL FOR USERS, AND THAT THE PEOPLE WHO CREATE AND MANAGE THEM CAN LEARN FROM THE EXPERIENCES OF OTHERS. I HOPE THAT THIS HANDBOOK WILL BE A GREAT HELP TO GALLERIES AND SCHOOLS.’

Dame Vivien Duffield DBE, Chairman, The Clore Duffield Foundation

This handbook aims to provide practical guidance for best practice in the design, construction, resourcing and management of art-making and art exploration spaces – large or small, old or new – in the UK’s schools, galleries and museums.

You might have substantial Lottery funding for a whole new wing of a gallery which will include a new education suite. You might have £2000 from a charitable trust to refurbish and improve your gallery education space. You may have achieved Specialist Arts College status and be seeking to redevelop your art rooms. Or you may have succeeded in obtaining a small sum from your LEA to improve your art space. You may have no money at all and need some ideas for rethinking your space. Whatever your circumstances, if you are involved in using or managing an art education space in a school, gallery or museum, this handbook will help you get the best out of your space.

Space for Art is the result of a two-year research project devised, managed and funded by the Clore Duffield Foundation as part of its Artworks programme. The project has been run in partnership with Arts Council England, the Department for Education and Skills (DfES), the Heritage Lottery Fund, the Qualifications and Curriculum Authority (QCA), and others. Its findings are at the heart of the Foundation’s concerns as the founder of the Artworks: Young Artists of the Year Awards, and as a major funder of education spaces within galleries and museums throughout the UK.

This project has one simple, over-arching objective: to ensure that your art education space can realise its full potential for users, and be the best space possible within the constraints of your particular set of circumstances or resources. Such a publication is much needed because insufficient attention and resources have been given to these spaces; as a result, there are too few top-quality examples. Our 2003 survey of galleries and museums shows that two-thirds are dissatisfied with their art education spaces *(see below)*.

We define art education spaces as spaces for art-making and art exploration. Much goes on in them. It is not always the case that art-making is the priority, and art exploration and investigation take many forms. The key is flexibility. You may want to show a film or slides to a group of GCSE students, as a stimulus for a group discussion, or you may need space for large-scale 3D work. You may want space that is compatible with sitting still and with being active. One space can meet a wide range of needs if it is planned properly.

Guiding principles

We have six guiding principles for the project:

- The value of learning from experience
- The need to cater for learners of all ages
- The need to provide guidance relevant to all types of spaces
- The ability to create success whatever your budget
- The importance of acknowledging the wider learning environment
- The environmental and economic sustainability of spaces

Learning from experience
The contents of this handbook are based on the findings of a wide-ranging consultative exercise to gather data, experiences and opinions on the ideal art education space. This included a series of focus groups with gallery staff, art teachers, architects, artists and pupils; a questionnaire sent to 2000 art teachers; a questionnaire sent to 845 galleries and museums; workshops with children; and focus groups with architects (the latter organised and funded by Arts Council England).

The most detailed, and illuminating, findings came from a diverse range of in-depth case studies of art education spaces in 11 schools and ten galleries – carried out in consultation with managers and users of the spaces, including gallery educators, artists, teachers, pupils and architects. These case studies were drawn from across the UK and spanned national and local-authority galleries, and state, independent, rural and urban schools. Not one of these case studies cited their art education space, or their experiences in developing it, as perfect. There were lessons to learn from each – both from their successes and their failures.

All quotations included in this text are taken from the questionnaires, focus groups and case studies.

Learners of all ages
The case studies highlight how formal and informal learning no longer have any age limits. Schools now look to open themselves up as a vital resource for the wider local communities from which their pupils come. Galleries and museums increasingly see 'education', be it making or exploring art, as territory for a wide range of learners – from a group of key stage 2 pupils to higher education students, and from adult learners to early years groups. This handbook therefore assumes that you may have many diverse groups of users, and that some – such as small children or learners with disabilities – will have particular requirements that must be addressed.

Spaces of all types
We are concerned with large and small spaces, whether they are old, new or still in development. We accept that the task of a new-build art room is very different from that of a more superficial refurbishment; that spaces in national galleries and museums are usually much more substantial than those in small, local ones; and that improving art spaces in a 1500-pupil comprehensive school may be more time-consuming than creating a successful art environment in a primary school. Yet a small-scale refurbishment demands as much care and attention to detail as a major new build. The difference is in scale and degree rather than importance or value. It is the potential of your space that matters, whatever the circumstances of that space.

This handbook therefore discusses complex variables, and presents general principles which can be applied to a wide range of circumstances.

WE MAY PAINT SOME IDEAL SCENARIOS HERE AND IT CAN BE HELPFUL TO DO SO. HOWEVER, WE FULLY ACKNOWLEDGE THAT SOME OF THE DESIRABLE QUALITIES OF AN ART EDUCATION SPACE DESCRIBED IN THIS HANDBOOK MIGHT BE UNATTAINABLE FOR YOU; OTHERS WILL NOT.

Success, whatever your budget
We have talked to people in a wide range of institutions in order to give a comprehensive picture of the possibilities. For example, the budget of an independent school may be significantly higher than that of a state school, and a national gallery or museum is usually better resourced than a small local-authority or university gallery, museum or arts centre. Much can be learned from well-resourced art education spaces even if you are working on a much smaller scale or with far less funding available to you; the reverse can also apply when adversity proves to be the mother of invention. One of the schools we have worked with has one of the best (and most highly funded) school art centres in the country; another has made such good use of its drab and utilitarian space that it has one of the UK's most outstanding art education programmes.

We may paint some ideal scenarios here and it can be helpful to do so. However, we fully acknowledge that some of the desirable qualities of an art education space described in this handbook might be unattainable for you; others will not. Your achievement will lie not in attaining the ideal but in creating the best possible art education space within those constraints and compromises that you cannot change.

The wider learning environment
Within galleries and museums, art education takes place beyond the boundaries of the art education spaces. This publication acknowledges that art exploration happens within galleries, alongside works of art, as well as in dedicated education facilities. However, it is desirable for several reasons to have dedicated space for art education activities. A lack of such space limits the wide range of activities that should now comprise a rich art education programme that is relevant to a diversity of groups. Some art-making – for example, that which is messy or noisy – cannot go on alongside a gallery's art works or artefacts. On a practical level, a thriving programme needs space for equipment and materials, storage and display, and for the social and management aspects of working with different groups. Finally, a properly located, dedicated space can give education work visibility and status within the gallery and among its visitors, which in turn can lead to increasing interest and participation in the activities being offered.

Sustainable spaces
The design and operation of art education spaces offers schools and other educational and cultural organisations the opportunity to incorporate sustainability principles, particularly in the areas of use of natural resources, energy, waste management and recycling.

In terms of economic sustainability, it is vital to consider long-term running costs.

'APART FROM EASELS ALL OUR FURNITURE, ETC. IS RECYCLED – OTHER INSTITUTIONS' THROW-OUTS. IT ALL WORKS AND CREATES A FUNCTIONAL CREATIVE SPACE.'
Islington Arts Factory, London

Our objective
We want this handbook to facilitate the creation of high-quality, desirable art education spaces by empowering teachers and gallery educators.
The findings from our case studies and questionnaires reveal how too many are still having to accept makeshift or unsuitable conditions for the old, and even new, environments in which they, their pupils and other learners have to work.

IF ONE PHRASE SUMMARISES THE CONTENTS OF THIS SECOND REPORT, IT IS THAT ‘THE DEVIL IS IN THE DETAIL’. WHAT FOLLOWS IS A GREAT DEAL OF DETAIL – ON THE BASIS THAT INVESTING TIME IN THE DETAIL WILL GIVE YOU THE ART EDUCATION SPACE YOU REALLY NEED. WE THINK IT IS WORTH THE READ.

Space for Art can also inform policy-makers and funders, including government. Informed funders can help to facilitate the creation of top-quality spaces by using this handbook to define their capital grant funding criteria. We hope too that it can serve to educate and inform LEAs and headteachers, as well as the directors of galleries and museums, about the needs of managers and the users of art education spaces. It might even, we hope, educate and inform architects.

The research project, which culminates in this handbook, has been undertaken over a two-year period. In 2002, an initial report *The Big Sink* presented our early findings. In the course of the research for that report, it became evident that even the smallest details of a space need careful consideration. One such small detail is the specification for sinks – their size, height and location as well as what goes in and comes out of them: hence the title of the 2002 report. If one phrase summarises the contents of this second report, it is that ‘the devil is in the detail’. What follows is a great deal of detail – on the basis that investing time in the detail will give you the art education space you really need. We think it is worth the read.

The national context
Recent government-commissioned research reports that well-designed school buildings boost pupil performance. The experience of galleries with high-quality art education spaces shows that the same applies to those arts venues where education work goes on. Schools are currently benefiting from what is probably the most intensive and expensive capital investment programme to date as part of the Government's stated commitment to 'education, education and education'. Between 2003 and 2006, the Government is planning to invest £13.4 billion in school building, refurbishment and repair.

Alongside this investment, the Department for Education and Skills (DfES) is promoting a radical rethink on what schools should be like in the future – both in terms of how they are designed, built, funded and maintained, and of what should be going on in them. All this forms part of the Government's long-term strategy for modernising the education service as set out in the 2001 White Paper *Schools Achieving Success.*

The drive for better-quality buildings for the 21st century is spearheaded by the DfES programme *Building Schools for the Future*, launched in February 2003. Its first initiative has been to invite 11 design teams to produce exemplar designs for primary and secondary schools. The aim is to help schools and LEAs develop their own plans for renewing schools.

Another scheme *Classrooms of the Future* set out to challenge current thinking on school building design by supporting 30 pilot schemes in 12 English local authorities. 'We need to try out new ideas now,' writes DfES Ministerial Design Champion David Miliband in the foreword to the April 2003 report on the initiative. 'We need to look at ways of designing inspiring buildings that can adapt to education and technological change.' Significantly, all these projects consulted the teachers and pupils in the schools early on in the development process.

Building Schools for the Future is further underpinned by detailed guidance from the DfES Schools Building and Design Unit (SBDU) on the design and building processes for new schools, as contained in *Schools for the Future: designs for learning communities.* This paper explains not just how to develop a new kind of school but why we need to do so (see *Planning for change*, page 40).

A central element of the new 21st century schools is the different ways in which they are being funded – from the traditional procurement by LEA or school itself to public/private partnerships, of which the Public Finance Initiative (PFI) is the most common. Up to £2.4 billion is now being spent on PFI schemes in the period to 2005/6, affecting hundreds of schools. This controversial approach to renewing schools currently has one major disadvantage: the user can have even less involvement in the design and fitting out of the new spaces being created (see *Working with architects*, page 26).

The more mundane but essential nuts and bolts of how to manage, care for and improve school premises has been set out in detailed government guidance on Asset Management Plans and on equipping and furnishing schools. An exhaustive guide on planning, designing and equipping art accommodation has been the main reference for secondary schools since 1998. There is, however, no similar guidance for primary or special schools.

A crucial aspect of these developments is the 'joined-up' approach now being adopted both between government departments and between government and non-governmental agencies. The DfES and DCMS are working together on achieving public buildings of a much higher quality than before. The DCMS (with the Office of the Deputy Prime Minister) sponsors the Commission for Architecture and the Built Environment (CABE), a non-departmental government body, which has already researched and issued guidance and good practice on how to achieve well-designed schools – particularly in PFI schemes.

The involvement of Arts Council England (ACE) in the *Space for Art* research project highlights the increasingly central role of educational activities in arts venues, as well as how vital is the link between good architecture and the development of effective arts education programmes.

Arts venues too have been benefiting from a significant increase in funding for new buildings and upgraded facilities, by sharing in ACE's Lottery awards totalling some £1 billion over a six-year period to 2001. The Heritage Lottery Fund has provided more than £100 million for a range of educational activity across all heritage sectors. The Clore Duffield Foundation has awarded in excess of £8 million to develop education areas and facilities in new or renovated galleries and museums, large and small.

All this is much needed given the fact, for example, that education facilities in the majority of galleries and museums are severely limited. In 1999, a DCMS survey found that just one-third of museums had a general teaching room, and that only 10% had a practical art or photography studio or children's gallery. The responses to our 2003 questionnaire to galleries and museums show some improvement on this situation: however, still only half have a dedicated art education space; just one-third consider the size of their space to be 'good'; and a quarter, that it is sufficiently flexible for their diverse needs.

Then there are the non-governmental initiatives that are helping to set the pace for those wanting cross-sectoral change in arts and education, design and architecture. These include the Sorrell Foundation's *Joinedupdesignforschools* project, exploring the potential of partnership between schools and the design community; School Works, now backed by the DfES, which looks at how school buildings can raise educational achievement; and the Design Council's *Kit for Purpose* and *Furniture for the Future* on redesigning the tools and resources of learning in schools.

Running through all these initiatives is the concept of creativity, both in the educational and arts spaces being designed and fitted out, and in the work that goes on in them. The clearest manifestation of this today is the burgeoning Creative Partnerships project that aims to bring together artists and schools in more ambitious and wide-ranging ways. In addition, the government's agency for qualifications and curriculum (QCA) has devised new guidance and learning support on creativity across the curriculum of relevance to galleries and museums as well as schools (see *Creativity: Find It, Promote It* on www.ncaction.org.uk/creativity).

And yet, despite all these exciting developments, art teachers and gallery educators remain largely on the margins of the drive for new or refurbished art education spaces. Why is this so? And how can we change the situation?

Art and design in schools, galleries and museums

The visual arts have a unique role to play in the lives of children and young people. They offer a profoundly effective way to reflect upon, explore and communicate our life experiences. Inspiring teachers can lead children to a lifelong enjoyment and appreciation of visual arts.

The visual arts should therefore have a central place in the curriculum as a subject in their own right and as an active ingredient in the learning of other subjects and skills. Visual literacy is as much a basic skill as literacy and numeracy, which every child is entitled to develop by exploring art concepts, processes and materials. In turn, art and design teachers should feel supported in, and be valued for, their creative achievements; and be recognised for their inspiration and capacity to make a significant impact on learning across the curriculum.

This much we know well, but it bears emphasis and repetition because so many pupils continue to be denied opportunities to realise their creative potential through the lack of status, resources, time, expertise and space given to art and design in schools.

For example, art provision is particularly vulnerable when a school's accommodation is inadequate, says the schools inspectorate Ofsted; and in 2001 some 60% of primary schools and a quarter of secondary schools did not reach Ofsted's own definition of 'good'. Last year, Ofsted also found the use of ICT in art and design to be 'inadequate' in 20% of primary schools and 'poor' in 40% of secondary schools. Our survey finds the situation to be even worse than that (see *Using new technologies*, page 38). The Artworks report on art and design resources in schools, entitled *£2.68* and published in 2001, found a serious deterioration in the annual spending per pupil to just £2.68 in secondary schools, and £1.29 at key stage 2 and £1.18 at key stage 1 in primary schools. There were also restrictions on who could take art and design, larger class sizes for art and design than for other subjects, and a low level of visits to galleries and of residencies by artists or designers.

£2.68, THE ARTWORKS REPORT ON ART AND DESIGN RESOURCES IN SCHOOLS, FOUND A SERIOUS DETERIORATION IN THE ANNUAL SPENDING PER PUPIL TO JUST £2.68 IN SECONDARY SCHOOLS

INTRODUCTION
WHAT NEEDS TO BE DONE

What needs to be done
Art and design requires dedicated physical space in school that is well designed, well resourced, and well maintained. What goes on in schools is enriched through contact with artists, galleries and museums. Such activities should also be properly resourced in dedicated art education spaces.

In galleries and museums, it is not enough to say that the whole purpose of the institution is educational; education needs to be a tangible presence across the institution, but with its own dedicated and visible space. Directors must demonstrate a real, and explicit, commitment to education. This should also embrace the allocation of sufficient resources, a head of education who is a member of the management team, and a coherent and institution-wide educational policy.

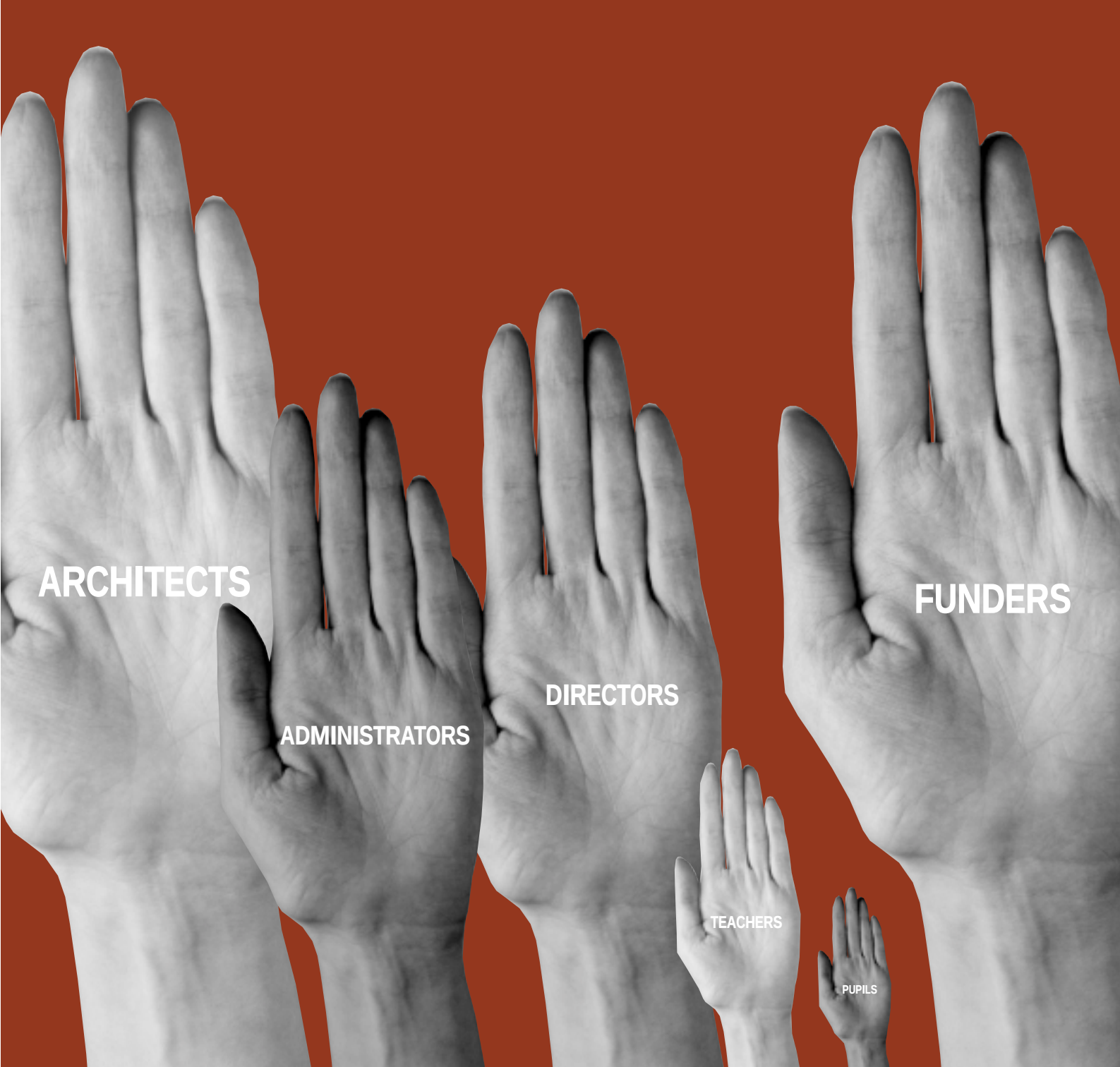
In schools, galleries and museums:

- Users and managers of creative and art-making spaces should not have to make do with the makeshift
- Limiting the size and quality of such spaces can inhibit the creativity of those who use and manage them
- Art education spaces need to provide space for a wide range of activities and facilities
- New spaces need to be designed with their potential future use in mind, especially with regard to technological developments

To ensure best practice in the development of art education spaces in schools and galleries, we recommend that:

- Heads of art in schools and gallery educators are actively involved in the discussions and decisions on the location, design and fitting out of new or refurbished spaces
- Heads of art and gallery educators are empowered to develop mutually beneficial working relationships with the architects of the art education spaces
- Architects listen to and value the views of users and managers of such spaces, and fulfil both the practical and the aesthetic requirements of spaces for art-making, exploration and creativity
- Users are consulted about their views on and needs within such spaces

Finally, and crucially, children and young people have strong and informed views on the spaces they use for art in schools, galleries and museums. They approach the design and architecture of such spaces with enthusiasm, inventiveness, and consideration for others. Yet most school and gallery projects ignore this prime user and the valuable contribution they can make to ensuring that a space is a working success.


ARCHITECTS
ADMINISTRATORS
DIRECTORS
TEACHERS
PUPILS
FUNDERS

01

THE DEVELOPMENT PROCESS

‘ALL TEACHERS WERE ASKED TO CONSULT THEIR PUPILS ABOUT WHAT THEY WOULD WANT TO SEE IN NEWLY DESIGNED CLASSROOMS AND IMPROVED AREAS OF THE SCHOOL.’

St Ebbe’s Primary School, Oxford

Consultation and partnership should be at the heart of the process to design and fit out an art education space. Too often, though, art teachers and gallery educators are absent from or marginal to the key decisions that are made by senior management and architects. The users themselves – staff, artists, pupils, and participants in gallery education programmes – also have little say in what kind of space is developed for them. This is a pity, because when they are involved, the result is a better space in terms of location, dimensions, facilities, and organisation.

When the project starts – and that means when the space is first being designed or re-designed – make sure that you, as art teacher or gallery educator, have an effective input into the options being discussed and the decisions being made. Insist on having a clear and robust framework for discussion, decision-making and acting on the decisions made. Make sure that everyone with a stake in the new space can be part of this framework. The larger the project, the more distant you are likely to be from the making of final decisions, especially once the work is underway; if this happens, always try to establish an internal link with the gallery’s or school’s own project manager, director or headteacher. This will help to ensure that you are consulted on matters that affect the art education space.

A crucial factor in getting properly involved is being able to read architects’ drawings and plans. Few people can readily visualise what such a plan will look like in bricks and mortar. This is nothing to be ashamed of, and it is essential that you insist on all plans and drawings being interpreted or described in ways that everyone understands (see *Understanding plans* in *Where to find out more*, page 42).

‘THERE HAS TO BE SOMEONE OF SUFFICIENT SENIORITY WHO KNOWS HOW EACH DEPARTMENT WORKS AND HOW IT CAN BE INTEGRATED INTO THE PROCESS AT THE RIGHT TIME.’

Whitechapel Art Gallery, London

What then are the ingredients of an effective consultation and development process? Consider these steps and follow those that best apply to your project.

Preparation

- Visit other spaces to see what works and what does not
- Compile a sample ‘Week in the life of our art education space’. This will give those involved in re-thinking or re-designing the space, and especially the architects and senior management, a proper sense of how it will be used and what they must take into account
- Identify how the current space (if there is one) works and does not work as a basis for developing a brief for the new space
- Find out the views of all types of user and potential user about what they want and need
- Agree on someone with the vision, enthusiasm, tenacity, management and people skills to act as project leader on behalf of staff and users of the space
- Work closely with the headteacher, local-authority staff, gallery or museum director and draw on their expertise
- Make sure they know what an art education space is and does
- Seek agreement that education is integral to the design process from the start
- Ensure you are part of any client team set up by the gallery or school to develop, manage or oversee the project, especially when the brief for the architect is being compiled
- Seek to imbue other participants in the project with the same vision, commitment, and sense of ownership that you have for the new, re-designed or refurbished art education space
- Compile a wish list, but accept that there will be compromises along the way
- Establish your own priorities
- Turn the wish list into a realistic brief for a well-designed space
- Divide your brief into the areas of:
  – location and dimensions
  – catering for the users of the space
  – managing the space
  – the art forms and materials you want to provide
  – costs
  – services
  – fittings, furniture and equipment
  – storage and display
  – installing the Internet and new technologies
  – building in the potential for future change

During the project

- Make direct contact, and develop a close working relationship, with the architects
- If you would find it helpful and can afford it, bring in an external consultant to provide an independent perspective on people’s different concerns and views about the project and how it is proceeding
- Seek expert advice but also trust your own knowledge, experience and instinct
- Insist on help to interpret plans and drawings in ways that everyone understands
- Establish the project’s timescales and when the deadlines are
- Put attention to detail and the pursuit of quality at the heart of all briefing and negotiation
- Try to check everything yourself, especially before final decisions are made

‘NO MATTER HOW LATE THE BUILDING IS, OR HOW BEYOND DEADLINE IT HAS GOT, DON’T GO FOR A HANDOVER UNTIL YOU ARE FULLY SATISFIED.’

Cowbridge Comprehensive School, Vale of Glamorgan

- Establish who is to be consulted about, and who makes, the on-the-job decisions, and press to be in the consultation and decision-making loop
- Give yourself, and insist on being given, the time to think through and discuss key decisions
- Be prepared to make and accept changes – but based on your own priorities
- Stick to your guns when you know you are right, and do not be bullied or intimidated by experts who do not have your area of expertise
- Support your colleagues in what are sure to be some difficult times ahead

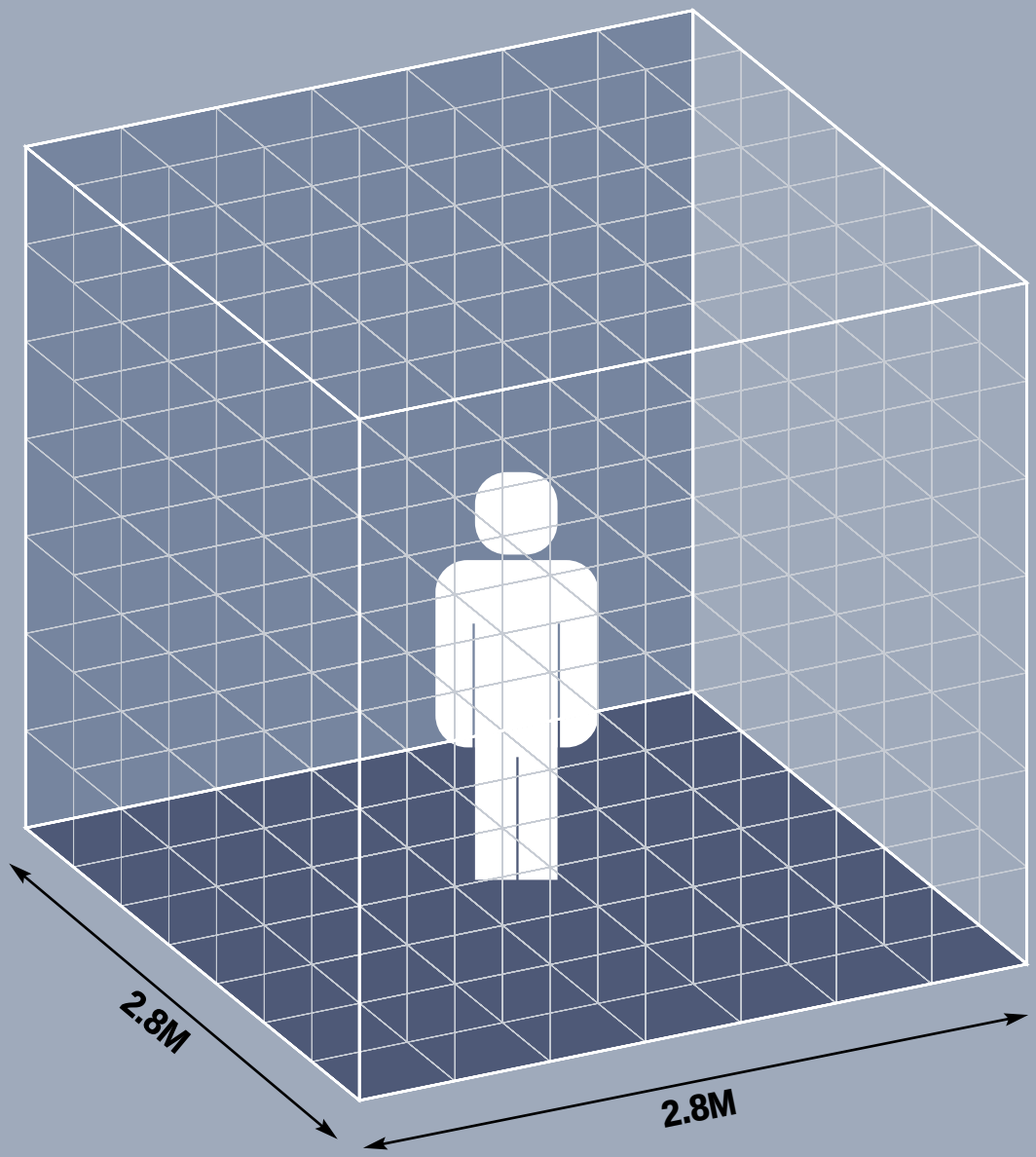
‘IT WAS VITAL TO REMAIN VIGILANT AND TO BE PERSISTENT THROUGHOUT THE WHOLE PROCESS TO ENSURE THAT THE SPACE’S MULTI-PURPOSE POTENTIAL WAS NOT COMPROMISED BY COST-CUTTING OR OVERSIGHTS.’

Tate Liverpool

At the end of the project

- Resist the temptation to get into the new space as quickly as possible if it is not ready
- Insist on all snagging or outstanding problems being fixed quickly within an agreed timespan
- Accept there will be teething problems as the space comes into use
- Invite the architects back to see the completed space, and discuss successes and failures

It is important that the process of developing an art education space is seen as a priority and given the time and attention it needs; otherwise, rectifying mistakes can be costly at a later stage. This is perhaps particularly true when an art education space is created as part of a much larger building project. For example, the first director of Tate Modern, Lars Nittve, admitted after the Gallery’s opening that the education spaces had received insufficient attention when the building was being developed, and that the consequences were far from ideal. Tate Modern has subsequently taken steps to improve the situation.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02 LOCATION AND DIMENSIONS OF THE SPACE

‘BE ASSERTIVE. DECIDE ON YOUR MINIMUM SPECIFIC SPACE AND STICK TO IT, WHATEVER HAPPENS.’
Dulwich Picture Gallery, London

Two basic questions for gallery educators and teachers who have the opportunity to plan an art education space are:

1. where should it be situated?
2. what size should it be?

The location and dimensions of a space can be major sources of disagreement and misunderstanding between architects and senior managers on the one hand, and gallery educators and art teachers on the other. Sally Bacon, director of the Clore Duffield Foundation, reports: ‘At the pre-refurbishment stage I have been led around tiny spaces and been informed that a full class – in excess of 30 children – could work within them quite happily. Architects’ drawings sometimes blithely reinforce this impossibility. At other sites, education staff have shown me small spaces and they are dismayed that – even after a major new build – they have been given a room which will cater for no more than half a class. Gallery and museum staff need some clear guidance on dimensions or these absurd practices will continue.’

Architects often see art education spaces in galleries and museums as the equivalent of school classrooms. Ironically, they can also ignore or misinterpret the needs of teachers and pupils when designing art spaces in schools. A further complication can arise from the view that the whole gallery acts as an education space, and so there is little need for a large and well-equipped dedicated space for education. Such difficulties can best be overcome by having direct and close links with the architects, and by having a headteacher committed to the arts or a gallery director who understands the role of education in arts venues.

Location

Key questions to ask when deciding on location include:

- Which floor offers the most potential advantages or disadvantages for the space?
- Where will the space be most accessible to everyone?
- How visible do you want the space to be to users and other gallery or school visitors?
- (and, specifically for galleries) How close to the exhibition areas do you want the space to be?

Points to consider when answering these questions include:

– the types of activity to be offered
– the number of different teaching, non-teaching and/or art form spaces required
– the opportunities for display
– the quality and level of light available
– the views outside the space
– access to an outside space for work and/or lunch area
– the number and age range of potential users
– ready access to basic services
– the level of external noise
– easy access to toilets and potential lunch area
– easy or dedicated access from the street
– accessibility out-of-hours
– opportunities for flexibility, adaptability and expansion

‘CONSTRAINTS ON THE SPACE DON’T LESSEN THE NEED FOR ATTENTION TO DETAIL.’
Camden Arts Centre, London

‘WE TESTED EVERY DESIGN PROPOSAL FOR PHYSICAL ACCESS. WE USED SCALE MODELS OF WHEELCHAIRS TO CHECK TURNING CIRCLES AND DOORWAYS ON THE DRAWINGS. TEACHERS ALSO SAT IN WHEELCHAIRS WITH SOCKS OVER THEIR HANDS TO TEST FITTINGS AND FURNITURE.’

Wentworth High School, Manchester

Dimensions

The dimensions of a space can be more important than location, in terms of the benefits they offer when right, and the problems they create when wrong. Fortunately, there are detailed government recommendations for schools, and some valuable expertise in galleries and schools, about how much space to allocate for the number of users and the kinds of art activity offered.

For example, the DfES suggests that, for a group of 30 children of secondary school age, an art space should range from 79 to 103m^2 for mainly 2D activities, 103 to 115m^2 for textiles-based activities, and 103 to 120m^2 for mainly 3D work, depending on the number and age of the pupils. We recommend that you use such figures as a yardstick only, and always check that they meet your particular needs. One gallery came to the conclusion, after protracted and painful negotiations with their architect, that the minimum space allocation per person in an art education space – allowing for a wide range of art activities and for circulation – should be 2.8m^2. Schools in our research have also argued successfully for the size of an art space to be larger than that recommended in the DfES guidelines. For more detail, see the DfES Building Bulletin 89 *Art Accommodation in Secondary Schools: a design guide.*

In an historic building there may be the additional issue of listed building status which will limit the size, location and layout of any new space. In such circumstances, you have be realistic about what you can achieve in terms of size of groups and the range of activities.

Initial considerations should be:

- the maximum number likely to use the space in a single session and over a year
- the amount of specialist equipment or furniture required
- the range of activities to be offered
- the scale of art work to be done
- the amount of storage required for equipment, materials, and users’ work
- whether you need separate spaces for different purposes, e.g. a specialist art activity, sixth-form studio, dark room

The important thing is to assess what is possible, within any allocated space. For example:

- How many people can work in it comfortably at the same time?
- What equipment and furniture can be accommodated within the space?
- What activities can be run, and what cannot?

It is worth testing all this out in advance. For example, involve users and staff by checking how many people can fit into the proposed space; by moving equipment and furniture in and around to check what is possible, and how much circulation space and accessibility you will have.

Use chalk marks on the floor and draw circulation maps so that architects and senior managers can see with their own eyes the way people work in and move around the defined space.

If the space allocated is not going to work for what you want to do, use the evidence from your ‘test run’ to justify and to press for more space.

‘THE EDUCATION SUITE OCCUPIES A PRIME POSITION ON THE GROUND FLOOR, OFF THE DRAMATIC GLAZED ATRIUM, WHICH ACTS AS THE MAIN CIRCULATION AREA LINKING GALLERIES AND OTHER FACILITIES ACROSS THE THREE BUILDINGS.’

Manchester Art Gallery

03

USAGE AND MANAGEMENT

‘WE WANT TO MAKE EVERYONE FEEL THEY ARE SOMEWHERE SPECIAL THAT IS THERE JUST FOR THEM.’

Manchester Art Gallery

Designing and fitting out an art education space must take account of who will use the space, what they will do in it, and how easily the space can be managed. These factors affect:

- the location and dimensions of the space
- the type, amount and siting of the fittings, furniture and equipment

Identify the different types of actual and potential users of the space. Users, of course, also include the staff and artists who work in or manage the space. Their additional concern, beyond ensuring suitability for different user groups, must be that a space can be effectively and easily run as an art education space, but also in terms of security and maintenance.

A further consideration is whether the space can accommodate artists-in-residence, for both short-term and long-term residencies. They will want a space in which they can do their own work as well as work with other users, so check out their specific needs as well.

Art education sometimes has to share its space with other activities, for example corporate events. In such cases, it is vital that art education is identified as the main user, and that the space is designed and fitted out with that in mind. This also has significant managerial consequences, which should, as far as possible, be sorted out in advance, and then revisited once a new or refurbished space is up and running.

‘ENSURE THAT THE SPACE IS DEDICATED ONLY FOR GALLERY EDUCATION USE – HAVING IT USED BY OTHER PEOPLE FOR MEETINGS, ETC. IS VERY RESTRICTIVE AND DIFFICULT TO ACCOMMODATE.’

Northern Gallery for Contemporary Art, Sunderland

To be sure a space meets the needs of all its users, look at both the practical and emotional issues – from having the right type, design and size of furniture, to giving each type of user a sense of belonging in and ownership of the space.

Most schools and galleries rate highly the importance of engendering that feeling of belonging: two-thirds of primary and secondary schools say that teachers and pupils have a ‘good’ sense of ownership of their art education spaces. Such a feeling, they add, is often generated and nurtured despite the limitations of the physical space and its resources. It is seen as a key element in fostering creativity and freedom of expression, and in the willingness to take risks.

‘THERE IS A DYNAMISM THAT CAN MAKE EVEN SIGNIFICANT PROBLEMS MANAGEABLE.’

Icknield High School, Luton

Gallery educators, teachers and users all say how a sense of ownership, the interplay of different users, and the enthusiasm created through work often overcome the problems of having to work with inadequate space and facilities. But they stress that achieving a successful marriage of a positive ethos with a good space remains their primary aim.

The starting point for creating both a user-friendly and a manageable space is to consult the users, including staff, about the activities they want to do and the space they want to work in. The next step is to devise a brief as compatible as possible with what will be the diverse and perhaps contradictory needs expressed, and to discuss this with school or gallery management, the project managers and architects. Perhaps not everything can be accommodated, but at least you will have a set of clear priorities: a template with which to work and against which to compare what is offered with what you want.

‘FIT-OUT NEEDS TO REFLECT USE BY A VARIETY OF AGE GROUPS, RANGING FROM EARLY YEARS TO OLDER PEOPLE. DAILY SCHOOLS ACTIVITY SESSIONS, PUBLIC AND FAMILY EVENTS, TEACHER TRAINING, AND AFTER-SCHOOL ACTIVITIES WILL ALL TAKE PLACE IN THE SPACES.’
Manchester Art Gallery

Ideally, a multi-user space has to be made suitable for all without being bland. It must not appear intimidating or dull to its users. In short, it has to succeed as a design and as a flexible and multi-activity working environment. Issues to consider in achieving these two aims include:

- different heights for sinks, power points and switches, and other items of equipment to suit different kinds of user, including those with disabilities
- well-designed tables and worktops, chairs or stools, and other furniture that can accommodate users’ different ergonomic requirements (shapes and sizes)
- toilet facilities that suit, and are accessible to, all ages and abilities, in terms of equipment and ease of use
- well-designed and well-situated signage and graphics that are easy to understand, and provide a sense of place and clues to orientation
- colour schemes that suit the different users and light conditions
- display spaces at the right heights for different users
- flooring suitable for wet and dry activities, but also allowing young children to sit or lie on the floor as they work
- storage and hanging space for work and personal belongings
- the capacity to separate different age groups

(see *Services*, page 24; *Fittings, furniture and equipment*, page 30; *Storage and display*, page 34)

You also have to consider health & safety factors, along with the legal requirements of the Disability Discrimination Act 1995. From October 2004, this Act will require service providers to make permanent physical adjustment to premises in order to facilitate disabled access.

Consider, too, the important issue of managing the space once it is up and running. Try to make sure that:

- the design of the space allows for ease of cleaning, maintenance, and circulation as people move in and out of, and around, the space
- the right types of furniture and equipment have been installed in terms of ease of movement and maintenance
- there is sufficient technical and staff support to sustain the range and amount of activities planned for the space, especially if there is shared use with other activities
- such support includes:
  – preparing and maintaining materials and equipment
  – clearing up after sessions
  – providing regular cleaning of the space
  – making repairs quickly
  – assisting or advising users working in the space
- there is a budget available for the appropriate level of maintenance, e.g. re-varnishing wooden floors or cleaning windows and glass doors

04 ART FORMS AND MATERIALS

‘THE MESSAGE NEEDS TO BE GOT ACROSS THAT ART ISN’T JUST WORKING ON A4 OR A3 PAPER ON DESKS. THESE DAYS THE CURRICULUM SAYS THAT ART SHOULD BE CERAMICS, LARGE-SCALE 3D WORK, TEXTILES, PLASTER AND CLAY. THESE MATERIALS NEED SPECIALIST FACILITIES.’

Frome Community College, Somerset

Many schools and galleries report that they are limited to a narrow range of work, and unable to offer all the art forms they want. For example, the three main activities for which space in secondary schools needs to be specifically allocated are general 2D work including printmaking; 3D work, including clay; and work with textiles. Other spaces might include ICT facilities (see *Using new technologies*, page 38), dark room, kiln, and resource area. But our survey of art teachers found that the vast majority of secondary and special schools find 3D work and working on a large scale severely restricted. A lack of blackout or darkroom facilities makes photography untenable for all but a few.

The majority of primary schools say that a lack of space, equipment or materials means pupils have little or no experience of ceramics, photography or textiles. Work that is noisy (such as hammering or sawing) or requiring ventilation is ‘restricted’ or ‘impossible’ for most.

Primary schools usually have to do almost everything in the curriculum in the one space. So for art, they face the great challenge of trying to create a flexible, and usually small, space with limited resources that can cope with a variety of wet and dry art activities and facilities. Schools like Caol Primary School in Fort William, Hampton Junior School in Richmond, and Castle Community Special School in Walsall show that it can be done, but only with great enthusiasm, imagination and determination.

Galleries are in a similar predicament. As a result, the simpler art activities, needing the least equipment, are the most available, such as drawing, mixed media, collage and painting. Only a minority can offer pottery, video work, photography, printmaking, large-scale work or sculpture. The wrong type of flooring often limits wet activities. Some gallery educators may also be discouraged from doing messy or noisy work out of consideration for other gallery visitors. A related dilemma is where the art activities should go on – in a separate space, around the gallery, or both? The location will determine what activities occur and materials are used, as well as their visibility and accessibility.

The crucial point is that the size of a space can determine the art forms and activities you can pursue, and the materials and equipment you need for them.

When working towards a new or refurbished art education space, you will rarely be able to turn a wish list into a reality. Space will be at a premium and you cannot have, or do, everything.

So the question you have to address will be not so much how to achieve the ideal space, but how to turn what you have, or will have, into a flexible, workable and attractive space that caters for as wide a range of the activities and materials that matter to the users. This means setting priorities.

As with everything else, you have to plan ahead in terms of individual spaces, equipment, and storage. Designers of, and decision-makers on, such spaces often overlook – or fail to understand – that a single space must be sufficiently adaptable for a range of different activities, or a series of spaces must be fitted out for different purposes. In turn, as teachers and gallery educators, you must be able to provide a detailed brief of the activities you want to offer, together with the spaces and specialist equipment needed to do so.

‘WE WANTED TO AVOID PERMANENCE BY ENSURING THAT THE STRUCTURE, FACILITIES, EQUIPMENT AND FURNISHINGS ALL ALLOWED FOR FLEXIBILITY IN ACTIVITIES AND IN LEARNING AND ARTISTIC APPROACHES.’

Tate Liverpool


M²
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05

COSTS

‘GETTING FUNDING IS REALLY, REALLY DIFFICULT.’

Caol Primary School, Fort William

‘THE BIGGEST PROBLEMS HAVE BEEN FINANCIAL ONES. SOME DECISIONS HAVE HAD TO BE DEFERRED AND NEGOTIATIONS RE-OPENED WITH FUNDERS. THE ARCHITECTS HAVE BEEN VERY GOOD AT COMING UP WITH ALTERNATIVES WHICH, IN MANY INSTANCES, PROVIDED BETTER SOLUTIONS.’

Camden Arts Centre, London

Many gallery educators and art teachers have little direct involvement in how new or refurbished spaces are funded and budgets agreed. Their level of involvement usually depends on the source of the funding, e.g. Lottery, EU, private trusts and foundations, business, government, local authority or public/private partnership schemes, such as the Private Finance Initiative – PFI (see *Introduction*).

In some circumstances, a school’s head of art can initiate a project and negotiate the funding, but experience shows that this is a lot to take on. In one school we visited, the pupils themselves do the fundraising.

For galleries and museums, raising funds is usually the hardest task, involving multiple applications and protracted negotiations with potential funders. However, it is vital for gallery educators and teachers to get involved as early as possible in consultations over, and decisions about, the budget for an art education space.

Three types of cost are involved:

- The capital cost of building or renovating the space, including professional fees
- The cost of fitting it out in terms of fittings, furniture and equipment
- The likely long-term running costs of the space

There is also the ‘hidden’ cost of gallery educators’ and teachers’ time taken up by their involvement in the project.

In addition, running costs can influence the initial building and fitting out expense, in terms of the kind of materials and equipment to be used or installed in order to produce the most cost-effective future maintenance of the space.

Costs may increase in the time between putting together the brief and going ahead with the project. Any change in costs demands a re-assessment of what can be done and what can go into the space.

You may have to take some hard decisions to keep within the budget available. For example, maintaining quality and all the essential elements of a space may mean a smaller space or a limit on the type of activities offered. Again, be clear about your priorities and work for an acceptable compromise or balance of interests.

Ask three questions:

- What can we do without?
- What can we not do without?
- Can we buy it later?

Here is a checklist to help you assess costs and negotiate budgets:

- Research and calculate the cost of your requirements in terms of the size and fitting out of the space
- Compare your costings for fittings, furniture and equipment with the proposed budget
- Decide what you can afford and what you want to re-negotiate
- Identify who you have to negotiate with, e.g. project manager, architect, contractor
- Establish and make known your priorities
- Always seek value for money and set any cheaper option against loss of quality or life-span
- If necessary, seek additional funding elsewhere
- Re-assess, on an ongoing basis, what can be done with the money you have to spend
- Devise a brief for future development when more funding is available

06 SERVICES

‘THE CHILDREN WORK WITH THEIR COATS ON DUE TO THE COLD, AND WASH EQUIPMENT AND HANDS IN COLD WATER – NO WATER HEATERS … MOST OF MY TIME AND ENERGY IS SPENT TRYING TO CHANGE THE ENVIRONMENT.’
Oldfield School, Bath

The installation of basic services such as water, electricity, lighting and temperature controls may seem straightforward. However, you need to make some crucial decisions about health & safety; location and type of installation; adaptability and the potential to extend; and convenience in relation to other fittings, furniture and equipment. It is also important to ensure that opportunities for display are not restricted by the way in which services are incorporated into the space.

Some schools and galleries, such as Tate Liverpool, hide facilities, equipment and storage behind ‘fat walls’ by creating a false or secondary wall across the space with ‘hidden’ access doors that do not break up the smooth wall. When closed, the doors look like the wall.

The installation of all services is covered by health & safety regulations that are both general and specific to educational spaces (see *Where to find out more*, page 42). Here are some key issues to consider:

Water
- Make sure you have both hot and cold water, as cold water does not always remove paint and other mess, and can freeze children’s hands
- With activities and users in mind, identify the best location for sinks, the size you want and how many you need

Electricity
- List all the equipment that will need electricity
- Identify where you need power points, including at floor, worktop and/or ceiling level, and flexible points that can be moved around the space
- Ensure that installation allows for future expansion and relocation of power points
- Check if you need other power sources such as gas and compressed air

Lighting
- Plan for natural and artificial lighting
- Assess the impact of natural light on the space, such as location, extent and dimensions of glazing, glare, and the need for blinds
- Identify where you want artificial lighting to be situated
- Identify the type of lighting you need, such as ceiling lights, table lamps, directional lighting, and dimming options
- Consider adjustability and the ability to move lights around
- Ensure that blackout facilities will be effective (see *Fittings, furniture and equipment*, page 30)
- Consider cost and ease of maintenance

‘THE ROOMS, WINDOWS AND ROOF-LIGHTS HAVE BEEN CAREFULLY DESIGNED TO MAKE BEST USE OF NATURAL LIGHT AND SUNLIGHT. THERE IS NO NEED FOR BLINDS ON ANY OF THE WINDOWS.’
St Ebbe’s Primary School, Oxford

Temperature control and ventilation
You do not want a space that is too hot or too cold: it has to be the right temperature both for sitting still and for being active. The temperature and ventilation of any space are determined by such factors as the number of external walls, extent of glazing, ceiling height, and the type and location of heating systems installed. However, working art education spaces have some special requirements that relate mainly to the different activities that go on, such as working with clay, paint, wood, and chemicals.

‘AIR CONDITIONING WAS ASKED FOR, BUT THE ARCHITECTS SAID IT WOULD NOT BE NECESSARY. THE LACK OF IT IS A PERENNIAL PROBLEM, PARTICULARLY IN THE STUDIOS WHERE ONE WHOLE WALL IS GLASS.’

Anon, School

In addition, the number and use of computers can increase the temperature within a space. DfES regulations set out minimum requirements for temperature and ventilation control: for example, a classroom should maintain a minimum temperature of 18ºC (64.4ºF).

You need to ask:

- What impact will natural and artificial lighting have on the temperature of the space?
- What heating system will be installed in the space?
- Which activities require specific ventilation to control dust, heat or fumes?
- Do you want access to fresh air?
- Can the space be ventilated or kept cool by opening windows?
- Do the windows require blinds?

One of the most important decisions is whether to install air conditioning in some or all of the spaces. While some galleries and schools have put air conditioning into ICT suites, they say they often regret not having it in education studios or art rooms as well.

Toilets

Gallery educators raise a number of issues when it comes to toilet facilities and art education spaces. For example: should they be exclusively for users of the space? Should they be, wholly or partly, designed and fitted out specifically for children? Few galleries and museums currently offer this option – largely through limitations of space and cost, although some gallery educators have concluded that it is more important for the facilities to be well designed, easily accessible, child-friendly and safe, rather than exclusively for children. Toilet facilities should always be accessible for users with a physical disability. Whatever the situation, art education spaces in galleries, museums and schools should have facilities for users to clean themselves up as well as their work spaces.

‘THE LAVATORIES ARE BEAUTIFULLY DESIGNED AND CONSTRUCTED, WITH SPECIALLY DESIGNED TAPS, WHICH ARE STYLISH BUT EASY TO USE … THEY ARE UNISEX, AND CIVILISED SPACES FOR USERS OF ALL AGES.’

The Study Gallery, Poole

Acoustics

Alongside services, environmental design issues are equally important. The acoustics of a space can often be overlooked at the design and fitting out stages. One teacher commented that you need ‘a babble of voices to sound muted and a single voice to be clearly heard’. The sound quality in a space is determined by:

- its shape, and especially the height of the ceiling
- the materials used in construction or in fitting out, e.g. glass walls
- what it contains, in terms of furnishings and equipment
- the number of people in the space
- what they are doing
- how many different things are being done

A further consideration is soundproofing, in terms of noise from the activities going on inside and of external sounds. A lack of soundproofing can limit the type and timing of the activities you offer.

PRACTICAL + AESTHETIC

07 WORKING WITH ARCHITECTS

‘ARTS BUILDINGS MUST BE DONE WITH A VIVID INTELLECTUAL AND ARTISTIC ENGAGEMENT, AND A PARTICULAR SENSE OF SOCIABILITY. OTHERWISE THEY WON’T WORK.’
Tony Fretton Architects

The success of a new art education space depends largely on the kind of relationship built between the client and the architect. It can, as one school head of art says, be ‘a rich collaboration’. Often, though, it can be a complex business fraught with difficulty and misunderstanding. Too often, gallery educators and art teachers either have little or no contact with the designer of their space, or find their needs ignored or undervalued during the development process. It is not surprising, therefore, that they frequently attribute most of the problems and disappointments of a new or refurbished space to the failure to develop a productive dialogue with the architect.

‘I WANTED ARCHITECTS WITH FLAIR WHO WOULD EMBRACE OUR VISION OF A CREATIVE ART-MAKING AND DISPLAY SPACE.’
Millfield School, Somerset

The architect’s task is to add value to the brief and to the eventual space. Schools, galleries and museums rely on the ability of the architect to understand what they want and then ‘add their magic’. The trouble is that all too frequently, the magic alone is pursued, at the expense of the practicalities.

An architect may well be able to deliver a wonderful gallery but a poor art education space. Alternatively, a school or gallery can end up with a great space but an inadequate fit-out. In short, architects seem to have a problem with designing art education spaces in schools and galleries. The micro-need for workable spaces gets lost in the macro-need for a ‘signature’ building. Why should this be so?

Many architects maintain that art education spaces in galleries and museums are ‘relatively simple to design’ because the demands are straightforward. They fail to acknowledge the special nature of such a space, or the complexities that many such spaces present. A further difficulty can arise when architects, and indeed gallery directors or headteachers, regard the whole gallery or school as the art education space. Such a view, while laudable in theory, can prevent a proper analysis of the specific space. Teachers and gallery managers have learned that they need to combine a clarity of vision with, what one called, ‘an extraordinary tenacity’ to ensure that their specifications are met by the architect. One gallery manager concludes from bitter experience: ‘Don’t trust architects.’

It is not always so problematic. Some schools, galleries and museums talk of the openness of their architects, of their eagerness to deliver what is required, of their willingness to discuss and demonstrate different solutions to the brief, and of their own delight at the completed, and well-fitted-out, space.

Much of the advice we offer in this report is based on the experiences – and many of them negative experiences – that galleries and schools have had with architects.

Preparing for the architect

- Visit other schools or galleries to establish benchmarks to set against what you need; ask about costs, how well the spaces work, and where the problems are
- Identify people within the school or gallery who have expertise in design, architecture, building work, and so on; talk to trustees, governors, parents, artists, and regular users of the current space
- Compile a list of requirements for your space
- Agree your priorities
- Prepare an activity plan of what is to go on in the space against which to assess more effectively what the architects offer in response to the brief, and how far their proposals meet your needs

Choosing the architect

Architects are chosen in a variety of ways – some by open competition through an initial set of proposals and interview, some by having a long-standing relationship with the school or gallery, and some by recommendation. Often it depends on the method by which the building is being funded and constructed.

In PFI schemes, for example, the school may have no input into who designs the space, and little contact with the designer during construction. Architects are equally unhappy with this situation. One commented: 'With PFI, architects do not get to speak to their clients. The school signs up for a sum of money and the architect has to deliver to budget.' In these circumstances, teachers and gallery educators have to negotiate with the project managers or contractors to gain any direct and independent contact with the architects. Following recent criticism from the Audit Commission on the poor results of the early PFI schemes with schools, more advice and support is becoming available to those engaged in PFI projects. The Commission for Architecture and the Built Environment (CABE) has produced a guide to achieving well-designed schools through PFI. In addition, the 4ps organisation, which prepares professionals for public/private partnerships such as PFI, offers detailed advice on developing effective relationships between clients and architects to produce well-designed buildings that are good to work in.

Here are some steps to getting the kind of architect who best suits your situation and who can deliver the art education space you want:

- Look for an architect who can define what you are looking for and who can be more creative in terms of spatial vision than you can
- Work on the basis that architects must come up with what you, the client, have not thought of
- Compile a list of key criteria that you want the architects to meet – and check to what extent they do so, e.g.:
  – understanding of the sense of place, the brief, and users' needs
  – commitment to good design and high quality
  – importance attached to sustainability in environmental and life-span terms
  – clarity of presentation and thought
  – costs of design and fees
- Ensure they understand the practical needs of the art education space, e.g. light and air, space, location, storage, sound logistics, contact with the outside, and detailed functionality
- Require them to talk to and involve staff and users – both before the design is agreed, and during the construction process
- Communicate your priorities to the architects
- Assess how you are going to get on together, and how far you might develop a close relationship which will survive the inevitable disagreements as the project proceeds

There are three straightforward questions to ask about establishing a mutually beneficial relationship with the architect:

- Do they listen?
- Do they understand and respond?
- Can they 'speak your language'?

'SINKS ARE ESSENTIAL BUT I AM AFRAID WE NEVER GOT ANY BECAUSE THE CITY ARCHITECTS SAID IT WAS NOT POSSIBLE.'
Anon, Museum

A common criticism is that architects sometimes think purely aesthetically rather than functionally. Together, you need to achieve a synthesis, rather than a conflict, between the beauty of the building and the effectiveness with which you can use it.

During the project

- The project will involve you in some hard work, requiring a good deal of knowledge, plus the ability to read and interpret architects' plans and drawings. Do not underestimate this. Ask for help
- At the start, you will know more about how the building works than the architect does. By the end, the architect should have provided a building that works better
- Create a dialogue with the architect through which you can balance the practical and the aesthetic
- Meeting with the architects should be a two-way process. They inform you about the practice, knowledge, language and concepts of architecture and how they set about designing a building or space. You inform them about your vision, perspectives and needs for the space
- The key question is always, 'How do you get the building to work?'

Working together

- Identify and work with one key person on the architectural team, but be aware that in a long-running project, key personnel on both sides may change
- Undertake 'mutual learning' sessions about how each (client and architect) works
- Define what is perceived to be an art education space and agree a common definition with which to work
- Identify the key factors that each of you feels can make a successful space
- If you do not understand what the architect is talking about, say so
- Clarify the dynamics of the client/architect relationship by agreeing:
  – a regular timetable of meetings and for actions to be taken
  – a dialogue in which both understand the language used
  – who leads or drives the relationship
  – who is responsible for what
- Collaborate on 'engineering' the budget to get something better
- Identify and 'ring fence' essentials
- Always hold on to the vision
- At the end of the project, ask the architects to come back to see the space in use, and discuss any problems or changes

'CLIENTS SHOULD TAKE CHARGE OF THE BRIEFING PROCESS; WE WANT A GOOD DETERMINED CLIENT.'
Arts Council England/Clore Duffield Foundation Architects' Focus Group

What architects can be like

From our research, it is clear that architects can:

- find it difficult to respect, explain and communicate with, and take instructions from, those outside their profession
- resist the idea that an art education space is any different from any other space
- have their own views about education, creativity and the way artists work
- put practical features and logistics 'on the back burner'
- dislike boundaries and constraints: 'It's futile doing guidelines'
- look more to the director or headteacher to drive the process at the client end

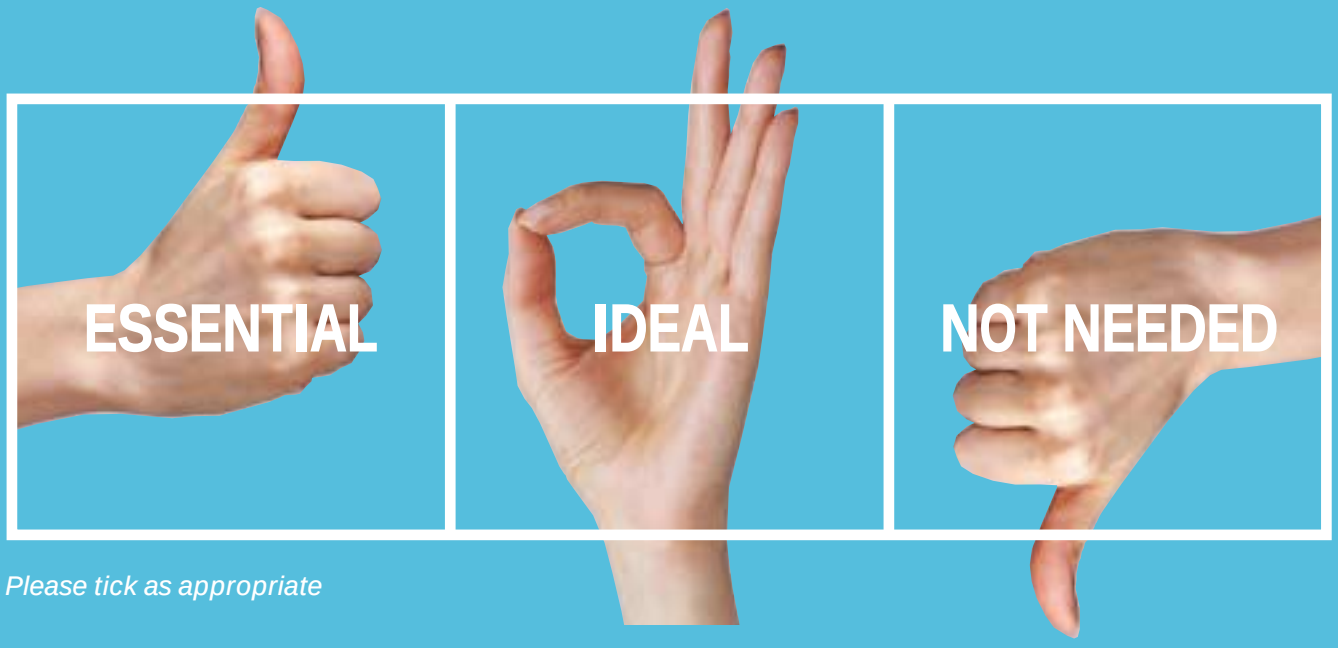
What architects want

In the hit-and-miss of the professional relationship, it helps to know that architects say they want clients who:

- have a clear vision
- are able to manage people
- are prepared to commit time
- are prepared to develop a one-to-one relationship
- provide consistent leadership over time
- take time to educate themselves about architecture
- are willing to trade, e.g. 'ring fence' essentials in return for taking a design 'risk'
- involve other staff in the project in order to mine additional expertise
- do not allow a power vacuum to arise
- recognise good design and architecture
- know how to take, and go along with others', risks
- have the confidence to assert their own experience
- have a sense of scale in terms of the costs and resources required to meet their needs
- can cope when visions meet up with reality
- do not give conflicting messages or instructions
- trust them

'SOMETIMES IT GOES WELL, SOMETIMES IT GOES BADLY. BUT YOU'VE PICKED EACH OTHER AND SHOULD CONTINUE THE RELATIONSHIP; YOU ARE STILL IN A STRANGE PROFESSIONAL BOND.'
Arts Council England/Clore Duffield Foundation Architects' Focus Group

A key, and often unpopular, role for the architect is to 'keep everyone on track with what the client has signed up for'. The architect has to deliver – and within the available budget. They also have to avoid having the client turn round and say 'that's not what I meant at all'. If that happens, says one architect, it means that 'you haven't had the right discussions early on'.



Please tick as appropriate

08

FITTINGS, FURNITURE AND EQUIPMENT

‘A PEGS LINE NEAR THE CEILING, A CUPBOARD FOR APRONS AND SAFE ART WORK THAT WE’RE NOT GOING TO PUT AROUND THE SCHOOL … AND A BOARD FOR PUTTING YOUR WORK ON … SHELVES WITH BOOKS ABOUT ART … A MOSAIC FLOOR.’

Pupils from Lightwoods Community School, Oldbury

‘Fitting out’ involves deciding on all those things that turn a space into a working environment – from sinks to chairs, from power points to the equipment you plug into them. This crucial task can make all the difference between a successful art education space and an inadequate one. It is an area where both experience and good research count. Attention to detail is vital.

The best results come, first, from good consultation with staff and users to compile a list of what you need. For example, surveys of pupils reveal that their ideal space should include comfortable seating and tables at the right height for them. An art education space that has to cater for a wide range of age groups may have to opt for a one-height-fits-all approach for such furniture as tables and benches, for both sitting and standing work. Such decisions would benefit from discussion and from testing different heights with various users and those working with them.

Second, you need to work closely with the architects to make sure you do get what you want. For example, many galleries, museums and schools involved in a building or refurbishment project say that you need to be especially firm about getting the right type of and location for sinks, power points, tables and chairs. Getting the correct material for flooring is also vital in terms of coping with a range of activities, especially wet work, and of ease of cleaning.

‘THE SPACE SHOULD BE PRACTICAL, LIKE AN ART ROOM IN A SECONDARY SCHOOL OR AN ART SCHOOL, WITH GOOD NATURAL AND ARTIFICIAL LIGHT, A STORE ROOM AND EXTENSIVE CUPBOARDS, WIDE SURFACES AND BIG SINKS. THE FLOORING SHOULD BE TOUGH, WARM AND EASY TO CLEAN. THE FURNITURE SHOULD ALSO BE PRACTICAL, WITH COMFORTABLE CHAIRS AND TABLES, EASY TO MOVE, STACKABLE, ATTRACTIVE BUT CHEAP, SO THEY CAN BE REPLACED AS REQUIRED.’

Dulwich Picture Gallery, London

In addition, installing blackout facilities is a priority that is often overlooked, as is ensuring that they are effective. Blackout is important not just for showing videos and slides, but also for making art with photographic and video equipment. At least one school has responded creatively to having no blackout facilities by ‘designing blinds as a class project’.

‘BRIEFING FOR FACILITIES AND EQUIPMENT WAS A COMBINATION OF STATING PRECISELY WHAT WAS WANTED IN TERMS OF PRODUCT NAMES, DESCRIBING WHAT WAS NEEDED, AND ASKING THE ARCHITECTS TO FIND THE RIGHT ITEMS.’

Tate Liverpool

Getting started

Essential points to consider when you are deciding on the type of and location for fittings, furniture and equipment include:

- The dimensions of the space
- The activities you want to provide
- The age range and mobility of the users
- The level of flexibility and adaptability you want
- The degree of accessibility required
- The budget you have to spend

‘WE SPECIFIED LARGE CUPBOARDS AND A PLAN CHEST, ASSUMING THAT THE ARCHITECT WOULD UNDERSTAND EXACTLY WHAT THIS MEANT. IN REALITY, WE SHOULD HAVE INCLUDED DETAILED DIMENSIONS IN OUR SPECIFICATION.’

Frome Community College, Somerset

Making the decisions

- Find out what other galleries or schools use successfully
- Draw on the experience of staff and users
- Identify what you need
- Research what is available by asking around and checking up-to-date catalogues
- Identify brand names for equipment, etc.
- Contact and visit suppliers
- Wherever possible, test out equipment yourself
- Ensure that items are compatible with your teaching and learning styles
- Insist on good design and good quality
- Check the ergonomic factors of equipment and furniture, in terms of height, size, and adjustability
- Test different kinds of furniture and assess which best suit children’s ability to work well
- Explore innovative products and solutions
- Check weight and robustness (balancing low weight and high strength)
- Check ease of maintenance and of cleaning
- Check that the materials and finishes of items suit the activities you want to do, e.g. flooring, work tops
- Consult on colour schemes that suit users and staff
- Check purchase costs
- Check long-term costs such as maintenance, life span, and replacement
- Discuss what you want with the project manager, architects and/or contractors
- Specify what you want in a detailed brief to the architects

Deciding on locations

- You want fittings, furniture and equipment to be located where they are most convenient and where you make best use of circulation space
- Draw diagrams of people's movements during different activities as they use equipment and furniture. This can tell you the most convenient positions for such items as sinks, different types of work surfaces, power points, and so on
- Experiment with different layouts for moveable items, such as tables and chairs, to see which offer the best use of space and circulation routes
- Security and health & safety considerations may determine where you can locate items and the materials that items are made from
- The equipment you choose and locate may affect or be affected by a space's acoustics, temperature and/or ventilation (see *Services*, page 24)

For more detailed information and advice, consult the two DfES guides: *Art Accommodation in Secondary Schools: a design guide* and *Furniture and Equipment in Schools: a purchasing guide*, plus the DfES/Design Council's *Furniture for the Future: new ideas for tomorrow's classroom*.

'THE MAIN LESSON OF SUCH A SPACE IS TO JUDGE HOW BEST TO MATCH THE FUNDING AND RESOURCES AVAILABLE TO TEACHING AIMS. TWO ESSENTIAL INGREDIENTS OF THAT APPROACH ARE TO ENSURE FLEXIBILITY IN ACTIVITY THROUGH THE LOCATION AND TYPE OF FACILITIES AND EQUIPMENT, AND TO ASSESS WHAT YOU CAN DO WITHOUT.'

Castle Community Special School, Walsall

09 STORAGE AND DISPLAY

‘YOU NEVER HAVE ENOUGH SPACE … WE REALISE NOW HOW MUCH THE AVAILABLE STORAGE SPACE LIMITS WHAT WE CAN DO.’
Manchester Art Gallery

You always need more storage space than you think. That’s the conclusion of gallery educators and art teachers alike. The majority of galleries and museums told us in our survey that facilities for storing art work and resources are ‘poor’. Schools report similar problems; between one-third and one-half told us that improving storage for pupils’ work in progress, resources and materials is a priority.

Teachers and gallery educators say that inadequate storage, and the consequent untidy and sometimes cramped environment, can have a detrimental effect on the kind of activities they can offer, and on the attitudes of those teaching and learning in the art education space. Often the problem of storage affects the whole gallery or school. So the challenge is knowing how to get the best out of the space that can be allocated for storing equipment, materials, work in progress, and people’s belongings.

Identifying your storage needs
Your storage requirements can be determined by:

- the type and frequency of the activities you offer
- the number and age range of the children, young people or adults involved
- fire and health & safety regulations
- an assessment of your future needs (see *Planning for change*, page 40)

Consult with all those groups who work in the space (staff and users) to help you answer five basic questions:

1. What items do you need to store? Consider:

- the work produced, e.g. sketchbooks, portfolios, 2D and 3D art work
- materials, tools and equipment, e.g. paper, paint, pens, pencils, brushes, clay, fabric, glazes, plaster, stone, wood, OHPs, monitors, television, video
- reference material, e.g. books, magazines, slides, CD-Roms, tapes, prints, models, and ‘found’ items for stimulus and still life work
- people’s belongings, e.g. bags, coats, lunch boxes, teachers’ and gallery educators’ personal items

2. What type of storage do items require –

‘STORAGE IS A PRIORITY; DON’T SACRIFICE IT BECAUSE OF BUDGET RESTRICTIONS!’

The Study Gallery, Poole

e.g. store rooms, cupboards, drawers, plan chests, trays, hooks?

3. What items do you use regularly and what can be stored long-term, and how might this affect the location of storage?

4. What sizes should the various types of storage be?

5. How much secure or lockable storage do you need?

The DfES guidance on art accommodation recommends that a secondary school art space should be in the range of 79 to 120m^2 depending on the kind of art activities undertaken, and a further 0.4 to 0.5m^2 per workplace for storage space. This means that a class of 30 pupils needs a minimum of 91m^2 for a basic art room with storage. One of our case study schools suggests the practical solution of allowing an additional metre all round the outside of a room to ensure adequate cupboard space for storing materials and equipment. Schools and galleries can use these measurements as a starting point for working out their own detailed requirements.

Getting what you need

Once you know what you need to store and the kind of storage spaces in which to store them, the next step is to seek out what is on offer and negotiate the best storage you can for your art education space. For example:

- Ask other people about their storage successes and failures, and test storage options to check what works best for you
- Calculate how much space you need, based on your answers to the five questions above and on the DfES guidance
- Set, or find out, the budget allocated for creating storage
- Decide where you need the different kinds of storage to be located
- Consider what should be the right height, depth, and materials used for the different kinds of storage
- Check the accessibility of proposed storage spaces for every kind of user
- Make sure you can keep different kinds of items separate in storage, e.g. art materials and cleaning equipment
- Identify ways to create flexibility and adaptability in storage
- Consider such practicalities as the need to move heavy items around, e.g. using storage trolleys for accessibility and versatility
- Look at up-to-date supplier catalogues and ask other people to recommend suppliers
- Discuss your agreed needs and ideas with the architects and/or project manager
- Keep in mind that architects can have their own criteria for judging the location and type of storage. They may not be aware of the nature and extent of your storage needs; so be very detailed in specifying your requirements, and always check what they are proposing to install

‘WE SPECIFIED CUPBOARDS THAT WOULD HOUSE A1-SIZED PAPER. THE TOP SURFACES OF THE CUPBOARD ARE INDEED A1 DEPTH. HOWEVER, THESE ARE STANDARD KITCHEN CUPBOARDS WITH A FALSE WALL AT THE BACK, NARROWING THE DEPTH, AND WASTING VALUABLE STORAGE SPACE.’

Cowbridge Comprehensive School, Vale of Glamorgan

‘THE KITCHEN-STYLE CUPBOARDS ARE BEAUTIFUL, BEING INDIVIDUALLY DESIGNED AND PURPOSE-BUILT. THEY LOOK GOOD TOO, ESPECIALLY WHEN NOT IN USE.’
Dulwich Picture Gallery, London

- Always insist that storage looks good and matches the quality of the art education space as a whole
- Ensure that storage plans do not conflict with creating a light, open and airy space in which to work; consider how best to ‘hide’ storage
- Decide if the proposals are compatible with the location of other elements of the space, e.g. sinks, power points, circulation, and opportunities for display
- Remember that storage problems increase when a space is used for activities other than education, e.g. you may have to ‘hide’ art materials when using a space for a formal lecture or corporate event
- Finally, be prepared to make alterations if you find the layout or type of storage can be improved once in use, when priorities change, or when more people are involved in art activities

‘ … THE CAPACITY OF THE ACTIVITY ROOM CUPBOARDS TO STORE ART MATERIALS AND CHILDREN’S WORK HAS BEEN SQUEEZED BY THE STORAGE OF HOOVERS AND BUFFING MACHINES.’
The New Art Gallery, Walsall

Display

Dedicated areas for display purposes are important in any art education space, since exhibiting work is a major reason for making art. Many schools, galleries and museums are keen to improve the opportunities for display, and list the requirement for generous display space in their design brief. This is vital, as display opportunities can lose out as the more structural elements of the new art education space are put in place.

Some schools plan dedicated exhibition space and even galleries, such as English Martyrs School & VI Form College in Hartlepool and Millfield School in Somerset. These can be used for a range of activities as well as enabling the school to open up such spaces to local community groups, and to attract a wider arts audience. This is a trend which the DfES is encouraging.

Here is a checklist for a good display:

- Decide on the type, size, amount and location of display equipment you need
- Identify display areas for both 2D and 3D work
- Do not sacrifice working space for display space – both are essential
- Make sure the materials being used for the walls and floors of the space are suitable for your display purposes and for the hanging systems you want
- Check that the type and extent of material used for display purposes will not be regarded as a fire or health & safety hazard
- Find ways to make displays visible from outside the art education space
- Find locations for display beyond the art education space, in other parts of the school or gallery, and in open-air sites

‘A PINBOARD SURFACE COVERS EVERY AVAILABLE WALL.’
Wentworth High School, Manchester

10 USING NEW TECHNOLOGIES

'ONE ASPIRATION IS FOR A DEDICATED IT SUITE. THE INFRASTRUCTURE IS THERE FOR FUTURE CHANGES, BUT THE DILEMMA IS WHEN TO INSTALL EQUIPMENT SO IT DOES NOT DATE QUICKLY AND THE GALLERY STAYS AHEAD OF WHAT SCHOOLS POSSESS.'

Manchester Art Gallery

Art education spaces in galleries and museums, and art departments in schools, currently have little access to the Internet and other ICT facilities. According to our survey of art teachers – and despite major government initiatives, such as the National Grid for Learning – access to the Internet in the vast majority of secondary school art education spaces is either restricted (69%) or impossible (24%). Work with art-based software packages is also very limited (76%) or out of the question (18%). Special schools have similar problems; and gallery educators report an equally sorry state of affairs. Almost three-quarters (72%) say that access to the Internet or working with art-based software is poor or restricted, and one-third of them find it 'impossible'.

Where such facilities are readily, or being made, available, there is a growing trend for schools to go for dedicated ICT suites for art departments, and for galleries and museums to build an ICT or e-learning requirement into design briefs for new spaces. Those already with ICT facilities say it is hard to keep up with the increasing demand for access by users, or they are being overtaken by new technological developments. Galleries and museums often feel they must keep up with, or surpass, what schools can offer.

In planning for new technologies, art teachers and gallery educators must first decide what arrangements best suit them and their users. You may prefer a separate ICT suite within or adjacent to the art education space. You may, however, find such suites inflexible and want ICT facilities available in and around the art education space itself. A further option is to have laptops located in a secure mobile trolley that can be moved from one place to another to suit users' teaching and learning needs and locations.

Key factors, therefore, in the introduction, maintenance, and updating of new technologies are:

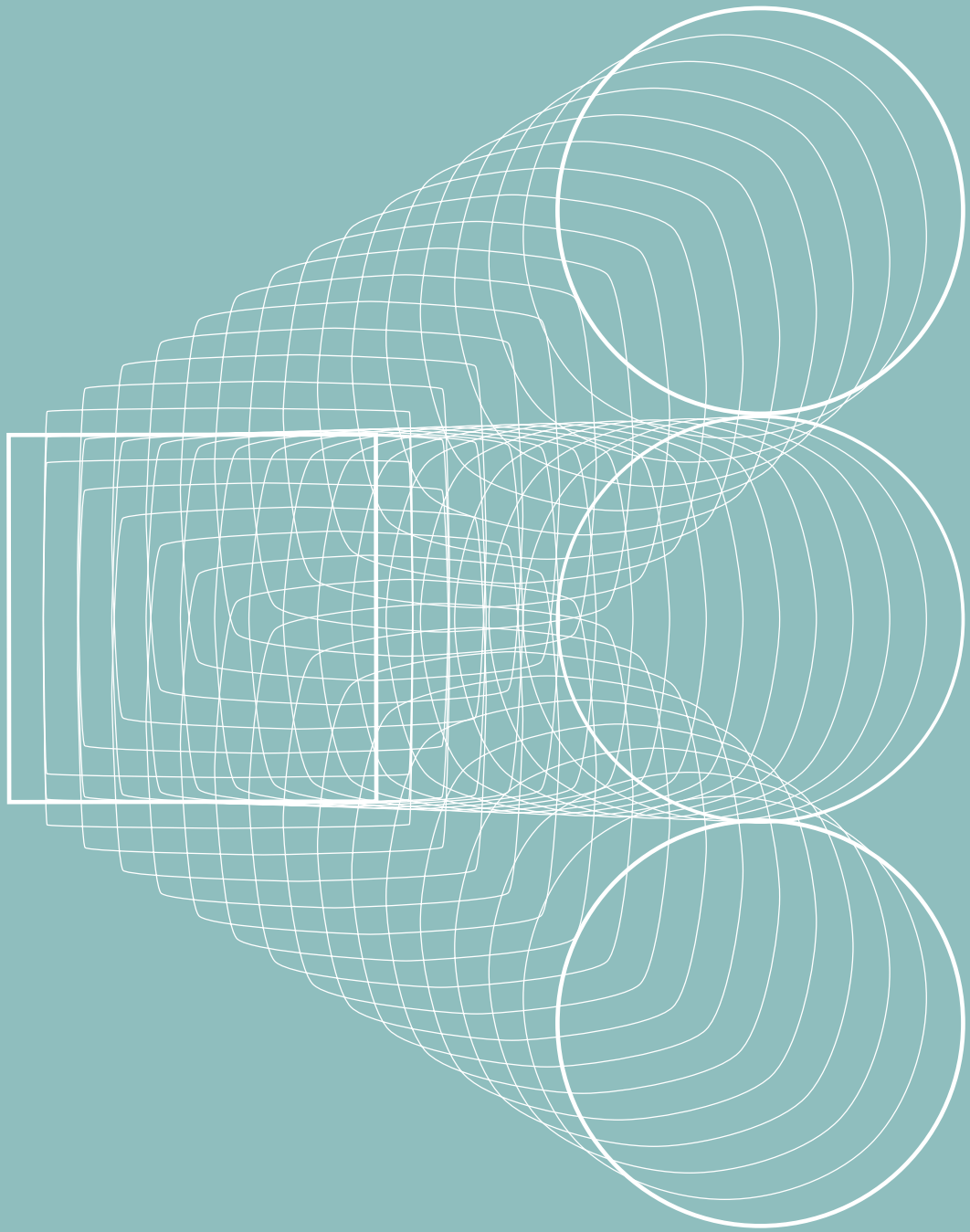
- space
- cost
- specialist advice
- installation arrangements
- planning ahead
- building in adaptability

Where to start

- Consult users as well as staff and ICT experts
- Decide why, and where, you want ICT facilities and the art forms in which ICT will feature
- Investigate if users can gain regular and ready access to any of this equipment without having a dedicated ICT suite
- Decide the type and amount of equipment and networks you want, e.g. monitors, laptops, wireless facility, whiteboards, scanners, colour printers, and software
- Assess the space required for your needs and the options available for installation
- Acquire estimates of the costs involved in constructing or refurbishing an ICT space, buying the equipment, installing and maintaining it
- Take account of the need for security measures
- Plan the infrastructure, such as building design, whole school or gallery networking, and trunking routes, to allow for spare capacity and the opportunity to extend and upgrade facilities

'THERE IS NO ICT PROVISION IN THIS ROOM BECAUSE IT LACKS ANY SPACE WHERE A COMPUTER COULD BE HOUSED.'

Frome Community College, Somerset



11

PLANNING FOR CHANGE

'THE MOST IMPORTANT OUTCOME IS FLEXIBILITY … THE MULTI-PURPOSE SPACES, FROM SMALL AND INTIMATE TO LARGE AND AIRY, WORK WELL FOR DIFFERENT TEACHING STYLES, DIFFERENT PUPILS, AND VARIED KINDS OF WORK. WE FEEL THESE SPACES WILL CONTINUE TO WORK WELL FOR WHOEVER COMES TO WORK HERE AND WHATEVER NEW CURRICULUM REQUIREMENTS COME ON BOARD IN THE NEXT FEW YEARS.'
Wentworth High School, Manchester

The DfES sees the main drivers for future change in school building design to be:

- educational developments, such as spreading teachers' expertise more widely and stimulating children to achieve more
- organisational changes in the classroom to make teaching more effective
- developments in ICT
- the inclusion of more pupils with special educational needs (SEN) in mainstream schools
- increasing community use of school buildings
- the need for flexibility and adaptability
- developments in building technology and in construction to ensure sustainability

These trends are also influencing gallery and museum thinking about their art education spaces. For example, some say that even recently developed art education spaces are in need of upgrading or rethinking because of continuing technological innovations and the expansion of learning opportunities to embrace all ages and abilities.

Gallery and museum staff, art teachers, architects, planners and funders need to research and agree how best to design and equip art education spaces to meet the three challenges of:

1. how to expand the art education space further within the existing structural and environmental framework of the gallery, museum or school

2. how to adapt spaces to accommodate new technological developments in education and interpretation, and

3. how to allow for future adaptations as trends change in educational and interpretative thinking

'WHILE THE EDUCATION STUDIO WAS ORIGINALLY CONCEIVED AS A MULTI-PURPOSE SPACE, AND ACTS AS SUCH, THE CURRENT CONSTRAINTS RAISE THE QUESTIONS: HOW MUCH CAN YOU FIT INTO A SINGLE SPACE? AND HOW FAR CAN YOU IDENTIFY, AND THEREFORE CATER FOR, FUTURE DEVELOPMENTS?'
Tate Liverpool

The big question is, how can you build into the location and infrastructure of a new or refurbished art education space the ability to change quickly, economically and successfully when the time comes?
The first steps are:

- Include the potential for future change as a requirement in the brief for any new or refurbished space
- Locate the space with the possibility of future extension in mind
- Install electricity and water with the ability to 'open up' those services at any feasible point within the space – and even beyond it – through comprehensive wiring, trunking and piping
- Use fittings, furniture, equipment and materials which are of good quality, and can be re-used or re-sited in any expansion or re-organisation of the art education space

WHERE TO FIND OUT MORE

Publications

Department for Education and Skills (DfES)

Acoustic Design in Schools Building Bulletin 93, DfES (2003, available on: www.teachernet.gov.uk/acoustics)

Area Guidelines for Schools Building Bulletin 82, DfES (revised July 2002, available on DfES www.dfes.gov.uk)

Art Accommodation in Secondary Schools: a design guide Building Bulletin 89, DfES (The Stationery Office, 1998)

Asset Management Plans: practice guidance for LEAs, schools & dioceses, DfES (DfES, 2000)

Classrooms of the Future: innovative designs for schools, DfES (DfES, 2003)

Furniture and Equipment in Schools: a purchasing guide, DfES Managing School Facilities Guide 7, DfES (The Stationery Office, 2000). Details of health & safety regulations are listed in the above guide and also on: www.hse.gov.uk

Inclusive School Design Building Bulletin 94, DfES (The Stationery Office, 2001)

Schools for the Future: design for learning communities Building Bulletin 95, DfES (The Stationery Office, 2002)

For publications from The Stationery Office, phone 0870 600 5522 or the Lo-call order line 0845 702 3474; or e-mail customer.services@tso.co.uk

Commission for Architecture and the Built Environment (CABE)

Achieving Well Designed Schools through PFI: client guide (CABE, 2002) and *Client Guide for Arts Capital Programme Projects* (CABE, 2002)

Design Council

Furniture for the Future: new ideas for tomorrow's classroom (Design Council and DfES, 2003)

Kit for Purpose: design to deliver creative learning (Design Council, 2002)

School Works

Learning Buildings (School Works, 2002)

also

Understanding Plans: A layperson's guide to architectural drawings, Peter Murray and Michele Ogundehin, funded by Arts Council England and published by Wordsearch, 5 Old Street, London, EC1V 9HL phone 020 7549 5400 (cost £2.00 incl. p+p)

Organisations

Commission for Architecture and the Built Environment (CABE)

The Tower Building, 11 York Road, London SE1 7NX
phone 020 7960 2400; fax 020 7960 2444; e-mail enquiries@cabe.org.uk
www.cabe.org.uk

Department for Education and Skills (DfES)

Sanctuary Buildings, Great Smith Street, London SW1P 3BT
phone 0870 000 2288; fax 01928 794 248; e-mail info@dfes.gsi.gov.uk
www.dfes.gov.uk;
www.teachernet.gov.uk/schoolbuildings

Design Council

34 Bow Street, London WC2E 7DL
phone 020 7420 5200; fax 020 7420 5300; e-mail info@designcouncil.org.uk
www.designcouncil.org.uk

Joinedupdesignforschools

The Sorrell Foundation
The Gymnasium, 56 Kingsway Place, Sans Walk, London EC1R 0LU
phone 020 7014 5306; fax 020 7014 5301; e-mail info@joinedupdesignforschools.com
www.joinedupdesignforschools.com

4ps Public Private Partnerships Programme

South entrance, 7th Floor, Artillery House, London SW1P 1RT
phone 020 7808 1470; fax 020 7808 1499; e-mail enquiries@4ps.gov.uk
www.4ps.co.uk

Qualifications and Curriculum Authority (QCA)

83 Piccadilly, London W1J 8QA
phone 020 7509 5555; fax 020 7509 6944; e-mail info@qca.org.uk
www.qca.org.uk; www.ncaction.org.uk

School Works

2nd Floor, The Tower Building, 11 York Road, London SE1 7NX; phone 020 7981 0361; fax 020 7981 0360
e-mail mail@school-works.org
www.school-works.org

OTHER REFERENCES

A Common Wealth: museums in the learning age, David Anderson, DCMS (The Stationery Office, 1997 and 1999)

Art and Design in Primary Schools: Ofsted subject reports series 2000/1 and 2001/2 (Ofsted, 2002 and 2003; e-publication www.ofsted.gov.uk)

Art and Design in Secondary Schools: Ofsted subject reports series 2000/1 and 2001/2 (Ofsted, 2002 and 2003; e-publication www.ofsted.gov.uk)

Building Better Performance: an empirical assessment of the learning and other impacts of schools capital investment, PricewaterhouseCoopers (DfES research report 407, 2003)

Building Performance: an empirical assessment of the relationship between schools capital investment and pupil performance, PricewaterhouseCoopers (DfES research report 242, 2001)

Improving School Buildings: asset management planning in LEAs and schools, Audit Commission (Audit Commission, 2003)

Joinedupdesignforschools: design for learning, Demos in association with the Sorrell Foundation (Demos, 2001).

PFI in Schools: the quality and cost of buildings and services provided by early Private Finance Initiative schemes, Audit Commission (Audit Commission, 2003)

Pride of Place: how the Lottery distributed £1 billion to the arts in England (Arts Council England/August, 2002)

Schools Achieving Success, White Paper, DfES (The Stationery Office, 2001)

Standards and Quality in Education 2000/1 and *2001/2*: the Annual Reports of Her Majesty's Chief Inspector of Schools, Ofsted (The Stationery Office, 2002 and 2003)

The Big Sink: an investigation into the ideal spaces for creative, and specifically visual arts, explorations in schools, galleries and museums, Rick Rogers, Siobhan Edwards and Fiona Godfrey (The Clore Duffield Foundation, 2002; available on the Artworks website at **www.art-works.org.uk**)

£2.68: Artworks survey of art and design resources in primary and secondary schools, Rick Rogers (The Clore Duffield Foundation, 2001; available on the Artworks website at **www.art-works.org.uk**)

SUPPLIERS

Throughout our research, we have endeavoured to find out which are your favoured products and suppliers for floor-coverings, furniture, storage units, etc. We wanted to know which work well and which do not.

The findings have not been as comprehensive as we would have wished – which poses the question whether there are a great deal of unsuccessful products in use within art education spaces, and indeed whether the education staff were involved in the decision in the first place – but here are all the recommendations we have received from galleries, together with some general recommendations about fit-out and furniture to help inform your product-hunting. We will feature any further product recommendations on our website.

Supplier recommendations

'Eibe furniture.' (Eibe Play Ltd., phone 01483 813834 www.eibe.co.uk)

'We use the ESPO and NES Arnold catalogues and find them good, and reasonably priced for our needs.' (www.espo.org; www.nesarnold.co.uk)

GLS Schools Catalogue (phone 020 8805 8333 www.glsed.co.uk)

'Gopak furniture is good.' (phone 01303 265751 www.gopak.co.uk)

'We like IKEA, due to the design and price and inventive storage.' (www.ikea.com)

'See Lammhults via Conran Contracts (catalogue) – all seating and formal tables. Also selected IKEA – great trestles. Our items were either very expensive or very cheap.' (www.lammhults.com; www.conran.com)

General recommendations

'Storage units on wheels; stackable stools and chairs; stackable tables.'

'We recommend stackable tables and chairs.'

'Light folding tables and chairs on their own trolley.'

'Collapsible chairs (comfortable) so that space may be used flexibly.'

'Furniture should be light-weight and flexible.'

'Light-weight furniture. Washable floor.'

'Lino floors and plastic chairs.'

'Clean area and dirty.'

'Wet/messy area with appropriate floor-covering.'

'Non-slip laminate flooring.'

'As much storage – with shelving – as possible.'

'Over-estimate storage space.'

'Sinks – as large as possible.'

'Sinks: hot and cold water; large enough to take a bucket; slight slope to draining board; easy to clean.'

'I recommend Belfast sinks – you can get as grubby as you want and still there's enough room to wash it all off.'

'The ideal sink has high arching taps and the water doesn't burn children or burst out too hard.'

'Drying racks for painting.'

'Disposable aprons!'

'Everything should be as robust as possible.'

CHECKLIST
60 POINTS FOR QUICK REFERENCE

Here is a checklist of points to consider when you start out on the development process to design and fit out an art education space. It is based on points already made throughout this handbook, but is not as comprehensive – so you can use it as a starting point, and for quick reference as you go through the process.

The majority of these points are relevant to galleries, museums and schools; some apply just to galleries and museums, and some to schools only. Equally, some of the points below relate specifically to the construction of new spaces rather than to refurbishments. In essence, though, this handbook – and this checklist – is to help you get the best out of your space whatever the circumstances. Use the list as best suits your own situation.

Where to start

1. Establish the aims of the space, i.e. why are you building or adapting it?

2. Discuss with colleagues the uses and potential for the space

3. Talk to the users of your space about their needs and preferences

4. Involve users, including children, in the design process

5. Arrange visits to other spaces to see what works and what doesn't

6. List all potential uses for the space and compile a 'Week in the life of our art education space'. Consider the resource implications of different uses, e.g. clay work (kiln, wheel, disposal of clay); photography (dark room)

7. Prioritise the uses: which are most important?

8. Estimate the minimum and maximum number of users of different age ranges and for the different activities

9. Identify the best location and dimensions for the space to fulfil your needs

10. Consider the cost implications of the design, construction or refurbishment, and fit-out of the space

11. Consider the future running costs of the space, e.g. staffing, services, maintenance

12. Try to work with architects who have observed and understand how children work and move

Making the space work well and look good

13. Create a defined space in its own right, not just a corridor or route to other parts of the building

14. Make it highly visible and accessible on arrival at the gallery, museum or school

15. Retain education as its core use, even when the space is to be shared with other functions, such as corporate events

16. Have plenty of natural light (ideally north light rather than direct sun)

17. Have clear lines of sight for easy supervision

18. Be able to shut off the space for privacy, e.g. for life classes

19. Have good acoustics and sound-proofing

20. Ensure that the space has the same level of care, attention, resources and intellectual investment as the rest of the gallery, museum or school

21. Have white or pale-coloured walls for the display of children's work

22. Allow for children's work to be displayed and left out

23. Have ample wall space for 2D work to be displayed and viewed from a distance

24. Provide plinths or surfaces for the display of 3D work

25. Maintain the space at an appropriate temperature, neither too cold or too hot

26. Have interior lighting that best illuminates the work spaces and children's work on display

27. Have views to the outside world

28. Make sure windows are regularly cleaned

29. Ensure that the space feels different from other spaces in the building and is open and airy, relaxing and comfortable

30. Enable educators to exercise their own creativity in the display of work and resources and the arrangement of the room

Planning the fit-out

31. Give detailed requirements for services, e.g. water, electricity, temperature controls, plus a range of easy-to-change artificial lighting, including blackout facilities

32. Give specific details about the size, location and height of sinks and other key equipment

33. Insist that flooring is washable, hardwearing, and comfortable to walk, sit and lie on

34. Make sure that the installation of computers and audio-visual equipment allows for flexible use, future upgrading and relocation

35. Select furniture that suits different users' needs, and can be easily moved and stored

36. Have toilets that are well-designed, of good quality, accessible, and easily usable by visitors of all ages and abilities, frequently and in large numbers; install more toilets for women than for men

Sorting out some practicalities

37. Create spaces or areas where young children feel safe, and avoid space that may intimidate them

38. Ensure that users can work standing up with work vertical, as well as sitting down with work horizontal

39. Allow for messy work and easy cleaning

40. Allow for clean creative work, e.g. photography as well as painting and plaster

41. Allow for noisy work, e.g. hammering and sawing, by having effective sound-proofing

42. Have good ventilation for use of materials with strong smells

43. Ensure ready access to computers and have books and other reference material readily to hand

44. Provide ample storage space, with separate spaces for:

a. materials and equipment
b. finished work and work in progress
c. resources including stimuli and scrap material
d. users' belongings

45. Have storage that is accessible to pupils so that they can organise their own work, as well other storage that can be locked

46. Have tables and floor spaces that allow for large-scale work

47. Have a sufficient number of large sinks, at appropriate height, with ample space for access around them and draining areas for wet equipment

48. Have water that is hot, but not too hot to burn children's hands, and that flows steadily rather than spurting

49. Have chairs and tables that are comfortable to work on, and can be readily moved around and stored

50. Have plenty of power points

Ensuring accessibility

51. Make the space and its facilities easily accessible, for learners of all ages and physical abilities

52. Provide a straightforward link between inside and outside, enabling work out of doors, ideally with cover to allow work outside in all weathers

53. Have doors and corridors large enough to allow large-scale art works to be brought in and out of the space

Managing the space

54. Ensure that the space will always be well maintained, whatever day of the week or time of day, and that there are the staff or volunteers to do this

55. Have one person to be responsible for up-keep and tidiness

56. Enable children to take responsibility for putting work away and clearing up

Looking ahead

57. Remember that once it has been built or refurbished, the space will continue to need people to manage, change and invigorate it

58. Establish procedures for the space to be accessible in the evenings and at weekends, and outside the normal opening hours

59. Plan for regular maintenance, re-decoration and upgrades

60. Provide opportunities for feedback from users

CASE STUDIES AND FAVOURITE SPACES

‘ACTUALLY I STRUGGLE TO THINK OF ANY THAT HAVE PRODUCED SPACES AS A PRIORITY.’

Brewhouse Theatre and Arts Centre, Taunton

Case studies

As part of this research, we carried out in-depth case studies of art education spaces in 11 schools and ten galleries, in consultation with managers and users of the spaces, including gallery educators, artists, teachers, pupils and architects. These case studies were drawn from across the UK and spanned national and local-authority galleries, and state, independent, early years, primary, secondary and special schools in urban and rural environments.

We have used information and quotations from these case studies throughout the *Space for Art* handbook. The full text of all 21 case studies, along with images and background material from our research, can be found in the research section of the Artworks website: **www.art-works.org.uk**

Schools:
Caol Primary School, Fort William
Castle Community Special School, Walsall
Cowbridge Comprehensive School, Vale of Glamorgan
English Martyrs School & VI Form College, Hartlepool
Frome Community College, Somerset
Hampton Junior School, Middlesex
Hythe Community School, Kent
Icknield High School, Luton
Millfield School, Somerset
St Ebbe’s Primary School, Oxford
Wentworth High School, Manchester

Galleries and museums:
ArtSway, Sway, Hampshire
Camden Arts Centre, London
Dulwich Picture Gallery, London
Grizedale Arts, Cumbria
Manchester Art Gallery
The New Art Gallery, Walsall
The Study Gallery, Poole
Tate Liverpool
The Turner Centre, Margate
The Whitechapel Art Gallery, London

Favourite spaces

In our questionnaires, we asked for suggestions of art education spaces in galleries and museums which people found impressive or inspirational. In some cases, responders specifically mention the art education spaces; in other cases, the buildings as a whole seem to provide the inspiration.

The following four galleries and museums were mentioned most frequently:
Dulwich Picture Gallery, London
The Geffrye Museum, London
Manchester Art Gallery
The New Art Gallery, Walsall

Other recommended spaces include:
The Horniman Museum, London
Kettle’s Yard, Cambridge
The National Portrait Gallery, London
The Study Gallery, Poole
Tate Liverpool
Tate St Ives
The Whitechapel Art Gallery, London

So, if you are planning a new space, or need some ideas for how to improve your existing space, we recommend a visit to one or more of these institutions.

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The Clore Duffield Foundation
The Clore Duffield Foundation is chaired by Dame Vivien Duffield and was formed in 2000 from the merger of the Clore Foundation and the Vivien Duffield Foundation.

The Clore Foundation was established in 1964 by the late Sir Charles Clore. His daughter, Dame Vivien, became Chairman of the Foundation in 1979 and created her own in 1987. The two Foundations were run in parallel until their merger.

The Foundation concentrates its support on education, the arts, museum education, cultural leadership training, health and social welfare. The Foundation has a particular emphasis on supporting children, young people and society's most vulnerable individuals, through the charities which work to educate, inspire, empower or care for them.

www.cloreduffield.org.uk

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This report is also available on the Artworks website: **www.art-works.org.uk**

The Clore Duffield Foundation is now working with Arts Council England, the Commission for Architecture and the Built Environment, the Department for Culture, Media and Sport, the Department for Education and Skills, the Heritage Lottery Fund and Resource to investigate the wider issues relating to all spaces for learning in museums and heritage sites. The research findings are planned for publication in 2004.

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