

Our mission

The Specialist Schools and Academies Trust works to give practical support to the transformation of secondary education in England by building and enabling a world-class network of innovative, high performing secondary schools in partnership with business and the wider community

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Charity no. 296729
Registered in England
Company no.2124695
ISBN 1-905150-95-4

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Arts spaces in schools designing for excellence

Arts spaces in schools designing for excellence





Inspire

The building programme is a once-in-a-lifetime opportunity to improve the quality of children and young people's experience of taking part in and enjoying the arts



Acknowledgements

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The content of this book is based on visits to schools and academies with exemplary spaces and facilities for the arts. Headteachers, directors and heads of creative arts faculties and departments and teachers of arts subjects generously gave time to talk about the process of designing and equipping arts spaces and their experiences of working with architects and design teams. The Specialist Schools and Academies Trust and the author would like to thank everyone who gave us advice and expressed opinions and allowed photographs to be taken and used. Special thanks to Arts Council England for their generous support for this publication

Cover: art room at Djanogly City Academy Nottingham
 Inside front cover: music student at Thornden School
 Above: art supplies at City of London Academy

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Top: art supplies at City of London Academy

Above: concert hall at St Laurence School

The moral and economic imperative for a coherent and accessible creative offer for all young people is compelling. The moral imperative is based on the intrinsic importance of giving children and young people creative experience to develop personal identity and confidence. The economic imperative is based on the opportunities in the creative economy that is the UK's fastest growing sector.

This was at the heart of *Nurturing creativity in young people*¹ which included a section devoted to the significance for that creative offer of Building Schools for the Future (BSF): 'At the heart of every BSF programme must be a vision of innovation and transformation... spaces that support creativity: for both formal and informal learning; for use by creative practitioners and that go beyond the school and take the school into the community.'

Government Ministers welcomed the report and in response² committed to: 'ensure that our design guidance promotes not only inspirational design but also a holistic approach to the learning environment; and we will continue to publicise good design examples, ensuring that we reach young people and teachers, not just design professionals.'

Arts spaces in schools: designing for excellence is an outstanding response to the challenge for us to make the very best of the unique opportunity that BSF offers. The arts subjects provide vital opportunities for students to express their creativity, and need to be taught in the best possible environments. Our young people deserve nothing less.

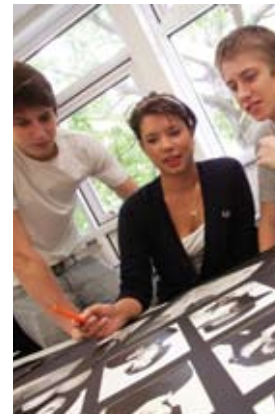
Paul Roberts, Chair
Creative and Cultural Education Advisory Board

¹ *Nurturing creativity in young people* – a report to Government to inform policy
Paul Roberts July 2006 DCMS/DfES

www.culture.gov.uk/Reference_library/Publications/archive_2006/nurturing_creativity.htm

² Government response to Paul Roberts report on *Nurturing creativity in young people*
November 2006 DCMS/DfES

www.culture.gov.uk/Reference_library/Publications/archive_2006/govtresponse_nurturingcreativity.htm



Photography at George Abbot School

Over the next ten years the Building Schools for the Future programme will transform our secondary schools. For the first time in more than 50 years, all children and young people in maintained schools will be able to learn in excellent environments.

This is particularly significant for areas of education, such as the arts, that need specialist spaces and equipment to provide the best possible experience for learners. The building programme is a once-in-a-lifetime opportunity to improve the quality of children and young people's experience of taking part in and enjoying the arts. Alongside other initiatives, such as improved information, advice and guidance, better arts facilities could significantly increase young people's awareness of and interest in the arts on many levels – as a means of creative self-expression, as a fulfilling life-long interest, and as a potential career path.

New spaces and equipment for teaching and learning in the arts will enable schools to respond to changes to the curriculum and to the demands of personalisation. A step-change in the quality of arts facilities will help schools deliver the new Creative and Media Diploma, which will aim to give young people industry-level experience, while fully integrated ICT and flexible teaching spaces will facilitate the personalisation of learning.

In the context of the extended schools programme, and building on specialist schools' community programmes, new arts spaces will also impact significantly on participation in the arts by everyone in the community. Adults, families, children and young people from outside the school should gain access to purpose-built drama and dance studios, music and art rooms, recording facilities, galleries and performance spaces, increasing opportunities for positive activities and helping to forge vibrant communities.

Arts spaces in schools: designing for excellence is for everyone involved in the building and refurbishment of secondary school arts facilities. It will be of particular interest to headteachers, school staff, students, governors, sponsors, local authority officers, architects and other building design consultants, including artists.

The guidance is aimed at both schools where new-builds are taking place of all or part of the school and at schools where more modest refurbishments are planned, such as converting a canteen into a dance studio or upgrading existing art rooms.

What is included?

Arts spaces focuses on provision for teaching and learning in art and design, dance, drama and music. It also includes spaces such as galleries, theatres and performance spaces related to these subjects, but designed for much wider use.

Below: teaching at Chenderit School

The book offers ideas for discussion, guidance and checklists. It is based on examples of good practice in schools and academies affiliated to the Specialist Schools and Academies Trust, and advice from various Building Bulletins and from the Building Schools for the Future team at the Department for Children, Schools and Families (DCSF). For more detailed advice, design teams should continue to consult specialist Building Bulletins such as *Music accommodation in secondary schools* (Bulletin 86, 1997) and *Art accommodation in secondary schools* (Bulletin 89, 1998).

How is the book organised?

- Section 2 introduces issues to consider when planning your building project and during project management
- Sections 3–6 give examples of teaching rooms for art and design, dance, drama and music
- Sections 7 and 8 discuss spaces for exhibition and performance
- Section 9 is about working with artists
- Section 10 signposts other resources





Above: arts block at
Mascalls School

'We started with our vision for the performance space and then in a later phase added two drama studios and two music rooms. Go for the largest footprint you can afford. You can't push the walls out, once the building is up, but you can change and improve the spaces inside when you can afford it. As you raise money, you can add better equipment and facilities.'

Jan Wood, Community Arts Manager, Thornden School



'We planned the new arts block around our commitment to vertical integration. We have mixed-age tutor groups and the arts block is one of our school houses. The stairwell is beautiful and we have a landing looking out over the Kent countryside with space to display art work. These are great social spaces – something it can be difficult to build into the budget.'

Nick Goodman,
Director of Specialism
Mascalls School

Whatever the size of your project, it is important that your plans relate to the vision for teaching and learning at your school. Your vision provides the framework for any building work.

This 'big picture' thinking can have considerable impact on design decisions. For example:

- A specialist arts college may decide that the arts spaces in school should be located so that they are immediately visible to anyone coming to the school and set the tone for creativity, celebration and inclusion
- A school's commitment to creativity and personalising learning could be reflected in the arrangement of spaces and an insistence on flexibility so that layouts can be changed for teaching and learning
- Aspirations for a high quality environment might lead to working with an artist or design consultant to consider how original works of art or innovative design details can be incorporated into the finished space

Your vision could have an impact on:

- Where new arts spaces are located in the overall school layout to create a clear identity for the arts
- Teaching and learning styles, including personalising learning
- Numbers of arts spaces to allow for growing demand for the subject across the key stages, not forgetting the needs of post-16 groups
- Opportunities for new curriculum development in the arts
- What and how community access is provided
- The quality of the environment
- Integration of ICT equipment and resources
- Potential to host artists in residence

'My school of the future would be fun, safe, full of colour with lots of space and places to explore and learn.'

Comment from student during the Learning spaces, living places project led by Birmingham City Council

'We've used different approaches to consultation. Much of our school is going to be rebuilt through Building Schools for the Future. We've had a series of big 'visioning' days and now I'm setting up groups of staff and students to look at different aspects of the building programme, such as ICT, sustainability and the environment, and teaching and learning.'

Graham Browne
Headteacher
Estover Community School

It is likely that many different groups of people will use and work in your new arts spaces, including:

- Children and young people
- Teachers and other staff
- Visiting creative practitioners, including instrumental teachers, other artists and arts organisations
- Community users

You need to consider how you are going to consult these groups and how they can be involved in developing your design brief. Schools have used different approaches to consultation, including setting up working groups and committees of students, teachers, governors, parents and community users and organising creative consultation days or events.

'Building Schools for the Future is an opportunity to provide inspirational learning environments that foster creativity by enabling a range of teaching and learning styles. It is also an opportunity to increase pupil participation in the school design process.'

Government response to Paul Roberts' report, *Nurturing creativity in young people*, 2006, DCMS and DCSF

To ensure that students' voices are heard, some schools have adopted innovative approaches to consulting with young people about their vision for learning spaces of the future, using artists to help students visualise their ideas. Often students have strong views and imaginative suggestions about how spaces could be organised and the environments in which they would like to learn.

Each local authority included in Building Schools for the Future is required to produce a strategy for change and it may be useful to consider how the vision for your school fits into this strategy, for example in terms of possible shared use with other schools. Most local authorities also have an arts or cultural strategy and consultation will reveal how your facilities could contribute to wider plans for community use.



Above: art room at Mascalls School



Above: music at Wildern School

Opposite: David Prophet, Head of Arts College, with a student at Chorlton High School

Students

- Where should arts spaces be located in school?
- What do you need and want in arts spaces when you are learning?
- What makes the arts different and enjoyable for you?
- How could this be reflected in arts spaces?
- How do you think existing spaces for the arts could be improved?
- What ICT is needed and where should it be placed?
- How would you like to access arts spaces and facilities outside lesson time?



'An arts block is being built at Hillcrest School, with two drama studios, two dance studios, three music teaching rooms and practice rooms. We had a meeting with parents and carers to consult about going for performing arts specialist status. We also set up a community advisory group and we found out that local groups needed good quality spaces for rehearsals and meetings. The new spaces will enhance the curriculum and help the local community. We've found it very important to keep parents, the community and local press well informed about the progress of the building, especially where people are inconvenienced over parking and access to our sports facilities.'

Dame Maureen Brennan
Headteacher, Hillcrest
School and Community
College

Teachers and other staff

- What spaces would you like within teaching areas for the arts?
- Do your ideas take account of likely changes to the curriculum and different learning styles?
- What specialist equipment will you need? What quality should it be?
- What storage do you need?
- What ICT is needed and where should it be placed?
- Do you have all the technical knowledge necessary, or should additional specialists be consulted, for example about ICT, acoustics, lighting and sound equipment?
- If you are a classroom assistant or technician supporting teaching of the arts, what are your needs?

Local authorities

- What is the local authority Building Schools for the Future strategy for change and how do the arts feature?
- What is the local authority strategy for developing the arts and culture and how can school arts spaces and facilities contribute?
- What is the local extended services plan and how can this school contribute through its arts spaces and facilities?

Visiting practitioners

- What kinds of spaces would help you contribute as much as possible to the arts in school?
- What specialist equipment do you need at school?
- What storage do you need, for example for musical instruments?
- What kind of access is necessary, for example to deliver and set up scenery?
- What spaces and equipment would allow artists to be 'in residence'?

Community users

- What arts spaces are needed by the community?
- When and how would they be used?
- How many people will use the spaces at any one time?
- What kind of technical support would be helpful?
- What social spaces and facilities would you need, such as reception areas and catering?
- How can security and access issues be managed?



Above: dance studio at Saint Benedict Catholic School and Performing Arts College

'We formed a relationship with a local architect in Derby to last over a five year period. The architect provides drawings free of charge for any new building project, and will get the commission if we decide to go ahead. In this way we've been able to achieve what we need for our school by working closely with a local professional. Either myself or a deputy head attends all site meetings. I've learned the hard way how projects can go wrong.'

Chris Reynolds
Headteacher, Saint Benedict Catholic School and Performing Arts College

'I can't go to every site meeting myself, but I have made sure that our school bursar is always there. She has the training and skills to be able to know when the school should be making a decision or challenging a detail in the design.'

Dame Maureen Brennan
Hillcrest School and Community College

To get the best out of your building project it is important that as the client you are able to communicate directly with the architect and other professionals making decisions about exactly what is being built. Many headteachers report disappointments and difficulties when this line of communication has not been in place.

Remember architects and builders are not teachers and the positioning of a whiteboard so that students can see it clearly, soundproofing between teaching spaces, the size of sinks in an art room, the positioning of sockets, the quality of flooring in a drama studio or the efficiency of ventilation in a dance studio may not be their top priority. However, wrong decisions about such details can have a significant impact on the quality of teaching and learning and can be very expensive to rectify.

It is important that a senior member of the school staff is present at all meetings where details of the finished design are decided. This is expensive in terms of time commitment, but crucial if the vision you have for your building is to be completely realised. For substantial projects you are strongly advised to appoint a project manager to work on behalf of the school throughout the design and building process. The resource section at the back of this publication lists organisations and publications that can help you manage your project.



Above: art room, Djanogly City Academy Nottingham

Opposite: Mike Butler, principal



'We asked the architects to change around the purpose of the two art rooms, so that the textiles room would be on the front of the school and on show, rather than the messier clay work.'

Mike Butler, principal,
Djanogly City Academy
Nottingham

'The art room at the academy is a double-height room at the end of the 'street', providing a dramatic climax to the layout of the school. It has side and top-lighting and tall, white walls that give us a wonderful area for display of students' work and a large surface for projection. The students feel special in the art room, and we hope it will give them a lifelong passion for the arts.'

Lindsey Holmes, Faculty
Art Leader, Djanogly City
Academy Nottingham

It is especially important to consider the location of the art department within the whole school design as early as possible, to ensure that art teaching rooms receive the best possible quality of daylight.

Teaching and learning in art and design cover a wide range of activities, for example 2D and 3D work, ceramics and printmaking. All may require different spaces, equipment and layouts of furniture. Students may also be taught in a variety of ways, learning in large or small groups or working individually.

Some schools deliver photography, media studies, graphics and textiles through the art and design department, and each of these subjects requires some specialist facilities. Drawing plans of possible combinations of furniture and equipment for different teaching situations can help in the early stages of the design process, including the location of power and water and other services.

ICT is integral to the teaching of art and design and related subjects, such as media studies, through computer aided design programmes and publishing, film-making and animation software. Access to ICT in art and design rooms is therefore important for both teachers and learners. It is vital that cabling and computer hardware and software programmes are of high quality, and in some instances of industry standard, and that they can be frequently upgraded, especially where the Creative and Media Diploma will be delivered.



'The art rooms are at the top of the block and open plan, giving exceptional quality of light and enough space for three classes to be taught at one time. They are air conditioned and this made a huge difference during last year's hot summer. The size of the space has challenged teachers to develop new teaching styles, for example having a master class and then splitting students into small groups. There are also spaces for sixth formers to work around the edges of the room on their A-level work. They are strong role models for younger students who can see advanced work and aspire to its high standard. We can also integrate and support students from a neighbouring special school.'

Nick Goodman, Director of Specialism, Mascalls School

Space

- Floor space in the range of 79–115m² for 30 students is given as guidance by the DCSF
- Spaces are needed for whole and small group teaching and individual study. There should be space for the intended range of activities without conflict
- Space is needed for a staff base and for technical preparation
- Plan for zoning of activities, for example separating clean and dirty activities
- No art department ever has enough storage space! Each zone of activity has its own storage needs. Space is needed for small and largescale art materials, tools, teaching materials, objects, books and resources, ICT equipment, student portfolios, and finished and unfinished work. Secure and safe storage may be needed for hazardous chemicals
- Ample space is needed for display of students' work, including 3D pieces, both finished and in progress
- Covered outdoor spaces could be explored for making and displaying large 3D work
- Photography will probably require a darkroom and studio area, while screen printing may take up extra space
- A small separate room with good ventilation is preferable for a kiln

Lighting

- Daylight is the best light source and early stages of design should consider how to make the most of available daylight. Daylight factor is affected by room orientation, position and quantity of glazing, outside obstructions and the reflectance of wall, floor and ceiling surfaces
- Higher ceilings with side and rooflighting and white painted walls can help increase the quality of light in an art room. Overhangs and blinds can reduce heat and glare
- Fluorescent lighting can help achieve a good even spread of light without glare. Permanent or portable directional lighting improves displays



Above: art student at Maiden Erlegh School

Opposite from top: storage lockers at Chenderit School, customised windows at the City of London Academy, photo studio at George Abbot School

Flooring

- Floors should be slip resistant, washable and not too dark
- In areas where clay work takes place, it is essential that the floor can be thoroughly wetted to dampen clay dust. There should be a drain. Tiles or heavy duty, slip resistant vinyl are suitable surfaces in these areas. However, tiles can be a noisy surface when chairs or furniture are moved around
- If your rooms are on an upper floor, check that load-bearing is adequate for heavy equipment, such as a kiln



'We invested in a number of screen printing tables with soft tops. Although they take up a lot of space, they are essential for printing on to fabric at a professional standard. We also have a long washdown sink and a technician with specialist knowledge of textiles. The quality of what our students experience here means that they can miss out foundation year and go straight onto HE courses.'

Jude Thomas, Assistant Headteacher George Abbot School

Fittings, furniture and equipment

- A minimum amount of fixed furniture allows for re-arrangement for different activities. These may need tables of different heights, varying between 85 cm for standing and 70 cm for sitting. Removable screen printing surfaces can be used on standard tables, if space is limited
- Furniture needs to be light but strong, to endure frequent rearrangement. Stackable chairs may be best for comfort and mobility. Stools with a backrest are suitable for standing-height work
- Projection facilities are needed in addition to individually accessible ICT. Whiteboards need to be positioned to avoid glare
- A flexible approach to storage includes mobile units, transferable trays, bins, crates and trolleys, as well as store rooms with deep shelves suitable for large paper sizes and portfolios
- Art rooms may need specialist equipment such as a pug mill, potter's wheel or kiln and professional advice is needed about locating these and ensuring their safe operation. Certain art activities need good levels of ventilation, and need to be assessed under COSHH regulations



Above from top: screenprinting at George Abbot School, customised sinks at City of London Academy, and at George Abbot School

Sinks

- Hot and cold water should be provided to art room sinks. These should be large enough for use by several students at once and deep enough to place a bucket under the taps. Self-closing taps reduce danger of flooding and wastage of hot water. Sinks need double drainage boards and an easily removable trap to avoid blockages from clay silt
- The wall height behind sinks needs to be high enough for a splashback
- Specialist sinks are needed for textiles and photography



Above and opposite: dance students at Thornden School

Dance is growing in popularity in secondary schools as an examination subject and through extended services. The quality of teaching and learning in dance benefits from taking place in specialist dance studios that enhance the expressive potential of this creative arts activity.

During refurbishment or a new-build project, schools have the opportunity to consult with staff and students about how dance is perceived within the curriculum and where dance studios would best be located. For example, you may decide to place your dance studio or studios near other arts rooms, such as the drama studio or music teaching rooms, in order to emphasise the artistic aspect of dance. However, you need to ensure that sound generated from dance studios will not disturb adjacent teaching spaces and that there are adequate changing facilities.

‘Building the new arts block enabled us to bring dance into the creative arts faculty. We were able to provide a purpose built dance studio and numbers taking dance at GCSE and A level have increased hugely for both girls and boys.’

Alison Neasome,
Subject Leader for Dance/
Community Arts Manager,
Wildern School

Space

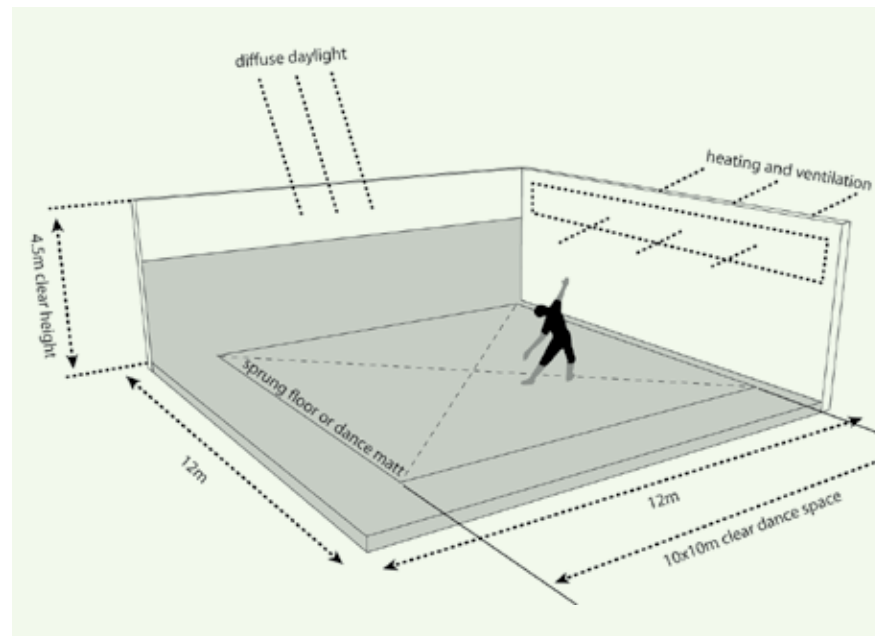
- At least 10m wide with a minimum of 14m length and height of 4.5m for classes of 25–30 students
- GCE A-level requires a clear floor area of 10m x 10m for dance examinations
- A dance studio should be rectangular or square, with a clearly defined front, representing the presence of the audience
- The area for dancing should be clear and uncluttered. Decoration in light colours creates a sense of space
- A vestibule area stops students stepping on the dance floor in unsuitable footwear, provides a space for personal belongings and could be a storage area for learning resources, ICT and sound equipment
- Changing rooms for boys and girls, toilets and a drinking fountain are needed near to the studio
- Additional space, incorporated into the studio, adjoining or nearby is useful for students to do written work or to watch DVDs

Flooring

- A sprung or semi-sprung floor system is essential. Light coloured wood is the best material for flooring. Flooring should comply with the European DIN-standard 18032 Part II, giving a shock absorption coefficient of at least 55%



Dance studio key design points to suit GCSE and A-level curriculum, from the DCSF unpublished Building Bulletin *Facilities for Sports and the Performing Arts*



Fittings

- One wall needs mirrors up to a height of 2.2m to allow dancers to check their alignment or position. Mirrors should be made of safety glass and reinforced
- Curtaining enables the mirrors to be covered when required
- Barres should be fixed along the other three walls, usually at two heights between 90cm and 120cm to cater for students of different heights. Free-standing portable barres can also be used
- Dance studios need ICT for teaching and learning purposes. Teachers need equipment to be able to film dancers and play back footage to give feedback. A whiteboard should be placed on a non-mirrored wall without reflection from natural light. A projector and console is needed for DVDs, light and sound control. The console and keyboard need to be kept clear of the dancing area



Above and right: dance studio at Wildern School



Lighting

- Diffuse daylight is best, from windows above the eyelevel of dancers in the studio. Placing windows high up also maintains privacy in the studio
- Fluorescent lighting provides additional light
- Some teachers like to be able to black-out the studio and make use of stage lighting to create performance conditions. This may mean additional power is needed
- Install adequate sockets and cabling for audio visual and ICT equipment

Ventilation

- Air temperature should be maintained at a minimum of 20°C and preferably at 24°C
- If possible, install an underfloor heating system
- A mechanical ventilation system should provide between 6 and 10 air changes per hour
- Forced air systems should not be too noisy

The quality of drama teaching and learning can be greatly enhanced by suitably equipped drama studios. In an enclosed purpose-built studio, drama lessons will not be interrupted and the teacher can create an appropriate ambience and atmosphere with the help of curtains, staging, black out and lighting.

While a drama studio is not intended to house major productions, it may be used for performances and workshops for relatively small audiences (50–150). Students will watch each other perform scripted and devised work, and parents and carers may be invited to watch examination pieces. A larger space such as a school hall or a purpose built theatre (see page 46) is needed for full-scale productions.

'In our new arts block, we placed art on the top floor, design and technology in the middle and performing arts at the bottom. Dance, drama and music each have sound-proofed studios and teaching rooms, but there is the opportunity to share resources and work together.'

Nick Goodman, Director of Specialism, Mascalls School

Below: drama students at Chorlton High School

Ideally, drama studios should be located near other arts spaces and should always be on the ground floor. Drama includes active movement and possibly dance, as well as speech, music and other sounds. At times it generates considerable noise; at others it calls for intense quiet and concentration. Complete sound insulation is therefore essential.

Early on in the design process, you should ensure that a power supply and wiring system appropriate for the planned usage of the space will be built in to support lighting, sound and ICT systems, and allow for additions and upgrading. Performance technology is an increasingly important part of secondary drama work and drama studios should be equipped to provide opportunities for imaginative technical interpretation of work. Lighting, sound, ICT and multimedia are all important aspects of drama, in addition to set and costume design, make-up and mask work.





Above and opposite:
costume storage and
drama studio at Maiden
Erlegh School

'Our drama studio will be built on the main 'street' of the school. This is because we want to show how important the arts are to our vision. There will be large windows, which can be blacked out if necessary. The curved street can also become a performance space, with activity spilling out of the drama studio into a more public arena.'

Hugh Howe, Headteacher,
The Voyager School

Space

- A drama studio needs a working space of 120–150m², with an area for performance of about 90m²
- A variety of shapes will work: square, hexagonal, pentagonal etc. It must be possible to vary the shape within the volume. This can be successfully achieved by curtains suspended on tracking
- The design should provide at least one exit to the open air; two may be needed to meet health and safety requirements
- Changing/dressing rooms should be adjacent or nearby
- An integrated or nearby store and/or workshop for making sets, costumes and props is also highly desirable. This should be as large as possible, ideally providing external access to a service yard so that large scale materials and equipment can be delivered
- The studio needs a height of at least 4.3m to get the proper effect from directional (angled) lighting and provide height for staging and any raked seating
- A height of 4.3m will give clearance to a lighting gallery all round the space, or at least on one wall, accessed by internal steps or from outside the studio. This is one of the safest ways for novices to learn about and adjust stage lighting. If it is to contain a control desk or bench, it should be 2m in depth
- Some studios incorporate a closed lighting control room, with access from outside the studio. This design can create communication and supervision difficulties, if the teacher is unable to see students in the lighting box, or control the class from the lighting box

Flooring

- Floors should be non-slip, matt and smooth surfaced. A fairly dark colour is best
- Floors must be tough enough to withstand the movement of staging
- A portable flooring can be laid over cord flooring if the studio is used for dance or movement





Above: changing lanterns in the drama studio at Maiden Erleigh School

Lighting

- General lighting is needed for the whole space in addition to specialist stage lighting. It should be possible to control the general lighting from different parts of the studio
- There must be the possibility of complete blackout. This can be achieved by dispensing completely with natural light, although very well fitting electrically operated blinds can be used over windows, providing natural light when stage lighting is not required
- The studio needs specialised stage lighting, usually up to 24 lanterns, principally fresnels, pebble, profile and micro spots. Lanterns should be suspended from an internally wired lighting grid, specifically designed for the studio and fitted with appropriate sockets
- You are strongly recommended to seek professional advice before designing and purchasing a stage lighting system
- Stage lighting can be controlled by a portable desk in the gallery, lighting control room or at floor level
- 24 channels of dimming are appropriate for a studio of this size with a 24 or a 48-way desk



Top: auditorium in the Blue Box theatre, Chorlton High School



Above: soundroom at Saint Benedict Catholic School and Performing Arts College

Furniture and fittings

- There should be a continuous peripheral curtain track suspended from the ceiling, up to 1.2m from the walls. The curtain track can be fixed to the lighting grid. Curtaining should reach down to ground level and should fill at least half the track
- Walls should be grey, dark grey or black, although one wall painted white can serve as a projection screen and for display of work. This wall can be hidden by curtaining during a performance
- Staging of solid steel frames with plywood tops is strong and durable and can be easily moved and stacked. It can be used to create different levels and environments within drama lessons and in productions. Wooden stage blocks should be avoided as they cannot be secured together
- Stackable or retractable seating can transform the studio into a performance space for a small audience
- ICT equipment should be installed, to give access to the internet, facilities to watch performances on DVD and to record students' work
- An amplified digital sound system allows teachers and students to create and record a full range of sound effects. A 200 watt speaker powered from a 300 watt per channel amplifier would serve this purpose
- There should be at least two 13 amp sockets on each of the walls mounted 77mm from the floor. The remaining wall space should be kept free of all fittings
- Where a lighting rig is not present, in addition to any 13 amp sockets at least two 32 amp sockets should be fitted to power portable lighting equipment

'After our new arts rooms were built and the school gained specialist arts status, we experienced a massive increase in takeup of arts subjects. We went from fewer than half a dozen students taking music, to 32 wanting to do music technology. We found that our spaces for music technology were immediately inadequate – we were the victim of our own success.'

David Prophet, Head of Arts College, Chorlton High School

Music teaching has already developed many approaches that put the subject in the vanguard of personalising learning, using a mixture of whole class, group and individual teaching. Given the highly practical nature of the subject, and the fact that students learn to compose, perform, listen and appraise, music requires an unusually wide range of different spaces if teaching and learning are to be of the best quality.

Advances in ICT and the growing popularity of music technology courses have changed the way teachers and young people expect to play, compose, listen to and record music, and music rooms need ICT equipment, electronic instruments and opportunities to record, edit and mix sounds. Consulting students will help you understand how they would like to access music facilities in their own time. Secure but accessible storage is also needed for musical instruments.



The positioning of music teaching rooms is crucial within the whole school because of acoustic needs. The music department should not be disturbed by external noise, such as a busy road or playground, and should not disturb other activities with noise generated from the music rooms. Students need to be able to listen to, record and appraise music without interruption. It is highly advisable to seek the advice of an acoustic consultant during the early stages of the design process.



Above: music equipment and recording studio at Jo Richardson Community School.

With a new build, an early design decision needs to be made about integrating the music department into the whole school, ideally as part of an arts grouping, or developing a separate music block with its own access. Access and security are important issues, given the fact that the music department may be regularly visited by a team of peripatetic staff, used by students outside lesson times and also hired by community groups.

Below: recording music at Wildern School





Above: practice room at Jo Richardson Community School

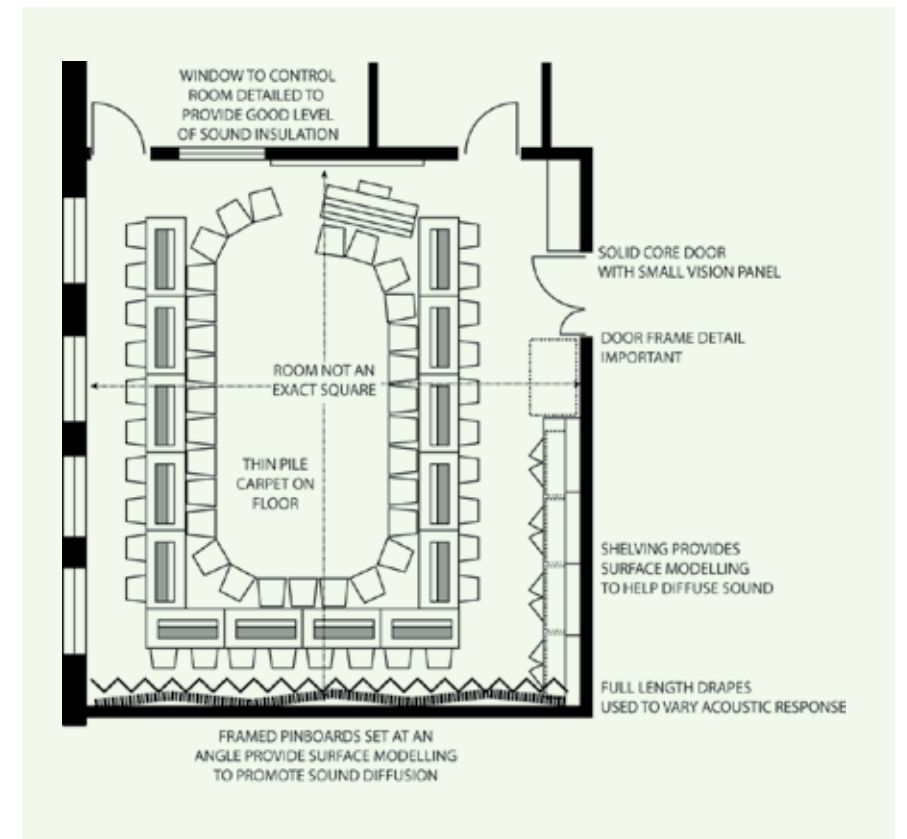
Space

- Music teaching needs:
 - whole-class teaching spaces
 - a series of small rooms for group work, instrumental lessons and practice. As an ideal there should be a practice room available for each visiting teacher so that classroom work is not compromised. If possible, some rooms should be dedicated drumming rooms or ‘plug and play’ rock studios
 - one or more recording rooms adjacent to teaching spaces
 - display and storage areas, especially for instruments
 - a staff base, for full-time and peripatetic teachers
- A whole class space of 79–91m² gives scope for class performances and a range of practical activities. For good acoustics, avoid classrooms that are square in plan and section. A room ceiling height of at least 2.7m is desirable in all rooms, including group rooms
- Ideally, there should be four small rooms for group work, so that a class can split into five groups. These should be integral or adjacent to the full-size classroom, but additional to its floor space. Small rooms should be between 6 and 8m². 6m² allows for an instrumental lesson with a piano and three students. An intermediate size room of 20–25m² allows for small ensemble work
- Avoid square or long narrow plans in small group rooms. At least one wall should be angled at between 5° and 10° to promote sound diffusion and preclude standing waves and flutter echoes
- Recording studios should allow visual as well as audio contact with main teaching spaces. Music technology lessons may require several students to work together or watch demonstrations in the recording room, and a space of 15m² is therefore desirable
- Storage areas need to be designed for materials and instruments used in whole-class teaching, and for instruments that students can use and access individually, without disturbing teaching. Security and safe handling of instruments should be considered carefully in the design of storage spaces

Right: illustration from *Music Accommodation in Secondary Schools*, DCSF, showing acoustic design for a music classroom.

‘Our music facilities are in a separate building, which is managed by Wiltshire Music Service, and has independent access and parking. It includes music teaching rooms and practice rooms, instrument storage and a state-of-the-art concert hall. Many community groups use the facilities and there is a programme of professional and community music events. The advantage of the arrangement is the high quality available to our students; the disadvantage is that we don’t have full control of the spaces.’

James Colquhoun,
Headteacher,
St Laurence School



Acoustics

- You need to consider sound insulation and sound quality
- Locate the music department to minimise disturbance from external sources of noise, and use non-teaching areas, such as storage rooms and corridors as sound buffers between music-making spaces
- Specialist advice should be taken over the construction of walls, doors, lobby spaces, external windows, pipework and the sealing of openings in walls for essential services, to ensure the best possible insulation and sound quality
- The quality of sound in a music room should be an appropriate balance between fullness of tone and clarity. This is achieved by considering both room shape and proportion and the distribution of reflective and absorptive materials. It is best to use either carpet or ceiling tiles (not both) and to distribute absorptive material about the vertical wall surfaces of the room



Above: music technology at Wildern School.

Opposite: mixing at St Laurence school

'We employ a music technician who is a professional from the music industry. He helped us buy and install excellent recording equipment and is invaluable in supporting music technology teaching.'

Alison Neasome, Subject Leader for Dance/Community Arts Manager, Wildern School

Lighting

- Daylight is the best light source, but remember that windows reduce sound insulation and rain on rooflights can be noisy

Furniture and equipment

- Furniture needs to be easy to move to allow for different activities. Tables and chairs should be light but robust and easily stackable
- Design and provision of shelving and cupboards is important for storage and display of instruments, headphones and other materials and equipment. Storage of keyboards is a major consideration, especially if teachers prefer to put them away, rather than leave them permanently on tables or side benches
- A shelving system for instruments should have strength and flexibility
- Demountable staging is useful to create a small performance area in a larger music room. Furniture screens can also change the atmosphere and divide up the room for different activities, including performances
- Movable screens and fixed pin boards can be used for display and have soft, absorbent surfaces that can be part of the acoustic treatment of the music room
- Mirrors in practice rooms allow students to check posture and positioning when singing or playing instruments
- Practice room doors need 'room in use' signs or spy holes to avoid disturbing users

Electricity

- The main electrical needs come from the use of ICT and electronic keyboards and from recording students' performances
- In a main teaching room, there should be at least 16 twin socket outlets for keyboards and a further six twin socket outlets at the teaching base. Further sockets will be needed for ICT equipment for students. Some outlets for students can be around the perimeter above worktop height and others installed as floor mounted outlets to allow keyboards to be used in the central area and avoid trailing cables
- Electronic keyboards require a low voltage supply, provided by plugs with integral transformers or by a permanent low voltage installation
- Group rooms need at least two twin socket outlets on opposite walls
- Recording rooms require about eight twin socket outlets close to the console



Audio and recording systems

- You are advised to seek specialist advice early on in the design process when installing a recording system, to ensure that the installation suits your requirements. Music technology courses and the Creative and Media Diploma are likely to require high specification recording equipment
- 2–4 loud speakers are needed in the main teaching space, ideally at high levels near the room corners. These should be linked to the recording room, to allow recorded music to be played back to a class



Above: an exhibition at St Laurence school.

Opposite: exhibition of student work, George Abbot School

'A group of year 12 students were trained by Modern Art Oxford (MAO) in curating and workshop skills. They have run workshops at MAO and with some of our primary schools and are going to put on exhibitions of work at our new school gallery.'

Karen Duval Community Arts Coordinator, John Mason School

'We put on an exhibition of travellers' art, as we have many traveller children at our school. The launch was very successful; outside we had a caravan, food and a campfire.'

Nick Goodman, Director of Specialism, Mascalls School

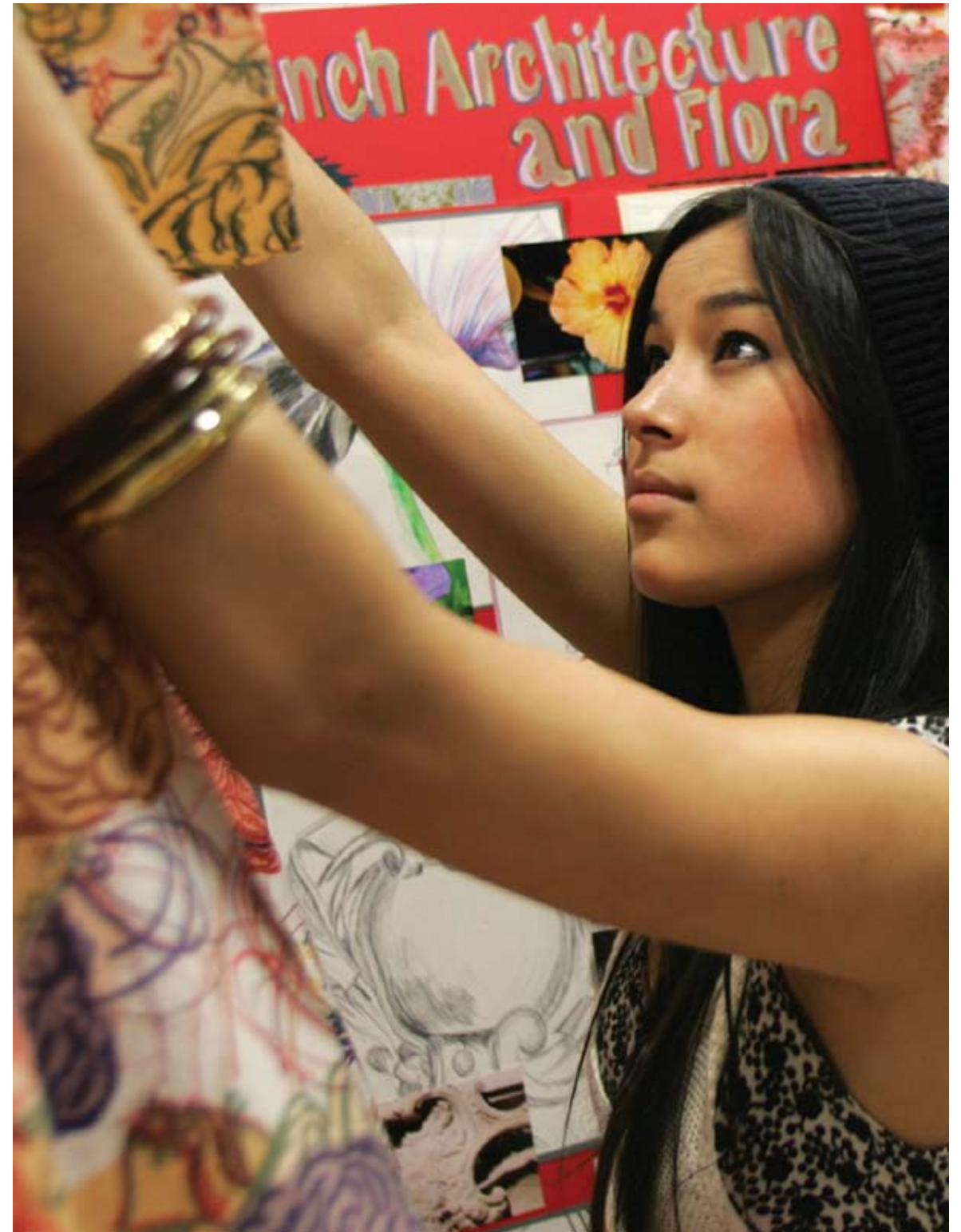
Several specialist arts colleges have developed dedicated exhibition spaces to enhance their arts provision, some of which are open to the public. These small galleries are either purpose-built or adaptations of existing space. They offer students a chance to display their own art work in a high quality environment, to see work by other artists, and to learn curating skills. Exhibitions can offer wider learning across the curriculum, not just in art and design. Students can develop enterprise skills through marketing exhibitions and developing audiences.

Galleries with public access can enable schools to develop relationships with other schools and with local communities, especially where art groups need a good quality space for exhibiting their own work. They can also enable students to enjoy work by artists from further afield.

However, if your gallery is accessible to the public, you need to consider insurance, security and supervision of the exhibits. One solution is to build your gallery space where it is visible to your reception area, and to ask visitors to sign in as they arrive. If you want to open the space at evenings and weekends, you will need to employ someone to supervise the gallery. You may need to consider installing CCTV and an intruder alarm system.

Before commissioning the design of your gallery, you need to decide on a vision for its use. Questions that might help you are:

- What atmosphere do you want to create in the gallery space?
- Is it primarily a gallery for paintings hung on walls?
- What size might these paintings be?
- Will you want to exhibit the work of contemporary artists who use video, sound, screens and digital technology and might require a 'black box' for their work, rather than a 'white box'?
- Will you be showing craft objects, needing secure cases?
- Do you have the desire and resources to manage public access to the space?
- Who will be the primary audience for your gallery?
- How will the gallery be managed?
- How will students be involved and consulted?
- What budget, staff and resources will be required?
- Do staff have the technical expertise for mounting exhibitions?
- Is there a local partner, such as an artists' group that could work with you?



Space

- The amount of space chosen for your gallery design will dictate the kinds of exhibitions that you are able to put on. While a large space might seem desirable, you need to consider the budget and other resources you have available to make use of the space
- Low ceilings and walls broken up by doors and windows will limit the size of what you can show. High ceilings, clear expanses of wall and top lighting are generally more effective. Getting the proportions right in your space will be key to creating the atmosphere you want
- The location of your gallery is important if you wish to have public access. The gallery will need to be clearly visible or easily found, without compromising security within the school or in the gallery. You will need car parking and disabled access. Visitors will need access to toilets
- Views through windows allow viewers to maintain awareness of the outside environment. Windows can provide variation and interest in the space, although too large an expanse of window can limit hanging space



Above: using the delivery entrance, and exterior of the Michael Heseltine Gallery, Chenderit School

Below: teaching in the Art Gallery at Mascalls School

- If you are intending to hire temporary exhibitions, you will need easy access to an outside loading area. The gallery needs a large door or window for the delivery of art works and this must be made secure during exhibitions
- Movable screens can be an effective way of changing spaces within the gallery and providing more hanging space. They can be used to create bays or even another room, for example a small 'black box' for an installation based on digital technology. Some screen systems are moved on track fixed to the ceiling
- Additional spaces are vital for preparing exhibitions and storing art works, crates and packing materials, electrical equipment not in use and for cleaning materials. A guideline would be to have storage space of a minimum of a sixth of the space devoted to the display of the exhibitions





Top and opposite: hanging an exhibition and John Childs teaching students at the Michael Heseltine Gallery, Chenderit School.

Above: hanging an exhibition of student work at St Laurence School

'We work with three other specialist arts colleges, all with galleries, and have created a small touring circuit for exhibitions. Because of our insurance and security levels, we are able to hire touring shows through the Arts Council and the Crafts Council. Other parts of our programme are filled from exhibitions of students' work and by an annual show of work by Banbury Camera Club. Our mailing list is about 700 strong and we do ten mailouts a year. Our annual budget for exhibitions is around £10,000. We have an organising committee of 12, with representatives from the school, parents, local authority advisers and community groups.'

John Childs, Arts College Director, Chenderit School

Light and lighting

- Lighting is key to creating the desired ambience in a gallery and for optimum viewing of art works. Lighting needs to be considered when choosing the space and in the earliest stages of design
- Most viewers prefer daylight to artificial light for seeing exhibitions and daylight gives the best rendering of colour. In economic terms, daylight gives a quality of light over large areas for long periods at low cost
- Art works which contain organic materials can be damaged by light, and therefore their exposure to light has to be controlled. This means shading windows and dimming artificial lights, and excluding light when it is not needed, for example before and after opening hours in summer
- You are advised to seek specialist advice about filters for glazing to reduce ultraviolet penetration
- You will need some artificial lighting to supplement natural lighting. You will need a range of sizes and types of lamps that can be dimmed and focused between wide-angle and narrow beams. It should be possible to direct light to all surfaces of the gallery which would normally be visible to visitors, but which may not be adequately illuminated by natural means. You should consult a specialist lighting designer on the system best suited to your gallery
- Depending on the size of your gallery, you should be able to reduce or eliminate light completely in all or some of the space. This is so that a 'black box' can be created to show digital or multimedia work on small or large screens or monitors. Again you are advised to seek specialist advice on the most suitable manual or motorised system of blackout for your gallery

Wall surfaces and screens

- Wall surfaces need to be as large and uninterrupted as possible as they are likely to be the primary display surface. The colour, tone, texture and finish of the walls are an important part of the viewer's experience
- Walls need to be strong enough to take heavy loads and screws. It must be easy to repaint and maintain them





Above: students in the Gallery at Mascalls School

Opposite: photography at George Abbot School

Environmental controls

- It is important to create a stable environment for the art on display
- Passive means of controlling the humidity and temperature of the environment, such as insulation, ventilation and double glazing should be considered at the design stage. They are much cheaper than active measures, such as air-conditioning, which are usually expensive to install and run
- The normal temperature for heating a gallery is 18°C in winter and 20°C in summer. Heating systems are best located in the ceiling or floor
- The entry of dust and other pollutants can be reduced by draught-sealing windows and doors and by installing double doors at the entrance with an effective mat



'We chose dark, slate tiles for our floor as I liked the look, quality and feel of them. We have underfloor heating, so that children can sit on the floor and do art activities in the gallery.'

John Childs, Arts College Director, Chenderit School

Floors

- The floor surface needs to be smooth and easy to walk on, but durable, scratch-resistant and capable of bearing the load of heavy exhibits, such as sculpture
- Flooring might conceal the heating system, to avoid the need for wall-mounted radiators
- As the floor is likely to be a display surface in its own right, you should think carefully about the best material and colour to suit your needs. One solution is to have a surface that can be repainted easily, such as polished concrete. On the other hand you may prefer the less industrial feel of hardwood or quarry tiles

Electricity

- Exhibits of contemporary art increasingly need a power supply for digital technology, and your gallery will need to be wired to deal with this trend
- A plentiful supply of wall sockets should be located close to the floor, so that they do not intrude into the display surface. Floor sockets are also important; they should be recessed and provided with a hinged flap for access
- You will also need to consider the placing of controls and switches for heating, ventilation, lighting and blinds

References

Mike Sixsmith, *Designing Galleries: the complete guide to developing and designing spaces and services for temporary exhibitions*, 1999 Arts Council England, Scottish Arts Council, Arts Council of Northern Ireland, and Arts Council of Wales

Touring Exhibitions Group www.teg.org.uk

In addition to specialist studios and teaching rooms for dance, drama and music, already described in this publication, schools are likely to need a space for full-scale productions and performances which can cater for large audience numbers.

Each of the performing arts – dance, drama and music – has different requirements if they are to be performed to best advantage. These cover, for example, staging, flooring, lighting and acoustics. The best acoustics for a concert hall are different from the ideal acoustics for a theatre, where speech is the dominant mode. Some schools have been able to build exemplary performance spaces by concentrating on the needs of one art form.

'We went into partnership with Hampshire Music and raised funding to build a concert hall. The acoustics were designed by one of the top companies following our specification and they are brilliant for music – not quite so good for speech. We share use of the hall with the county orchestra and also run a programme of professional concerts and community events.'

Jan Ward, Community Arts Manager, Thorndern School

If you are planning to build a concert hall or theatre, you are advised to ensure that your architect has knowledge of these types of buildings and that the design team includes appropriate specialists. It would also be helpful to visit some examples to get an idea of what is possible on your own site and what would suit your own needs.

Most schools are likely to present drama, dance or music performances in the same space. Good quality outcomes can still be achieved, if care is taken to understand some of the basic requirements for presenting live performances. The next section assumes that the space will be used for a variety of arts performances.



Above: concert hall at Thorndern School



Above and opposite: choir singing and drama students at the stage door of the Blue Box theatre, Chorlton High School

'We have a large door at the side of our new performance space. We made effective use of it when a car drove onto the stage during a recent production of *Grease*.'

David Prophet, Head of Arts College, Chorlton High School

Space

- Choices for stage formats include:
 - Theatre-in-the round, where the audience is arranged on all sides around the stage area
 - Thrust stage, where the audience is located on three sides
 - End stage, where the audience is placed at one end of the auditorium

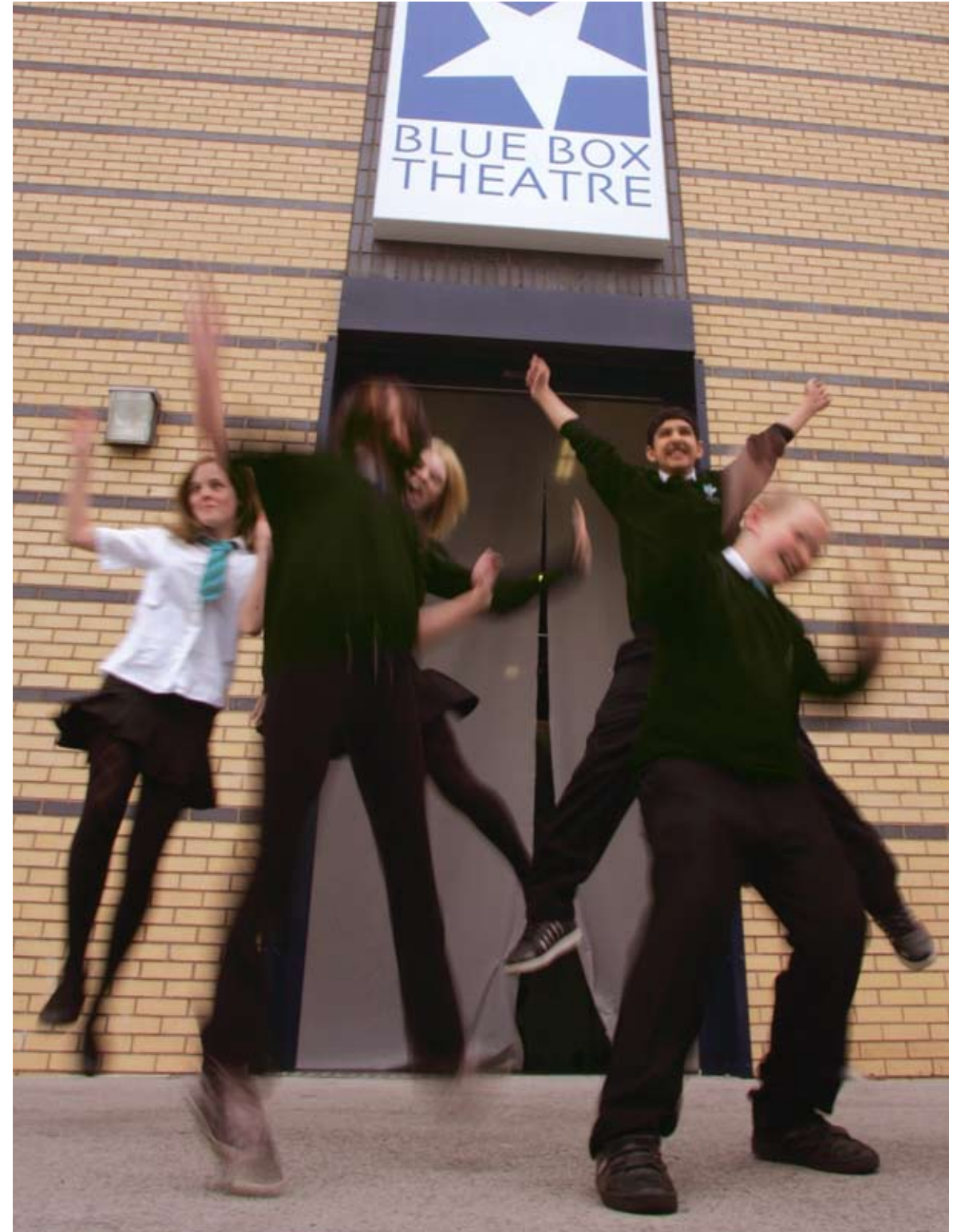
These three formats can be achieved using a flat floor, or from temporary staging

- Proscenium arch, where the stage is separated from the auditorium behind the picture frame of the proscenium opening

This format needs house curtains, but creates backstage wing space for scenery and performers
- Separate entrances are needed for performers and for the audience
- Ideally, there should be a 'front-of-house' area for the audience, with facilities serving as reception desk or box office, cloakrooms, public toilets and a foyer with refreshment and possibly bar facilities
- Back stage areas should include dressing rooms, with toilets and washing facilities, scene dock storage space and a large scene dock door with direct access to a service yard for bringing in large items of equipment or scenery. Direct access from these backstage areas is required to the performance area
- Storage is key to any performance space and is likely to be needed for staging, furniture, scenery, props and costumes

Staging

- Good audience sightlines are crucial for dance and drama performances. The audience should be able to see a dancer's feet or an actor's body lying on the stage
- Temporary staging may be more flexible in a multi-use space. For performances, stage heights of between 500 and 800mm from floor level provide an acceptable relationship with an audience raised on tiered seating
- Staging for drama performances can be smaller than that required for dance. Dance will need a sprung floor surface. This can be provided temporarily, for example by a rollout dance mat
- Safe access to and from a raised stage needs to be considered, including for disabled performers





Above: seating in the auditorium of Saint Benedict Catholic School and Performing Arts College

Opposite: drama student at Maiden Erlegh School

'Often suppliers assume that schools don't want the best quality, so you have to make sure you get what you want. We put in high quality seating, professional lighting and lighting controls, and they have been well worth it. We were involved as a venue in the Three Cities Festival and the visiting company needed high quality lighting. We've become an important community venue because we invested properly in the infrastructure and equipment.'

Chris Reynolds, Headteacher, Saint Benedict Catholic School and Performing Arts College

Seating and capacity

- The way the space is divided between performance and seating areas will dictate the audience capacity and the nature of performances. For example, musicians may need to play in front of the stage for musical theatre performances, thus reducing the area available for seating
- It is important to know your audience capacity if the paying public is to be admitted as this will be required to obtain a Public Entertainment Licence
- Where the stage is arranged on the flat floor, the audience will need to be raised in order to see the performers. This can be achieved through retractable bleacher seating or raked seating units

Lighting

- Lighting for performance spaces is divided into two categories, house (auditorium) lighting and stage lighting. You should seek specialist advice from a theatre consultant for the specification and positioning of lighting and other technical equipment in the performance space
- It must be possible to provide a complete blackout in the performance space
- House lighting needs to be dimmable in order to create atmosphere. Skillfully designed auditorium lighting can transform the space by illuminating those surfaces that should be seen and leaving other features in the shadows. It may be more economic to have a second fixed general lighting system for use at other times
- Lighting is needed to illuminate gangways, steps, exit routes and general seating areas. In venues operating under a Public Entertainment Licence, a maintained emergency lighting scheme is required
- Stage lighting usually requires three-phase power. Lanterns need to be hung from lighting bars or a lighting rig at a minimum height of around 6m above stage level. You may need more lighting bars along side and back walls or over the seating area
- Access to stage lights is required to refocus lights and change colour gels. This can be achieved by using a rising platform lift, a tallescope or 'A' frame ladder



Sound/audio visual equipment

- A performance space needs a sound system, including a sound desk, amplifiers and speakers
- Equipment for ICT projection is needed so that still and moving images can be incorporated into performances
- You also need to consider communications systems so that performers can be called from back stage and audiences can be called to performances
- A loop system should be installed to support audience members with hearing impairments

Above: sound and lighting box, Blue Box theatre, Chorlton High School

'We are now going to add to our facilities with a purpose-built theatre. We've taken groups of senior teachers, drama staff and our lighting technician on some 'go and see' trips and been able to understand our own needs much better. We saw a lighting gallery at one theatre that would be fantastic for our students.'

Alison Neasome, Subject Leader for Dance/Community Arts Manager, Wildern School

Acoustics

- Acoustic advice can help you improve your performance space, both in the design of new spaces and in refurbishment or adaptation of existing spaces
- You need to consider the distribution of both sound-absorbent and reflective surfaces to achieve the best acoustic for the usage of the performance space
- It is important to insulate the performance space from outside disturbance and to prevent break-out of sound from the facility itself. Avoid locating kitchen areas next to performance spaces

Ventilation

- Performance spaces require silent heating and ventilation systems that can provide a wide, even distribution of air, without draughts or stuffy conditions
- A rate of fresh air supply around 28cu m per person per hour would normally be appropriate



Above: sound and light installation at Stoke Newington School.

Opposite: Anne-Marie Cadman, artist in residence 2006/07, explains her work to students in the Michael Heseltine Gallery, Chenderit School

'Stoke Newington School: Media Arts and Science College worked with Soda, a Hackney-based creative technology company, on the energy project, with funding from Creative Partnerships. Seven departments and 240 year 8 students took part in making a permanent sound and light installation, consisting of 45 panels with over 9000 LEDs. Different coloured light patterns respond to computerised musical compositions, based on interpretations of the transformation of energy in science. The panels are installed on the side of a large chimney. The most important outcome has been the motivation of students, as well as the creation of a fabulous work of art that we are all proud of.'

Helen Wood, Media Arts Co-ordinator Stoke Newington School Media Arts and Science College

Artists could provide helpful input at the consultation, visioning and design stage when you are developing plans for arts spaces in your school. Some artists may be able to mediate between the school and the design team and argue for more imaginative solutions to design problems.

Where funding permits, artists can be employed to make permanent art works that will enhance new builds or refurbishments. Often artists can work alongside children and young people and incorporate their ideas into the finished piece. Sometimes such joint projects can work across a number of subjects in the curriculum and encourage creative approaches to teaching and learning.

If you have space and appropriate facilities, you may also wish to consider hosting an artist or arts organisation in residence in your school. This can give students a unique insight into how professional artists work. Artists may work in partnership with teachers in curriculum time or lead after school activities in return for studio space.

Questions to consider before working with artists and arts organisations

- What additional skills do you think an artist or arts organisation could bring to your school or your team?
- How will you select an artist or arts organisation to work with you? A local authority arts development officer, regional office of the Arts Council, arts education agency or another school should be able to offer advice
- Are you clear about what you would like the artist(s) to do? Options might be facilitating consultation, working with your design team, creating an art work, being in residence at school, leading workshops with staff and students in curriculum time or after school
- Have you drawn up and agreed a contract with the artist(s)?
- Have you allowed plenty of time for discussion and planning with the artist(s) before your project begins?
- If you want a permanent art work as an outcome, have you thought about all potential costs, safety, durability and maintenance?
- What opportunities are there for you to discuss early designs of the art work?
- Who will own the finished piece?



References

Lesley King and Paul Reeve, *The best of both worlds: developing successful partnerships between schools and the arts*, Specialist Schools and Academies Trust, 2006
www.ssatrust.org.uk/eshop

Public Art Southwest www.publicartonline.org.uk

Specialist Schools and Academies Trust
www.ssatrust.org.uk

The Specialist Schools and Academies Trust works to give practical support to the transformation of secondary education in England by building and enabling a world-class network of innovative, high-performing secondary schools in partnership with business and the wider community.

It seeks to give more young people access to a good secondary education by building networks, sharing practice and supporting schools. The SSAT is at the heart of a network of over 3000 schools including primary, secondary, special schools and academies.

Arts Council England
www.artscouncil.org.uk

Arts Council England works to get more art to more people in more places. It develops and promotes the arts across England, acting as an independent body at arms length from government. In addition to the national office of the Arts Council there is an office in each region.

Arts Council offices can direct you to artists and arts organisations that can assist in the design process to ensure that the art, music and performing arts spaces are fit for purpose. Early discussions with the arts sector can also help to inform and develop a vibrant community programme for out-of-school hours use.

Yorkshire Culture, Sport England and Arts Council England have developed a national online resource www.bsf-culture.co.uk to support schools engaged in Building Schools for the Future. The website includes design help, case studies and advice on community use. It contains information and guidance relevant to any school engaged in a building project.

Arts Council England runs the Artsmark Award for schools, and promotes the young people's Arts Award for individual young people in partnership with the awarding body Trinity Guildhall. More information can be found at www.artsmark.org.uk and www.artsaward.org.uk

Arts Council England manages the Creative Partnerships initiative, a creativity programme for schools and young people. You can find out more about the programme at www.creative-partnerships.com and download the publication *Building creative partnerships: a handbook for schools*, Arts Council England, 2007

Department for Children, Schools and Families publications

DCSF Building Bulletins (BBs) are available to purchase from The Stationery Office (TSO). Phone 0870 600 5522 or email customer.service@tso.co.uk

Some can be downloaded from the TeacherNet website at www.teachernet.gov.uk/buildingbulletins

Relevant BBs include:

BB86 – *Music Accommodation in Secondary Schools*, DCSF 1997

BB87 – *Guidelines for Environmental Design in Schools*, DCSF revised 2003

BB89 – *Art Accommodation in Secondary Schools*, DCSF 1998

BB93 – *Acoustic Design of Schools*, DCSF 2003

BB95 – *Schools for the Future*, DCSF 2002

BB98 – *Briefing Framework for Secondary School Projects*, DCSF, 2004

See also

Classrooms of the Future, DCSF, 2003

The Classrooms of the Future initiative explores how innovative designs for learning environments have been developed in 30 pilot projects across the UK.

Commission for Architecture and the Built Environment (CABE)
www.cabe.org.uk

CABE is the government's advisor on architecture, urban design and public space. CABE is responsible for promoting and advising on design quality and has produced an extensive range of guides to help clients through the process of creating high quality buildings and spaces.

CABE also provides an enabling service to assist inexperienced public sector clients through all the stages of a project.

CABE publications, such as those listed below, can be downloaded at **www.cabe.org.uk**, or ordered by email from **enquiries@cabe.org.uk** or by telephone on 020 7070 6700.

Creating Excellent Secondary Schools: a guide for clients, CABE, 2007. Produced for everyone involved in the design and building of new secondary school projects. Taking you on a step-by-step journey through the schools building process, from vision to completion, the guide will help you to deliver a transformational brief.

Building Schools for the Future: introducing the CABE schools design quality programme, CABE 2007

This leaflet is an initial introduction to CABE's schools design quality programme, which is supporting the Building Schools for the Future initiative. It summarises CABE's involvement from the pre-procurement process onwards and the key issues on which CABE will advise local authorities. It outlines the key stages in the design quality programme, and additional help that is available from CABE.

Being involved in school design: a guide for school communities, local authorities, funders and design and construction teams, CABE, 2004
 Background information on being involved in the school building process, including ten case studies and a flow chart through all stages of the project.

Partnerships for Schools
www.p4s.org.uk

Partnerships for Schools (PfS) was set up by government to manage and deliver the national BSF programme. PfS is also responsible for delivering the government's commitment to building 400 academies. PfS works alongside DCSF, 4ps (local government's project delivery specialist) and other national partner organisations, such as CABE, to deliver the national programme.

You can download *An introduction to Building Schools for the Future, Partnerships for Schools and 4ps*, 2007 from **www.p4s.org.uk**

School Works
www.school-works.org

A not-for-profit charity that provides guidance on design, involving users, evaluating what works, inspiring young people and sharing good practice. The website includes the School Works Toolkit, a practical 'how to' book that takes schools through a participatory process developed at Kingsdale School and provides contacts and mechanisms for obtaining design advice. The toolkit and other sources of information, including case studies, are available to download free of charge.

Sorrell Foundation
www.thesorrellfoundation.com

The Sorrell Foundation aims to inspire creativity in young people and to improve the quality of life through good design. Their initiative 'Joinedupdesignforschools' emphasises the importance of listening to students as part of the design process.

Sport England
www.sportengland.org

The guidance document *The Win Win Scenario: Community Sport and Arts on Education Sites*, Sport England, 2007 is available for download at **www.sportengland.org**. Follow 'Get Resources' on the BSF section. Sport England also has guidance notes on dance and exercise studios.

Websites of schools

Maiden Erlegh School www.maidenerlegh.wokingham.sch.uk

Thornden School www.thornden.hants.sch.uk

Jo Richardson Community School www.jrcs.bardaglea.org.uk

Mascalls School www.mascalls.kent.sch.uk

Estover Commmunity College www.estovercollege.plymouth.sch.uk

Hill Crest School and Community College www.hillcrest.dudley.gov.uk

Saint Benedict Catholic School and Performing Arts College
www.saintben.derby.sch.uk

Djanogly City Academy Nottingham www.djanogly.notts.sch.uk

George Abbot School www.georgeabbot.surrey.sch.uk

Wildern School www.wildern.hants.sch.uk

Voyager School www.thevoyagerschool.com

Chorlton High School www.chorltonhigh.manchester.sch.uk

St Laurence School www.st-laurence.wilts.sch.uk

John Mason School www.johnmasonschoool.org.uk

Chenderit School www.chenderit.northants.sch.uk

Stoke Newington School www.sns.hackney.sch.uk

City of London Academy www.cityacademy.co.uk

